

SS

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ZINE

EXTRACTIVISM
EVERYWHERE

STEDELJK MUSEUM

INTRODUCTION

It is the mission of every *Szine* to speak about urgent topics that unfold around the Stedelijk Museum and its cultural landscape. In previous issues, we have investigated the late nineteenth-century cultural and financial foundations of the Stedelijk, and we have recorded how alternative institutional mechanisms and spaces emerge in times of conflict. In this third issue, we are revisiting a history that has produced multiple simultaneous crises that affect the lives of many—both human and nonhuman—on multiple levels. We are referring to, for example, climate change, environmental disasters, economic recessions, inequality, discrimination, and political conflicts. These crises are not produced in isolation; they are enabled by systems of extraction that demand the earth's resources and human labor to create and profit from the lives we enjoy daily. It goes without saying that not all humans bear the same responsibility for the ecological and social crises we experience. The past, present, and future of marginalized and oppressed communities have been silently destroyed by the growth-oriented principles of capitalism and cleverly disguised as “sustainable development” goals. Endless growth is clearly neither sustainable nor desirable.

The definition and scope of extractivism has become a multidisciplinary issue. Initially, economists linked extractivism to colonization, particularly the imposition of an export-oriented extraction system in the local self-sustaining agricultural trade networks of the Americas, Africa, and Asia. According to economist and former minister of energy and mining in Ecuador Alberto Acosta, extractivism is present in industrial processes such as mining, farming, forestry, and fishing, which command “the removal of natural resources particularly for export.”¹ More recently, environmental studies have expanded this definition to include a social dimension. Journalist Naomi Klein broadened extractivism as “a nonreciprocal, dominance-based relationship with the earth, one purely of taking,” in which life is reduced to utility objects and humans into limitless labor pools²—a theory arguably shaped from a conversation Klein had with Indigenous scholar Leanne Betasamosake Simpson in late 2012. Simpson described extraction as an act that “removes all of the relationships that give whatever is being extracted meaning” and cautions that culture, knowledge,

and bodies are also being actively appropriated to maintain these extraction systems.³ For anti-colonial struggles and thoughts from *Abya Yala* (currently known as Latin America), extractivism relies on the massive extraction of what the Global North deems as “natural resources” for relocation elsewhere, with benefits largely accruing far from the extraction sites. We can conclude that extractivism is a social and economic system where resources and spiritual, cultural, and human practices are accumulated and appropriated without restitution or reciprocity. Once removed from their origins and decontextualized, the system uses them to perpetuate inequalities and power imbalances rooted in colonial pasts and presents.

Because of the growing economic, social, and cultural inequalities experienced worldwide, leading theorists have proposed movements that encourage new economic models. The limits of accumulation had already been evaluated by philosopher André Gorz in France in 1972 when he first introduced the term *décroissance* or “degrowth.” The interdisciplinary concept of degrowth is defined as “a social and intellectual movement born of the convergence between the criticism of development in southern countries, and critiques of consumer society in northern ones.”⁴ According to Acosta, the challenge to reduce permanent economic growth should be paired with a new agenda for resource-extracted countries. With his *post-extractivist* approach, Acosta calls for a “focus on building societies that are anchored in equality and equities (in the plural) that allow us to create an ecological and social balance.”⁵ Likewise, Simpson proposes a deep reciprocity grounded in respect, relationships, and responsibility to acknowledge and counteract the consequences of extractivist systems.⁶ This practice becomes a much-needed reaction to the endless extraction, assimilation, and appropriation of resources, cultures, and knowledge that harms humans, nonhumans, and our shared environment. For this reason, we sought to review the practice of *post-extractivism*: How can we detect extractivism

practices and be active participants in building alternative modes of being together in this world?

It becomes apparent that understanding the value and applications of extractivism is also crucial for examining a cultural landscape that partly originated in the extraction of visual aesthetics and the perpetuation of modern and colonial ideals. In the cultural sector, a rift remains between the enacted initiatives toward sustainability and truly decolonial practices. The former is driven by reformist ideals that lead us to dead ends and distract from the necessary deep cultural transformation. At the same time, there is a lack of self-reflectivity and understanding of what a post-extractive practice really entails beyond the theory and representation. As research collective Gesturing Towards Decolonial Futures describes, all the privilege, comfort, and technology we enjoy are “subsidized by expropriation, dispossession, destitution, genocides and ecocides. We cannot bypass it, so the only way is through.”⁷

In recent years, themes of decolonization, environmental justice, and equality have been influential in museums’ exhibitions and public programs internationally, including those at the Stedelijk Museum Amsterdam. In 2022, the exhibition *It’s Our F***ing Backyard* introduced eighty projects that presented how designers and manufacturers use alternative materials in creative processes and how consumers’ actions affect the depletion of resources.⁸ But how can we move beyond representation toward the implementation of decolonial, non-extractive practices and organizational models? In what ways are cultural workers and institutions reproducing the same conditions that created these crises in the first place? And what is the role of the museum in supporting systems of extraction?

To acknowledge and examine extractivism in our daily operations and how we can achieve a balance in our curatorial practices, we welcomed the guidance of Amsterdam-based collective Towards Post-Extractive Cultures (TPEC). Artist and researcher Teresa Borasino, along with various collectives of

1 Alberto Acosta, “Extractivism and Neoextractivism: Two Sides of the Same Curse,” in *Beyond Development: Alternative Visions from Latin America*, ed. Miriam Lang and Dunia Mokrani (Amsterdam: Transnational Institute; Quito: Fundación Rosa Luxemburg, 2013), 61–86; Alberto Acosta, “Extractivism: The Curse of Plenty,” in *The Routledge Handbook to Global Political Economy Conversations and Inquiries*, ed. Ernesto Vivas (London: Routledge, 2020).

2 Naomi Klein, *This Changes Everything: Capitalism vs. the Climate* (New York: Simon & Schuster, 2014).

3 Naomi Klein, “Dancing the World into Being: A Conversation with Idle No More’s Leanne Simpson,” YES! Magazine, March 6, 2013, <https://www.yesmagazine.org/social-justice/2013/03/06/dancing-the-world-into-being-a-conversation-with-idle-no-more-leanne-simpson>.

4 Timothée Duverger, “Degrowth: The History of an Idea,” *Digital Encyclopedia of European History*, June 20, 2020, <https://ehne.fr/en/encyclopedia/themes/material-civilization/transnational-consumption-and-circulations/degrowth-history-idea>.

5 Alberto Acosta, “Post-Extractivism: From Discourse to Practice—Reflections for

Action,” *Revue Internationale de Politique de Développement* 9 (2017): 77–101, <https://doi.org/10.4000/poldev.2356>.

6 Klein, “Dancing the World into Being.”

7 “The Gifts of Failure,” Gesturing Towards Decolonial Futures, <https://decolonialfutures.net/portfolio/the-gifts-of-failure/>

artists and activists, set out to address these and more questions with an eponymous public program. In February 2023, the Stedelijk Museum provided its platform to ensure a space for critical reflection and public engagement.⁹ The organizers invited the public to learn and unlearn in “an experimental event that explores new approaches and alternatives that will help to escape the extractivist ‘trap’ of the modern, colonial, heteropatriarchal, capitalist paradigm.”¹⁰ The organizers aimed to generate a deeper understanding of the sources and intersections of various crises while creating space for unlearning the ways colonization and extractivism are internalized in our bodies and minds, the embedded colonial patterns that reproduce harm in our culture.

Towards Post-Extractive Cultures intended to provide a sense of direction, as its name suggests, and not to be a destination. A central objective was to bring post-extractivism theory into practice. The public program’s embodied approach—with deep listening sessions, ancestral rituals, and hands-on workshops—centered the needs and narratives of the historically and systematically oppressed communities of the “Global South.” The voices of groups who are already living in radical alternatives to the dominant living system based on reciprocal relationships between humans, nonhumans, and the earth were actively platformed. During the Indigenous Knowledge Center’s presentation, Simyuru Tjaaroeme reminded us that “we need to go back to the source and weave that knowledge within new societies.” This and other stories become a starting point and foundation upon which alternative ways of living can be built.

It is never a simple endeavor—rather, it is often an ethical puzzle—to ask people to openly share their knowledge and later adapt and present it in a museum context. This project was no exception. How can we center Indigenous and marginalized voices, experiences, and practices without appropriating, assimilating, or burdening them? Applying the post-extractivism framework raises more questions than it answers. To collectively explore and understand these questions and dilemmas, the Stedelijk Museum

hosted an active listening session with some of the program’s key organizers a few months after the public program occurred (pp. 9-25). In this conversation, manager of education and inclusion Emma Harjadi Herman and design curator Amanda Pinatih joined artist-researcher and activist Teresa Borasino, scholar and activist Vasna Ramasar, storyteller Aldo Esparza Ramos, and scholar and activist Gustavo García López to discuss their relationship with post-extractivism practices and their experiences in preparing and carrying out the program at the Stedelijk Museum.

In their findings, the team recognized the complexities of organizing Towards Post-Extractive Cultures within the premises of a colonial, capitalist, and extractive system. For example, the planning, programming, and logistics of the event were prioritized over the careful nurturing of relationships with comrades, colleagues, and participants. Likewise, the program became so broad that it became a challenge to dive deeper into the questions it set out to investigate. A second edition of the program is in the works for early 2025, so we asked the conversation participants to reflect on the lessons learned and to further uncover the inherent complexities and contradictions of post-extractivism when applied in practice (pp. 27-33). In this epilogue, we are committed to providing a transparent and authentic reflection of the implementation of such a framework in the cultural sector.

In the end, the invitation to everyone continues to be the same: take part in imagining, creating, and enacting new ways of being together while we figure out the complexity of the moments that unfold around us. *Szine 3 – Extractivism Everywhere* attempts to take a first step to understand the practical application of post-extractivism in a museum context, and we acknowledge that more work needs to be done to transform the museum from its foundations and put systems of reciprocity, responsibility, and restitution in place. In the future, we envision an *anti-extractivism* standard to achieve social and environmental justice not only in museums but across all aspects of life.

Teresa Borasino
Quelccaya – Towards Post-Extractive Cultures

Charl Landvregud
Editor-in-chief, Stedelijk Studies

8 Matthew Burgos, “It’s Our F***King Backyard’ Urges People to Rethink Climate Crisis and Justice,” *designboom*, May 27, 2022, <https://www.designboom.com/art/its-our-fking-backyard-05-26-2022/>.

9 In the three-day event, the Stedelijk Museum Amsterdam hosted the first two

days, and OT301 was the host location for the final day.

10 “Towards a Post-Extractive Culture,” Stedelijk Museum Amsterdam, <https://www.stedelijk.nl/en/events/towards-post-extractive-culture>



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1 Vasna Ramasar, co-organiser of TPEC Founding Core Group member of the Global Tapestry of Alternatives Associate Senior Lecturer, Lund University, Sweden:

"The global is becoming local, as seen with the impacts of climate change, and the local is becoming global, as seen with wars and earthquakes. We aim to strengthen these connections across time,

geographies, local and global scales, and between different realities."

2 Towards Post-Extractive Cultures opening ritual.

3 & 4 Indigenous Knowledge Center Led by Simyuru Tjaaroeme (Awerokana Cultura) and Leander Vermaning (Wasjikwa) Awerokana Cultura and Wasjikwa are two

Surinamese Indigenous organisations committed to supporting the creation of the Indigenous Knowledge Center in the Netherlands:

"We need to go back to the source. To the original knowledge and weave it within the new societies. We in the diaspora need each other to learn about our origins and share our stories. It's important for those who

identify as Indigenous, beyond Suriname, to have a physical space where our history and stories can be preserved without the distortions often seen in museums or other institutions. Our shared mission is to create visibility for Indigenous peoples, to show that 'we are still here, living our lives, doing our thing.'"
— Simyuru Tjaaroeme

CONVERSATION: POST-EXTRACTIVISM EXPERIMENTATION

Participants

- Emma Harjadi Herman (EHH)
- Amanda Pinatih (AP)
- Teresa Borasino (TB)
- Vasna Ramasar (VR)
- Aldo Esparza Ramos (AER)
- Gustavo García López (GGL)

Origins of Post-extractivism

EMMA HARJADI HERMAN I remember sitting in the museum, and you called. I thought, "Oh, I wonder what she's cooking up this time." You were thinking about setting up a space for post-extractive cultures. Before you used artistic interventions to pressure cultural institutions to divest from fossil fuel, specifically addressing oil and gas sponsorship of cultural institutions. Can you tell us about your intention with the direction of Towards Post-Extractive Cultures?

TERESA BORASINO The intention was to move beyond targeting fossil fuels and their relationship with museums and make space to research and confront the notion of extractivism. Our existing patriarchal, capitalist, and colonial paradigm thrives on the extraction of what the Global North deems as "natural resources" from the Global South, and the relocation of these resources for the benefit of the North. Extractivism encompasses the removal of not only natural resources like minerals and oil but extends to people, stories, and cultures. We specifically wanted to explore how extractivism is embedded in Western culture and

our globalized society. At the same time, we wanted to bring in alternative approaches, visions, strategies, and proposals that can bring us closer to post-extractive future.

EHH What do you mean by post-extractive future?

TB This means moving away from the current extractive system that plunders and extracts from Global South's lands and its peoples without reciprocal benefits to its origins. Extractivism is everywhere and is inherently linked to colonialism to this day. And I'm sure Gustavo, Vasna, and Aldo can also add to the meaning of post-extractivism because it's a complex system.

EHH Did you achieve the fossil fuel divesting goals?

TB We nearly reached the goal of ending fossil fuel sponsorship of cultural institutions in the Netherlands. Only a few museums continue to be sponsored by fossil fuel companies, but this is now seen as unacceptable.

EHH Why were those activist actions not enough? What was needed next?

TB It became clear for us that the goal of ending fossil fuel sponsorship, in isolation, was too narrow to catalyze the cultural transformation required to confront the complex set of interconnected crises we currently face. Recognizing the limitations and complexities of addressing these issues from a place of privilege in the North, the collective realized that the path forward necessitated listening to and collaborating with voices on the front lines of resistance to extractivism and those actively building alternative, livable worlds. So we decided to create a space that would facilitate the convergence of diverse communities working toward post-extractivism in their unique contexts, enabling them to exchange ideas and share their experiences with a broader audience. Currently Towards Post-Extractive Cultures is being established as its own platform.

ALDO RAMOS I relate to extractive practices in our own personal practices. I often look at it from a journalistic point of

view. Journalists already have their own questions in mind. We go to a place where something happened, but we already think we know what is happening there; we are not really relating to the people or the ecosystem there. We are only asking our own questions, basically extracting the answers that we were already looking for. Then we bring these answers to the Global North and tell the story framed by our own narrative, our own understanding, without being open to what is really happening.

In the Amsterdam-based Weaving Realities collective, which I'm part of, it is important not to move on to the next hot topic of conversation, but rather ask a key question: How do we get really involved in the struggles, the problems, and the people? How will our work contribute to the Global South and not only extract the information to publish in the Global North?

VASNA RAMASAR Extractivism is not just about material resources like taking land and resources from people; extractivism happens as part of the colonality matrix. It's about our ways of doing, our ways of knowing, and our ways of being. So it is also about the extraction of knowledges and wisdoms that are taken and used out of context and about how culture can be appropriated in thoughtless ways. There's such a deep history of extractivism in so many aspects of life; we're trying to open a space for engaging with it in the sense of understanding histories and connections, seeing that the issues are not just about climate change or carbon dioxide emissions. Extractivism is about life, about territory—something so much bigger and broader. Post-extractivism includes recognizing the colonial way of how we've tried to organize and do things that somehow broke the connection between our intellectual, rational selves and our feelings. Starting with Cartesian dualisms, our modern society values rationality, science, and logic over embodied experiences and feelings. The latter get shifted into the realm of art rather than understanding the embodied experience as part of everyday life and shaping everyday life.

In the Global Tapestry of Alternatives, we work to understand things where they are rooted, taking into consideration that we are building a pluriverse where diversity is recognized and celebrated—a world



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5 Felipe Milanez, founder of Um Outro Céu, in conversation with Juliana Xukuru, Yacuna Tuxá, Olinda Yawar, and Ziel Karapotó, a collective of Indigenous artists from the Northeastern region of Brazil:

“The Tuxá people are river people. The elders of my village have always said that we have always lived and inhabited the banks of the São Francisco River in a complex of islands. It is the waters of the river that guide our identity, spirituality, our ritual practices, and our existence. With

the advancement of colonization and invasions, my people were increasingly losing their territory - violated by racism and persecuted by civilizing movements that insist on wanting to erase Indigenous populations. And in this process of stealing territory, my people found themselves inhabiting only one island in the region of the São Francisco River [...] As an artist, I have articulated different creative languages to deal with the complexity of being an Indigenous LGBT woman living in contemporary Brazil. I write, I paint, I



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illustrate, and I make art an arrow into an anti-racist tool for the struggle.”
— Yacunã Tuxá, visual artist from the Tuxá peoples in Northeast region of Brazil

“I believe that my body, which carries the legacy of my ancestors, is part of a larger movement. I often draw on this connection to speak about other worlds and living beings, especially in the context of culture, which is often overlooked or ignored. However, I don’t believe that we, Indigenous peoples, can save the world. There’s a common misconception that places

Indigenous peoples as the world’s saviors.”
— Olinda Yawar Tupinambá, artist and filmmaker from the Tupinambá and Pataxó Hãhãhãe peoples in Brazil.

6 Teresa Borasino, co-organiser of TPEC, artist-researcher and co-founder of Fossil Free Culture. During her performance *Ausangate: a gaseous cosmology*.

7 Dizzi Geetha, sound artist during closing ritual.

where many worlds fit. Part of the destructive hegemonic system we are trying to counter is tied to what we understand as capitalism, colonialism, patriarchy, and a dominance of a Western modern world where individualism and consumption, for example, takes the lead. These systems have led us to the kind of crisis we’re in right now, and we’re not able to navigate out of it. Climate change is the perfect example. The conventions and agreements between states are not moving us in the right direction to prevent the kind of warming that is going to cause the collapse of a stable place for humans to live. We need other narratives, other stories, other ways of thinking about the world, other possibilities of other worlds that can exist for us to find different paths forward. And this goes hand in hand with building futures that are post-extractive, that are centered on care, community, and building collectively with nature.

Experimenting at the Stedelijk Museum

EHH Many of the cultural institutions you engaged with have responded to calls from activists by thinking: “How can we reduce our carbon footprint and have better relationships with different communities?” Is that an answer to this challenge?

TB Post-extractivism calls for a radical transformation of the whole paradigm that really addresses the roots of the problem. In the case of the museum, promoting carbon neutrality or sustainability stays on the surface; those changes advance green capitalism and have nothing to do with decolonization or anti-extractivism.

AMANDA PINATIH Was the symposium at the Stedelijk an attempt to create that space?

TB The symposium was an attempt to decenter the museum’s role in determining what is or isn’t art and culture. The museum is a symbol of imperialism. It’s like an authoritarian force. We wanted to decenter that, while centering stories and voices that usually get pushed into the margins and challenging colonial structures.

AER It is also important to say, of course, that the museum is one of the main colonial features that distinguishes—for

example, between art and craft, between history and other stories—and memories are not collected.

VR Museums are also complicit in that they extract different things from different cultures and societies for display. We also have to consider the broader context of the cultural sector in terms of what it values, how it commodifies, and how it takes things out of context. Are these practices simply for aesthetic enjoyment, while erasing the deep cultural, social, and spiritual significance of artifacts?

AP Then why, for you, was it important to host this event with a symposium as a structure?

TB It looked like a symposium, but it wasn't really a symposium.

AP What was it for you?

TB We played with the idea of an “unconference” to experiment with undoing the one-sidedness of giving and consuming information. We tried to create a space for more participation, which was difficult within the intrinsic structure of the museum. We wanted to make space for workshops, for sharing, for ceremonies, for rituals where the distinction between public and speaker would be dissolved. It was an experiment.

EHH One of the thought-provoking aspects of this experiment is that you have challenged us as a museum and you're challenging, I think, yourselves as a collective to refrain from the pressure of having a solution—to instead hold space for the messiness of exploring these issues. That's particularly difficult because the urgency of what we're facing is clear, so all we want to do is make it better. I kept thinking, “Yes, but what do I do with this?” Do you recognize that?

TB Yeah, definitely; it is uncomfortable to not know what we are doing and not to have a clear path forward. We wanted to create a space to sit with those questions and sit with the discomfort stemming from our inability to “fix” this huge problem. It's clear that quick-fix, short-term solutions merely scratch the surface. We have to decenter ourselves as humans, but also as generations, because the transformation we seek will unfold over generations and through the creation of entirely different

ways of being together. Our intention was to create a space to learn and to ask questions, not to provide answers.

EHH Yeah, because that's the thing: It's such a big problem, right? What are we really talking about? Some people will be like: “Okay, what are the solutions?” While other people will be saying, “Okay, I'll give up because we can't do anything because it's too big.” Sitting with these questions and talking about the next generations, of course, is not a solution, but would that be something to at least motivate people to not give up?

TB We all have different ways of responding. One thing shouldn't exclude the other because short-term solutions are also necessary as long as they don't distract us from the larger transformation required.

AP Gustavo, why was it important for you to have this experiment at a museum? What were your first thoughts when the organizing started?

GUSTAVO GARCÍA We wanted to challenge the museum, to open it to difficult conversations and voices needed for post-extractive cultures. We explored different terms and ways of thinking about this event. Besides “unconference,” we also thought about “encounters” or “festivals,” which are words that are also used in other spaces we work in. I think that there was an exploration of the potential but also a recognition of the limitations of museums as a space. We were aware of some of the risks and we took them also as a way to challenge ourselves.

Maybe we underestimated the difficulties including, for instance, inviting people to get involved, because it was a space that felt closed in a way. As organizers and presenters we had to go through the whole system of security in the back. More widely, we reflected on the challenges of transcending the historical barriers that museums have erected as a privileged and “white” space.

However, I think that we wanted and needed to explore and face these challenges to deepen our understanding and our praxis of how we can foster cultures beyond extractivism. Because only

in contradiction, only in tension, only in difference can you really learn. I think, in this sense, I felt we grew as a group, and we grew in the organizing spaces to which we contribute. It was a significant experience of learning, of humility, and of deepening our commitment to the type of work that we want to do for post-extractive futures.

AP Could you elaborate a little on this lesson of humility?

GG To recognize the risk of underestimating the challenges of doing decolonial, post-extractive culture work within dominant institutions, while overestimating how decolonial, different, and radical we are. Humility is thus to recognize the contradictions that we carry within us. We don't often sit with that. We don't give enough space and time, like Melissa was also saying, to this process, which, as the Zapatistas say, has to be slow and looking toward the inside like the snail. We need to keep working on ourselves, on our collective, but we need space and trust building and deep listening. No single event can address these issues immediately, so the continuity of these kinds of collective interventions is essential.

AER Why did we choose this colonial structure to do this kind of experiment, as I called it before? I think it's important to get out of this colonial way of thinking to look at the museum not as an object but to look at it as a verb. How can we use the museum to do something else? How can we use a colonial tool for decolonial purposes?

First, we could use the museum as a path to bring people together; artists are not normally present in the museum space. For us, this was important because togetherness is a push forward in the fight in the Global South. Second, how can we bring all these kinds of solutions, all these kinds of struggles, together? Sharing the pain is the beginning of healing. How can we do this together and encourage each other?

We wanted to look at the museum as a platform, as a medium to gather. As they said, we cannot change everything. We can't even change our partners, our siblings, or our own parents. We

can only change ourselves. It is important to know that we can only act for ourselves. In this case, how can we use existing tools for a different purpose? How can we repurpose them? This was a great motivation for me.

This event was an opportunity for us because we came together with different perspectives and struggles in the Global South. How do we contribute or collaborate? What are you doing? What are we doing? What can we do together? Then we could use the platform of the museum to make these relations happen to create another network. Of course, it's nice that the public is also inspired, but that's not the main goal.

EHH The museum's main experiment and challenge was that what the museum could offer was a platform and support bringing together certain audiences, groups, and infrastructure. We went into this with the intention of giving away control. Also, we wanted to be mindful of the power dynamics of protecting collaborators' autonomy in the content and the process. At the same time, we were looking for a certain level of engagement, and we were trying to find the right balance so that the event didn't become a repetition of habits in which the museum makes space for a conversation, puts it in a booklet, and then says, "Thank you very much."

VR For me, the museum has become an important space for a number of reasons. One, it's a more mainstream space and the things that Gustavo and Aldo already said, but also it is reaching audiences who maybe don't engage with questions of extractivism and coloniality in the same way. Also, we tried to and maybe didn't succeed as much as we would have liked to bring more marginalized bodies into privileged spaces like museums—something that we wanted to have in the encounter.

I think that art also has an important role to play in the kind of multicrisis or poly-crisis that we're living in right now. It is about the spaces for connection. It's a space of relating to crisis in more embodied ways, but it's also about building heterotopic imaginaries. We can use art to imagine different futures and to start building the pathways toward these futures. Art offers a method to open up creativity in thinking that could help us find



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8 Weaving Realities, a collective composed of Aldo Esparza and Yuchen Li, co-organisers of TPEC. During their workshop Thinking – Feeling with a Living Earth.

Cultural and Arts Society, established in Aida refugee camp-Bethlehem in Palestine.

10 Abdelfattah Abusrour during his workshop Beautiful Resistance: a creative way to build the peace within.

9 Abdelfattah Abusrour, founder and director of Alrowwad

11 Sarah Amsler queer eco-social researcher, writer, poet and educator, and member of Gesturing Towards Decolonial Futures. During their workshop Storytelling for post-extractivist futures:

“How can we make ourselves, whoever we are/whatever positionality we are in, more sensible and more capable to receive, to attune to other ways of knowing in ways that do not reproduce this harm?”

solutions beyond the current system we are locked in. Creative spaces—inhabiting these places and hopefully also shifting the way things happen in those spaces in the future—are powerful in that way. Finally, these encounters shape all of us through the interaction with the space, the art, and each other, and bringing post-extractive futures into the space shapes how we can think about the future.

AP You mentioned heterotopic imaginaries. Could you explain what that is?

VR Right now we live in a world that is dominated by a particular narrative—by particular cultural, scientific, or knowledge norms. I think the cultural sector and art are important in helping people get out of this dominant narrative and mindset so that they can start to imagine what other worlds could be like, what other ways of living could be like. It’s not to romanticize what happens in Indigenous and traditional communities, but it’s to say that we can create our own narrative or reality as well—whether it’s something that’s happening through solidarity economies and commoning in different parts of Europe or degrowth or other ideas. Heterotrophic imaginaries offers us the idea that there are many more stories to tell than the dominant one right now, which is incredibly destructive. And through these different stories we might find more sustainable imaginaries and ways of living in the world.

AP When you do an experiment like this at the museum, using the colonial tools for decolonial purposes, there are some risks involved. What challenges did you face in organizing this symposium; what did you encounter during the days of the symposium itself? Also, could you tell us what went well, what was learned, and what was most meaningful?

GG The grief that the Global South is experiencing as a result of the globalization of the climate crisis by the privileged groups of the world has been familiar in other contexts because of the exploitation of war. This is intergenerational trauma; these traumas run deep. They shape how we are—in ways that we cannot even be conscious of because we don’t give the space to it. I think

the resilience in response to all that has been learned through generations, and not forgetting how to overcome those traumas now is a challenging task—particularly for the people who have suffered the most in this world. Sundus Abdul Hadi, an Iraqi artist and curator, calls these “*deeply rooted* communities.” She proposes denouncing marginalization and exploitation, centering instead the term *deeply rooted* to emphasize that these communities are rooted in ancestral territories and ways of life. These territories are less and less isolated or separate from the capitalist web, which has expanded almost everywhere now. We want to transcend this system and have a post-extractive future of many worlds. And for this we need to learn to undo, unlearn, and learn anew.

This requires commitment, discipline, self-reflection, and spaces of mutual trust, where we can really show ourselves in all that we have been and all that we have failed and all that we have achieved, and all our histories in all their colors. To truly share that in a space requires an intimacy that is also achieved in the process. Practically, one of the challenges that we discussed was we didn’t have time to get to know each other and to discuss and listen. This was one of the main things that kept coming up in our meetings even before the event. This is also a challenge to funders, supporters, and museums that want to collaborate to provide the needed resources and capacity so that we could have more space and time and not just two days. At the same time, risking to do the event allowed us to plant seeds for the future, to continue walking, embracing, co-inspiring, and building together those post-extractive futures we envision.

AER Now it’s common to say that we cannot find a solution to the problem with the same mentality that created the problem in the first place. How do we learn to get out of our mentality? It’s important to get into the role of listening; it is important to learn from other knowledge systems, from other climaticians. In that way, as Vasna said, it’s not only romanticizing Indigenous ways of life, but how do we relate to the territories we stand on? How do we relate to the water we’re drinking? How do we relate to each other—not only through capitalist or transactional relationships? How do we get to know each other—not only as curators and artists but as people trying to find alternative solutions to our struggles?

It’s challenging to leave aside the normal way of acting. How can we challenge—for example, art—not to act as an extractive practice? How can we do otherwise? How can we transform this practice? This comes all by learning and encouraging each other. I was talking about how to relate to water—to understand water as a living being, to question, and to see ourselves as water. A workshop we did at this event focused on: How do we relate to the Amstel River, which runs through and gives life to Amsterdam? How do we relate to the rain and memory?

When we relate to water in a different way—as Indigenous people do, as a living thing, as part of us, as our thinking, water as thought, the thought of nature—and look at ourselves as part of it, then we begin understanding our own reality in a different way. I think that’s the goal of it. It is important to get out of the monologue of the Western mentality. Western thinkers refer to other Western thinkers, inside of the Western perspective in a Western language, and we never get out of it. It’s important to listen to other knowledge. In this way, I find this event successful. Of course, we cannot push everyone to listen in the same way, but to the people who are listening it was a good step.

Of course, there were also many other limitations, like as an audience, of course, I always find a limitation in art spaces because people already come with a preconceived idea. It’s difficult to get out of this agenda, what the MC is supposed to do, how the audience of an art event is supposed to behave, act, and be. How can we untangle this “normal” way of doing and do something else? We cannot invite people to an art space, with an art agenda, and say, “No, don’t expect this; do something else.”

AP Absolutely. People were afraid to even sit on the beanbags, to really come close. They were hesitant.

AER Anyway, it’s a fun way to send an invitation, and the invitation was not to activate the space but to come out of the role of an audience and try to participate. Also, the attempt to get to know each other was a good one. Of course, we always need more time. We always need more space. We always need more situations to talk.

How Do We Move Forward?

AP Building on what Aldo just said: If you had more time or more space, what are the next steps? How do we build from here?

VR I think that's one of the things that we always want to do, right? Dream and come up with more things that we could do. I think just picking up on some of the things that Aldo said and maybe where we failed a bit is that people were spectators rather than fully embracing building this together and having the time to do that, to lead people into full immersion, participation, and ownership with enough explanation and setting the scene and the tone for that environment. There are a few introductory things that we could have done differently to make it safer and more of a place where people could be more active.

I think I would also love to do another iteration of this, but where we turn the gaze and turn the lens away from what's happening only in the majority world or the Global South. Let's also look at the challenges and problems of the Netherlands and Europe, the spaces of hope and opportunity and building that can happen here—having a conversation on both sides of the divide.

We tried that to some degree with some of the communities from the Netherlands participating in the symposium. I think there would also be the space to think more of ourselves as agents of change and how we do that in more interactive ways—just on both Gustavo's and Aldo's points, having time to build it slower and getting to know each other. Already just because of this experience, we'll do things differently next time and hopefully more effectively because we have had one opportunity to work together and that builds bonds and starts a process of learning and creating together. Mostly I think what I would have done differently is (1) build the experience in a way that we invite people into the process with a bit more guidance; (2) shift the gazes a bit inward, rather than just to the Global South; and (3) activate the agency of people.

EHH What role, if any, is there for the Stedelijk Museum and other cultural institutions in that effort?

TB We were aware and discussed the risk of being used as a “decolonial-washing” initiative. Also because of the museum as a platform, we didn't know exactly how the museum could engage in the process, or if the museum was willing to engage in the process in a deeper way. We didn't make the necessary time and space to discuss what the commitment of the museum could be in the longer term. I'm happy that we're having this conversation, for example, and that the conversation about a deeper commitment didn't end at that one-off event.

EHH I agree with the horizon that you paint, Vasna, and the efforts, how we continue these efforts, or how your collectives continue these efforts. The question then becomes how an institution like the Stedelijk Museum supports that and engages with that meaningfully. We're not quite sure. I'm open to ideas. We are trying to learn from conversations like this one: What is helpful?

VR One thing I would have also loved to have done would be to have the same conversation we're having, but instead of the Stedelijk asking the questions, we (the collectives) are asking the questions. So it becomes a learning process on both sides.

AP Absolutely.

TB Absolutely.

GG Also, another area to work on would be how these spaces—as dominant culture, the white space, the rich space—can be undone. There's one way to go into the museum space, but there's another way to bring the museum out. Like this idea of flipping a coin, of turning the gaze: Let's look at the museum outside of life and let us also bring the ideas and the discussions that we're having in an enclosed space into other spaces now. We did that a bit. We did this in a cultural institution and other more self-managed, totally different autonomous cultural centers.

There's a lot of tasking those communities on the front lines of movements to make change, and that's also part of the colonial logic now. It's always “You go fight,” but from a distance. Teresa

had mentioned that motivated climate activists in Portugal to foster a positive culture. I've heard the same kind of self-critical, "We are in the privileged world; we have to go. We have to be leading the changes here and we have the resources to do it." It's not like we don't; there's so much wealth and so much power to do it. There's no will because of the system. What are the tasks that museums are taking and how will they continue that work?

In terms of us, yes—you said it was a spark, even at the end of the last night where, after going through a difficult conversation, we still had some time to spend time together and continue at another level the conversation and the interweaving. Interweaving is also something that has to be done together. But it also requires individual work. We have to take care of ourselves before we can think of the collective. There are tasks at all those levels for us to continue having moments of encounter. I think presence is one of the lessons I have learned in participating with Towards Post-Extractive Cultures, with other processes of organizing encounters and spaces where people are present—not just in a physical sense, but really being there and committing themselves to that process in the moment.

One last thing about the movement is—because I was highlighting the importance of giving voice to all these other states—I think we can decenter even further: not saying who poses the questions, who organizes it; continuing to expand and being more inclusive from the beginning of the organization process.

TB To add to that, our intention was to leverage our event, resources, and platform to support movements and groups in the Global South. The departure point was: What is the need, and how we can support that need on their terms, not on our terms? We lacked time, prior experience, and relational groundwork to be able to do this well. Integrating this approach more effectively in the next iteration is the next step forward.

EHH Is the next iteration on the horizon?

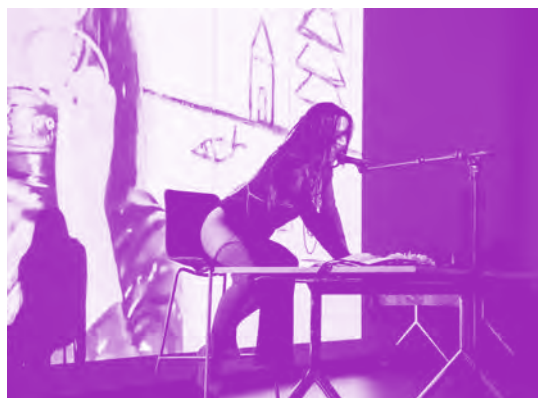
TB We don't know yet. The willingness is there.

AP Aldo, what do you think of this idea of the next steps, the role of the museum in the future?

AER I think museums are needed. They were a door in to colonial, hegemonic systems and thinking, but they are also a door out. I think we need museums to tell us that we don't need museums anymore. I admire this in many other cultures—for example, that they don't have museums and they instead transform them—the sharing of knowledge through festivals or other kinds of events that we are not fully aware of because us participants are just so concentrated on the museum. I think it's an important space to point the door out. In that way, I hope that these decolonial futures transform into something else, create other spaces that allow people to get out of the roles of an audience or spectators and become something more participative. Also recurrent: I hope it doesn't become a one-time thing, but it becomes something where we are all learning from each other and relating to each other. I think that would be a great thing to point at or look forward to.

EHH Can we ask you to close this conversation with one of the beautiful metaphors you've used? Can you speak further on this process of composting as a way to respond to extractivism?

TB Composting is a beautiful metaphor because it acknowledges the massive damage, harm, and mess we have collectively created. We cannot simply ditch it, withdraw from it, and forget the mess. There's a lot of work ahead to transform all that into something else, and this process brings with it a lot of pain and discomfort, but we cannot skip it and jump into solutionism. Composting involves repairing, restoring, and regenerating. Perhaps the most important question is: How do we compost the toxic world we inhabit into fertile ground for a world our hearts know is possible?



12

FAIL AGAIN. FAIL BETTER. FALL AGAIN. FALL SLOWER.

Teresa Borasino, Gustavo García López,
and Vasna Ramasar



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What if failures are the portals we need in these troubling times? As we continue learning and diving deeper into our practice toward post-extractive cultures, we see our work as ongoing rehearsals. Prison abolitionist and scholar Ruth Wilson Gilmore reminds us that “abolition is life in rehearsal,” meaning that there is no final, singular destination, but that our perspectives shift as our social contexts and collective dynamics do.¹ Experimentation is necessary when the road ahead is still unpaved. Rehearsals become spaces where failures, glitches, flaws, hiccups, and other unpolished gestures are embraced as the ultimate teachers. These rehearsals are imperfect movements toward something that might never be finished, at least not in our lifetimes.

as experimentation in which we can study, repeat, and fall as an embodied, collective, and creative practice. This conviction drives our project. Towards Post-Extractive Cultures (TPEC) is a collaboration among artists, activists, and scholars from the diaspora of the so-called Global South residing in Europe. We acknowledge the complexities and tensions inherent in our privileged geographies and contexts, as well as the challenges that emerge when attempting to do decolonial work in colonial frameworks. Therefore, we seek to turn our privileges into responsibilities and our responsibilities into action, challenging the harmful North/South binary while making visible the “South within the North.”

Imagining, enacting, and gesturing toward post-extractive, postcapitalist, feminist, queer, anti-racist, decolonial futures involve forms of rehearsal

In February 2023, we hosted a two-day public gathering at the Stedelijk Museum Amsterdam and a final day at OT301. With the knowledge we gained during this event in mind, we reflect in this text on the experiences

12 *Automated Slut*. Performance by Arhanghela. She is a member of Giuvlipen, the first independent Roma feminist theater company in Romania.

13 & 14 Closing Ceremony by Olivia Biswane. Through her biological Lokono (Arawak) and Kalinja (Caraim) ancestors, she has been transferred the legacy of

Semetse/Pyai, which refers to the spiritual leader in the ancestral tradition.

of succeeding and failing; learning and unlearning; hoping, dreaming, and building through failures and experiments.

Indigenous movement leader Ailton Krenak asks: “Why are we so afraid of falling when fall is all we’ve ever done?”² He argues that humanity has always been in a state of falling—experiencing many end-of-the-worlds—yet we constantly fear it. He suggests that rather than fearing or avoiding this fall, we must embrace it creatively and use it as an opportunity for play and transformation. “Let’s put our creative and critical capacity to use making some colorful parachutes to slow the fall, [to] turn it into something exciting and pleasurable.” We imagine that the fall is slow, graceful, and full of possibilities. As we fall, we witness widespread social and ecological collapse, and the disintegration of the structures and institutions that have shaped the world as we know it. For many marginalized and Indigenous communities this is not the first end-of-the-world. Countless worlds, knowledge systems, languages, songs, and oral stories have ceased to exist as a direct consequence of the perpetuation of the colonial, patriarchal, capitalist systems we inhabit today.

How do we turn the failures of these systems into fertile soil for the birth of something new? How can we create meaning amid the collapse, rather than clinging to the harmful systems of the past? Where do we go to build colorful parachutes and prepare compost for the transformation the world needs? These are the questions we continue grappling with as we weave our work with that of other individuals, collectives, and movements walking similar paths toward post-extractivism and decolonization.

Tensions and Contradictions of Working within Colonial Cultural Institutions in the Global North

In the arts and culture contexts, how do we approach working through the failures of these systems and institutions—working from within Western epistemology, a knowledge system that has separated culture from nature and created the myriads of crises we are now experiencing? During the many conversations prior to the public event at the Stedelijk, we explored the potential risks and dilemmas of hosting our gathering at a major contemporary art museum, and we recognized some of the conflicts that arose from practicing post-extractivism in the “Global North.” Here’s an excerpt from our notes:

We proposed to host the gathering at the Stedelijk Museum Amsterdam, and they said yes. Our intention is to amplify underrepresented, marginalized voices from the periphery, bringing them to the epicenter of the hegemonic neoliberal, colonial culture. By doing this, we aim to subvert their norms and shake their power structures.

The museum has expressed a genuine desire to collaborate openly and constructively. They acknowledge their deep-rooted history of colonial violence and extractivism and are committed to transformative processes to shape their future direction. However, we acknowledge the risk that the museum might exploit this event for “decolonial-washing,” given their inadequate efforts to address their colonial legacy.

We understand that the pillars that sustain the Stedelijk Museum hold the ongoing legacies of Dutch colonial history—a history marked by dispossession, cultural erasure, and slavery. These foundational pillars cannot be removed and replaced without deep transformation, which requires reflection, repair, and restitution of wealth and resources. This is a reality we were mindful of, and we were confronted with complex questions. How do we work with and through an institution that sustains and perpetuates the colonial structures, frames, and narratives that we aim to dismantle? How might this “white” privileged space discourage and hinder the participation of the people from marginalized and racialized backgrounds whose experiences we precisely aim to include, amplify, and support?

During the event, we faced additional tensions while trying to hold a dynamic, living encounter within the static confines of the museum. The museum’s rigid structures, locked doors, and strict rules made it inhospitable to sensitive and relational exchanges. Simple aspects such as tickets and security checks, while perfectly rational for managing conventional museum spaces, intensified feelings of gatekeeping, distancing, and seclusion, especially for racialized people who may experience this to a higher degree, as past traumas can become triggered. As organizers of the event, we realize that there were things we could have done better ourselves to decolonize the space. Despite these constraints, in-depth conversations grounded in humility, vulnerability, solidarity, and interconnectedness emerged during our convergence.

How can the museum shift its conditions of control and power?

Is such a shift even viable? What would it require? Is there a role for us as cultural practitioners from the South within the North to bridge different knowledge systems and realities? What are the consequences or conflicts that emerge when building those bridges? Or would it be wiser to disengage and continue supporting local struggles in the peripheries?

We can only offer more questions than answers at this point, as we continue exploring, experimenting, and gesturing toward alternative ways of doing, knowing, being, and relating, while finding the right allies to collaborate with on this work. Simultaneously, we acknowledge that we must continue and intensify our efforts to confront and compost the colonial and extractive behaviors and patterns internalized within us to avoid replicating harmful practices.

Our intention is to co-create a compass that orients us through uncertainty, instability, and complexity. In TPEC, we aim to deepen our capacities to hold space—cognitively, affectively, and relationally—for the paradoxes, tensions, and contradictions of interrelated crises, and the harm we are complicit in. This way we can take effective actions with deeper discernment and transdisciplinary, translocal, intergenerational responsibility. We strive to learn from past mistakes, not merely to avoid repeating them but to grow in our capacity to contribute to the emergence of something new—potentially wiser, more vibrant, and interdependent. To ensure transparency and ground ourselves in accountability, we want to share some of the most important lessons we have learned in this essay.



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15 Yazan Khalili, artist and member of The Question of Funding, a growing collective of cultural producers and community organizers from Palestine. During his workshop The Question of Funding.



16

16 The Pluriversity Weavers: Natalia Giraldo Jaramillo, Seunawiku Izquierdo Torres, Dwanimako Arroyo Izquierdo, Ana Bravo Perez, and Aldo Esparza Ramos. This collective is seeded according to the will of the Mamus of the Reserve of Kwarte Umuke community,



17

in Sierra Nevada de Santa Marta (Gonawindua) in Colombia.
17 Gustavo García López, co-organiser of TPEC, co-founding member of Post-Extractive Futures, an initiative by a group of compas from various collectives to foster

thinking and action for post-extractive societies.
18 Here We Draw the Line, a collective promoting the defence of the life and integrity of ecological and social leaders from Colombia.



18

Lessons for Future Rehearsals

As we navigate through these complexities, tensions, and paradoxes, we “compost” them into valuable learnings and fertile soil for future iterations of TPEC. We think with the metaphor of “making good soil”³ to create rituals of transformation. We commit, with care, to the collapse and decomposition of the structures that uphold the capitalist colonial system, including cultural institutions. We explore ways to make sure the nutrients and energy of the decomposing pieces are transformed into fertile compost for new stories and possibilities to thrive. What are the necessary ingredients to make good soil, and what are the ideal conditions for something new to emerge with grace and ease?

In our process, we have identified some principles that will guide us in the process of future encounters and the work of solidarity-weaving, as in all the work we do.

1. Acknowledging and confronting our complicity in extractivism and colonialism upfront

Most of us—organizers, partners, participants, audiences—have been conditioned in colonial and capitalist modernity. This often leads us to

- forget, deny, or miscalculate the costs of our learning, because of our habit of consumption (of knowledge, experiences, spirituality, enlightenment, etc.);
- confuse liberation for self-actualization and solidarity for self-validation;
- adopt a savior mentality;
- prefer quick fixes and solutions over deep transformation;

- fall into patterns of individualism and hyperproductivity, which hinders the careful work of weaving relationships;
- choose to engage wider audiences, prioritizing width over depth.⁴

A lifelong and systematic unlearning is required of us. How are racist, heteropatriarchal, capitalist, extractivist ways of thinking internalized in our consciousness and subconscious? As we unlearn these patterns, we learn to learn anew. Within TPEC, we intend to collectively explore and embrace other ways of learning and producing knowledge, which is embodied, multisensorial, relational, and holistic—learning processes that engage our entire being and include our diverse histories, stories, lineages, dreams, emotions, technologies, and somatic perceptions.

2. Building long-term relationships centered in care

During the event’s organization process, the public event planning, programming, and logistics took over the careful work of cultivating relationships with our organizing partners. In the future, we will prioritize depth over width by reducing the program’s scope and simplifying its logistics. We would allow more time for emergent internal conversations to strengthen bonds and evaluate public activities. Therefore, all interactions must be relational and reciprocal. Relationships cannot be reduced to transactional exchanges but require that we share as equals, validating every contribution, and embrace responsibility in nurturing those relationships. These guidelines reflect the values that we want to intentionally build into all the work we do.

3. Unlearning past histories and undoing the white gaze

We critically reflected on how marginalized voices were represented, and how these interacted with the audience. We had not adequately addressed the challenges brought forth by the unequal dynamics between the “represented” and “the observer/ consumer.” This includes the inherent problems of a “white gaze” in presenting “Indigenous and marginalized voices” in a predominantly white space. In the case of the Stedelijk, with its white cube, predominantly white collection, white director, and primarily white audience, there is a clear opportunity for undoing. Our initial intention to reach a wider audience inadvertently targeted a white audience. As Leanne Betasamosake Simpson points out: “Wider audience is code for white audience, which is code for less angry, less political, more palatable.” An unchallenged “white gaze” risks diluting the political and radical nature of the voices we sought to amplify.

4. Turning our privilege into an actionable movement

How can Western cultural institutions and white audiences engage in sensitive, humble, and active listening to the stories and visions of Indigenous and territorial struggles without perpetuating consumption, appropriation, assimilation, individualism, or the savior complex? We recognize that structures in society produce white privilege and the formation of whiteness, a construct that contributes to systemic racism against people who are not necessarily identified as white. Truly listening to what these front lines ask and denounce means, first and foremost, recognizing that those with the most

privilege have the responsibility to take action. It requires moving beyond passive observation, being willing to be discomforted, to be challenged, and taking concrete steps to meet the demands and actually doing something to change what has been denounced. We are accountable to the relationships we nurture, in particular with marginalized communities. At the same time, institutions must create processes and systems that hold them responsible for their decisions and actions toward environmental and social justice. This is the essence of accountability in practice.

Reimagining the Role of Museums

Museums and cultural institutions must undergo profound transformations to respond effectively to current crises, moving beyond superficial changes like replacing light bulbs and embodying their role as cultural catalysts of new possibilities within society. They have the potential to become spaces of (un) learning, reflection, and social action, where diverse voices and perspectives are not only heard but also integrated into the fabric of their organization, operations, and exhibitions. By leveraging the lessons learned from initiatives like TPEC, the Stedelijk Museum can begin to dismantle the pervasive colonial frameworks the museum is built upon and use this knowledge to cultivate “fertile soil,” where new stories and possibilities can grow.

However, this transformation process is fraught with contradictions. Institutions in the Global North using knowledge and wisdom from the Global South risks perpetuating the very dynamics of consumption, extractivism,

appropriation, and assimilation that we seek to eradicate. It is essential for these institutions to develop methods and systems to structurally implement the principles shared above, recognizing that they are incomplete. Such methods and systems can only be legitimately developed in dialogue with marginalized groups.

Our collective aim is to contribute to the transformation of these institutions into places where the ruins of colonial and extractive legacies are composted into nourishment for plural, regenerative, and just futures to emerge and thrive. This requires a long-term commitment to uprooting ingrained patterns and making space—internally, externally, and all the way through—for new and ancestral ways of knowing and being, which are resilient, reciprocal, and regenerative.

1 Ruth Wilson Gilmore, “Abolition on Stolen Land,” Keynote for UCLA Luskin Sanctuary Spaces: Reworlding Humanism, video, 1:58:26, October 9, 2020, <https://vimeo.com/467484872>.

2 Ailton Krenak, *Ideas to Postpone the End of the World* (Toronto: Anansi International, 2020).

3 Sophie Strand, “My Body, the Ancestor: A Mycelial Conversation with Sophie Strand,” interview by Charlotte Du Cann, *Dark Mountain*, issue no. 21 (2022), <https://dark-mountain.net/my-body-the-ancestor/>.

4 List drawn from

Gesturing Towards Decolonial Futures: “The Gifts of Failure,” <https://decolonialfutures.net/portfolio/the-gifts-of-failure/> (accessed July 29, 2024); “7 Steps Back and 7 Steps Forward (or Aside),” <https://decolonialfutures.net/2023/01/31/7-steps-back-and-7-steps-forward/> (accessed July 29, 2024).

CONTRIBUTORS



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19 Talking Wings, environmental storytelling collective, primarily formed by artists Blake Lavia and Tzintzun Aguilar-Izzo. During their workshop Speaking Rivers.

20 Common Reed workshop by Alejandra Ortiz de Zevallos, member of collective entre—ríos.

21 Colectivo Moriviví, women-led artistic collective producing public art in Puerto Rico. During their workshop Visual Translations.

22 Suumil Móokt'aan collective during their workshop Inhabiting collective learning spaces from ancestral memory.

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ALDO ESPARZA RAMOS is an artist and storyteller. His practice is directed towards social healing; as reconstitution, reparation and protection of ancestral knowledges. Aldo is part of *Weaving Realities*, an Amsterdam-based artist collective who organize public performances and workshops around the concept of “sentipensar,” thinking through feeling, and the concept of “practical decolonization,” which aims to re-educate ourselves into living in harmony with each other and with nature.

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Most recently, she has curated *Let Textiles Talk* (2021-2022), *It's Our F***ing Backyard* (2022), *When Things Are Beings* (2022-2023) and *Unravel: The Power and Politics of Textiles in Art* (2024-2025) at the Stedelijk.

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