



The Wasting Time project

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the far future: using speculative methods to imagine future worlds
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by Sam Le Butt and anon

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Amber Turner

This project was run by the Brigstow Wasting Time Team, comprised of

Marianna Dudley (History) Claire Corkhill
Alison Rust (Earth Science)
Mathilde Braddock (Steps in Stone)
Sam Le Butt (English)
Bristol Museum: Isla Gladstone (Biology); Deborah Hutchinson (Geology) Amber Turner (Applied Art); Rhian Rowson
UoB Special Collections: Nicky Sugar; Emma Howgill

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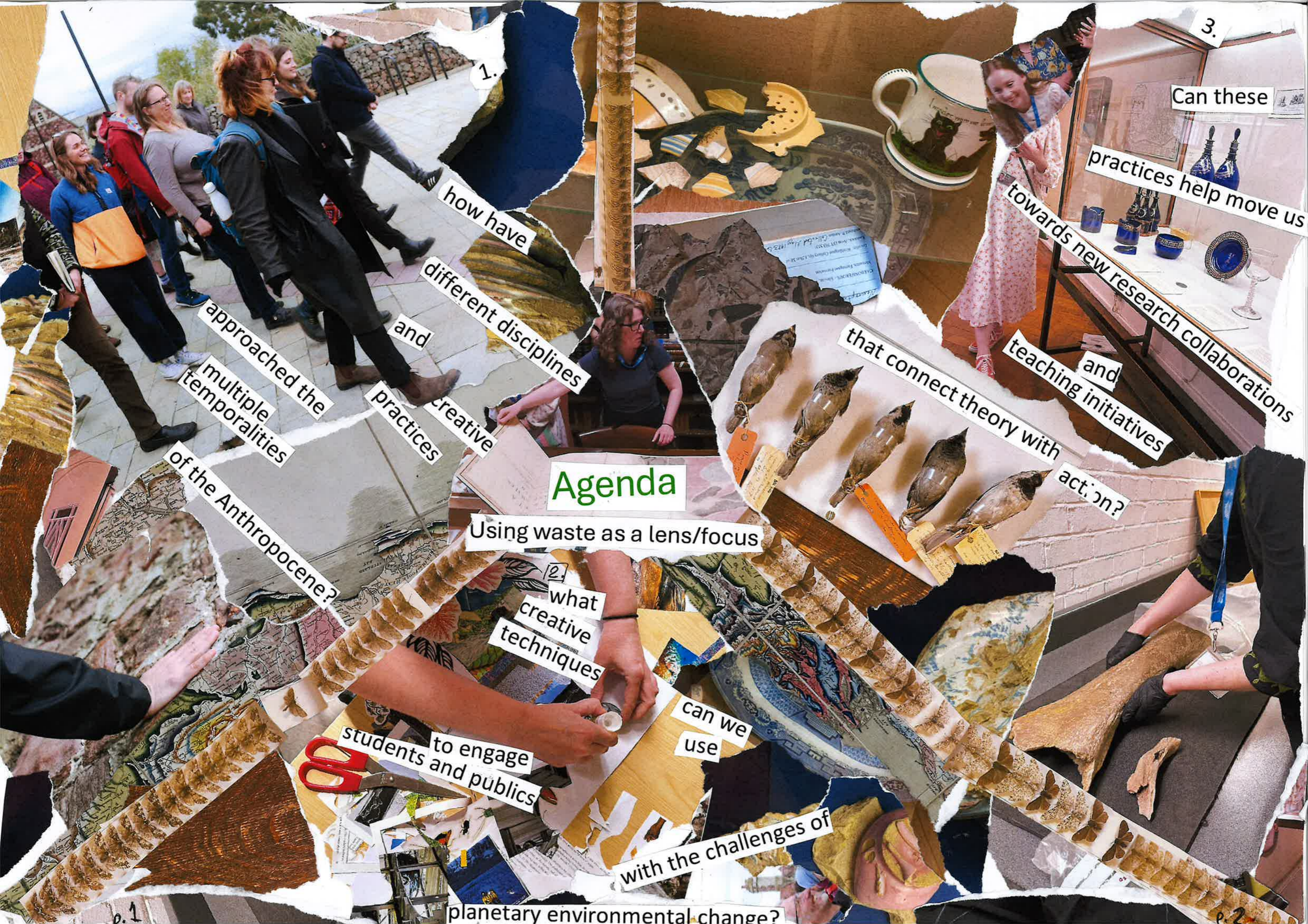
Eloise Mattimoe Sid Boyer
Joe Gasowski Alice Would
Kirill Vlasov Hazel Streeter
Mark Smalley Claudia Hildebrandt
Mattin Biglari Lewis Alcott
Milo Newman

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All efforts have been made to reference and signpost involvement of others where possible. Reproduction of this volume is only possible through express permission of the project stakeholders.

Collage Sid Boyer



1.

3.

how have

Can these

practices help move us

towards new research collaborations

approached the

multiple

temporalities

and

different disciplines

practices

creative

that connect theory with

teaching initiatives

and

action?

Agenda

Using waste as a lens/focus

2.

what
creative
techniques

can we
use

to engage
students and publics

with the challenges of

planetary environmental change?

e.1

e.2

the 'Deep Time Walk'

different scales of time and agency of the Anthropocene can be difficult to parse

Bristol Pottery Temple Back

Homo sapiens make their entrance

engage with embodied creative practices, she instructed us

the mind-blowing Mathilde Braddock

human practitioners with shared interests in the Anthropocene

in the Bristol

Anthropocene

200,000 years

200,000 years back to the present day

Imagine the long future of Nuclear waste by walking through Deep Time

place radioactive decay in the context of Earth history.

MINERALIZED REMAINS OF A FORMER WORLD.

how is time felt by different bodies?



From the first nuclear bomb explosion at Alamogordo in 1945, until 1988, a nuclear bomb was detonated at an average rate of 1 every 9.6 days.

created in 20th and 21st century

hidden wastes

lack of decay the scary thing

waste created today casts the problem

far into the future.

vast quantities of Concrete will mark the globe

oh isotopes in my bones

in the teeth of every human

out of sight, out of mind

sites of accumulation

manufacture, medical treatments and energy

human body as container for plastic - when we die, this leaks back out



Ourworldindata.com

Global plastics production Annual production of plastic resin and fibers.

100 million t
200 million t
300 million t
400 million t

500ml bottle
↓
25 million microplastic particles

ubiquitous



immobilised within glass.



p.6.

Nuclear

The Wasteocene

Seeing but not seeing

OUR LEGACY

colonising the future?

WAX MOTHS LARVAE

WASTE FROM THE INTERNATIONAL SOFT DRINK INDUSTRY

"slow-rolling disaster.

And it

goes on forever.

I became

very driven by the

unfairness of it all."

all sharing

the variegated

common land

of the spoils.

WALL

ST

acid-rich mulch

and

fruity detritivores.

"the strong taste of the dunghill"

three feet deep in human waste

Sacrifice zone

waste

will radiate

for

years to come,

casting

a temporal net

forwards

into the future,

200,000 years in the future (1 half life) 10 people move forward, 10 remain behind p8

OUR FUNGAL NEIGHBORS DEFINE OUR INTERTWINED FUTURES.

millions of years from now

1,000,000 years in total (which happens to be how long we need to safely store the most hazardous radioactive high-level waste from nuclear energy generation)

the realm of the DOLPHIN people

FUNGI ARE POPPING UP IN NEW PLACES - WITH UNEXPECTED CONSEQUENCES.



PERPETUAL PLANET



dream dregs of bitumen

A FANTASY IN FINS

Every 200,000 years, half of the

technetium-99 becomes ruthenium-99.

eventually, all of the technetium-99 becomes ruthenium-99.

100,000 years into the future



P.10

What wastes become hidden over time?

Is "waste" the right word?

palpable consequences
for the biosphere

Historical wastes create environmental injustice
in the present

and
landscapes

inter-
generation
al
equity

"Capitalism
can only be identified
as a system
of profligacy and waste."

Cobalt is one of the critical materials

why
are
we
compelled to
preserve?

who or
what is wasted?

"Wasting is a social process"

long buried
Victorian rubbish

production:
tools, methods, and materials



MATHEWS'S
new & correct Plan of the
CITY and SUBURBS of
BRISTOL.
including the Hotwells and Clifton
and the new BUILDINGS
— down to the year 1815.
— taken from actual surveys

What if CO2



were blue?



Can art do anything

during periods of crisis?

I have used the Titanic disaster tensions between the collective "we" of the humans are all together on the same boat. effects of the shipwreck on different group-

oryte ng too
opocce - giv
rth - a the e
ople (iero

Discuss the
indeed.
unequal

GLAZED

give flesh, blood, and
dreams to this discourse.

SPIRIT

Storying the Anthropocene

wastes that become hidden over time.

splits

EXAMINATION OF THE
the enormity of geological time

come to intimate grips with

VEGETABLES AND ANIMALS

compressed

extracted

burnt

waste

behind-the-scenes

Empathy is work.

and wobbles,

It's a dizzying thought.

all these

timescales

at work here

tensions between preservation and decay

the hill we are standing on, rich with plant-life is the spoils.

WILD THINGS

there are always a few unfamiliar things that somehow or other manage to lodge in the neglected corners of a garden.

STOLEN LIVES

injustices become embedded

reassembles,

THE PRICELESS FOSSILS IN THE GARBAGE DUMP

bodies + pressure + time = coal.
complex answers in high-energy bursts,

divides and

PLESIOSAURI

p.16



can
art
provide material with
which to think
in
new registers, new spaces



A) Vessel:

to collect together stories



to process intense emotional impact

to imagine other ways of being.



- labels
- Plantationocene (Haraway 2015; Tsing 2015),
 - Econocene (Norgaard 2013),
 - Anthroscene (Parikka 2015; Ernstson & Swyngedouw 2019),
 - Manthropocene (Raworth 2014; Di Chiro 2017)



★ new routes through familiar places ★

What we learned

What Next?

Outside the 'classroom' encourages us to notice the ways in which our environment (and outdoor) can act as the teacher

Used new methods to explore familiar concepts; interdisciplinary group encourages care to express concepts clearly

Creating/moving together was refreshing and engaging; allowed multiple conversations simultaneously

Excitement of inter-disciplinary space

Interdisciplinary conversations can be less complex/focused
how do we channel that back into a research output?

Connecting abstract and material together

Connections across collections

Both workshops offered 'new routes through familiar places'

paying attention to narrative; using collage to deconstruct narratives

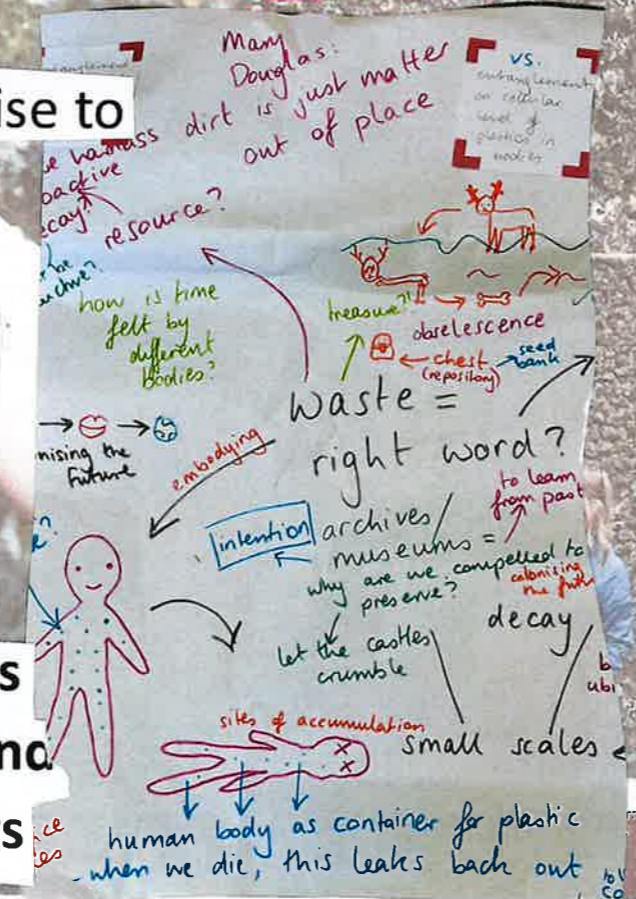
Helped us pay attention to and visualise to variable times of Anthropocene

Future and past both need imagination

Store Tours/Redisplaying museum displays

Create museum tours/walkthroughs around a theme - and extend beyond museum to immediate surroundings

how to let public know about research possibilities in museum



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References

Page 8: 'acid-rich mulch and fruity detritovores' is taken from Max Porter's *Lanny*, p. 1

Page 10: 'dream dregs of bitumen' is also taken from *Lanny*, p. 1

p. 11: 'palpable consequences for the biosphere and landscapes' and 'wasting is a social process' are both taken from Marco Armiero, *Wasteocene*, p. 10

'Capitalism can only be identified as a system of profligacy and waste' is taken from Jason Moore, "The Four Cheaps" (online article)

p. 12 'long buried [...] Victorian rubbish' is taken from *Lanny*, p. 1

'injustices become embedded' is taken from *Wasteocene*, p. 10

Back cover: 'glistening thick with liquid globs of litter' is taken from *Lanny*, p. 1. 'It was happening at such a rate that thinking, the act of making sense, feels permanently balked' is taken from Olivia Liang, *Funny Weather*, p. 1. 'Notoriously multidimensional and scaled to all kinds of temporalities' is taken from Timothy Morton, *Being Ecological* (2018), p. 9-12. 'Dirt is just matter out of place' comes from Mary Douglas, *Purity and Danger*.

'it's a dizzying thought [...] all these timescales at work here' and 'the hill we are standing on is a hill of shit' are both taken from Michael Malay, *Late Light*, p. 188; 190

'there are always a few unfamiliar things that somehow or other manage to lodge in the garden' is taken from John Wyndham, *The Day of the Triffids*, p. 27

Wasters

by Sam Le Butt



We gathered

ON A FRIGID NIGHT

of history.

FEWER PLACES LESS
WELCOMING THAN A GARBAGE
DUMP

glistening thick with liquid globs of litter.

the news was making US crazy.

SOMETHING was **WRONG**.

a town where "the filth" "is floated down the public streets every second or third day,"

It was happening at such a rate that thinking, the act of making sense, felt permanently balked.

'IT'S BIG, WHAT'S HAPPENING HERE ...

we DON'T KNOW IF WE CAN STOP IT.'

But **we** think **Waste** is a crucial point of entry into

readers of the era.

Every crisis, every catastrophe, every threat

But we

believer in "filth theory"

we KNOW the problem is **notoriously multidimensional and scaled to all kinds of temporalities**

that One man's trash is another man's treasure

"Dirt is just matter out of place"

What we wanted most, was

CHANGING

responses or alternatives.

to process

to work

practice

think

play

and tell stories

We Hope This Story

captures **You**

We hope you don't think it's ! A Waste of Time c