

## **The XXIII Faculty Biennial** ***It's All Part of the Process***

### Artist Statement

Claudia Pederson

Process (noun), “course or method of action” [OED].

“Process” as a “course or method of action” is here defined as radical infiltrations.

Rather than attacking systems from outside, radical infiltrations attack from within. When we inhabit systems, we can work against their structures of power and claim common spaces.

Infiltrations still also function as a strategy for the right, as we have seen when governments move toward fascism through democratic elections in Brazil, Hungary, India, Israel, Italy, the Philippines, the United Kingdom, and the United States. Populist nationalisms aggregate the grievances of large populations of citizens, who have been disempowered and even disenfranchised after decades of liberal and neoliberal economic policies, through viral media campaigns and onsite rallies.

Political polarization via cultural differences, economic inequities, and disinformation ultimately leads to irreversible global climate crisis as evidenced by rising air and water temperatures, surging sea levels, and desertification of arable land.

Popular uprisings in Chile, Iraq, and Lebanon have responded to the implementation of neoliberal policies that enable the destruction of the planet. In activism and art, new approaches to thinking and acting environmentally challenge antiquated ideas about growth, development, and progress. They become radical infiltrations of state and institutional structures moving towards substantive transformation.

Within the context of increasingly asymmetrical power dynamics, radical infiltrations ask us to consider how compartmentalized thinking helped to create contemporary problems and how interdisciplinary thinking might alternatively draw upon indigenous, embodied, or affective forms of knowledge production.

The seven projects in *Radical Infiltrations* invite us all to consider the global climate crisis both as ecological and cultural processes, but each explores radical infiltrations in different spaces. Be it in our natural, built, or virtual environments, these works all contribute to broadening perspectives and promoting dialogue in our politically polarized climate.

The projects included are: Amelia Marzec’s *Weather Center for the Apocalypse*; Yoav Lifshitz’s *Occupy WiFi*; Roger Beebe’s *Amazonia*; StudioThirdWorldCollective’s *Capital*; Kailas Sreekumar’s *Maut (Death)*; Vera Sebert’s *Journey to the Planet of Nuclear Chewing Gum*; and Jodi Zellen’s *Photo News*

*Radical Infiltrations* was jointly curated by Claudia Pederson (Wichita State University) and Dale Hudson (New York University Abu Dhabi) for the Finger Lakes Environmental Film Festival, at Ithaca College, Ithaca, NY.