

# *All have the same breath*

January 18 through March 9, 2019

Artists: Leticia Bernaus, Stella Brown, Bochay Drum, Geissler/Sann, Robert Lundberg, Polen Ly, Cate Richards, Nicole Tu-Maung, Tamara Becerra Valdez, Ayub Wali

Research Collaborators: Dilcan Acer, Alize Arıcan, Ian G. Baird, Tarini Bedi, Paul Bick, Ralph Cintron, Casey Corcoran, Charles Corwin, Molly Doane, Caitlyn Knecht Dye, W. Nathan Green, Peri Johnson, Ömür Harmanşah, Tannya Islas, Zhe Yu Lee, Haley LeRand, Javairia Shahid, Shivana Shrestha, David H. Wise

# **Documents Contents**

<b>Introduction Wall Text</b>	<b>3</b>
<b>Artwork Label Table of Contents</b>	<b>4</b>
<b>Political Ecologies Research Projects</b>	<b>36</b>
<b>Vitrines Table of Contents</b>	<b>45</b>

To return to this page, touch the button at the bottom of the page. To move to the next page, swipe left or right, or the iPad will automatically begin to read the next page.

# *All have the same breath*

## **Introduction Wall Text**

Experimental in nature, *All have the same breath* emerges out of a two-year interdisciplinary, collaborative project investigating the politics of the environment and how our changing climate is negotiated across the world. The title signals the vital importance of acknowledging that all things—human, animal, vegetable, and mineral—are dependent on the same ecosystem and, indeed, breathe the same air. Rather than engage with the usual rhetoric of climate change, the artists in *All have the same breath* raise urgent questions about how the global environmental crisis is experienced and articulated.

Major support for *All have the same breath* is provided by the Humanities Without Walls consortium, based at the Illinois Program for Research in the Humanities at the University of Illinois at Urbana-Champaign. The Humanities Without Walls consortium is funded by a grant from the Andrew W. Mellon Foundation. Additional support both to this project and the Political Ecologies Working Group is provided by the UIC Institute for the Humanities. Additional support is provided by the School of Art & Art History, the College of Architecture, Design, and the Arts, University of Illinois at Chicago; the Andy Warhol Foundation for the Visual Arts; and a grant from the Illinois Arts Council, a state agency.

# **Artwork Label Table of Contents**

**GEISSLER/SANN**

**STELLA BROWN**

**POLEN LY**

**AYUB WALI**

**LETICIA BERNAUS AND STELLA BROWN**

**TAMARA BECERRA VALDEZ**

**BOCHAY DRUM**

**LETICIA BERNAUS**

**NICOLE TU-MAUNG**

**CATE RICHARDS**

**ROBERT LUNDBERG**

An image description will be read before the label that is exhibited next to the artwork in the exhibition.

If you want to return to the label table of contents, press the button at the bottom of each page to return.



The oldest surviving globe is photographed sitting to the bottom right of the frame in a dimly lit environment. In the top right corner, a bright light positioned in the background creates an iridescent reflection off the globe.

# GEISLER/SANN

*IRRSTERN*

2018

Inkjet print

Courtesy the artists and Cindy Rucker Gallery

*IRRSTERN* depicts the Erdapfel (literally translated from German as 'earth apple'), the oldest surviving terrestrial globe, created by Martin Behaim in 1490–92. Both an archive of knowledge and a living document, the globe was continuously updated and reflects the misguided and subjective knowledge of its time: the Americas are not included, as Columbus had not yet returned to Spain (which happened in 1493), the Eurasian continent is enlarged with an ocean between Europe and Asia, the mythical Saint Brendan's Island is included, and Japan is oversized and too far south. An instrument of colonialism, the globe claimed truth and objectivity, but represents imagination and belief, reflecting a human desire to own and master the world. Evocative of our current ecological moment, the Erdapfel is highly sensitive to UV radiation and its surface is very delicate, but it has been constantly marked by humans throughout its history. Today, our Irrstern (translated from German as 'stray star') is more fragile than ever, on the verge of collapse, and subject to the intentions, illusions, and perspectives with which we view it.



A tall standing sculpture in the middle of the room consists of a steel rod protruding from a large limestone base. Thread through the bottom of the rod directly above the limestone is a fragment of drainage tile. Above this, an assortment of green metal plates extends upwards containing various collections of natural debris, such as soil, dirt, corn and bird seed. At the very top of the sculpture is a collection of vestibules containing assortments of different fertilizers, bird feed, and processed materials.

## **STELLA BROWN**

*Vermilion River Watershed Geologic Column*  
2018

Materials collected in and around the Vermilion Watershed: limestone; ceramic drainage tile; HDPE drainage tile; disk harrow blades; John Deere brand green spray paint; soil; prairie seed mix; corn seed; soy bean seed; cover crop seed mix of barley, wheat, radish, and winter rye; diammonium phosphate; potash; ag lime; gypsum; CRP prairie seed mix; corn crop; distiller's grain; corn oil; ethanol; soy bean crop; soy hull pellet; soy meal; vegetable oil; methyl ester

Courtesy the artist



## STELLA BROWN

By evoking stratigraphy, or the study of rock layers, Brown visualizes a cross section of the materiality of farming and implicates humans in recent geological changes to the earth's surface and changes in the atmosphere. Samples she presents range from the local stone deposits to crop seeds, from soil additives to drainage tiles. Including what goes into and what comes out of the processes of growing crops, Brown's samples evoke the myriad ways humans have affected and controlled this particular ecosystem. Midwest soil is now nearly stretched beyond its capacity so that modern farming involves a complicated balance of added soil fertilizers, soil practices, drainage systems, weather monitoring, seed choices, pesticides, machinery, decisions of what to plant where and when, and more, as well as the complex economics of crop prices, loans, debt, and subsidies.

Related Research Project: *Knowledge Production and Practice in Industrial Row Crop Farming, Northern Illinois*

Urban Planning and Policy scholar and project coordinator Charles Corwin has been conducting fieldwork in the Vermilion River watershed since June 2017 as part of his dissertation research that began in Fall 2014. Stella Brown spent time in Northern Illinois in Summer 2018.



A documentary created from shots of multiple interviews with locals in Northeastern Cambodia. The interviews explore how fisheries on the Sesan River have had tragic fallout from the fluctuation of water levels caused by the dam including video footage from these sites. One interview features a fisherman working with his net, another features a local woman working along the river.

## POLEN LY

*Beyond the Dam's Reservoir*

2018

Video, 12:39 min.

Courtesy the artist, W. Nathan Green and Ian G. Baird,  
Department of Geography, University of Wisconsin-Madison

Although considered clean energy because they produce electricity that can replace energy produced by fossil-fuel-using power plants, large hydropower dams can nonetheless have devastating impacts on local livelihoods, wild capture fisheries, and aquatic ecologies. Documenting the research project *Large Hydropower Dams, the Clean Development Mechanism, and Environmental Impacts in Cambodia*, this documentary explores the ramifications of this so-called green energy in the Lower Sesan 2 dam in northeastern Cambodia.



Two leaf sculptures cast in brass are mounted on two framed canvases. To the right, a polished bust of a man from Hunza wearing a cap with a brass shanti tops a thin rod puncturing a piece of wood. A large leaf cast in brass sits next to the bust, and is mounted on a steel rod protruding from a natural found rectangular wooden base.

## AYUB WALI

*Untitled*

2017–18

Brass, fiberglass, wood

Courtesy the artist

Using fallen leaves as a metaphor for the destruction of nature, Wali preserves the form of dead leaves, translating them into brass to create an evocation of permanence. Serving as a tribute to the village of Altit in the Hunza Valley, the sculptures evoke its long history, one that is marked by political conflict, colonialism, and climate change. The portrait is the face of a man from Hunza, wearing a local cap and shatti, a symbol of hope, pride, and respect. Altit Fort is around 1100 years old, making it the oldest monument in the Gilgit–Baltistan, or Northern Areas of Pakistan. In a state of disrepair, the fort was restored by the Aga Khan Trust for Culture’s Historic Cities Programme, which promotes the conservation and re-use of buildings and public spaces in historic cities of the Muslim World. Wali was part of a research project that studied the restoration of such sites in the Wakhan Corridor, and the perception among users and inhabitants in order to highlight the negotiations and frictions between the global narrative of development and local strategies of resistance.

Related Research Project: *Place, Heritage and Resistance in the Wakhan Corridor, Pakistan*

Art historian and project coordinator Javairia Shahid and artist Ayub Wali are both from Pakistan. Research was conducted in Hunza Valley from June 23–July 5, 2017.



Displayed along a table is an accordion book with one whole side being a panorama of a garden, while the opposing side an outline of the geographic lands of planet Earth..On the wall adjacent to the accordion, is a video that is a documentation of moving plants accompanied by the sounds of wildlife.

## LETICIA BERNAUS AND STELLA BROWN

*Trajectories*

2018

Video, 9:37 min. loop, inkjet print on paper, Masonite, ribbon

Courtesy the artists

Exploring how an urban garden can be a vital ecological site for its community, *Trajectories* considers the paths of refugees who fled the 1990s ethnic cleansing in Bhutan and lived in camps in Nepal before resettling elsewhere. Now in Chicago, some of these refugees—once farmers in their homeland—have urban gardens in which they grow many of the plants they farmed in Bhutan. *Trajectories* traces the movement of plants as a metaphor for the migration of people and for gardening as a means of connection to both the refugees native land and their new home.

Related Research Project: *Cultivating Chicago: Gardens as Ecological Infrastructures*

Anthropologist and project coordinator Molly Doane has been working in the gardens since 2016. Leticia Bernaus and Stella Brown spent time in the gardens in Summer 2018.



Two right angle triangles cast from concrete hanging adjacent to one another on the center of the wall. On the surface of these casts is faded pattern of red and blue stylized flowers.



## TAMARA BECERRA VALDEZ

*Affinity Without Finality*

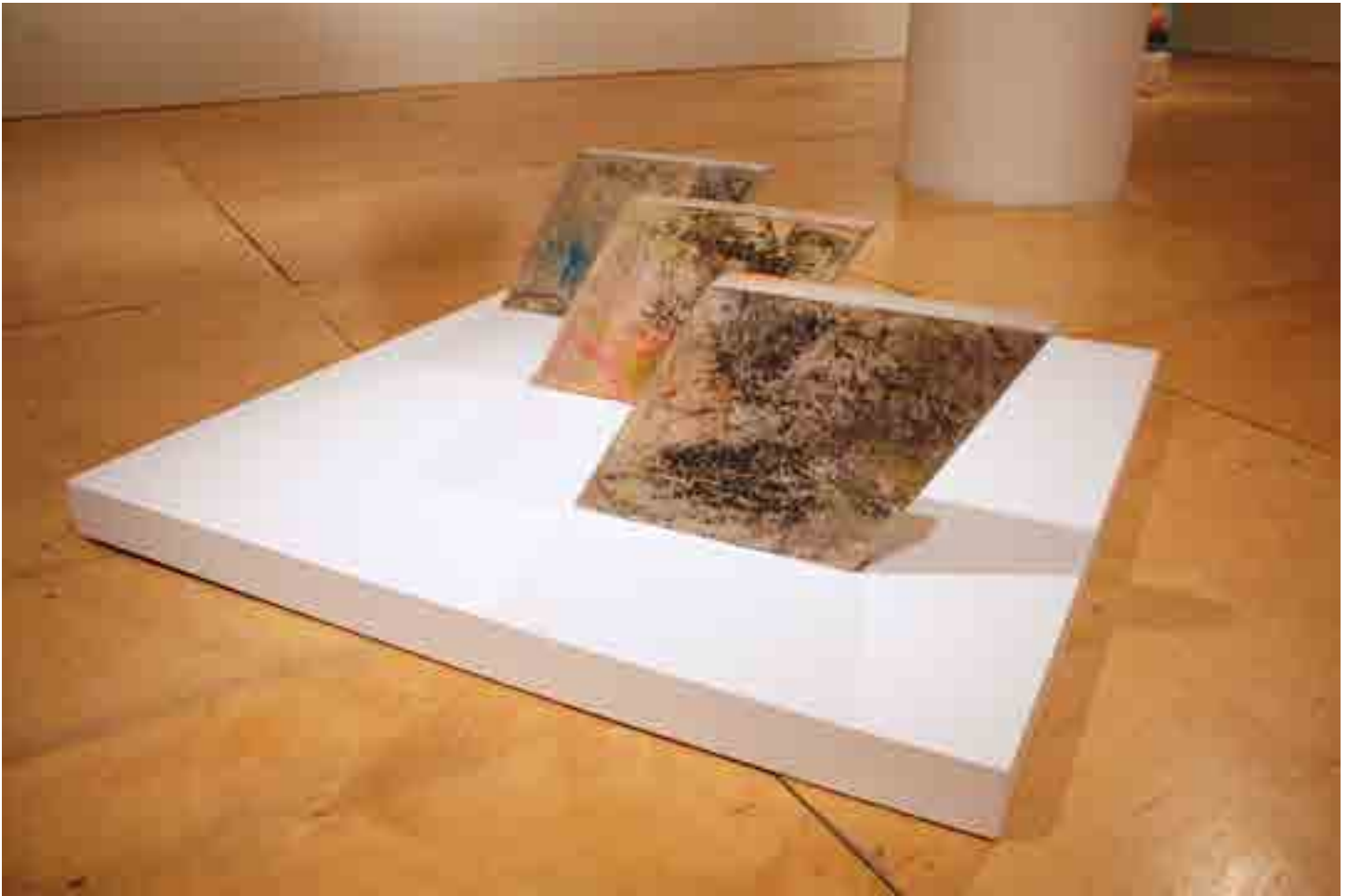
2018

Cast concrete, Turkish oil paper

Courtesy the artist

In *Affinity Without Finality*, Valdez draws our attention to the under-recognized details—such as the paper used to wrap dinner tables and traditional foods in Turkey—that define places. Valdez transforms and preserves that paper into concrete relief tiles, thereby enshrining the everyday experience of sharing meals as a community, one of the many quotidian forms of solidarity produced by the people of Tarlabası, Istanbul.

Related Research Project: *Care Across Species, Routes of Refuge, and People as Infrastructure in Tarlabası, Istanbul*  
Anthropologist and project coordinator Alize Arıcan has been working in Tarlabası for the past fourteen months. Tamara Becerra Valdez joined her for two weeks in the summer of 2018.



Three rhombus shaped concrete slabs parallel to each other resting on a white square platform. Upon the surface of the slabs there are oil pastel rubbings in various colors, the texture resembling crayons. (sky blue, hot pink, orange, and avocado green)

## TAMARA BECERRA VALDEZ

*Scenography of Friendship*

2019

Cast concrete, collaborative oil pastel rubbings with Mehmet, Fatma, Eyüp, Sudenaz, Yağmur, and Yaren

Courtesy the artist

Valdez's practice is frequently concerned with the ways that people make and claim space. Valdez spent time in the Tarlabaşı neighborhood of Istanbul—a lower class neighborhood comprised largely of Kurds and African migrants, some arriving due to climate change—Valdez, alongside collaborating members of the community. There she documented the surfaces and textures of the neighborhood with rubbings, thus exploring how the material history of a neighborhood gets remembered. Giving agency to the residents by enabling them to share their stories, challenge stereotypical narratives of the area, and preserve what is important to them, the work creates a portrait of a neighborhood and its people. Translating those rubbings into a series of concrete relief tiles, *Scenography of Friendship* allows fleeting moments of exchange to become concretized pieces of a historical record.

Related Research Project: *Care Across Species, Routes of Refuge, and People as Infrastructure in Tarlabaşı, Istanbul*  
Anthropologist and project coordinator Alize Arıcan has been working in Tarlabaşı for the past fourteen months. Tamara Becerra Valdez joined her for two weeks in the summer of 2018.



An installation room with one wall having a row photographs of a field site in Turkey. Beneath each photo is page of field notes. In the center of the room is a display table with a collection of photographs, field notes, rocks, and other found materials. On another way in the room is a Tv screen displaying a video of a field in Turkey.

## BOCHAY DRUM

*We Don't Dig*

2018

Mixed media installation

Courtesy the artist

Bringing the sites and sounds of an archaeology project into the gallery, Drum re-presents experiences of fieldwork and explores what it means to be in the field. *Yalburt Yaylası Archaeological Landscape Research Project* investigates the politics of water and settlement both in antiquity and in post-industrial modernity in west central Turkey. *We Don't Dig* turns our attention to the remains of and on the land, where past lives are intimately entwined with current ones in a stubbornly enduring, but always changing, landscape.

Related Research Project: *Ecology, Archaeological Heritage, and Disposable Landscapes in West Central Turkey*

Archaeologist, architectural historian, and project coordinator

Ömür Harmanşah has been directing the *Yalburt Project* for the last eight years and conducting fieldwork research since 1993.

Bochay Drum and Harmanşah have collaborated at a variety of sites and landscapes in Turkey since 2007.



A video installation touching on how cultures that live closer to nature transform to adapt, this conversation is accompanied by visuals of leaves from below. The video continues to talk about the relationship between being an outsider and also finding a way to belong. With this, visuals of a moving eye zoom closer to the inner eye.

## LETICIA BERNAUS

*On darkness*

2018

Video, 8:23 min.

Courtesy the artist.

In a personal meditation on her journey to Bolivia, Argentinian-born, Bernaus reflects on the history of ethnography and the study of other cultures. Originally from South America, but assuming the role of an outsider, an academic, and thus deeming herself a “double agent,” Bernaus has created a film that occupies a space between fact and fiction, critiquing the notion of the researcher as an unbiased observer and truth teller. Questioning our relationship to the earth, Bernaus implicates the viewer in Bolivia’s water crisis, stating that there is, “no way of living without transforming or altering our surroundings. We humans are complicated creatures; we destroy in order to survive.”



A drawing done in colored pencil of two Pa Sae-I fish positioned side by side swim in opposite directions. Under the two fish is a map drawing of a map of a research site in Cambodia. The detail in the drawing lies in the fish, and the map lacks any extreme detail.



## NICOLE TU-MAUNG

*Confluence*

2018

Colored pencil on paper

Courtesy the artist

Tu-Maung mimics the style of colonial maps—notably used historically for extractive purposes—in order to represent the importance of human-ecological relationships and how those relationships are overlooked in dam development schemes. Many fish species migrate between the Mekong River and its tributaries, including the Sesan River. The fisheries in the Lower Mekong River Basin in Southern Laos are critical for food security and local livelihoods. Depicted here is the *Mekongina erythrospila*, or Pa Sae-I, a species with both ecological and cultural significance. The species was regarded historically as a delicacy and is now vital for local consumption in both Laos and Cambodia but is today threatened by the Lower Sesan 2 Dam.

Whereas other projects brought artists to the research site, the artists in this project did not travel to Cambodia. Robert Lundberg, Cate Richards, and Nicole Tu-Maung are instead responding to the research emerging out of the project, *Large Hydropower Dams, the Clean Development Mechanism, and Environmental Impacts in Cambodia*. Geographer and project coordinator Ian G. Baird has been working in the Sesan River Basin since 1995, and more specifically on the Lower Sesan 2 dam since 2009 before the dam was built.



A statement necklace made from cordage connects to copper tubes and sterling silver chains to support flat copper ornaments scored with geographic maps of the Sesan River in Cambodia decorated with geometric earth tones.

## CATE RICHARDS

*Wane*

2018

Champlevé and etched copper, sterling, cordage

Custom cartography by Laura Lee Brott

Courtesy the artist

Translating the flow of the Sesan River into a language of ornamentation, Richards responds to the research in Cambodia by exploring the obstruction and redirection of the river and migratory fish populations. Formally, the necklace takes on a loose silhouette of the river, forking to the east where the Lower Sesan 2 dam is located and shrinking in size as it moves downward. Richards' enameled pattern derives from her manipulations of photographs taken by the Cambodian landscape researchers.

Three inch wide wooden panels covered in scientific journal entries. These entries address hydraulic power, frame a photograph of a dam printed onto silk. A sound dome radiating hums of a dam is suspended above the viewer.

## ROBERT LUNDBERG

*Fragile Mechanisms*

2018

Digital photograph on silk, plywood, paper, glue, sound recording

Courtesy the artist

By picturing the spillway of the Fort Randall Dam on the Missouri River in South Dakota, *Fragile Mechanisms* highlights the connection and flow of funding mechanisms and technological expertise from the Global North to South. The technology of hydropower dam building has been exported across the world, regulated by programs like the Clean Development Mechanism (CDM), a program that incentivizes investment in “green” energy projects as part of international agreements to tackle climate change. The unintended consequences of these hydropower dams are far reaching, and at its heart, the effects of the Missouri Pick Sloan dams are not that different from those of the Lower Sesan 2 dam in Cambodia: the construction of the Pick Sloan Dams has resulted in the displacement of the Sioux and other peoples along the Missouri River, mirrored by the displacement of people and the disturbance of ecosystems in Cambodia.

# Political Ecologies Research Projects

Introduction	39
Knowledge Production and Practice in Industrial Row Crop Farming, Northern Illinois	40
Cultivating Chicago: Gardens as Ecological Infrastructures	41
Care Across Species, Routes of Refuge, and People as Infrastructure in Tarlabası, Istanbul	42
Place, Heritage, and Resistance in the Wakhan Corridor, Pakistan	43
Large Hydropower Dams, the Clean Development Mechanism, and Environmental Impacts	44
Ecology, Archaeological Heritage, and Disposable Landscapes in West Central Turkey	45
New Urban Climate? Hydrosocial Encounters with Cochabamba	46

A print of world map with The United States, Bolivia, Istanbul, Pakistan and Cambodia labeled in bold. Alongside each bolded country is informative caption about each research project.

## Introduction

Conducting research is a process that is both rigorous and intuitive, structured and improvisational. A research site cannot be read like a book from start to finish; rather, meaning must be derived through observation, questioning, and analysis. The research projects participating in this collaboration approach their individual sites from a number of academic disciplines—anthropology, archaeology, ecology, geography, etc.—and employ a variety of techniques to gather information.

Despite differences in discipline and location, many connections are evident among these projects. This presentation of documentation of the research experience from each of the seven field sites centers on three unifying themes:

- ♦ the landscape of the research sites (both 'natural' and manmade)
- ♦ the people encountered and consulted there
- ♦ the reflections of the researchers themselves as they consider the meaning of what they have found

# Knowledge Production and Practice in Industrial Row Crop Farming, Northern Illinois

Project Coordinator: Charles Corwin, PhD

Candidate in Urban Planning and Policy, UIC

Large-scale agricultural practices—dominated by commodity crops that are used as livestock feed, bio-fuel, or plastic substitutes—have been the cornerstone of industrial agriculture in the US over the last sixty years, and have led to environmental degradation locally and contributed to climate change globally. The decision by farmers to adopt alternative practices, such as cover cropping, relies on knowledge systems better suited to specific micro-environments, and these practices promote sustainable crop production while mitigating environmental damage. Through research in communities across northern Illinois, this initiative explores existing knowledge systems and networks that shape local practices integral to broader state, national, and global politics and markets.



# Cultivating Chicago: Gardens as Ecological Infrastructures

Project Coordinator: Molly Doane, Associate Professor of Anthropology, UIC

Doane's work in community gardens around Chicago illuminates the ways people interact with the environment through gardening. Many studies have demonstrated the importance of gardens and plants not only for providing culturally important foods, but also in creating a sense of agency, orientation to place, and regulating human-natural relationships. In light of the connection between social movements concerned with issues such as environmental health, pollution, and food sovereignty, this project explores community gardening as a form of ecological place-making, in which gardens and green spaces serve as alternative infrastructures and ecological undergrounds.

# Care Across Species, Routes of Refuge, and People as Infrastructure in Tarlabası, Istanbul

Project Coordinator: Alize Arıcan,  
PhD Candidate in Anthropology, UIC

What do questions of political ecology and climate change look like from the perspective of an urban enclave within a bustling metropolis? In her research, Arıcan looks at how these issues affect the narrative surrounding the neighborhood of Tarlabası in Istanbul. Working with local initiatives, such as the Tarlabası Solidarity Group, this project examines efforts in community building and solidarity in the context of extended urban transformation.

## **Place, Heritage, and Resistance in the Wakhan Corridor, Pakistan**

**Project Coordinator: Javairia Shahid, PhD  
Candidate in Art History, UIC**

The Wakhan Corridor—a strip of treacherous terrain bordering China, Pakistan and Tajikistan—has been a site of political conflict, intensive scientific documentation, and environmental preservation. In 1996, the Shigar Fort in Karimabad and residential areas on its perimeter were restored and subsequently hailed as a pioneer in heritage management. This restoration produced a new lexicon of architectural heritage that emphasized the genealogy of Islamic architecture and its global nature. In light of this history of interventions, Shahid's research aims to investigate the political ecology of the Wakhan corridor, and highlights the negotiations and frictions between the global narrative of development and local strategies of resistance.

# **Large Hydropower Dams, the Clean Development Mechanism, and Environmental Impacts**

**Project Coordinator: Ian G. Baird, Associate Professor of Geography, University of Wisconsin-Madison**

Large hydropower dams have recently been reframed as “green projects” to replace fossil fuel powered power plants; however, they also have devastating impacts on local livelihoods, wild capture fisheries, and aquatic ecologies. This field initiative investigates the Clean Development Mechanism’s endorsement of large hydropower dams in Cambodia. In particular, it looks at the social and environmental impacts of one large hydropower dam in Stung Treng Province, northeastern Cambodia: The Lower Sesan 2 Dam.

# **Ecology, Archaeological Heritage, and Disposable Landscapes in West Central Turkey**

**Project Coordinator: Ömür Harmanşah,  
Associate Professor of Art History, UIC**

Yalburt Yaylası Archaeological Landscape Research Project investigates the politics of water in a borderland landscape of the Hittite Empire (1650-1175 BCE) in the modern Turkish province of Konya, juxtaposing and comparing the ancient patterns of settlement and land use to contemporary lives of farming communities. In contrast to the conventional archaeological projects that involve the excavation of a single site, landscape projects offer wider and deeper perspectives on the history of places and regions, using methodologies of oral history, geomorphology, and environmental archaeology. In field practice, Yalburt Project questions the tendencies in the discipline of archaeology to avoid landscapes of the Anthropocene that are marked with degradation and extraction. The project contributes to the debates on environmental crises and climate change through an ecologically comparative perspective on the landscapes of the Holocene (Bronze Age) and the Anthropocene (modernity).

## **New Urban Climate? Hydrosocial Encounters with Cochabamba**

**Project Coordinator: Caitlyn Knecht Dye, PhD  
Candidate in Anthropology, UIC**

From 2012 to 2016, Bolivia experienced its worst drought in decades; Cochabamba, where residents have long coped with water cuts and shortages, was particularly hard hit. In response, the ruling party declared a state of emergency, naming human-induced climate change as the direct cause of the drought and ensuing water shortages. In this field initiative, Dye asks, “what happens when climate change is taken up as an official explanation for environmental problems, particularly under conditions of emergency rule?” This project examines multiple registers at which the state discourse of climate change intersects with environmental imaginaries, developmentalist ambitions, and local affective relationships with place.

# Vitrines Table of Contents

Split into three categories, these glass table vitrines display field work notes and photographs from the seven research projects.

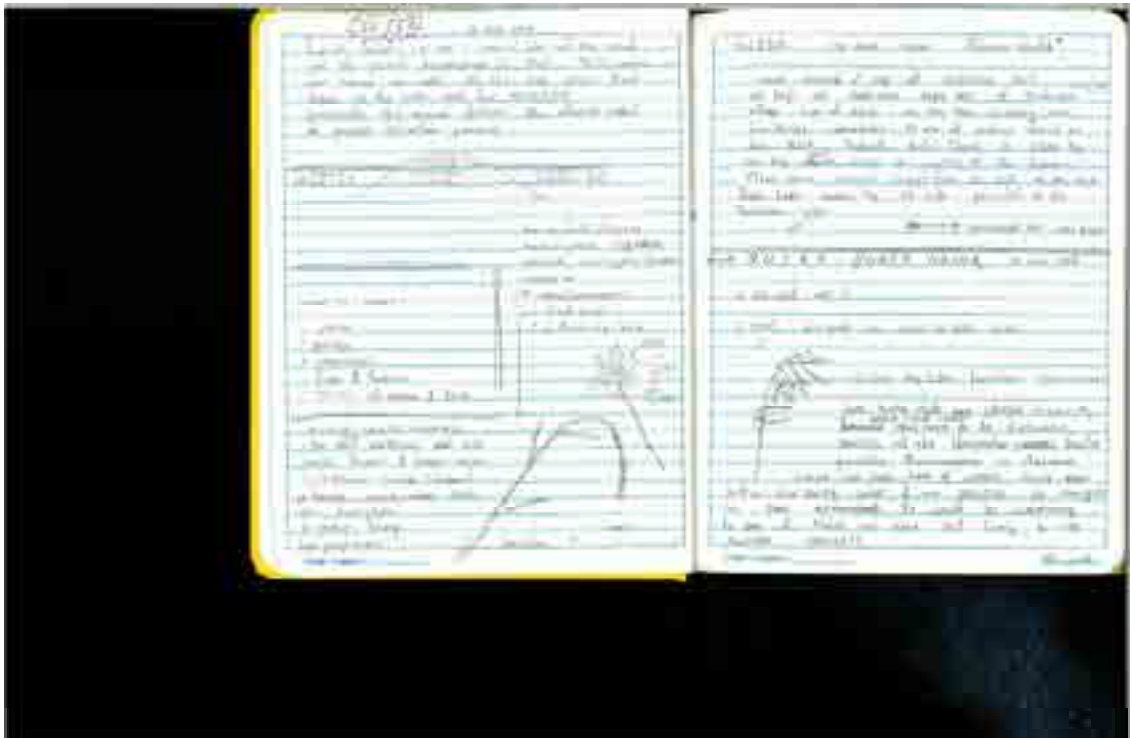
Landscapes 48

People 64

Reflections 80

# Landscapes

“Fieldwork” is a way to describe research that is conducted outside the laboratory, whether in the mountains or an urban neighborhood. The items in these vitrines present photographs and notes taken at the different research sites, or “in the field.” Shown here is documentation depicting the various histories of, responses to, and recordings of the landscapes at each of the seven field sites.

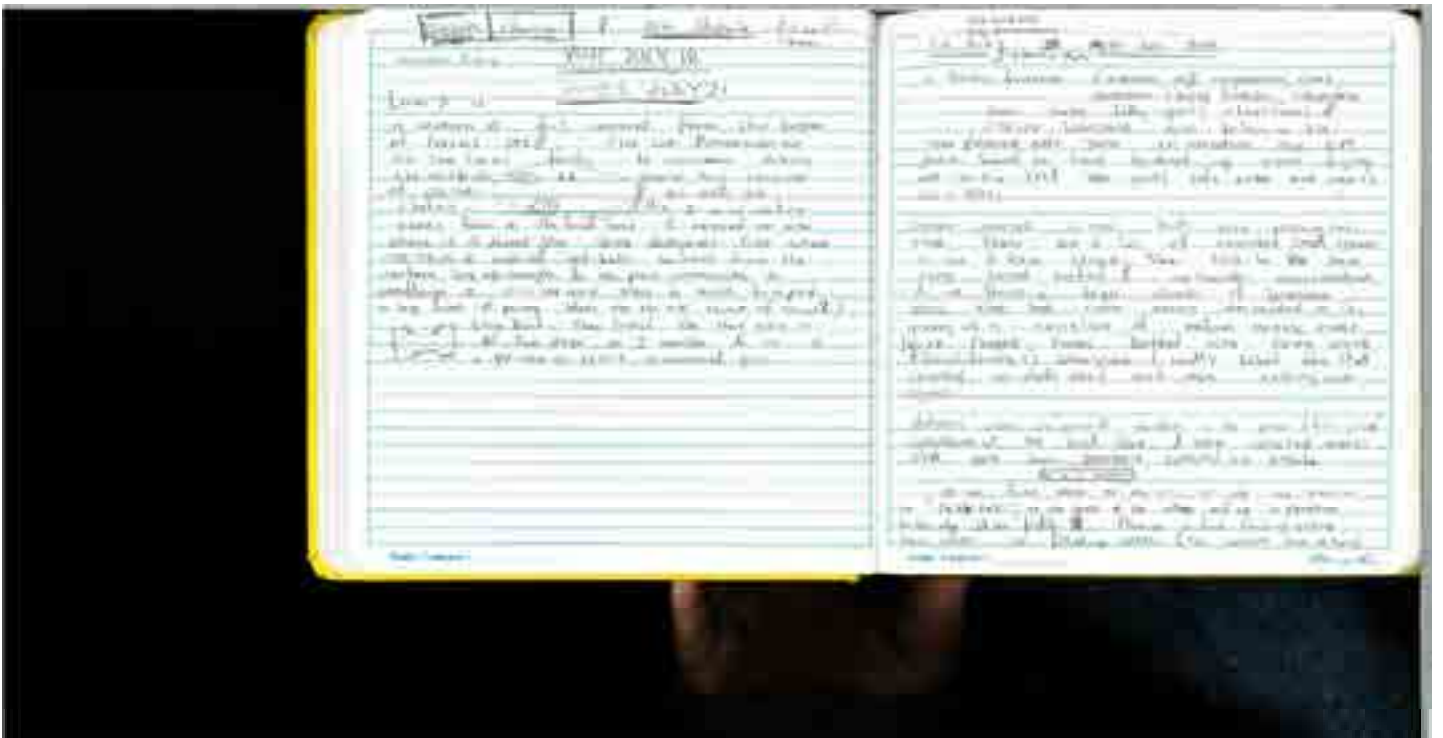


Excerpt from field notebook of Bochay Drum.

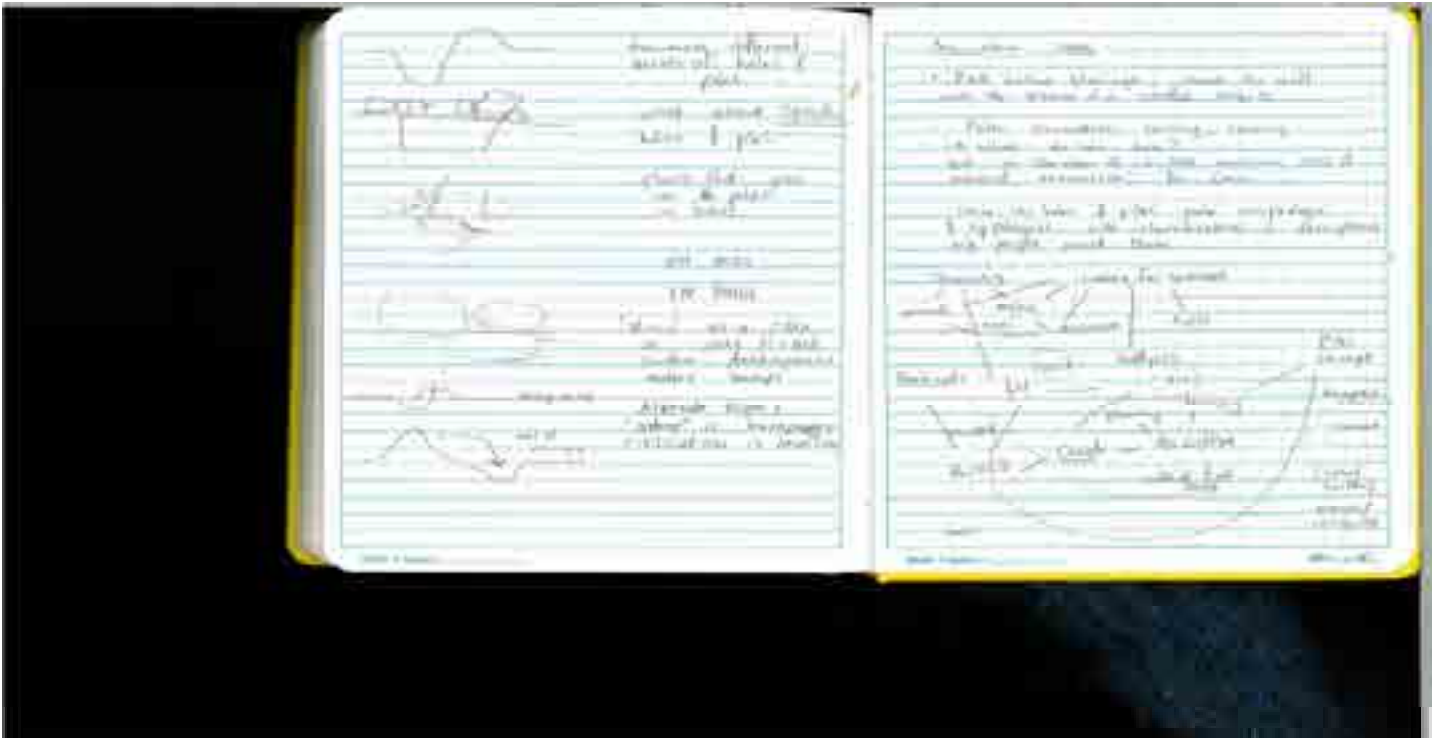




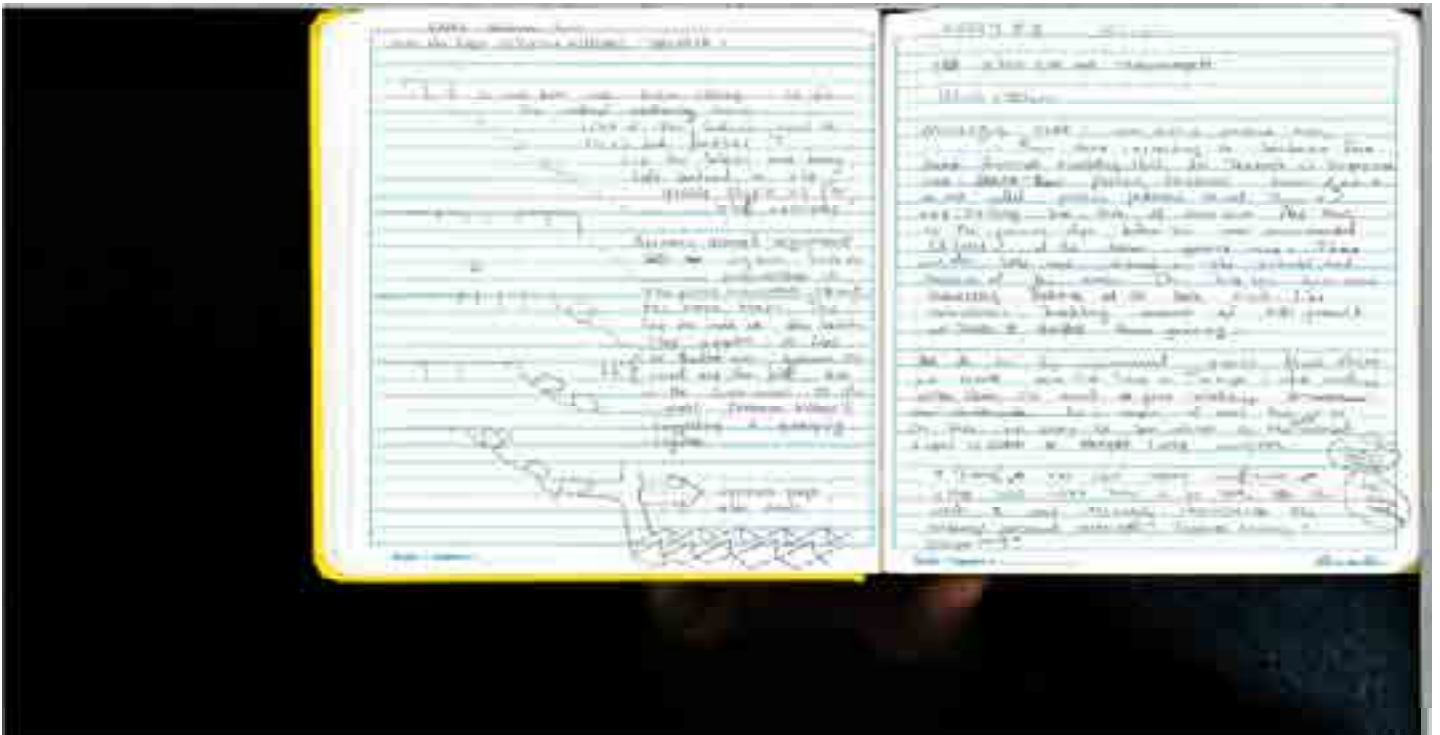
A collection of historic looking fragments leaning against a building wall are being inspected by a figure. Peri Johnson studying stone mounments inscribed in ancient Greek. Atlantı/Konya, Turkey.



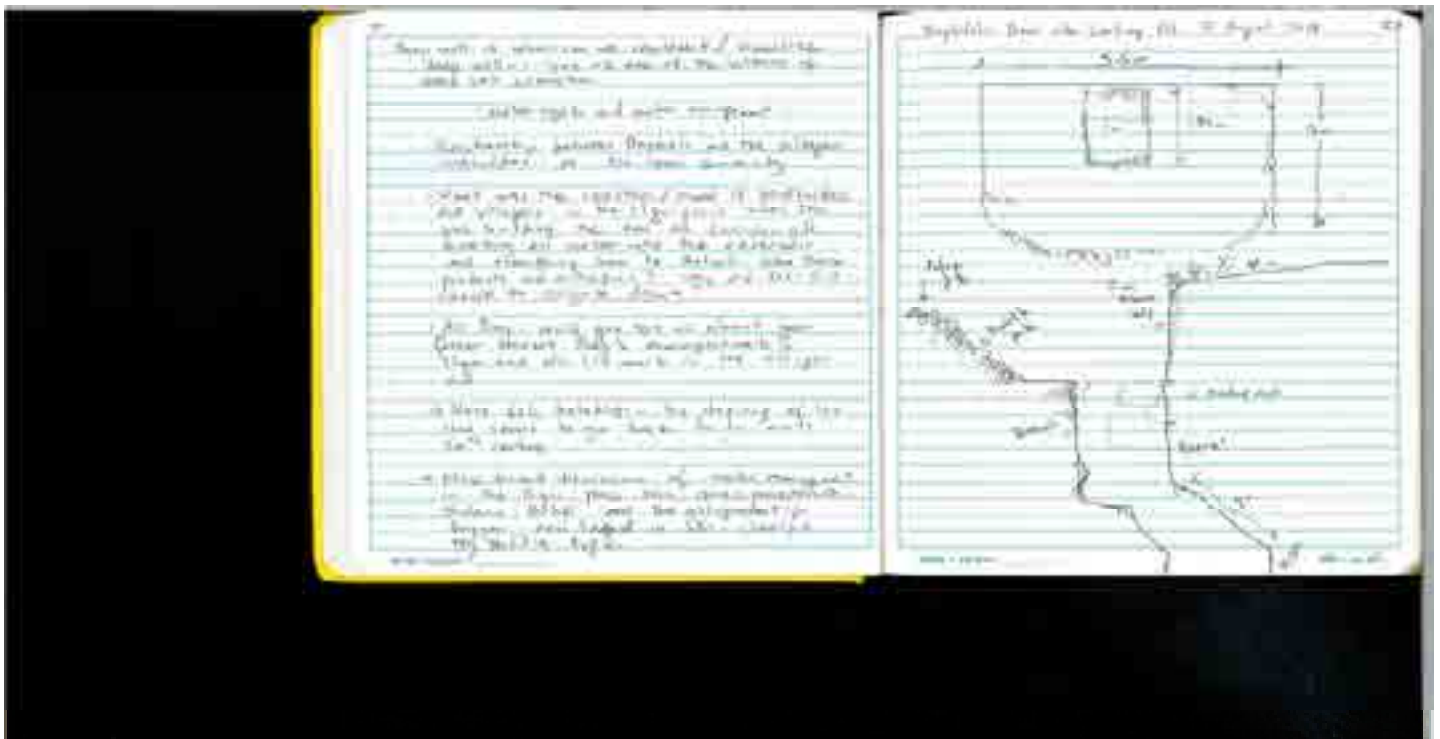
Excerpt from field notebook of Bochay Drum.



Excerpt from field notebook of Bochay Drum.



Excerpt from field notebook of Bochay Drum.



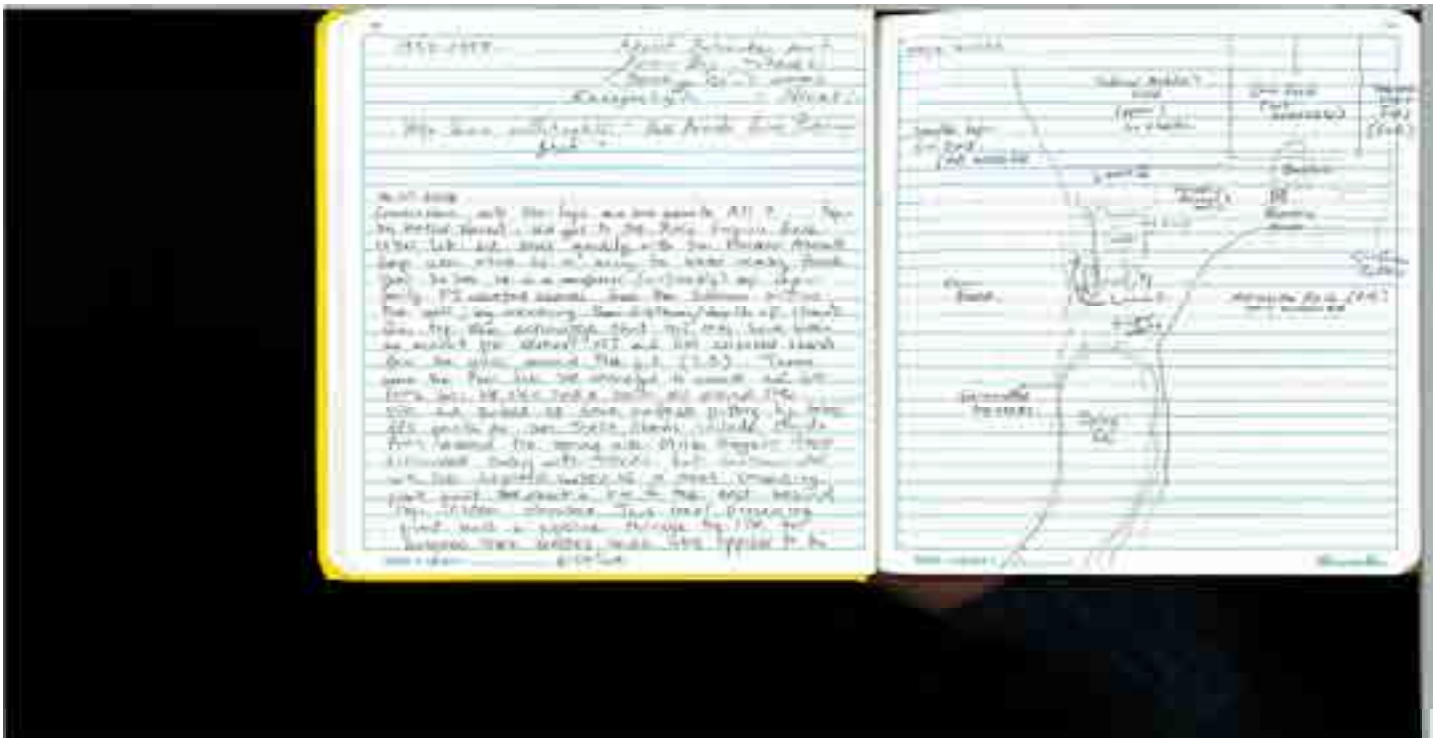
Excerpt from field notebook of Ömür Harmanşah.



A photograph of a cement construction area with large pieces of debris spread out throughout the landscape. Bulldozer on the right, In use. BESMAR Marble Quarry near Karaköy village, Konya, Turkey.



A photograph of an ancient square shaped rock with a hole protruding the center, surrounded by grasses and small sticks. Ancient architectural marble block recut and reused as a mortar stone. Atlantı/Konya, Turkey.



Excerpt from field notebook of Ömür Harmanşah.



A photo taken from afar of a winding road in a mountainside. A small car drives away from the photographer along the road. The mountains continue into a blurry horizon with a light blue-silver sky. View of Yalburt Yaylası and the archaeological site of Hittite Sacred Pool Complex. Konya, Turkey.



Excerpt of field notebook of Ayub Wali.

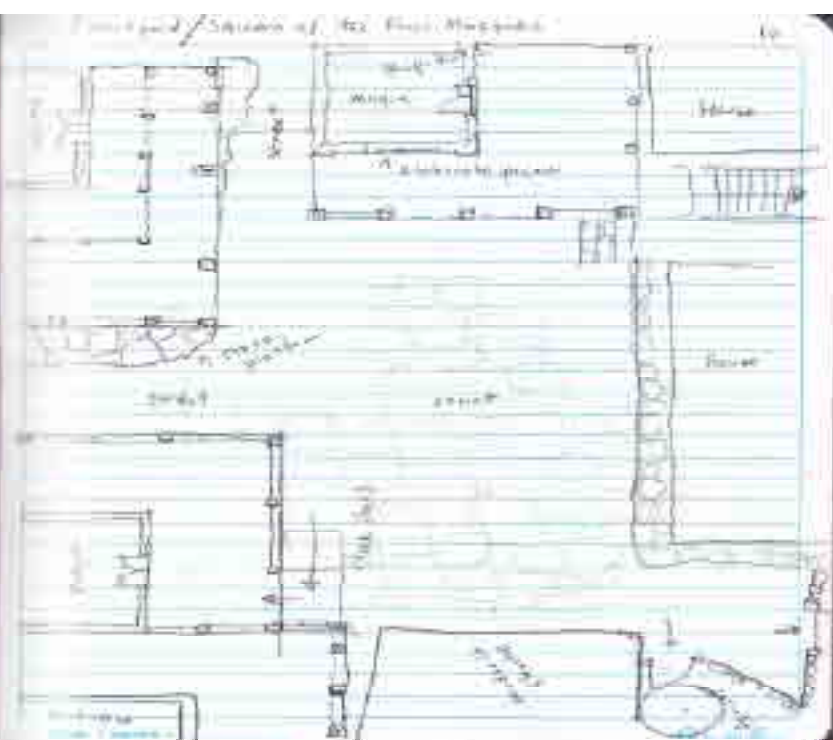
more garbage is produced  
 garbage pick up  
 municipal community  
 successful garbage  
 Deputy Commissioner → called for help  
 garbage  
 so much destruction  
 collection of garbage  
 sets of houses around the town  
 every day  
 justice in the world  
 but it has some people  
 experiments in town  
 treatment  
 necessary thing this is kind  
 of law  
 problems  
 in the world

The first school construction project  
 in the history of the neighborhood, and the  
 first school in the neighborhood  
 development project  
 following that construction was started  
 in order to speak about the first school  
 in the neighborhood  
 Elvan Park Elm English Park  

 Visit to Elvan Park, accessed through a steep  
 mountain slope on the slopes overlooking the  
 Altın Eriş and neighborhood to see an extremely  
 impressive view of the mountain range  
 and professional design skills (if you see  
 nothing in front of you it is a sign of  
 having a great attack to the past. The

Excerpt from field notebook of Ömür Harmanşah.

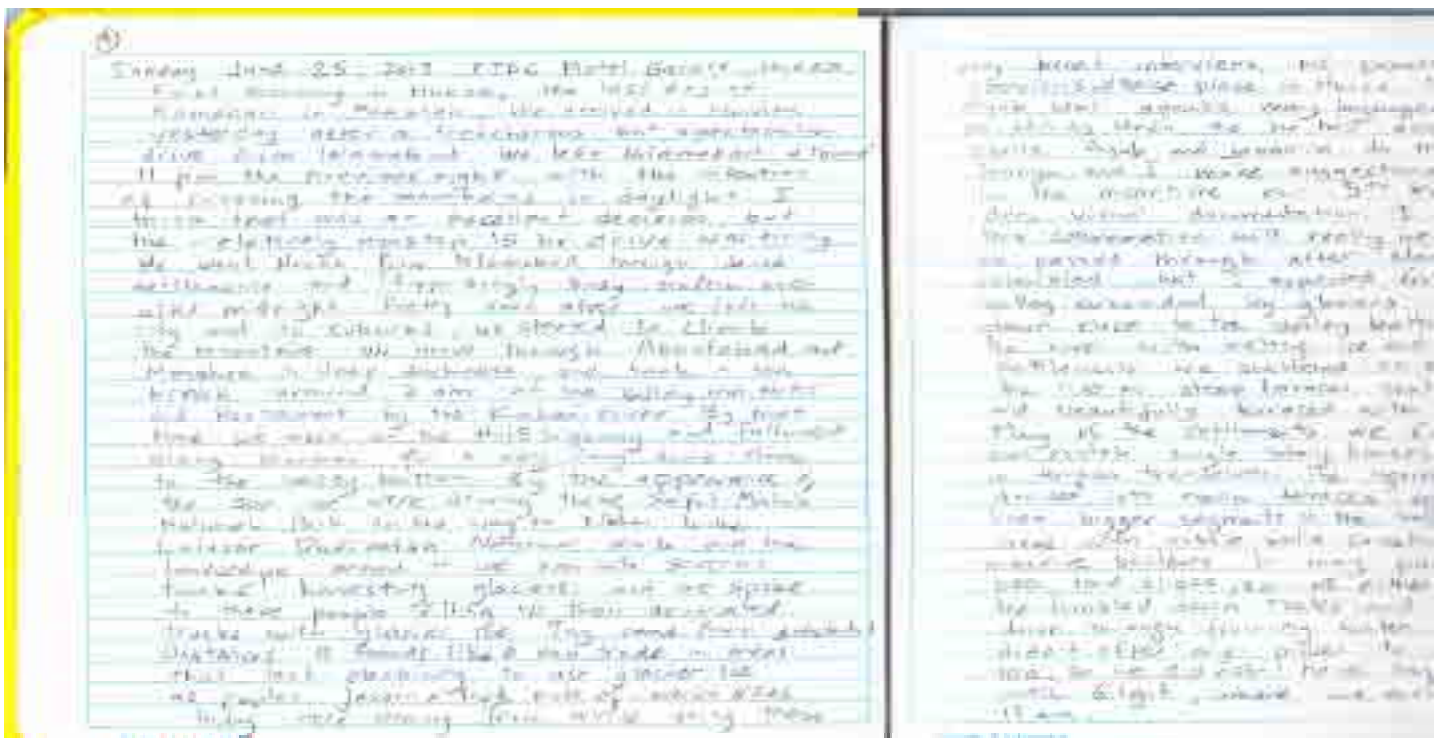
(Handwritten text, partially illegible due to image quality)



Excerpt from field notebook of Ömür Harmanşah.



Researchers rest at the historic timber construction mosques of Ganish Settlement, Hunza Valley, Pakistan.



Excerpt from field notebook of Ömür Harmanşah.



A photograph taken of a valley that is mostly in shade with a beam of imposing sunlight upon the rock. In the distance, on the right of the photograph there are dark clouds, which could also be smoke. Chipursan Valley, Upper Hunza, Pakistan.

... during the week here, and he also  
generously answered all our questions.  
These notes: JBC

**Historic GANISH**  
Neighborhood with 37 families in 4 tribes  
Shia community. Badshahi speaking community  
was built in an area of four mosques clustered  
around a small, stone paved square. These  
are very old one-story mosques built of  
wood and mudbrick with stone foundations.  
These stone foundations are made up of rounded  
streambed boulders, and they rise from  
the stone paved square about 50-100 cm.  
East of the mosques is a single cabin.  
The cabin measures approx 6 x 11 m.  
The mosques have exceptionally deep niches  
with delicately carved wooden pillars.

Kepirkutz, Puspikutz, Mcimfoakutz,  
Yerikutz - The tribes of the Ganish  
village, each having their  
own mosques

Slender wall

Excerpt from field notebook of Ömür Harmanşah.





A photograph taken from a short distance of a sandy beach filled with people wearing vividly coloured clothing. Multicoloured boats rest along the shore against flat green water. Attabad Kajem Gybza Valley, Pakistan.



Excerpt from field notebook of Ömür Harmanşah.



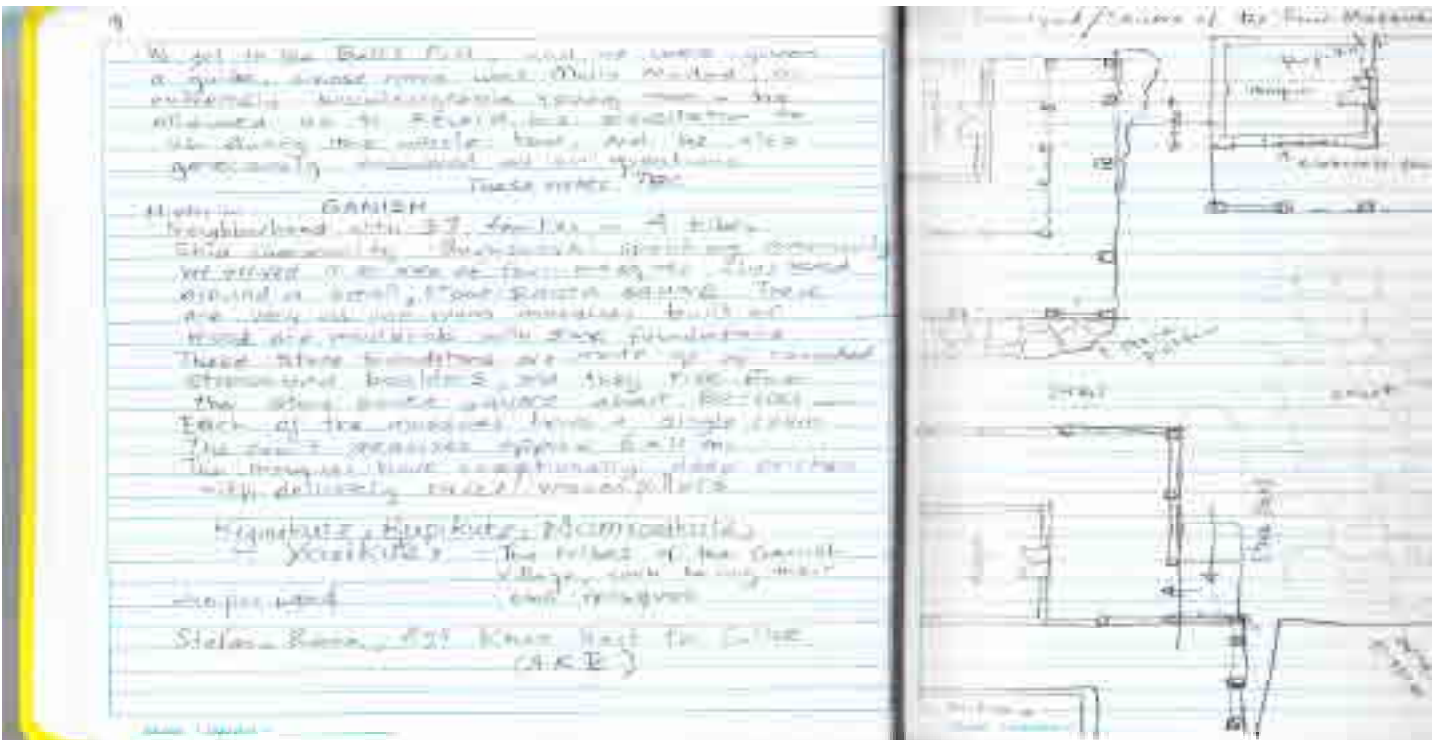
A photo of a figure facing away from the viewer standing on top of their red vintage vehicle holding a clear tarp. They face an enormous wall of polluted and muddy glaciers. Glacier harvesters on the highway to the Hunza Valley, Pakistan.



A photo of a prairie field and silos during dusk. Tall yellow flowers extend from grasses at the bottom of the photograph. Compass plant in restored prairie next to grain storage silos, Kempton, IL.



A green area with multiple piles of black plastic drainage pipes scattered. The sky is blue and the sun is out. HDPE drainage pipe outside., Chardsworth, IL.



Excerpt from field notebook of Ömür Harmanşah.



Photograph through a doorway that leads into a bedded area filled with young turkeys. Hanging above, are two heat lamps. Young turkeys at a corn and soybean farm, Irwin, IL.



An image taken at sunrise of a lake filled with small boats. The water is dark.  
Sunrise over Bahia de Copacabana, Lake Titicaca, Bolivia.



A photograph of grayish lake at dawn with brightly coloured paddle boats in front of Angosura Dam seen to the right along the horizon in Cochabama, Bolivia.



A photograph of bright cityscape along a horizon of mountains and a dynamic blue with one cloud of an exterior mountain landscape. Sunlit, with a collection of rooftops in shades of amber and warm yellows. Street scene in Tarlabaşı, Istanbul.



A photograph of a green garden with various discarded plastic bins and an old red bicycle among the greenery. Past this scene, are darker evergreen trees against a pale blue sky. Global Gardens Refugee Training Farm, Albany Park, Chicago, IL.



Photograph of a pink plastic flamingo in a community vegetable garden with orange-red vibrant flowers flowering just below it. Community Garden, Rogers Park, Chicago, IL.



A photo of green foliage that is mostly out of focus. One plant remains in the forefront of the image in full focus.  
Global Gardens Refugee Training Farm, Albany Park, Chicago, IL.



A shot taken between buildings in a village, giving us a view down upon the winding street. There is very few cars, and few people walk along the streets. Street scene in Tarlabası, Istanbul.



A photograph of a small seating area for tea next to an antique shop. Sitting on the window sill is a bundle of crimson flowers, with the door behind the seating area covered in writing and graffiti tags. Şişhane, Istanbul.

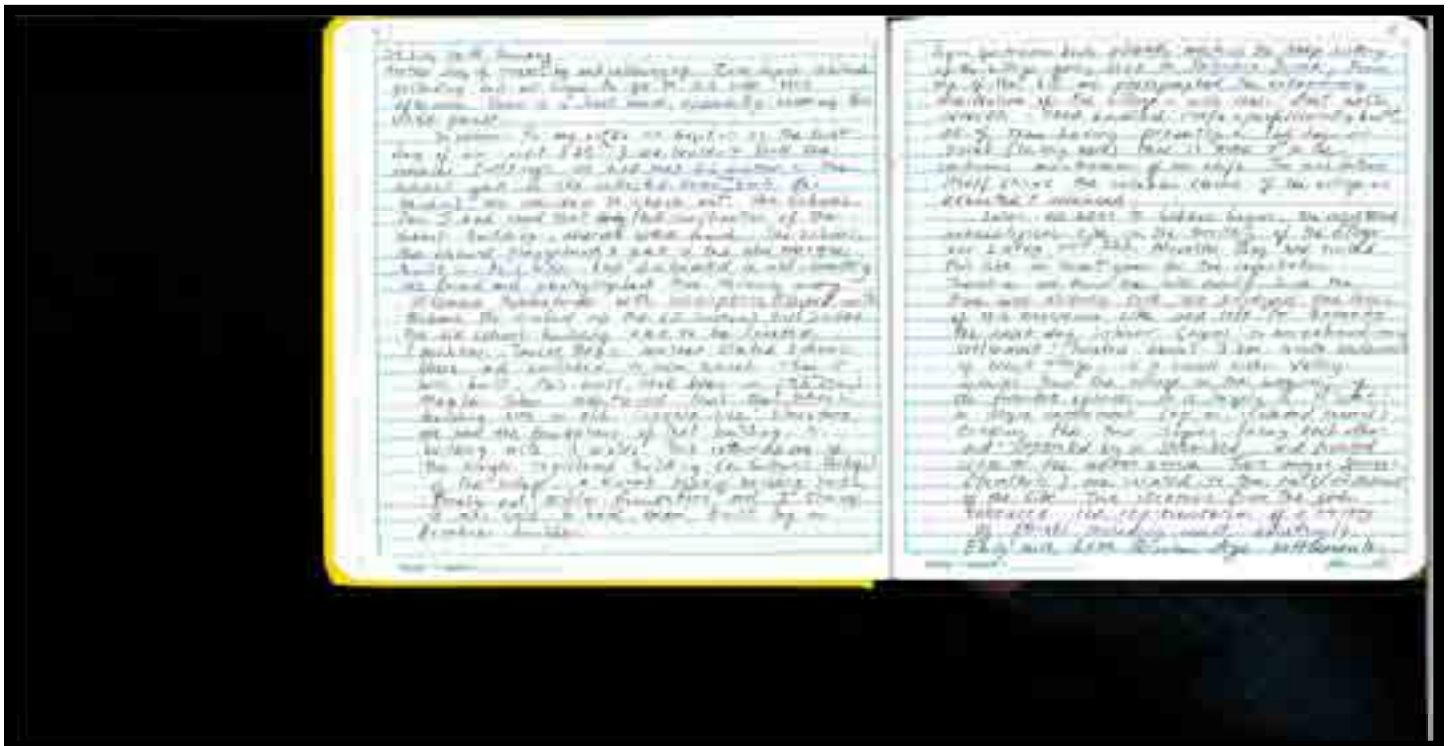


A photograph of a mossy alley wall filled with cracks and covered in graffiti tags. Moss grows along the cement wall, and an oriental style rug is rolled up, resting itself upon the center of the alley wall. Dolapdere Flea Market, Istanbul.



# People

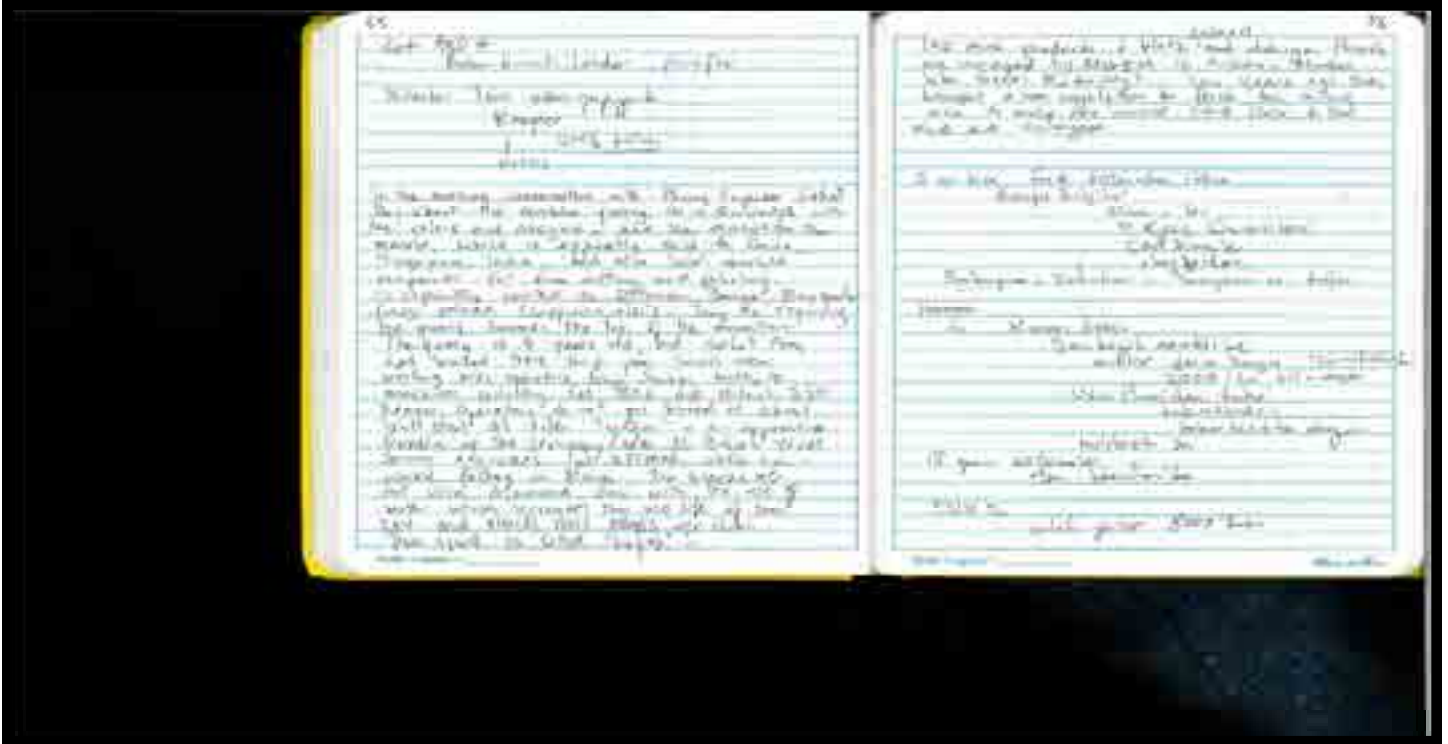
From watching a soccer game to recording interviews, from sharing a meal to documenting daily work, the items in this vitrine reveal the myriad ways that researchers engaged with individuals at each of the seven field sites. The documentation reveals overlaps in practice, but also the different approaches to working with people across the world.



Excerpt from field notebook of Ömür Harmanşah.



Sedrettin Ögünç, Bochay Drum, Özdemir Koçak, and Peri Johnson (left to right) preparing to collect ceramics on the lower slopes of a Hittite settlement in Konya, Turkey.



Excerpt from field notebook of Ömür Harmanşah.



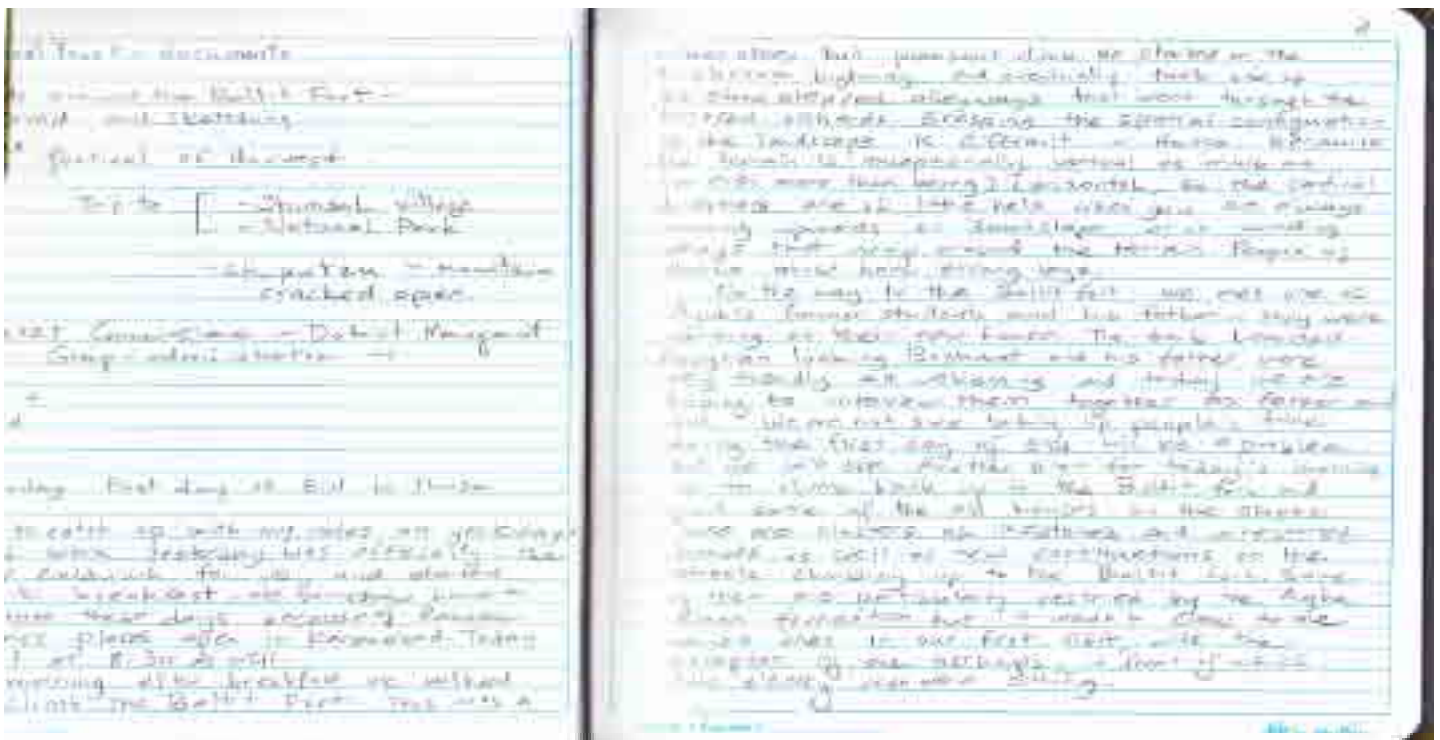
A photograph of a group of people dressed in bright clothing are gathered at the edge of a village and are seen past a field of yellow flowers. Village ceremony, Shimshal village, Pakistan.



Excerpt from field notebook of Tannya Islas.



Children riding out the windows and the trunk of a car on the highway near Ganish in Hunza Valley, Pakistan.



Excerpt from field notebook of Ömür Harmanşah.



Five children sit next to one another on a wooden porch at the Altit Historic Settlement, Hunza Valley, Pakistan.

Altit, Hunza Valley, Pakistan  
The walls, as with the rest of the houses, are decorated with carvings. The carvings are not only decorative but also serve as a means of communication. The carvings are often of a religious nature and are often of a strong character of the region. The carvings are often of a religious nature and are often of a strong character of the region. The carvings are often of a religious nature and are often of a strong character of the region.

Excerpt from field notebook of Tannya Islas.

Baitir felt  
 interested with Eya  
 the character of things which hang  
 on the mind as one enters the vaults  
 etc... stories of shaggy unicorn trees  
 being taken the forests and give man  
 life. We enter eye's study or is other  
 with Eya, many deep rug that most  
 are slightly uncomfortable as they sit  
 on them and Eya's again reminding  
 of the heritage... almost like a teacher  
 made well known carry on their shoulders  
 the large quartz crystal like material,  
 and always placed in a graceful pose,  
 in a way that complimented the form. The  
 interview now begins... Eya begins. She  
 says about her name.

(SHE IS THE FIRST, IN FRONT OF ME IS A  
 chamber... a matter of Eya's study is reflecting  
 its interior.)

- + I will do more readings thing's follow up
- + want more to Eya
- + close to grandfather,
- + worked as an assistant teaching scholar  
 with an oral tradition
- + had a close relationship to with natural
- + since childhood not had relationships  
 with foreigners

Scale 1 square

Excerpt from field notebook of Tannya Islas.

The image shows two pages of handwritten field notes. The left page contains dense text in a cursive script, likely a different language or dialect, with some words written in English. The right page features a hand-drawn sketch of a building with a central doorway, flanked by two columns, and a decorative archway above the entrance. Below the sketch, there are several lines of text, some of which are in English and some in the same cursive script as the left page.

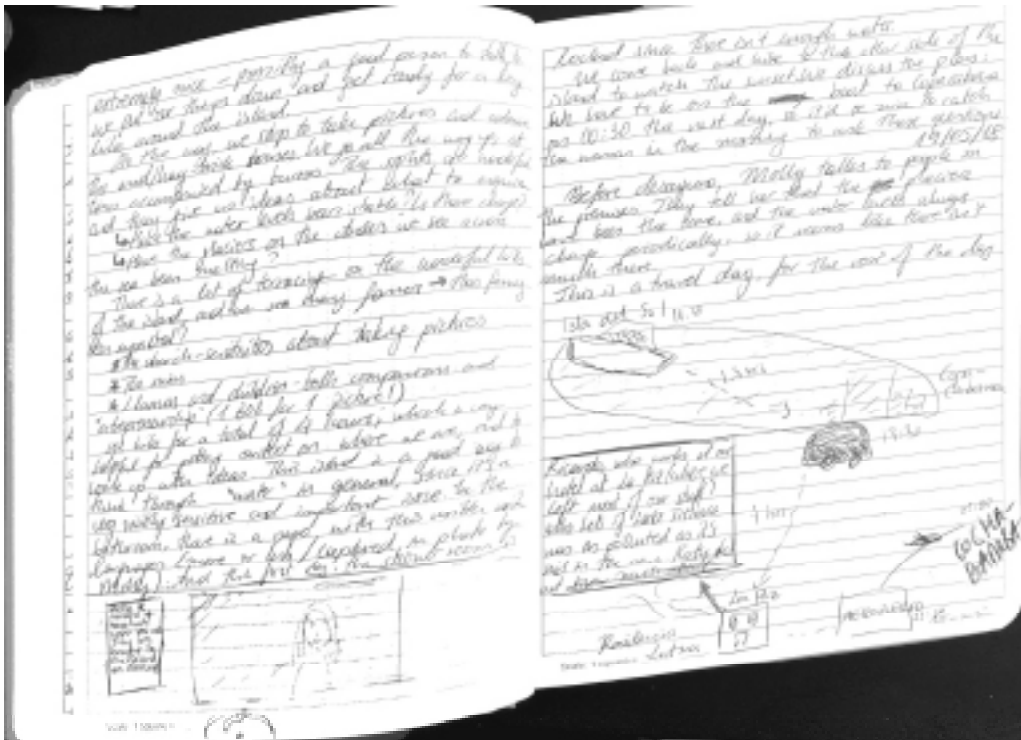
Excerpt from field notebook of Ömür Harmanşah.



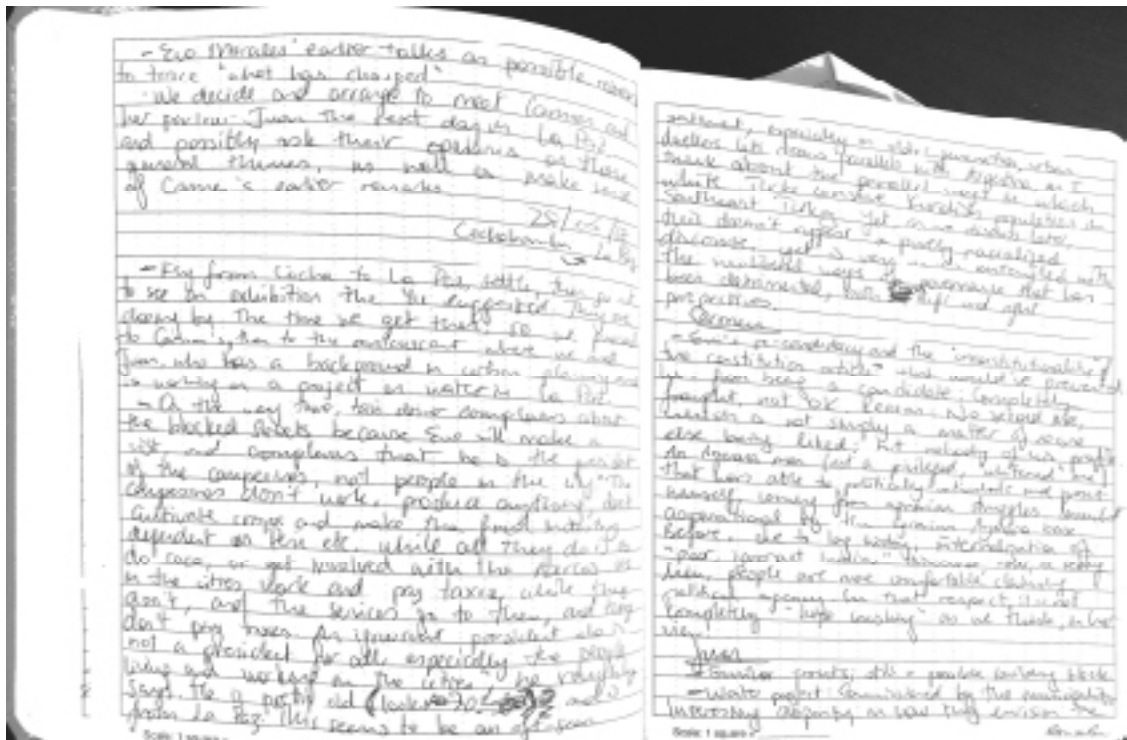
Charles Corwin, Ralph Citron, and Jim Fulton standing in tall grasses on the bank of a stream at Fulton's farm along Five-Mile Creek in Saunemin, IL.



Molly Doane sits outside of a shoe repair stand at La Cancha market in Cochabama, Bolivia.



Excerpt from field notebook of Alize Arican.

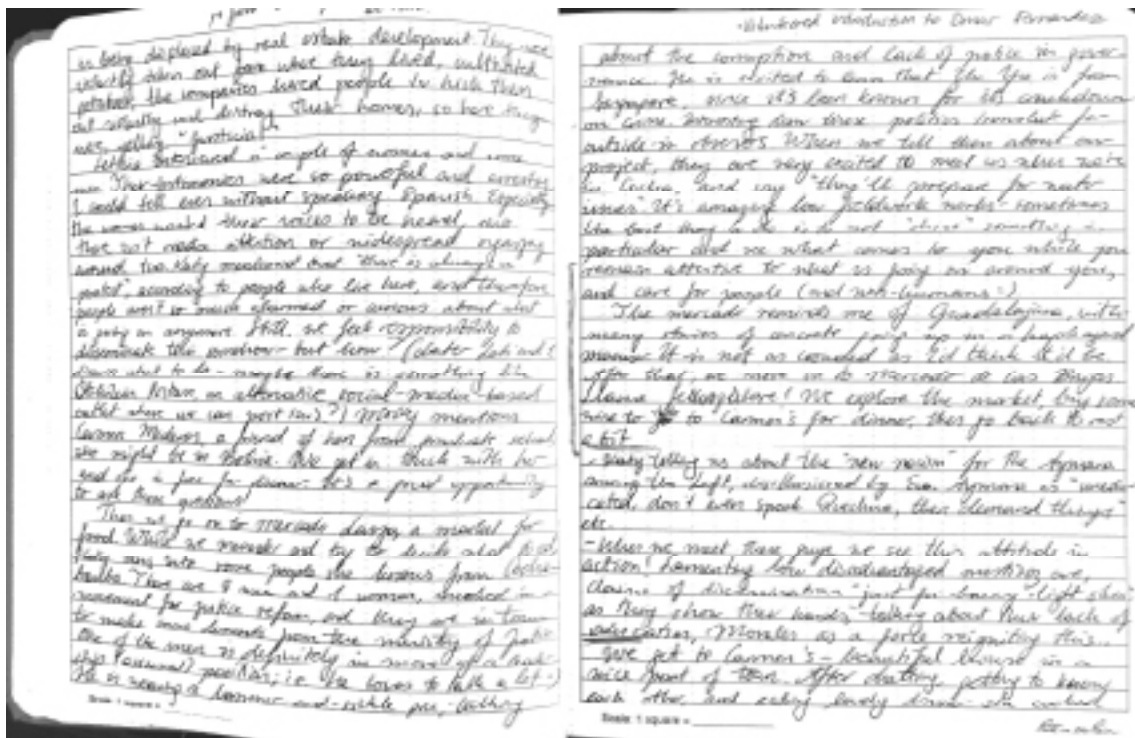


Excerpt from field notebook of Alize Arican.





Posters denouncing corruption taped to a palm tree in Plaza 14 de Septiembre, Cochabamba, Bolivia.



Excerpt from field notebook of Alize Arican.



A photograph of two Black women point to growing vegetables in the community gardens in Rogers Park, Chicago, IL.



A photograph of a man in a head scarf with glasses and beard sitting within the flourishing garden at the community garden in Rogers Park,



A photograph of a woman in a floral dress waters plants at the community garden in Rogers Park, Chicago, IL.



A photograph of the hands of community gardeners rinsing lettuce in a large rectangular bucket of water in Rogers Park, Chicago, IL.



A photograph taken behind a chained fence of a green soccer pitch with a line of players dressed in red and white uniforms against a row of apartment buildings. Final game between Togo and Gambia at the Feriköy Soccer Club's African Cup, Istanbul.



A young girl, Yağmur Yeralan, in a polkadot dress makes paintings of weather and nature on paper that is laid out on slate grey bricks in her neighborhood, Tarlabası, Istanbul.



Filmmaker Polen Ly interviews long-time civil society leader Meach Mean (right) about the Lower Sesan 2 Dam over a meal on a wooden table.



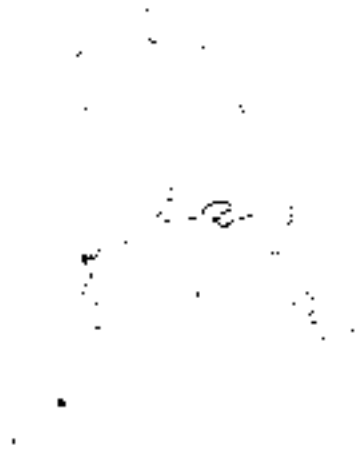
A local community organizer (right) and villager sit within a wooden structure on the floorboards to discuss upstream impacts of the Lower Sesan 2 dam.



An ethnically Lao fisherman checks his wooden fish trap along the Sesan River in northeastern Cambodia.

## Reflections

Collected here are the reflections—including maps, personal observations, and more—of the researchers at each of their field sites. The presentation of observations and data highlights the different processes of field work, how knowledge is produced, and perhaps—most importantly—that there is no one way to do research.



1/50 scale plan in ink of the Late Bronze Age (Hittite Empire Period) stone (marl) quarry of Yılditepe, near Karaköy village in Konya Turkey. Ink drawing by Ömür Harmanşah based on Electronic Theodolite Survey by the Yalburt Archaeological Survey team in 2012.



Researcher Peri Johnson kneels in mud to record in a notebook on ancient Greek inscription on a rectangular rock at the site of Bulcuk, Konya, Turkey.

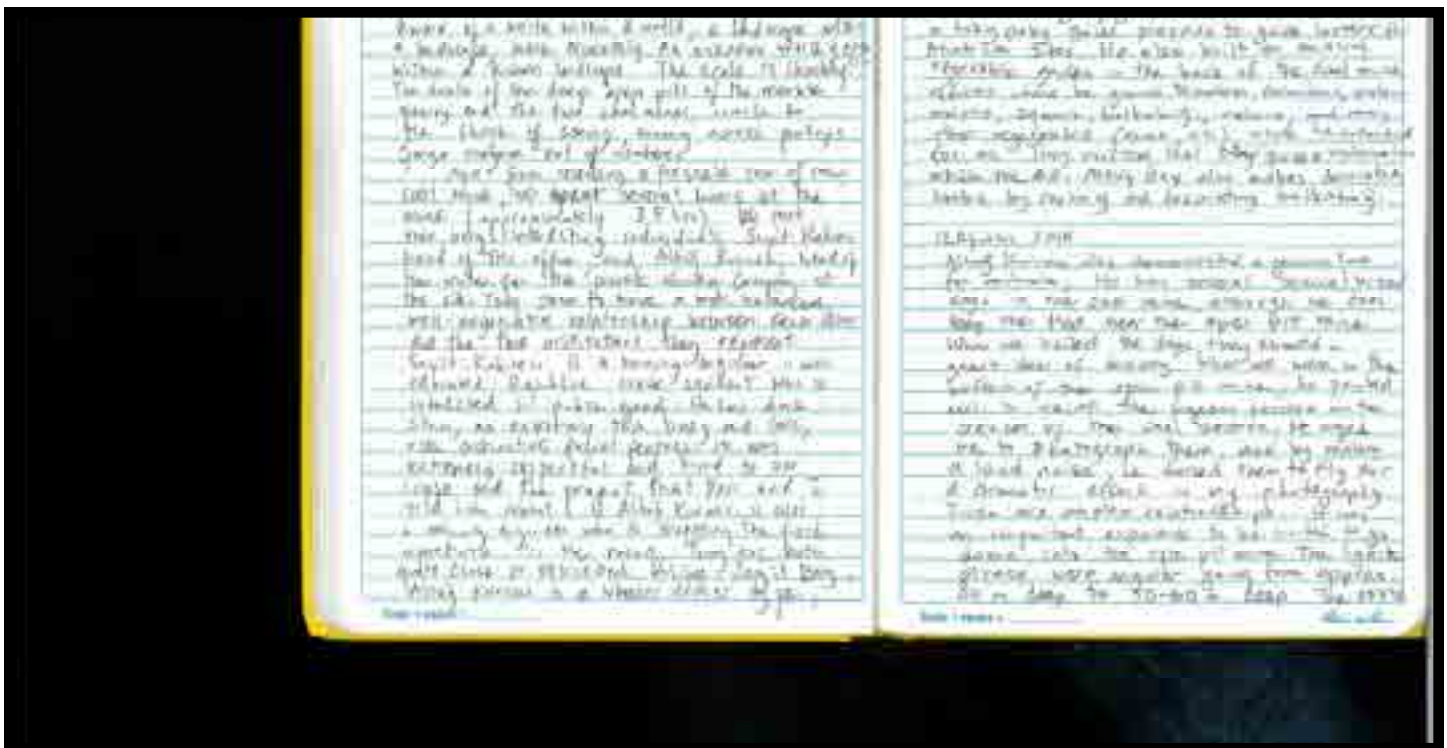


Various shapes with sharp edges and colored pottery sherds collected from the site of Fehimin Taşlık drying prior to study and analysis. Yalburt Project lab in Ilgın Sugar Factory, Konya, Turkey.

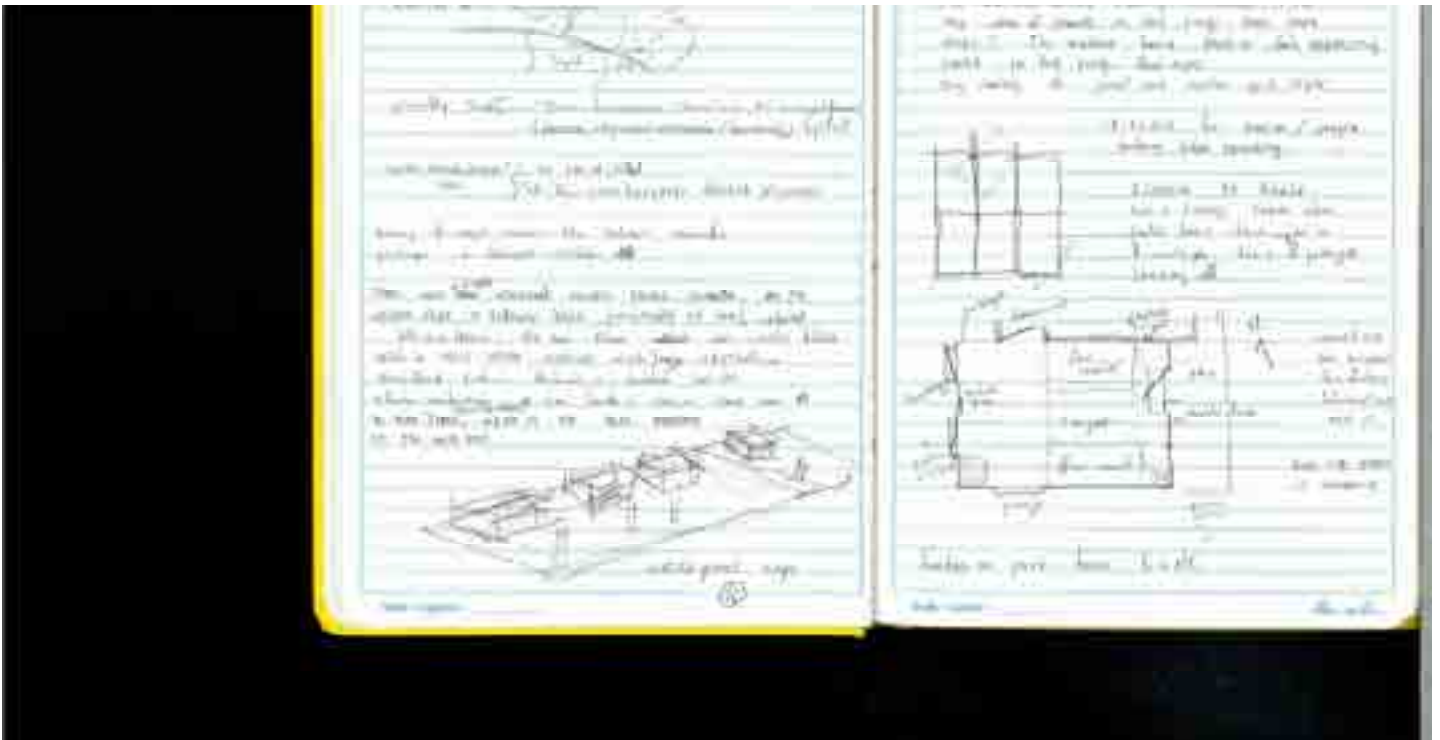




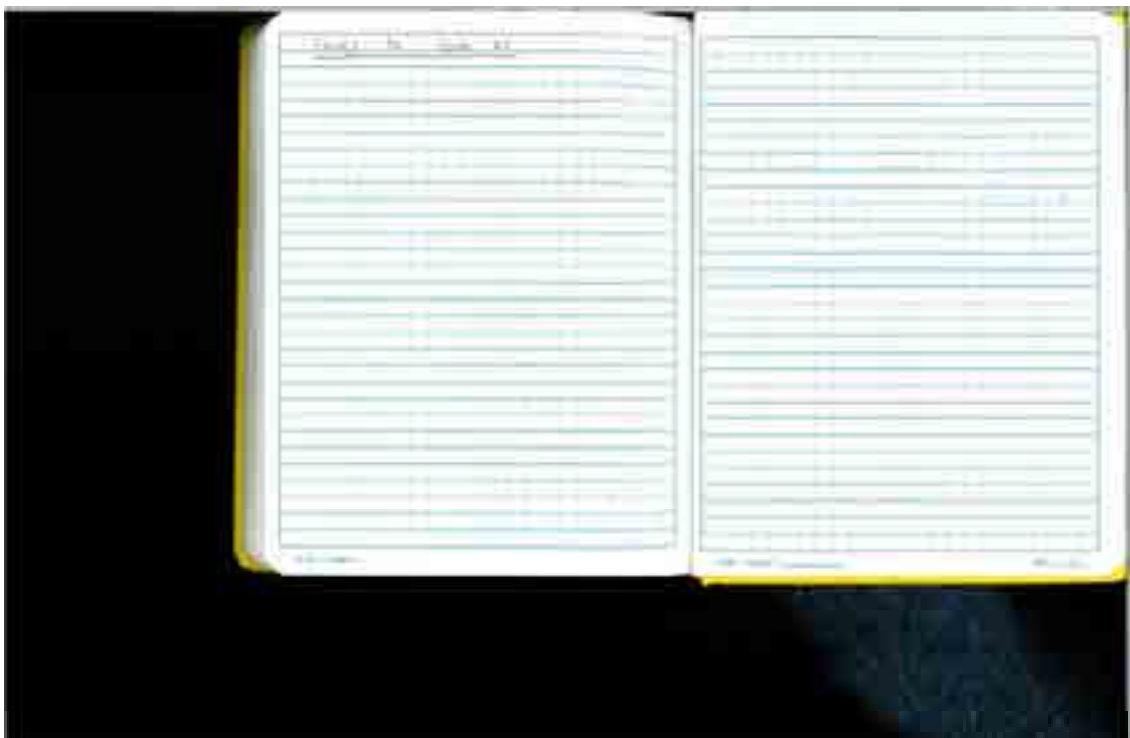
Site and Landscape Reconnaissance Form in process with plant material at the site of Nodalar Höyük, Konya, Turkey.



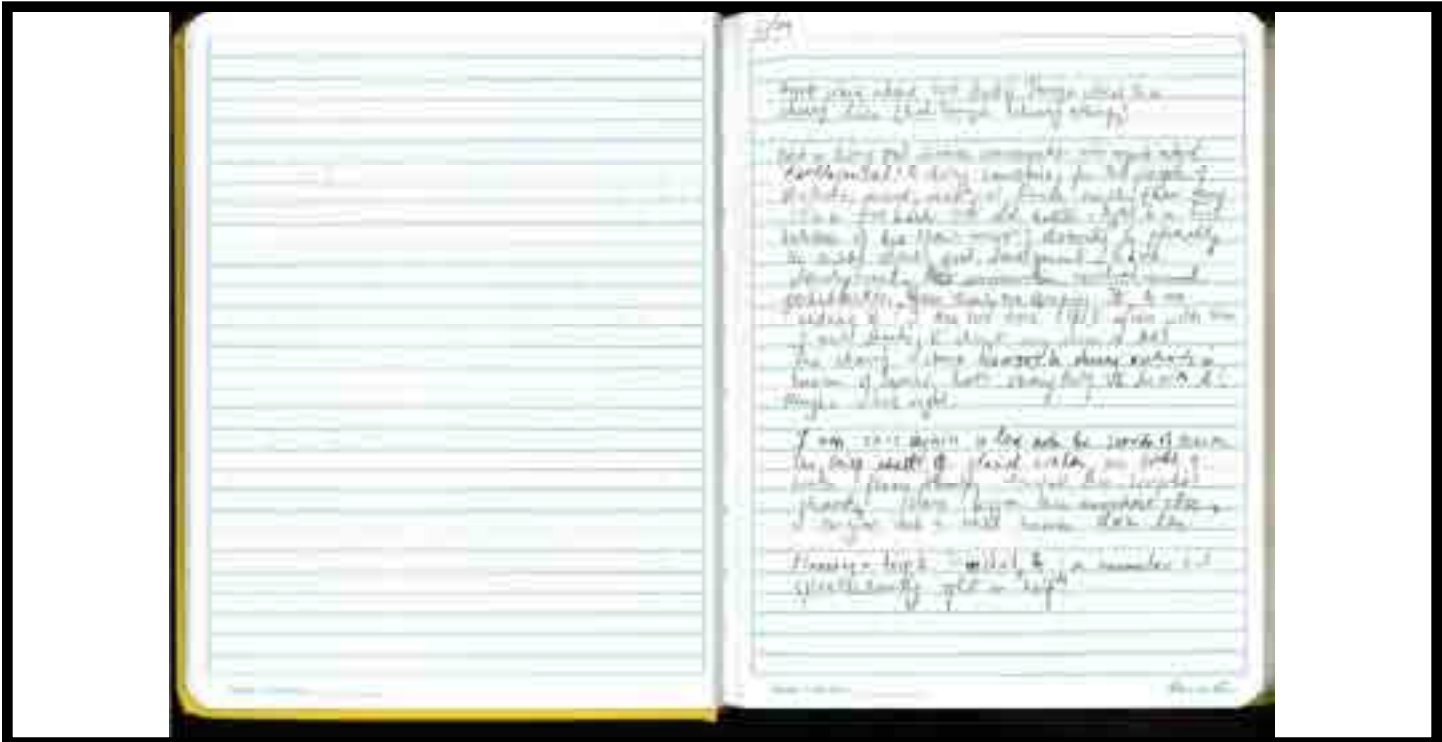
Excerpts from field notebook of Bochay Drum.



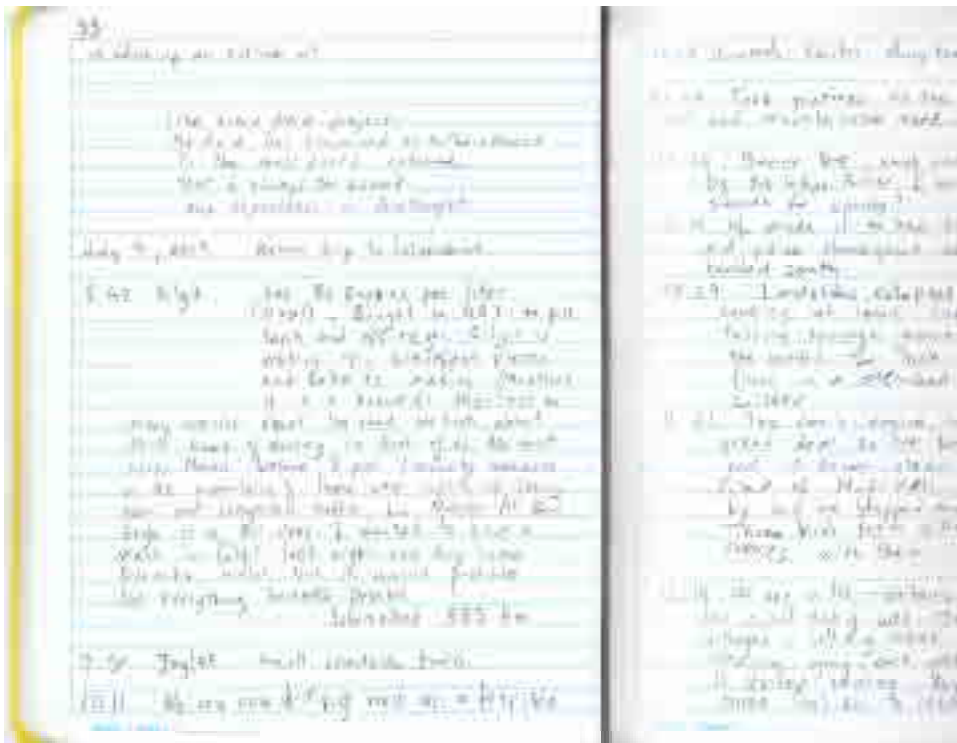
Excerpts from field notebook of Bochay Drum.



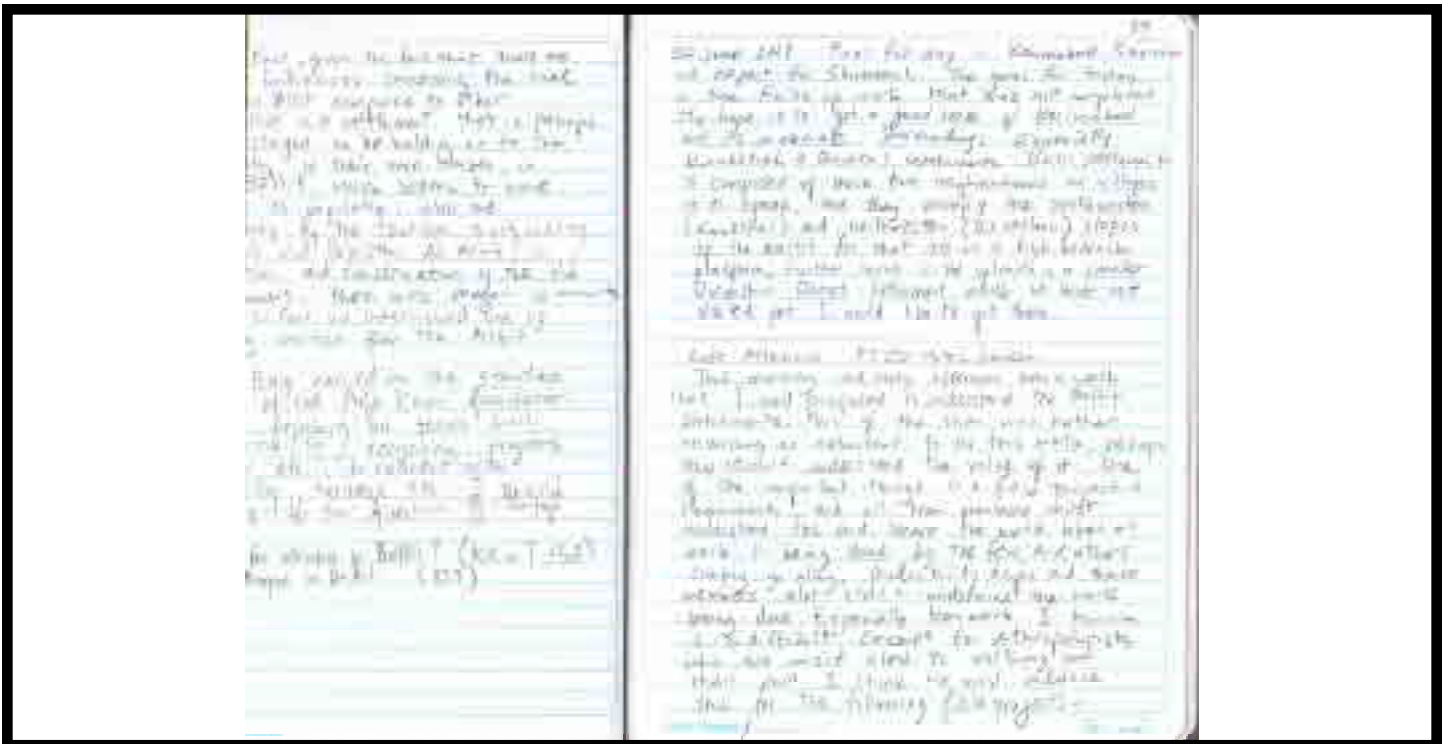
Excerpts from field notebook of Bochay Drum.



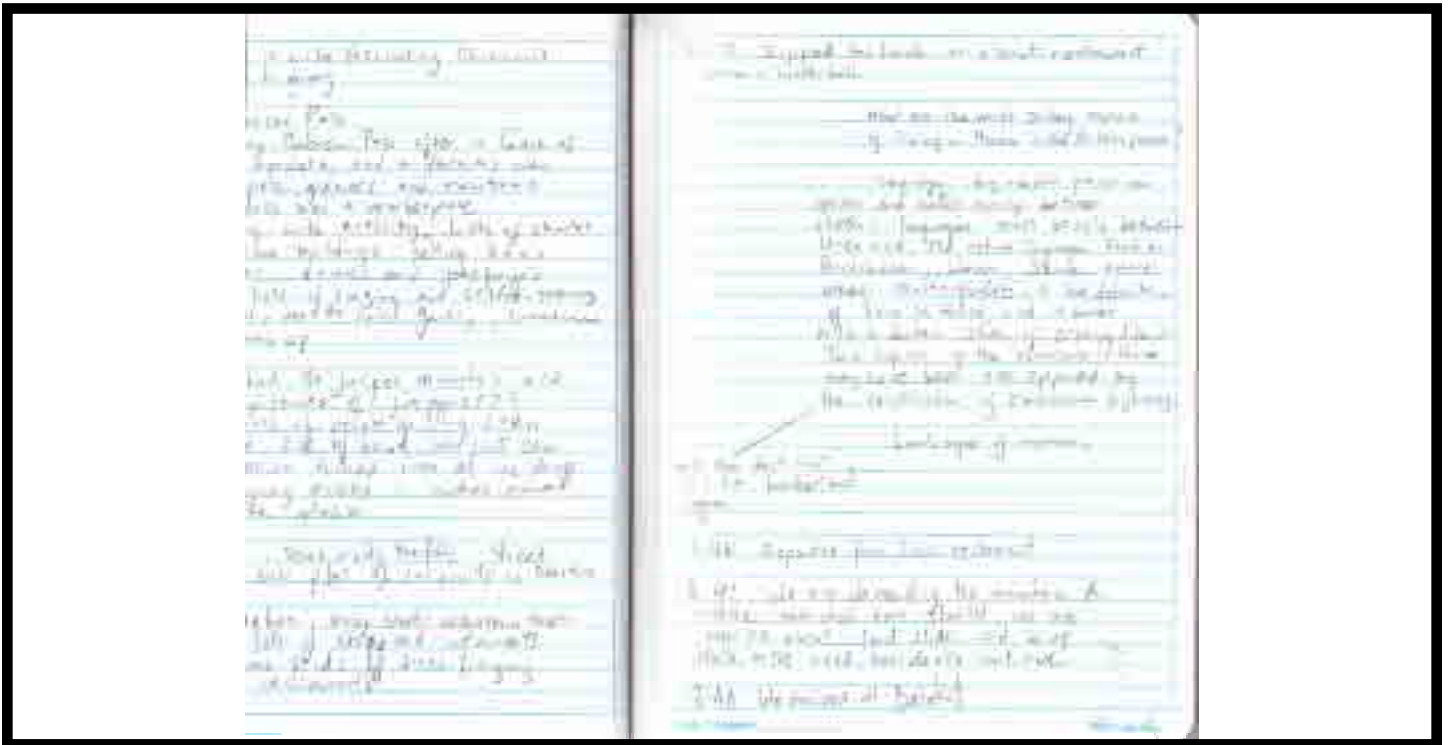
Excerpts from field notebook of Javairia Shahid.



Excerpts from field notebook of Ömür Harmanşah.



Excerpt from field notebook of Ömür Harmanşah.



Excerpt from field notebook of Ömür Harmanşah.

Thinking through field 07-07-2017  
 how can this book lead towards the kind  
 of ethnography that is a methodology of  
 political ecology? or farmer political ecology  
 as practice?  
 can we conceive a name / method that was  
 successful? one word connected with children  
 as example...  
 when little boy (name?) was asked what  
 nature means to him, the response, as it was  
 translated to us was "with nature would not take  
 minutes of us" as something along that lines  
 if reflection gives faith?  
 - maybe create a good about the fields and  
 activities of space, and the methods that  
 are rooted out in that place, break down  
 of this ~~method~~ what is unique of place?  
 as landscape? as being perceived and changed?  
 as tourist attraction? ~~as geopolitics~~  
 the idea to start this once thought ~~or~~  
 inquiry with the little boy's response to being  
 the photographed subject is that it is not a  
 question of the subject of political ecology research  
 is it the landscape? The history of the land-  
 scape? the people who reside there? their  
 relationship to the landscape? possibly what  
 needs to be the understood here is the concept of  
 "landscape" itself, and the implications of it

Excerpt from field notebook of Tannya Islas.

Thinking through the field work 07-07-2017  
 - attempting to break down the field and fieldwork  
 as formal time and space, not as object of  
 curiosity but as living, breathing, speaking  
 - may have been asked to truly embrace this  
 to sit down and look at the quiet, slight, and  
 smiles, to not look for content and scientific  
 but wanted to look for moments of thought and  
 contemplation  
 - what could this have looked like, what could we  
 have done?  
 - take breaks for thought... attempts to create a  
 time in away that not only worked for political  
 & "vertical" stories but also to think that  
 stories through for example... instead of  
 doing field work everyday... we could have design  
 some days to thoughtfully sitting with the mortality  
 and thinking about through it as a team, present  
 a little snippet of work everyday.  
 - field should not be considered formal time and  
 place to go to and the farmer we should want  
 to experience it as lived through ~~the~~  
~~the~~ both when one is physically  
 there and when one is away.

Excerpt from field notebook of Tannya Islas.

