

Dear Hale,

We hope that you are well in these precarious times.

As I mentioned to you previously, Ulrikke (Neergaard) and I are working on an exhibition project titled "Hummingbirds" that will be realized in August and September in 2021 in the public domain of Køge. It is the first edition of a series of exhibitions in public domain in the rural and urban geography of Køge realizing every two years.

Actually, this edition of the exhibition series can also be considered as a response to the possibility (and the urgent need) of change that Covid split open. We started to think from the change and potentiality of change it brought to our lives, the societies, governments, public domain, economy and furthermore, our state of minds. Even merely the realization of lock down of the society almost over a night hints that we can activate change. It also unfolds the infrastructure of injustice for the society at large (mostly, low income service people who has to continue to working public and doesn't have access to good healthcare systems are the first victims of Covid). What is more is the social democratic facades/masks of many governors and governments fall apart. It triggers social reactions as in the case of the latest election results in the USA. So, the exhibition is in someway reflecting on the crisis that Covid broke open.

If such a change is possible, we want to facilitate it further for subjective transformation of people through thinking over the knowledge production regimes that usually function through binary oppositions like Nature vs Culture, human vs non-human, subject vs object, animate vs inanimate, advanced vs regressed, science vs belief, etc. on a progressive linear mode. Instead, we want to dwell on what the anthropologist Anna Tsing in her book *The Mushroom at the End of the World. On the Possibility of Life in Capitalist Ruins* describes as 'promising contradictions' as she advocates for the need to think of 'collaborative survival'. A survival that for her consists of 'patchy landscapes, multiple temporalities and shifting assemblages of humans and nonhumans'. Along with Tsing and fortunately other voices as well, we in our project suggest to bring along an interwovenness with many possible worlds. And through introducing the "Hummingbirds" as the title of the exhibition, we aim to dislocate the central place of human beings and open up a space for hearing / listening to the voices of "other than human persons" and a possibility to think the otherwise.

Indicating indistinctive sounds / expressions referring to a pre-language state that we cannot define its meaning clearly, "Hummingbirds" is also a common thread between human beings and "other than human persons". There are many different connotations of humming or hum; i.e. it plays an important role in the evolution of human beings and common with animals as "contact calls". In medicine, it refers to the schizophrenic persons who hums to suppress the voices that she/he is hearing and said that it has a calming effect. There are also many cases called as "The Hum" in reference to unidentifiable sounds that can be recorded by the sound engineers/specialists and audible to some human beings (not the all!) for instance in Mexico, Auckland, Canada and the USA. There are diverse theories about the source of the hum in different places by the scientists, for example: the sound of mating call of a

specific male fish in the Ocean, or the sound of gas, piping through the tectonic layers of the earth and so on.

Actually we are very much inspired by the humming objects / stones in the Danish writer Olga Ravn's fiction, "Employees, A workplace novel of the 22nd century", which is originally instigated by the installation of Lea Guldditte Hestelund "Consumed Future Spewed Up As Present", 2018. The artist invited Ravn to write a fiction as a part of her exhibition and it was later published as an independent novel. Attached you can find extractions from the book.

Here is the links of the installation of Lea Guilditte Hestelund's installation:

<https://overgaden.org/en/udstilling/lea-guldditte-hestelund-consumed-future-spewed-up-as-present/>

<http://www.leagulddittehestelund.dk/>

And attached also a very good text on it if you are interested in it.

Not only the collaboration between the two creative fields by two women is motivating for us, but also their respective narrations on animate & inanimate coincides with our desire to abolish the above mentioned traditional dichotomies.

"Humming" in the context of the exhibition points out to the need of creating a new understanding and lexicon to be able to function beyond the human-centred perspective and already existing knowledge production regimes, not to repeat the similar conceptual frames, thus similar systems. As a common thread between human beings and "other than human persons", we thought "Humming" can serve as a beginning to think over the interspecies relationship.

We are working on the title, concept and a possible promenade, exploring diverse locations in the city. Surely, it is in the process of becoming. Although we take the geography of the city to dwell on, it is not our starting point. We aspire to juxtapose the geography of the city with fiction and poetry (certainly not necessarily with science-fiction).

We are focusing on the Køge Bay (both the industrial harbour and the marina, as well as the coasts on the two end of the harbour) and the small woods behind the marina which sits on top of a garbage hill. From the bay, following the river that is going to the inner city of Køge, the exhibition will study the sea, the river, the woods, the square, the alleys (public and private) the church and the museum. Additionally, we want to work with the residents (mostly immigrant societies and low-income citizens) in the social housing areas located on the periphery of the city. And we are still researching the villages nearby to include.

As I mentioned to you very shortly before, the former industrial silo at the South harbour inspired us the work "Under" that you realized in Alserkal Avenue Dubai. We are still waiting for an answer on its level of pollution and if it can be cleaned and used by us. We imagined a different adaptation of the work in this place. If this site doesnot work, we thought of an adaptation of your project "Life, Death, Love and Justice" you realized for the "Silence" exhibition in the frame of the Cappadox in the small woods that sits on a garbage hill at the North Harbour behind the Marina.

Here is a link of google map at which we roughly demarcated the exhibition area in Køge. When you click the yellow s o

We would very much like to start a conversation with you if you are interested in our exhibition project and if you can carve out time to collaborate with us.