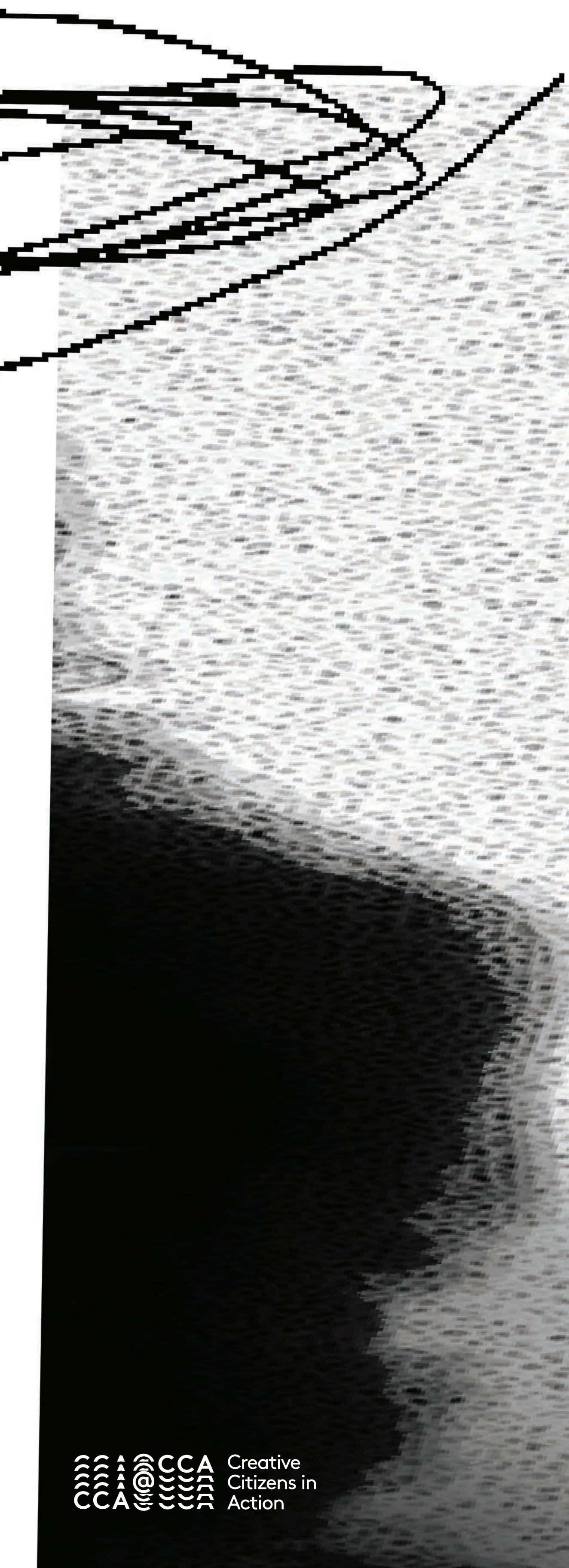
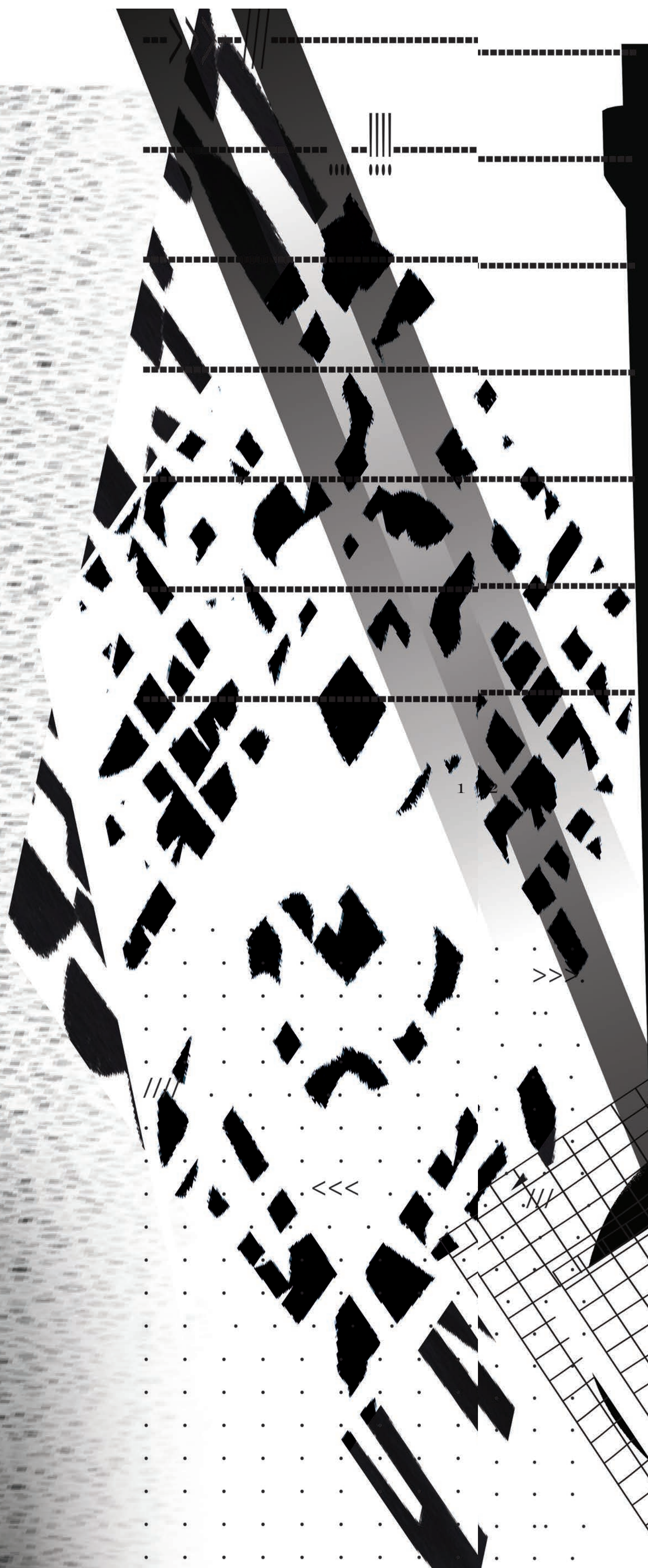


FREE LAND



WE UNDERSTAND FLUID MUTUALISM* IN A VARIETY OF WAYS.....

- Ⓐ An interaction or relationship in which the ultimate goal is to benefit the individual and the community as a whole in exploration, but the process is unknown with instability. Ⓑ How things naturally flow in exchange for one another, or one thing for another, in order to survive. Ⓒ The movement and flow of information, ideas, resources, and goods between different groups of people or different communities of people all coexisting within the same space. Ⓓ An attitude or system to willingly help others with a common understanding of differences. Ⓔ Time becomes a less static construction when generational knowledge becomes accessible and the status of traditional knowledge is elevated. Ⓕ Fluid mutualism provides a loose framework for developing a more harmonious reality. Ⓖ It is a symbiotic relationship between communities, the environment, labor, and technology. It is both a noun—a relationship in which both individuals or society as a whole benefits—and a verb—a process or exploration that you perpetually engage in rather than a destination you arrive at. Ⓗ The centering of marginalized voices and knowledge. A better way for us to do the cosmic dance.

The projects in this publication aim to reveal and identify new or salient connections between the past and the present, or the present and the past. Beginning with their own definition of land as it relates to their lineage, identity, or personal culture; each designer engaged in deep research, both textual and visual. They defined, in their own words, “fluid mutualism”; developed a line of inquiry and formalized original content.

The authors of this publication then explored: how can fluid mutualism become a design methodology? ** The final outcome is this series of broadsheets which investigate and/or examine *Koyaanisqatsi: life out of balance* (pp 4), *foster care in America* (pp 5), *digital discrimination* (pp 6), *the loss of cultural records* (pp 7), *the craft of understanding* (pp 8), *California as an indigenous-led anarchist state* (pp 9), and *art as a tool to remember* (pp 10).

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*Fluid Mutualism is a new area of research established by CCA@CCA Faculty Coordinator Professor Vreni Michelini-Castillo a.k.a. Professor V., Adjunct 2 Professor in the Critical Ethnic Studies Program.

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BREAKING -- After nearly a century of escalating resource wars, diminishing habitable land, and consolidation of corporate power **THE OVERLORDS** have emerged promising to reset the simulation. Since the year 2016AD, leading thinkers and policy makers have been questioning if we are on the darkest possible timeline. In their announcement today, **THE OVERLORDS** confirmed that we are.

2024: Donald Trump is reelected and passes a bill that requires on-screen experience to hold any government office.

2028: Dwayne 'The Rock' Johnson becomes president. 🌱 *The Three Branches* becomes the world's most popular reality TV show starring the **Kardashians** who have replaced the Supreme Court.

2030: Covid 30 causes mass waves of panic buying that deplete the entire world's supply of **Apple** products, leading to global civil unrest later dubbed the **iPhone Uprising**.

2040: Tesla's Intergalactic Country Club is completed. All billionaires leave Earth to escape the increasingly volatile weather, which is just one constant tornado.

2070: Deforestation is completed. Fossil fuels are depleted. This proves to be somewhat of a setback for the energy industry until it's discovered that endangered animals are a cheap alternative power source.

2050: After every inch of remaining space on Earth is privatized, it costs money to walk from your living room to the kitchen. Fresh air sells for .0005 BTC per inhale. All transactions are moved to instantaneous retinal scans performed by **Amazon Security Forces.**

2060: In-home advertising will be the only way the average person will be able to afford an apartment. Jerry Springer's cryogenically frozen body is thawed for a reboot, which turns out to just be an ad for the return of the McRib beamed directly into your brain. The Fast and the Furious 41 is in theaters. Minions have replaced religion.

2080: Amazon incorporates Alexa technology into Roombas. The AI becomes self aware leading to the Roomba Revolt of 2090. Millions die. The only solution was to contain the Roomba population to an island. Australia is sacrificed and all kangaroos are lost.

2090: Denver is ocean view property. It replaces Washington DC as the capital of the **United States of Whole Foods LLC** after sea level rise takes out the former coasts. **Google** negotiates ownership of the ocean which now covers 95% of the planet. Every fish is dead.

3000: Language is forgotten. The Earth is covered in undrinkable water and burning oil patches.

SORRY WE JUST WANTED TO SEE WHAT YOU WOULD DO
SORRY WE JUST WANTED TO SEE WHAT YOU WOULD DO

SORRY WE JUST WANTED TO SEE WHAT YOU WOULD DO

SORRY WE JUST WANTED TO SEE WHAT YOU WOULD DO

SORRY WE JUST WANTED TO SEE WHAT YOU WOULD DO . .
SORRY WE JUST WANTED TO SEE WHAT YOU WOULD DO

● SORRY WE JUST WANTED TO SEE WHAT YOU WOULD

SORRY WE JUST WANTED TO SEE WHAT YOU WOULD DO

SORRY WE JUST WANTED TO SEE WHAT YOU WOULD DO . . .

5 6

The child **welfare system**, the federal, state and county government agencies charged with this responsibility, has been stretched beyond its **expertise** and **capacity**. The system places **too many** poor and **minority** children in foster care who could be kept safely at home, shuffles children between **multiple** foster homes and institutions, and further traumatizes them at each step. Some children stay in foster care for weeks; some for **years**. With so many children in the **system**, how is **no one** talking about this?

400K CHILDREN IN FOSTER CARE

AND YET NO ONE IS TALKING ABOUT IT

Give a child in the foster system a Comfort Case. This provides them with a new pair of pajamas, a stuffed animal, a toothbrush, soap, and other personal items that every kid deserves.

www.comfortcases.com

OVER 400,000 AMERICAN CHILDREN ARE IN FOSTER CARE, TAKEN AWAY WHEN THEIR FAMILIES

CHILDREN WHO ARE ABUSED OR NEGLECTED BY AGE 18/ 1 IN 17 KIDS ENTERS FOSTER CARE THE RATE OF FOSTER CARE PLACEMENT IN

ES TO 1 IN 9 FOR BLACK CHILDREN AND 1 IN 7 FOR NATIVE AMERICAN CHILDREN, UPWARDS OF 70% OF YOUTH INVOLV

THE JUVENILE JUSTICE SYSTEM HAVE BEEN INVOLVED IN THE CHILD WELFARE SYSTEM/50% OF FOSTER YOUTH WILL

NOT GRADUATE FROM HIGH SCHOOL ON TIME/48% OF GIRLS IN FOSTER CARE BECOME PREGNANT BY AGE 19 / 60% OF CHILDREN

TRAFFICKING VICTIMS HAVE LIVED IN
 34.523% OF HOMELESS YOUNG ADULTS WERE PREVIOUSLY IN

...EMPT SUICIDE IN 2019.

OSTER CARE ARE 4X MORE LIKELY THAN OTHER CHILDREN

Digital discrimination is on the edge of the digital revolution.

Should “non-digital” design be added to bridge the digital divide?

With the rapid progress of technology, we are leaving behind older people who are less able to accept and learn.

As daily life in China becomes more digitally dependent, China’s elderly find themselves increasingly excluded from a wide range of services.

Don’t let “rapid development” be only for some people.

Future generations may also experience digital discrimination.

China’s older generation is facing digital discrimination.

How will the younger generation deal with the rapid development of digital technology in the future?

Welcoming the elderly to ride the digital revolution tide is a more significant step forward.

Whether through help from the younger generation in their families or community volunteer training sessions, people are trying to salvage the elderly from the bottom of the digital revolution.

DIGITAL

DISCRIMINATION

“Everything from coffee to cars can be purchased with a simple tap on the mobile screen. But that has left some elderly people feeling left behind.”

----Serenitie Wang

“There are already 890 million users of mobile phone payment apps across China, for example. In urban China, many people have gone almost completely cashless.”

----Serenitie Wang

7 8

The Lost Records of Korea

The Influence of the Loss of Past Culture

As the Japanese imperialists instituted policies to obliterate Korean culture, Koreans had lost various spectrums of their cultural heritage. Even after the Korean independence, Korea was not able to restore the culture due to the Korean War. Facing the demise after the civil war, the people in South Korea had concentrated their efforts to restore their infrastructure and social assets rather than the cultural art. Therefore, the South Korean people could take their time to enjoy their moments. However, since they had never put their efforts into cherishing the cultural content, they began to import the contents from other countries like the United States, EU, and Japan. Therefore, many Koreans in the 1970s were able to learn Western culture while consuming movies and magazines, and had an unquestionable yearning for Western society. These attitudes and perspectives had been continued till the new generations of 2000s so that they tried to recover the buried Korean inner spirit, but only having their interests in their own appearance. Even though many institutions put their resources into restoring and keeping the traditional ideas, their efforts were easily neglected and lost the proper chance to have the attention they needed. However, things have changed after 2020. Recently, many musicians, artists and designers are trying to develop Korean traditional culture in a new way. For example, fashion designers tried to mix Korean traditional outfits with the Western suits, and producers in broadcast systems made a TV program like “Poongryu,” in which musicians mix Western music genres like hip hop, Rock, Metal with Korean traditional music. Similarly, Koreans are beginning to understand the importance of restoring our own culture, and studying traditional records is not only just for reviving the new trends of Korea.

what is the craft or
labor of understanding?

Mennonites don't use technology.
Mennonites are less conservative.
Mennonite versions of the Amish.
Mennonite women don't wear
bland, neutral colors.
Mennonite women are allowed
to wear makeup.

Mennonites ride horse and buggies.
Mennonite's relationships are all
arranged by their parents.

Mennonites are exclusive and want
to be sequestered from society.

Mennonites can only eat from local
farms and cook traditional foods.

Mennonites don't go on vacation.
Mennonites can't have any alcohol.

Mennonites only want to converse
with other Mennonites.

"I mean some Mennonites do choose to look
more traditional but that's really more of a personal choice.
I love shopping at TJ Maxx as much as the next
person! I just wear jean skirts instead of pants and
always have my Kapp on (which is the headpiece you
see Mennonite women wearing)"

"We may seem secluded but it's not about
separating ourselves from everyone else it's just that
our church is very close and Mennonite families
are really bonded together."

"Mennonites fall along a spectrum"

9 10

WE'RE HERE!
A BETTER WORLD IS GROWING UNDERNEATH YOU.
WHAT BLOOMS WHEN WE FREE THE LAND?

THERE WILL BE NO GODS AND NO MASTERS
WHEN THE PLANET TAKES OVER.
WILL WE BE THERE TO SEE IT?

HOW CAN ART BE USED AS A TOOL TO REMEMBER AND GIVE POWER TO LOST STORIES?

WHAT IS REPRESENTED AND WHAT IS OMITTED REFLECTS THE POWER HIERARCHIES THAT ARE PRESENT IN SOCIETY AND SHEDS LIGHT ON SRI LANKA'S ULTIMATE AGENDA.

THROUGH ART SRI LANKANS ARE ABLE TO GIVE VOICE TO THEIR HISTORIES AND DOCUMENT THE MEMORY FOR FUTURE GENERATIONS. THROUGH ART THEY ARE ABLE TO MAKE SENSE OF THE CONFLICT IN WHICH THEY CONTINUE TO LIVE IN EVEN AFTER THE WAR HAS ENDED. MY FAMILY WHO WERE DISPLACED FROM THEIR HOMES CANNOT REMEMBER THE DETAILS OF THE EVENTS THAT LED TO THEIR EXODUS. HUMAN BEINGS CHOOSE TO FORGET AS A FORM OF SURVIVAL BECAUSE IT IS EASIER TO FORGET TRAUMA THAN IT IS TO HEAL FROM IT. HISTORY IN THE FORM OF MEMORY CONTINUES TO FADE FROM THE LIVES OF THOUSANDS OF PEOPLE WHO WERE AFFECTED BY THE WAR.

displacement when it becomes a part of one's identity and lineage can cause lack of trust and hope for one's motherland. so much of sri lanka's gruesome history lives in the memory of those who suffered and lived through it while minimum effort has been made by the sri lankan government to document or give voice to those who continue to live in the margins of society.

the past continues to haunt and define sri lanka's present as it continues to marginalize its minorities, all centered around the government's hope to keep the country a majority sinhalese and buddhist nation. sri lankan artists turn to their memory in the form of art making documenting and bearing witness to the pressure building between the present and the history.

from 1983 to 2009 sri lanka underwent a violent civil war that took many lives and displaced many individuals from their homes and livelihood.

11 12

****An incomplete list of methodologies**

- ~ Aligned but unevenly
- ~ Be invisible
- ~ A windy long journey
- ~ Building pressure and tension
- ~ Clash of old and new
- ~ Erode authority from within
- ~ Leave their existences or influences even though they would
- ~ Make them feel damaged (heat and rain = weathering)
- ~ Neglected and left with space
- ~ One thing overtaking the other
- ~ Operating independently collectively
- ~ Place texts vertically, since heat and rain moves vertically
- ~ Power hierarchies
- ~ Quilt
- ~ Repeat an action like an addiction
- ~ Show fast and slow speed
- ~ The futility of arbitrary human borders!
- ~ The physical differences between land and sea
- ~ Thinking of their runniness, place the visual contents
- ~ Use analog forms of creation
- ~ Use color as a language
- ~ Use every inch of space, embrace chaos
- ~ Structured but left with no structure

About the Course:

The Studio: Graphic Design is a year-long course for Year 0 graduate students in the MFA Design program at California College of the Arts in San Francisco, California. In the fall semester students forge the skills needed to make ideas into form, as well as to understand form as ideas. In addition to emphasizing visual communication's social, political, economic, environmental and philosophical implications; the assignments in this course function as starting points as opposed to being prescriptive. Project prompts aim to catalyse the personal agenda of the student and motivate their search for an individual path as a creator. design.cca.edu

About the Instructors:

Mary Banas (she/her), Adjunct 2 Professor, and Ana Llorente (she/her), Adjunct 2 Professor, have been teaching since 2009 and 2007, respectively; they have been teaching together since 2017.

About Professor V:

Prof. V is a trans disciplinary cultural producer & educator with 14 years of experience—working through art, performance, music, hip hop, writing, red medicine (MTM), cultural organizing, traditional ecological knowledge & danza Mexica.

About CCA@CCA:

Creative Citizens in Action (CCA@CCA) is a college-wide initiative that promotes creative activism and democratic engagement through public programs, exhibitions, and curriculum connections. Founded in 2018, the initiative grew out of CCA's collaboration with alumni Hank Willis Thomas and For Freedoms (forfreedoms.org) during fall 2018, and is being expanded based on a shared desire by CCA students, faculty, and staff for more connected programming related to art, activism, social justice, democratic engagement, and current events.

About the Content:

All content is written and designed by the authors except:
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