(ENGLISH)

lalala expedition (100 million years of progress)
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The exhibition presented at Gepäckausgabe is the result of a two-week residency in Glarus. During our stay, we followed the narratives of the earth around us to reflect on how geological events relate to political imaginaries. We imagine this exhibition as a liminal space where the historical and the sensorial articulate different visions about landscape, mining, and time. The exhibition showcases the process of our work in a multimedia installation made up of material we collected in field recordings, photo archives, and texts we discussed during the last two weeks.

The work welcoming us in the exhibition is played from a smartphone placed on an amplifier and was recorded during an orchestra concert of film soundtracks at the Güterschuppen while we were working in the space (the building is adjacent to the residency space). The video is a four-minute unedited single shot of the Vorder Glärnisch with the orchestra playing *Don't Cry for Me Argentina*.

Entering the larger room, we developed the whole multimedia installation as a space where conventional temporalities condense, making it a narrative device that speaks from different perspectives and establishes dialogues in non-linear ways, between the sculptural attributes of loudspeakers, projection, screen, images, sound, light, etc.

In the room, we encounter a sound work composed of field recordings collected around Glarus. We were interested in capturing ambient sounds of trees, wind, and water, but especially the spaces in between or the moments when the microphone touches and is touched. These physical contacts seemed to us to have a special materiality that anchors the body to the present. A present where the imagination is permanently shaped by media and technology. Besides the field recordings, we used music fragments by musician João Carreiro.

Looking at the larger screen in the room there is a video projection (8 min.) organized into three sections. The first section is a reflection on landscape. In some theories of landscape, like the classical *Philosophy of Landscape* by Georg Simmel, landscape is born out of a distance between the observer and the world observed (nature). Only after the separation from 'nature', and mediated through the history of landscape painting, can we contemplate landscape as an aesthetic unity. Landscape then places the observer in a comfortable position to contemplate the world without being affected by it. This separation is part of the conceptual binaries — like nature/culture or object/subject — structuring western thought. The recent events at Brienz (the village that was evacuated because of a mountain landslide) and the permanent live streaming of this geological event could be understood under the tradition of landscape representation. The camera was placed at a safe distance framing the mountain which the viewer could contemplate from the comfort of their home. This image also illustrates the relationship between imaging technology, knowledge, and control. In order to track geological movements, scientists constantly monitor the landscape either by filming it, scanning it, or recording sounds that can be used to produce predictable models for study.

A second section in the video projection explores the capitalist logics of growth and its impact on the earth. Extractivist practices — from mining to drilling — feed on multiple pasts. The unrestrained consumption of natural resources leaves a trace of death in the ecosystems and peoples it disturbs. But this form of consumption is also a way of relating to time. In order to fulfill the promises of eternal growth, our society destroys simultaneously the past, the present, and the future. In this part, we paired archive photographs from the 1881 mountain landslide in Elm with illustrations from Oswald Heer's book *Die Urwelt der Schweiz* (1864). With this proximity, we were interested in pointing at the nonlinear temporalities of the earth and the ghosts of progress. The history of the earth is not a linear succession of events happening progressively but an overlapping of histories. Even our economy is built upon the labour of living beings (fossil fuels) that inhabited the planet millions of years ago: their buried past is again made alive and this, in turn, disturbs the possibilities of a livable future.

The third section of the video departed from a visit to the Landesplattenberg Engi, a deactivated slate mine where we learned about mining techniques, labour conditions, and fossils. We heard from a teacher visiting the mine that at the beginning when miners found fossils they would throw them away since the plates couldn't be used for commercial purposes. Only after paleontologists started offering money for fossil evidence were they preserved and transported to museums and archives. This story made us reflect on the idea of use-value and about the objects of the past we choose to preserve in museums and the objects of the pasts we choose to trade as commodities (or burn in our internal combustion engines). The tables filmed inside the Landesplattenberg Engi show the tools that transformed the raw slates into tradeable commodities.

On the monitor standing in the room, we can see details from the illustrations that accompany the book *Die Urwelt der Schweiz*. The exotic character of these images demands an effort of imagination: how to imagine deep time? But they also pose a political question: how to link geological time with political borders (or national identities) if the ground in which we are standing is itself migrating for millions of years?

We conceived the chair in front of the window as the final moment in the expedition. After going through a time-traveling device we are transported back to our original place of departure to a last image that is also the most common view around here: the mountains that surround Glarus.