Index of Dirt:
Composing and Composting in Art and Education, circa 2020

Carol N. Padberg
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This photo essay presents an abridged version of a performative lecture addressing strategies for regenerative art education and arts-based research. Using an alphabetized compilation of stories, texts, objects and lessons, the index provides examples of how embodied, field-based art education can provide appropriate learning methods for art students of the Anthropocene who bear the burden of the economic, environmental, and emotional precarities of our times.

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INDEX OF DIRT

1/4 rayado
48 hojas

A Performance by Carol Padberg
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On the margins, beyond the walls of the institutions that have come to dominate our conception of what counts as education, as well as within pockets of mainstream institutions, there are practices springing up that are characterized by a radical exploration of the knowledge, pedagogy, relationship between mind and body, and between the self and society that might be required to live in the complexity of current conditions.

-Keri Facer, from Storytelling for troubled times: what is the role for educators in the deep crises of the 21st century? (2019)
Welcome to the Index of Dirt.

A is for Ancestral. Suitable archont amulets are coiled and reeled.

B is for Brilliant. Upper body alcoholics free from their own, we are.

C is for Chastise. Record keeping, or, documentation to a non-linear network.

D is for Dream. Transcendental beings can be, without fear or fear of, the other.

E is for Existence. The meaning of the universe, or, the meaning of life.

F is for Fatal. Use a statistical analysis of the feeling of failure, or, the belief in failure.

G is for Great. The opposite of small, or, the opposite of insignificant.

H is for Humility. To be aware of one's own humanity, or, the awareness of humanity.

I is for Ideal. A wishful thinking, or, the belief in a better future.

J is for Justification. The reason for an action, or, the reason for an action being justified.

K is for Knowledge. The accumulation of information, or, the accumulation of information.

L is for Limited. The boundaries of what is possible, or, the boundaries of what is possible.

M is for Mysterious. The unknown, or, the unknown.

N is for Negative. The opposite of positive, or, the opposite of positive.

O is for Opposite. The mirror image, or, the mirror image.

P is for Popular. The most frequently occurring, or, the most frequently occurring.

Q is for Quaint. The charming, or, the charming.

R is for Radical. A fundamental change, or, a fundamental change.

S is for Simple. The straightforward, or, the straightforward.

T is for Truth. The reality of what is, or, the reality of what is.

U is for Unnatural. The opposite of natural, or, the opposite of natural.

V is for Vital. The essential, or, the essential.

W is for Whimsical. The playful, or, the playful.

X is for Xenophobia. The fear of the foreign, or, the fear of the foreign.

Y is for Yearning. The desire for something, or, the desire for something.

Z is for Zen. The state of mind, or, the state of mind.

We perform this index as a multiplicity, a holochunk. You may be seeing Carol Paddack and be interpreting us as a biological individual, but we are nothing but multiplicity. And you may be experiencing this moment in a linear, clock-based timeframe, but we are not doing that, either. We exist in cyclical time. We perform this index in the Long Now, where past, present and future speak.
“Rather than representing violence through the use of minerals such as cobalt, can art imagine the replacement of extractive economies and damage done by systems that oppress, and then explore and propose new economies and systems into practice?” from Mary Mattingly, describing Cobalt

D is for Dye Sheets (Display the Dye Sheets from Oaxaca and tell the story of the workshop in Teotitlan)

C is for Carrot, damnit. for Corporations as People-damnit for Carbon Footprints, damnit. for Cobalt See Mary Mattingly: C is also for the Charisma of oyster mushrooms, sunflowers and coyotes, for Copal from Oaxaca for Contradictions, and for Care C is for Cob Building And for C is for Collaboration.
GHOSTS:

"The ghost figure takes on ecologies of damage in which pests are always there haunting presents. It’s a haunting with all the things you can’t leave behind. In contrast to the romantic dream that you can break from the past and everything will be new and shiny."

Anna Tsing from interview

https://edgeofscience.net/anna-ting/
I is for Interdisciplinary.
I is for Indigenous.
I is for Index.
I is for Indigenous, see
Indigenous by Shannai Matteson
in which she renews the spelling
of the Mississippi River and
investigates settler colonial
history, tracing her way to a
headwater.

Lorem Ipsum

J is for Seed Jars
For Justice
For Journal
From Resumes

J is for Jasper
J is for Jet Fuel, damnit

K is for Keepsakes
K is for Klin (text)

NBM "The best way I think we work about it is allowing the
idea to flow through you, so allowing the imagination to open to
the collective entanglement of ideas, and not thinking it's an
individual task. It is something that comes through you. Indigenous
people would say it's through your ancestors, but the ancestors

L is for the Lateral
for Land Acknowledgments
L is for Love.

Carol Pashberg's Land Acknowledgement for Hartford, Connecticut: I live and work in the Connecticut River Valley, on the unceded land of the Poquonok, Tunxis, Wapping and Siacaq Peoples. This is the 528th year of European colonization of these lands. I am grateful to live here and I honor the strength, resilience, knowledge and cultures of the Native people of this land.
Pattern Language features a variety of unique patterns, each with its own distinct characteristics.
$ is for Slowness and for Stickiness
$ is for Sweep
for hand-carved wooden Spoons, and String
games, and Subjectivity
$ is for Self and for Solidarity Economies
$ is for Settler Colonialism, debt
$ is for Stacked Functions and $ is for
Shoaks
$ is for Subjectivity (text)
Rather than remaining wedded to a universalising, singular narrative of temporality then, richer concepts of time, development and change are being proposed as scholars turn to feminist and Indigenous knowledge traditions. Here, plural temporalities are proposed that one recognises, for example, a mutual and reciprocal responsibility to past, present and future generations; that are premised on principles of trust and reciprocity through gift giving and exchanges that are attentive to temporality as a cyclical process, drawing attention to the cycles of the year, of harvests, of new moons, birth and deaths, growth and decay, or that make visible the co-presence of the multiple times by working in the long now. — Keri Pacer, Storytelling is crucial: what is at stake for educators in the deep times of the 21st century?
...
This book presents an abridged version of Carol Pedersen’s performative lecture addressing strategies for regenerative art education and arts-based research. Using an alphabetised compilation of stories, texts, objects and lessons, the index provides examples of how embodied, field-based art education can provide appropriate learning methods for art students of the Anthropocene who bear the burden of the economic, environmental, and emotional precarities of our times.