

Aesthetics, are we all agreed its waste?

How we value and exchange as part of an individual/collective ideal, creating taboos in material objects using words exploring performativity in the becoming of the world.

Arriving

I arrived at one world by car two days after my gatekeeper Kenny, setup had already begun when I got there. I joined the site crew and after 'landing' as it were, putting up my tent and sorting out family space. I helped to set up the site office space, transforming the cricket pavilion into a functioning office with printer, tables, chairs, sofas, radios, charging point and tea urn for the volunteers etc. I set out my notebook to record every issue and or event arising over the radios concerning the site crew. This notebook remained on the desk in the office for the duration of the festival. Every shift had a person allocated to filling in the book to keep a record of all information passing the office, in relation to the everyday running of the space. I am in the process of analysing this data for emerging themes, of which waste is one. I also kept a private notebook to record notes ideas conversations, interviews. I used this book, blank on one side, to draw maps, lined on the other for linear notes. Through these maps of the space of the festival I have been able to identify flows of waste, linking to road networks, ideas of convenience. I have used this method to think through my ideas of this ethnography. I kept this notebook with me at all times if not on me then in my personal space/tent/van.

What I am looking at

I took photos of the festival on my phone sometimes an image really says more than words. I think a visual approach to data is in keeping with an experimental form of research, advocated by new material thinkers, including Donna Harraway, Karen Barad. I have been documenting waste for the length of my degree with photos. I have concentrated on beach litter, where I have not only photographed but collected litter, which I then used for a visual art representation in a module Materialities. I have photographed the university bins since 2014, and thus documented the material changes effects. For example, the recent change to clear polythene bags for waste in 1822. I have photos of one worlds on site bins and the landscape in which this apparatus, the material bin is set. These pictures are useful in terms of what goes in a bin and the normalisation of space. The relationships limited by the words we have to detail the actions we take. When we call a thing rubbish it becomes temporarily rubbish. It the material is still in flow, still interacting with everything else to that matter, becoming along with us.

The Agency of Labels

I would like to look at how our labels categorisations, words lead us to behave in specific ways, in our actions interactions with what we generally term 'waste'. The one world festival is set in the site of an agricultural school in Somerset, U.K. The festival is a health and wellbeing food festival. Once a year festival goer arrives for a full week of over 200 classes, 3 meals a day, fun, music, sports, relaxation, friends and communal activities aimed at health and well-being. For 22 years some

have stayed the test of time and for them this has become a yearly ritual, others newbies, like myself fill a wide social spectrum of age gender class. All catered for in the programme at One World.

Bins and created waste

The bins in the space of the festival are provided by the school and waste, refuse is removed by waste carriers or the council. I need to look further into the waste carriers involved specifically for Somerset, which is why I have included data collected in regards to the university as I am not sure how easy it is going to be to collect data in this regard. It may prove easier to assess Ceredigion waste strategies and carriers. But the issues are generic, generally the same across the county lines. So hopefully using the idea of the government to have a community of general public auditors after the removal of the audit commission. The figures should be available also with the freedom of information act and the right of the public to see information in the interest of the public, another route of research appears. Appadurai refers to research “as the systematic process by which we a person learns of the as-yet unknown.” (Appadurai 2017.) I will attempt to advocate for better use of material waste plastics paper mixed waste.

Bins in the field

I have observed the participants in the festival using the bins mainly the bin outside the site office, which is next to the main marquee and café, the waste created within the festival is food related this is where ideals of biodegradable/compostable are placed alongside, balanced with needs of sustenance consumer-ability of products, beer cider elderflower kombucha, chips falafels, food related consumables. The

sharing of food and drink in the social space is an important exchange. The bar selling drinks of quality homemade romantic ideals. The bar provided paper cups, as is known by myself now, PET, coated cups of which an estimated 2.5 million are used in the U.K. every year with only 70,000 being recycled so far. (cups.2017) the normalising narratives which limit conversation in regards to tabooed materials are constricting to agency and the action required for change. If the material was seen as a thing in itself then its final resting place may become something of conversation. I will attempt to explore how the words in which we use to describe the products that we consume/use indicate the end of use cycle, norms in relation to materials, using Foucault to create a discourse to affect policy and find responsibility. I will suggest that by using flows, flows can be drawn out to see the consumer, festival goer individual.

The producer of the material container, the producer of the material inner, example food, drink. The retailer of the whole product. And will draw emphasis on the waste carriers, the council, local policies, national state policies, infrastructure, to create a discourse of responsibility and entanglement. Using Appadurai to see the commodity chains and test ideas of ethical/wellbeing ideals. Do communally agreed ethical actions equate to better states of wellbeing or even exist? Looking at the trajectory of the thing as it flows through the space of the festival could show the flows and collisions of materials humans and words, ultimately drawing this small festival ethnography out into the wider scope of the globalised society and material reality. (APPADURAI, 1988, 2013, 2005.)

Language of waste

How does the language of waste contribute to notions of wellbeing? When presenting my fieldwork, the idea of all this mixed waste being at a wellbeing festival drew controversy, the two ideas colliding in contestation. How do we build narratives of right vs wrong? Narratives, ontologies affecting our ideals in the temporal making of the future. The festival goer's, participants in my research, have ideals, and express ideas in the language used and the actions in regards to what goes into the bin. Is using the language limiting to the choices in action. What else is limiting the reality of the matter?

Business waste seems to be a contentious issue, at One World, Brymore the school deal with the end of life of the waste created on site, the Somerset council offer a number of services with private contractors for business Brymore waste policy ties One World into their policy. To advocate successfully for this community in regards to waste policy, policy specific questions need to be asked. Brymore are a state school, understanding their contractual agreements regards waste could be helpful.

Appadurain ideas of the contestation in the discourse surrounding Marx's commodity theory and Mauss' gift theory, (Appadurai, A. 2013. p19). Using the cup as a focus on materialities, a temporal existence in the space of the festival, I see a window into the flow of PET, plastic, paper, pottery and all manner of wet drinks for consumption. Ideals that emerge are of compostable, biodegradable, material as opposed to for variety of reasons plastic, glass, synthetic. I will explore how participants interact with materials. The action of putting something in the bin is a

representation of a habitus, a comprehension of what is waste, rubbish pre-known before entering the festival. Normalised behaviours of how to interact with materials. Empty, cups, used forks, single use items, sold with the information detailed on the material, in plastic codes, recycling symbols, the colour green, compostable items seem to be without labels, no clear markings, is this why seen perceived as a better material than and the blank, green, opposite alternative to plastic? Why is glass better or worse and in which aspect? Beer alcohol 'benefit from the contents, what choice is available. when choosing to consume a beverage what choices are made in regard to material containers, if any?

Before arriving at One world my gatekeeper spoke to me about the canteens, two serving hatches. I imagined two together in the same space. It turns out that the space I imagined was nothing like the space I was presented with. Thus bringing attention to imagined solutions.

Imagining solutions

I had imagined a faster moving line of people I never thought of dining room capacity? A staggered approach becomes the norm, some days leaving it later to go to dinner someday getting in first, preferences of canteen and all manner of distinctions make themselves known when entering a community, space. Whereas in my mind my rationality, everyone's directive would be to receive their food as quick as possible. I imagined family's eating together an ordered chaos of my own making. The ethnography of my gatekeeper and partner student researcher documented in his ethnographic anthropological dissertation written the year 2016, (cf for site plan, social roles, business private commercial interest, ikagi- wellbeing a whole

relationship with being, hospitality- inhospitality and levelling mechanisms, heterotopia essays on community's by Foucault. Exchange, and the importance of food in relationships, labour, 5 scapes and flows, carrying food for others ikagi – wellbeing definition.

conceptions ideals form in the spaces between participants using the words such as, throw away, disposable, compostable, degradable, biodegradable, fast food, coffee break, paper cup. The creation of landfill, through insufficient infrastructure in the systems of waste disposal. To the consumer-able, desirable commodity exchanged for money. The trajectory of the material. I plan to create a detailed analysis into the cup and various materials , using photos to create a visual starting point of understanding the relationships.

Advocate - 1 .no glass

'From production through exchange/distribution consumption' (Appadurai.)and on from there where Appadurai ends, to end of life, landfill waste. Looking specifically at say the cup it is possible to look at a variety of material conceptual human non human boundaries.Glass. art as representation litter danger, purity and danger mary douglas. Glass is seen as a clean pure natural material, non polluting to body or soil when whole but if broken as in an incident at one world it transforms into a material of risk, while whole it has potential, for drinking from for storing food safely for re-use. The social cultural issue of glass as a danger risk to bodily harm, creates dangerous spaces, I would advocate a no glass policy. Although any policy needs to then be upheld and to stop the festival goers from bringing glass onsite is a laborious

process. Look at production energy process material recycled new glass? I intend to include two vignettes in this section relating glass, both phenomena indicate taboos with pure impure dichotomy. Glass was not for sale or exchange in the strictest sense, of an economy with a common denominator. Glass made its way into the space of the festival sporadically over the week. There was a call on the radio, a message from the main house area a bottle had been broken and needed to be cleared up. Could we please send someone from site team to investigate. I went with another team member. It was about 10 o' clock, it was dark we took torches and radio's. This is a long story and I will have to fully expan upon it as to draw out the themes.

Art as a space of contestation using objects of culture and potentials in wellbeing and the links to ethics in well being ethical consumption biodegradable to sustainability interactions between human non human material linguistics perceptions entanglement actions power dynamics , I am just beginning the reading into the research already done in this field. Susan Strasser *the social history of trash*

Bibliography: so far;

APPADURAI, A., 2013. *The future as cultural fact.essays on the global condition*. 1 edn. London: Verso.

APPADURAI, A., 1996. *Modernity at Large Cultural Dimensions of Globalization*. Minneapolis: Minneapolis : University of Minnesota Press.

BARAD, K., 2003. Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter. *Signs*, **28**(3), pp. 801-831.

BOURDIEU, PIERRE,, 1977. *Outline of a theory of practice*. Cambridge, U.K.; New York: Cambridge University Press.

BOURDIEU, P., 1984. *Distinction : a social critique of the judgement of taste*. London: London : Routledge.

DOUGLAS, M., 1970. *Purity and danger : an analysis of concepts of pollution and taboo*. Harmondsworth: Harmondsworth : Penguin.

FERRELL, J., 2012. Anarchy, Geography and Drift. *ANTI Antipode*, **44**(5), pp. 1687-1704.

FOUCAULT, MICHEL,, 1970. *The order of things: an archaeology of the human sciences*; London: Tavistock Publications.

FOUCAULT, MICHEL,, MARTIN, LUTHER H., GUTMAN, HUCK,, HUTTON,PATRICK H., 1988. *Technologies of the self : a seminar with Michel Foucault*. Amherst: University of Massachusetts Press.

LÉVI-STRAUSS, C., 1966. *The savage mind (La pensée sauvage)*. London: Weidenfeld & Nicolson.

MALAFOURIS, L., 2013. *How things shape the mind : a theory of material engagement*. Cambridge, Massachusetts: Cambridge, Massachusetts : MIT Press.

MILLER, D., 2010. *Stuff*. Cambridge: Cambridge : Polity Press.

PINK, S., 2005. *Applications Of Anthropology Professional Anthropology in the Twenty-first Century*. New York, NY; New York ; Oxford: New York, NY : Berghahn Books.

SCANLAN, J., 2005. *On garbage*. London: London : Reaktion.

STRASSER, S., 2000. *Waste and want : a social history of trash*. New York, N.Y.: New York, N.Y. : A Holt Paperback.

TAUSSIG, M., 2009. *My Cocaine Museum*. Chicago: Chicago : University of Chicago Press.

TAUSSIG, M.T., 1993. *Mimesis and alterity : a particular history of the senses*. New York ; London: New York ; London : Routledge.

VERGINE, L., 2007. *When trash becomes art : TRASH rubbish mongo*. Milan : London: Milan : Skira ; London : Thames & Hudson, distributor.

WHITELEY, G., 2011. *Junk : art and the politics of trash*. London : New York, NY: London : I.B. Tauris ; New York, NY : Distributed in the U.S. by Palgrave Macmillan.

[www.simply cups](http://www.simplycups.com). Accessed 13 November. 2017.