

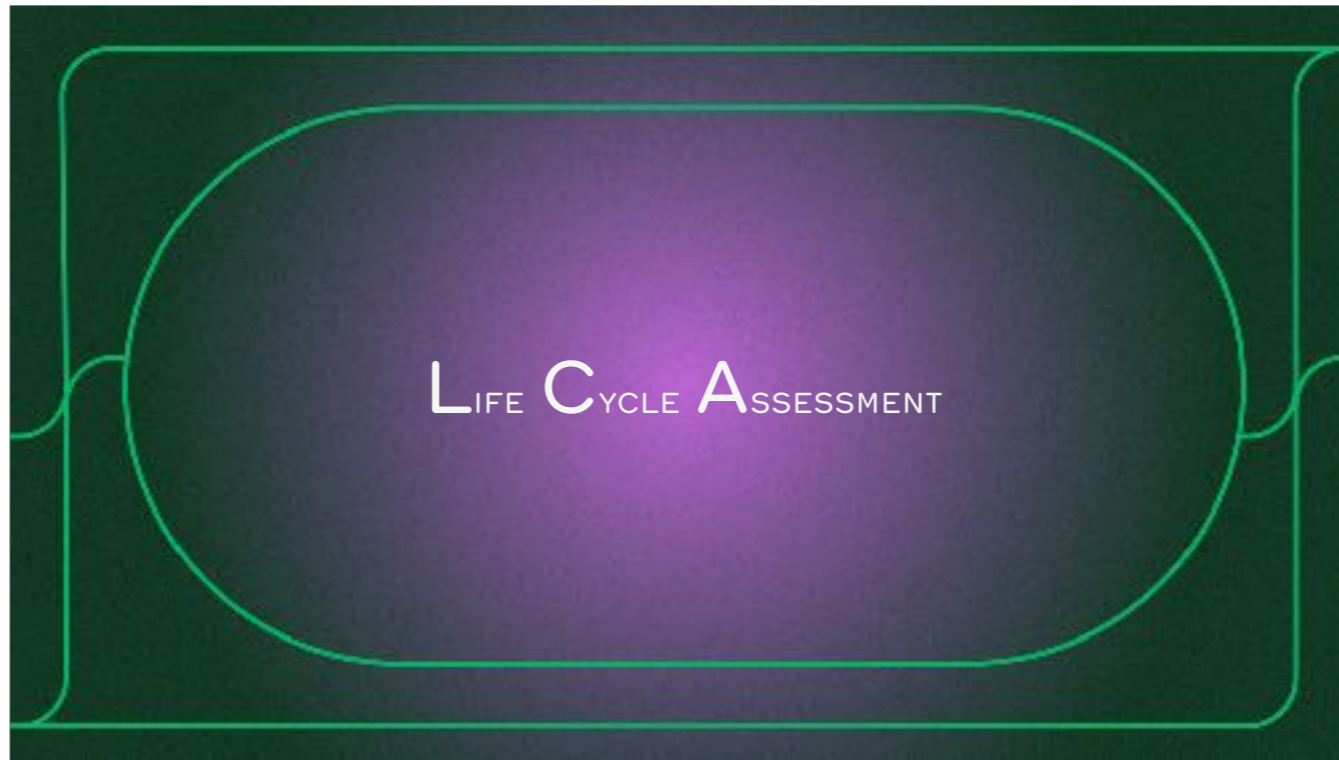


I think it is important to understand more about how our own art, make use of resources and energy, how it affects the environment. I think this is necessary in order to grasp our current complex situation and to evolve environment's role in storytelling and art making.

I was longing for a radical shift in my life, to act more accordingly to the crisis, instead of carrying on business as usual, so I created the research project Climate-Just worldings, where I would carry out my art practice and at the same time monitor, measure & limit my climate footprint. I was already working on a concept for a sci-fi story-world dictated by a strict climate justice for all inhabitants.

(Storyworld or world building can for example, be an artform of creating fictional worlds or also a platform in the film industry for developing many interconnected narratives. Storyworlds often has a premise, a natural law that make it work in a distinctly different way from our own world).

Anyway, So I decided to focus on developing and visualizing this idea in a world-building-production and at the same time measure the carbon footprint of this production. So I started a collaboration with engineer Anna Björklund, who carried out a LCA ...



of my process.

is a method for analyzing environmental impacts of all the stages (of the: life cycle), of a product, process, or service.
from raw material extraction and processing, through the product's manufacture, distribution and use, to the recycling or final disposal of its materials.



So I started working with my storyworld as I logged all my activities in dialogue with Anna who kept track of the life cycles.

The sci-fi climate-just story-world I was working on, came from a collaboration I had had with Ronald Mallett, professor in physics in Connecticut, back in 2011. Mallett had developed a working theory for a time machine. I was curious about how it worked because it seemed to offer a whole new relationship with future generations, since it only worked like a one way portal from the future to the past. So opposite to how it is currently working, when future generations always have to inherit the consequences of past generations' decisions, this technology would mean that future generations instead would be able to access and affect us in the current time. So with Ron I was discussing and staging scenarios and exploring these ideas,.....

ACTIVATION OF SUBATOMIC
TEMPORAL ACCESS POINT



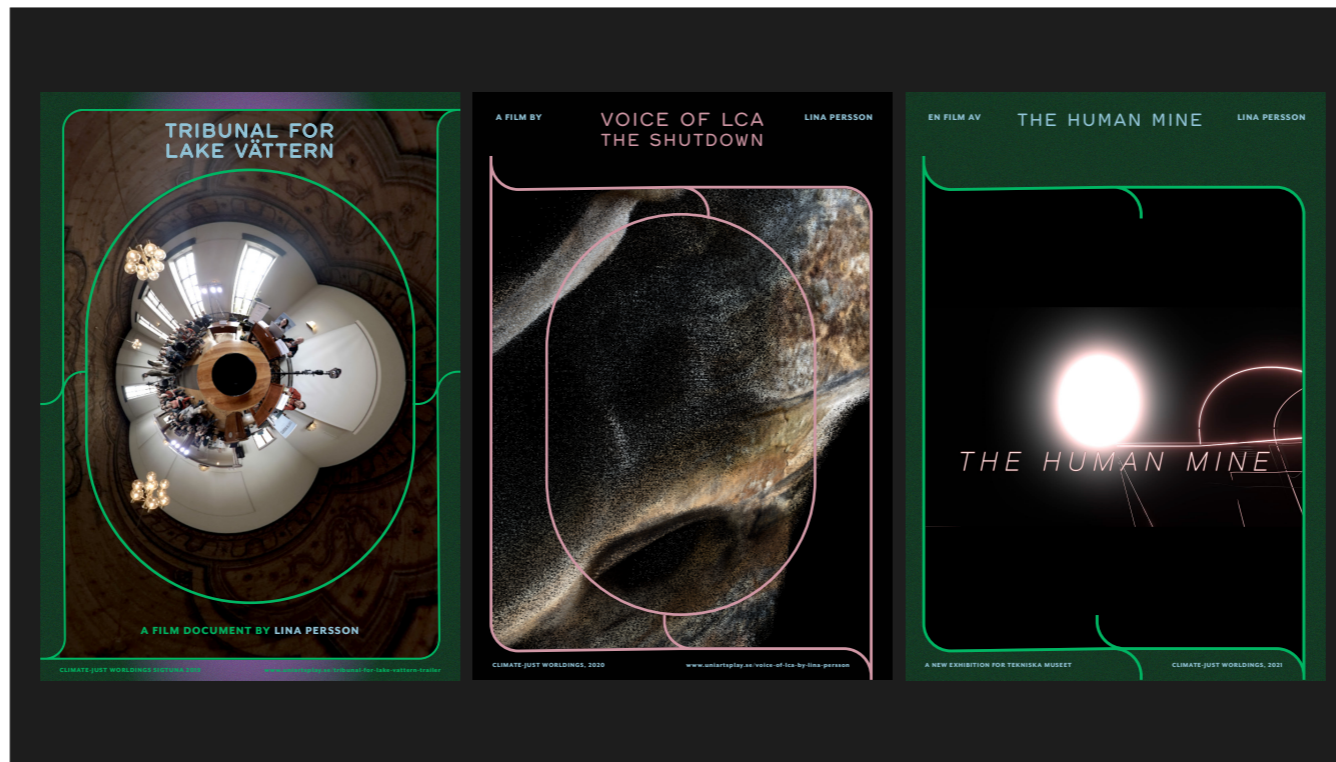
Future generations
has, thanks to Mallets
time technology, hacked
the present so that the
earth system updated
herself into a cyborg
Gaia. Cyborg Gaia
monitors and regulate
how all inhabitants use
resources & life-space.

And the premise I developed for the storyworl is that:



As I was building, expanding and visualizing this concept I was using the working title: *new reactive earth or cyborg Gaia*.

Another aim of the project had also been to eventually create an online platform for the story-world, so that the expansion of the world building of images and sounds and stories could develop in collaborative processes, on an interactive, online community platform. So I was also working on how that could take shape.



So, as I was carrying on with my process, while undergoing this LCA, I did expand the storyworld as I had planned. I explored how my premise could play out, in..... but I did not "make" as much as I had expected.

The situation of the LCA, of being monitored and seeing the footprint of my actions and making, was having effect on me. It has changed my practice in many different ways. I don't have time to go into all of it today but one thing that happened was that I started hesitating before making things. Became more reflective, observed my environments. I was still making things, but in a different, not so production-heavy way.

And I could also sit for hours just staring, daydreaming scenarios in my storyworld. Spending time in there, in my fantasy. Doing the world building in my head more and more. This meditation also gave me the capacity to All in my head and to really be in there.



And I came to use my immersion into the story world as an inner platform for resistance, a platform I could stand on and respond more radically to different situations I encountered in everyday life.

For example organizing climate strike at SKH, or hunger strikes..



Or arranging an electricity shutdown of SKH.

In some ways I you could say I had achieved that radical shift I had longed for in my life. Having embodied the sense of crisis and therefor being able to act more according to it.

(Shut down, downsizing, as artistic medium)



I felt how the LCA was doubling the sensation of being submitted to the Cyborg Gaia in my story world. It was like a real world equivalent to it. And that I was inside it all the time while I was undergoing the LCA.

The LCA that gave me the deeper immersion into the storyworld I had aimed for. It brought out the meaning I had longed for. And that was really what I wanted to share with others. So instead of this idea about online collaborative world-building platform, I realized I wanted to invite others into the LCA experience somehow, let others experience LCA while pursuing their own art projects, rather than expanding my particular climate-just fiction.

And I came to the the conclusion that the true name of this storyworld is Elsa, LCA became Elsa in some kind of word-evolution. ->



And the online platform should instead offer an experience of Life Cycle Assessment.

And we have been pursuing this by..

developing a climate calculator for you.



Lena Kempe, producer at the film and media institution has had a very important role in this process and she will tell you more about this. And also demonstrate how it works.

www.Elsa.film