

SAR 11 2020

Whole Waste Catalog – after the first pilot test Presentation Material

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26 March 2020

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Whole Waste Catalog

An educational smart- phone app for informal e-waste recyclers in India/

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*Your health is my
health—more
than ever in times
of COVID-19!*

*Informal
e-waste recycling
causes grave airborne
pollution harming the
lungs. We need an in-
formed workforce, using
protective gear and
shifting to safe
practices.*

Devastated landscape in Mandoli, Delhi
Desoldering PCBs in Mustafabad, Delhi



The Problem

India generated an estimated 3 million metric tonnes of e-waste in 2018, placing it among the top 5 e-waste producing countries.¹ This amount is increasing by 20% each year and an unknown amount is illegally imported. 90–95% of all e-waste is handled by the informal sector—workers on a daily wage, without any protection or insurance. The waste contains a toxic mix of chemicals and the applied processes are very dangerous for humans and the environment. Due to the low level of education, the workers have no idea what they are dealing with and hence have no way to protect themselves or the environment, while the consequences for both are long term and grave. So far, top-down measures like enforcement of the law or information campaigns had no success.



Our Solution

The approach we have chosen is the other way around: filling the knowledge gap of the workers bottom-up via smartphone technology, increasing work safety and shifting to safe practices. The app we successfully tested last fall has two parts:

- Comics communicating crucial knowledge in the sense of a work safety manual.
- A Q&A system where questions can be asked privately, which will subsequently be answered publicly by experts.

Over time, a body of knowledge is compiled, similar to a Wikipedia, from which all the community profits. If decisions can be taken, they are based on knowledge and not hearsay. Change is realised by the people!

Our Impact

Our efforts are in line with the following SDGs:

- #1: No Poverty
- #8: Decent Work and Economic Growth
- #12: Responsible Consumption and Production

By shifting the workers to safe practices and the use of safety gear, we achieve:

- less pollution of air, water and soil
- less health impacts for workers
- less health impacts for all 1.3 billion Indians
- higher recycling rate

which in turn leads to:

- less poverty
- less child work
- less use of resources
- less CO₂ emissions

Market Strategy

We will enter communities in cities with field and social workers. There are ~50'000² workers in Delhi alone, where the first prototype was tested and 1 million³ country wide, of which 450'000⁴ are children. For the 2nd prototype we will move to Mumbai, where circumstances are easier than in Delhi, and thereafter are 46 Indian cities with a population of more than 1 million people waiting for us. Tier 2 and 3 cities are attractive, as there is space and openness to implement changes.

The region with a comparable culture and e-waste situation includes Pakistan, Nepal, Bangladesh, Sri Lanka and India—with 1.75 billion people who are affected by e-waste pollution. An expansion to other regions in Africa or South America is also possible of course.

«We will bring an accessible support system and education to the e-waste workers in India by using smartphone technology.»



App tester Shanu

«I grew up in a neighbourhood full of smoke and didn't know it was harmful. After reading the comic, it bothers me.»



Reading comics of the app in a workshop with workers

«The app is better than Google because I get one answer, I understand it and I know it is right.»



Waste trader in Seelampur

Artist Statement

In my practice, I am interested in the waste, the outcast and what's hidden in the dark corners of our life world. The occupation with margins and outsiders opens up a new perspective on mainstream culture in the center and moves at the same time the periphery into the focus of the discourse. This activity is a tradition of European art history, which Nicolas Bourriaud describes as Exform: «... the site where border negotiations unfold between what is rejected and what is admitted, products and waste. Exform designates a point of contact, a 'socket' or 'plug', in the process of exclusion and inclusion—a sign that switches between centre and periphery, floating between dissidence and power.»

My longterm and ongoing research is a starting point for works in various mediums and formats from installation, video, photography up to sculpture. As I see the urgent necessity of an intervention into reality beyond art, I allow myself the liberty to go even a step further and get engaged with a smartphone app, providing bottom-up education and support for the informal e-waste workers in India.

Stories are the software on which our society is running and we desperately need some new ones. Art experiments, seduces, touches and communicates in all imaginable ways and forms. With its freedom and serendipitous experimentation, it has an important role to play by cracking open the limits of the contemporary.

Having research as a starting point, I am neither interested in communicating facts, morality, nor in purely aesthetic discussions but am looking for an emotional punch that must be found for each piece in its own way. Autonomous art is always a product of its time but must point beyond the contemporary (with its quirks, aesthetics and modes of production) and turn itself toward a field of possibility in the new. Thus art is created in the contemporary and must oppose it defiantly. If art does not take on this challenge, advertising will take over the role of the vanguard.

MyDesire/ sculpture and video

Year/ 2019

Sculpture/

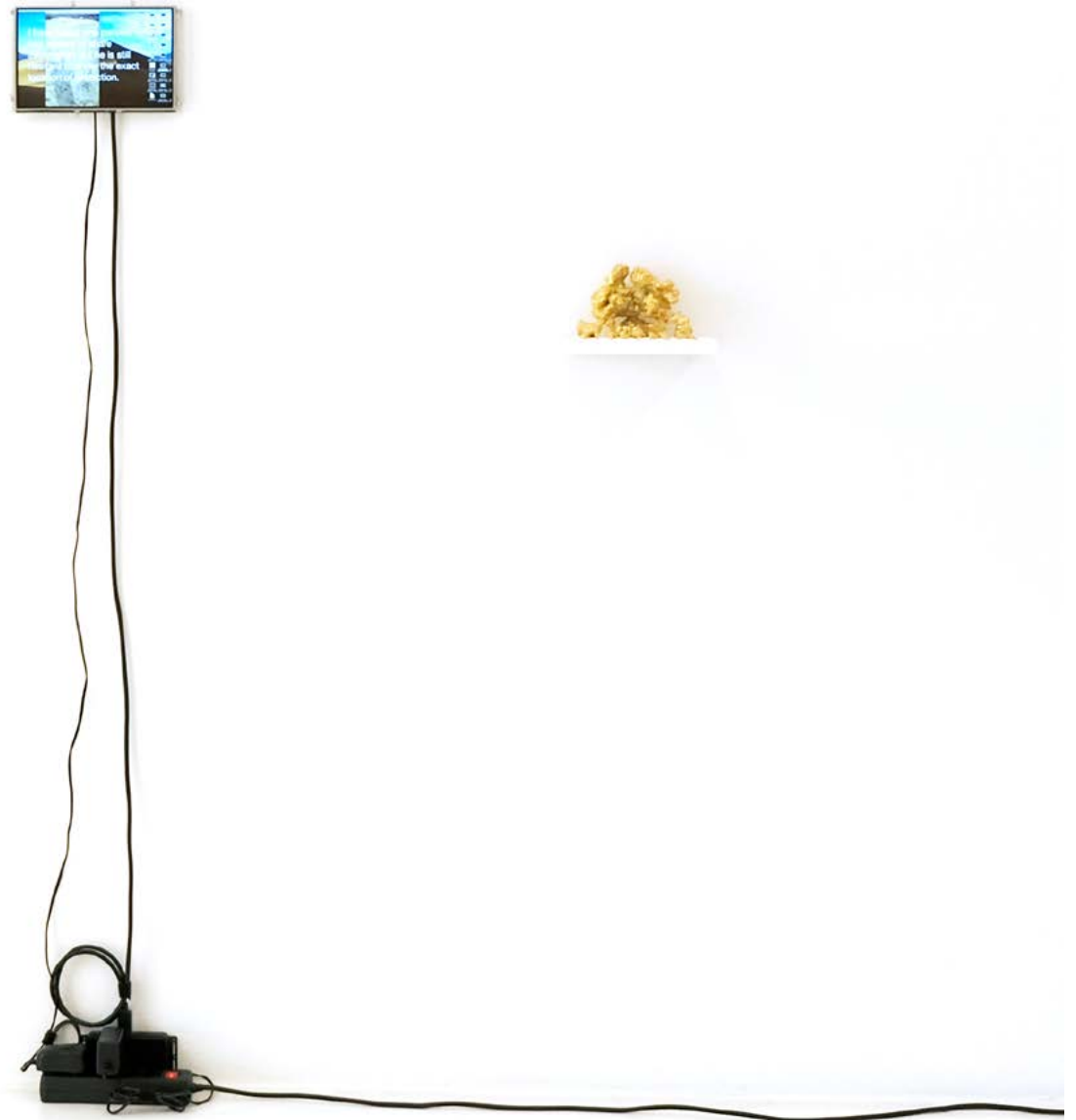
Casted bronze, gilded
10 × 20 × 26cm

Video/

1 channel, no sound, 1080p, 12:33"

Video Online/

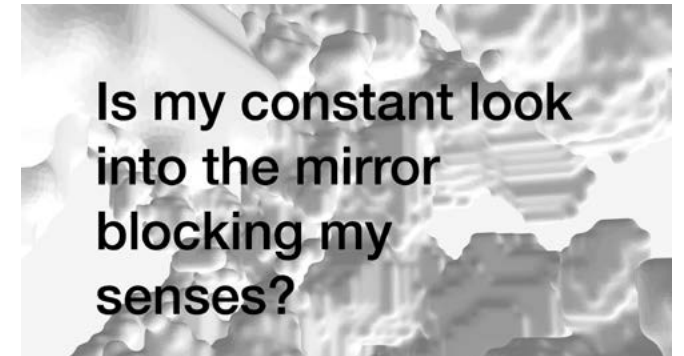
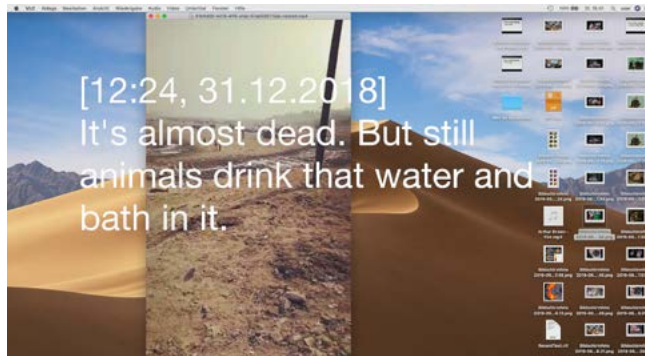
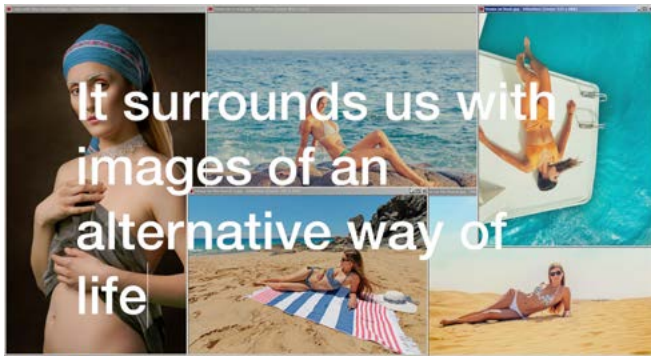
<https://vimeo.com/346239283>
Password: aBra1nC2lledD3sire



For My Desire, Raphael Perret had an fMRI of his brain in the state of desire recorded. He isolated the excited zones and calculated a three dimensional model, which he had casted in bronze and gold-plated. Thereby those brain areas are laid open, which are the target of numerous manipulations by the advertising and entertainment industry. At the same time excites gold—as the material of desire par excellence—a certain desire in the spectator. Thirdly is the «brain nugget» an example for the urge and desire of scientists and artists to represent things that actually cannot be depicted.



Video Stills

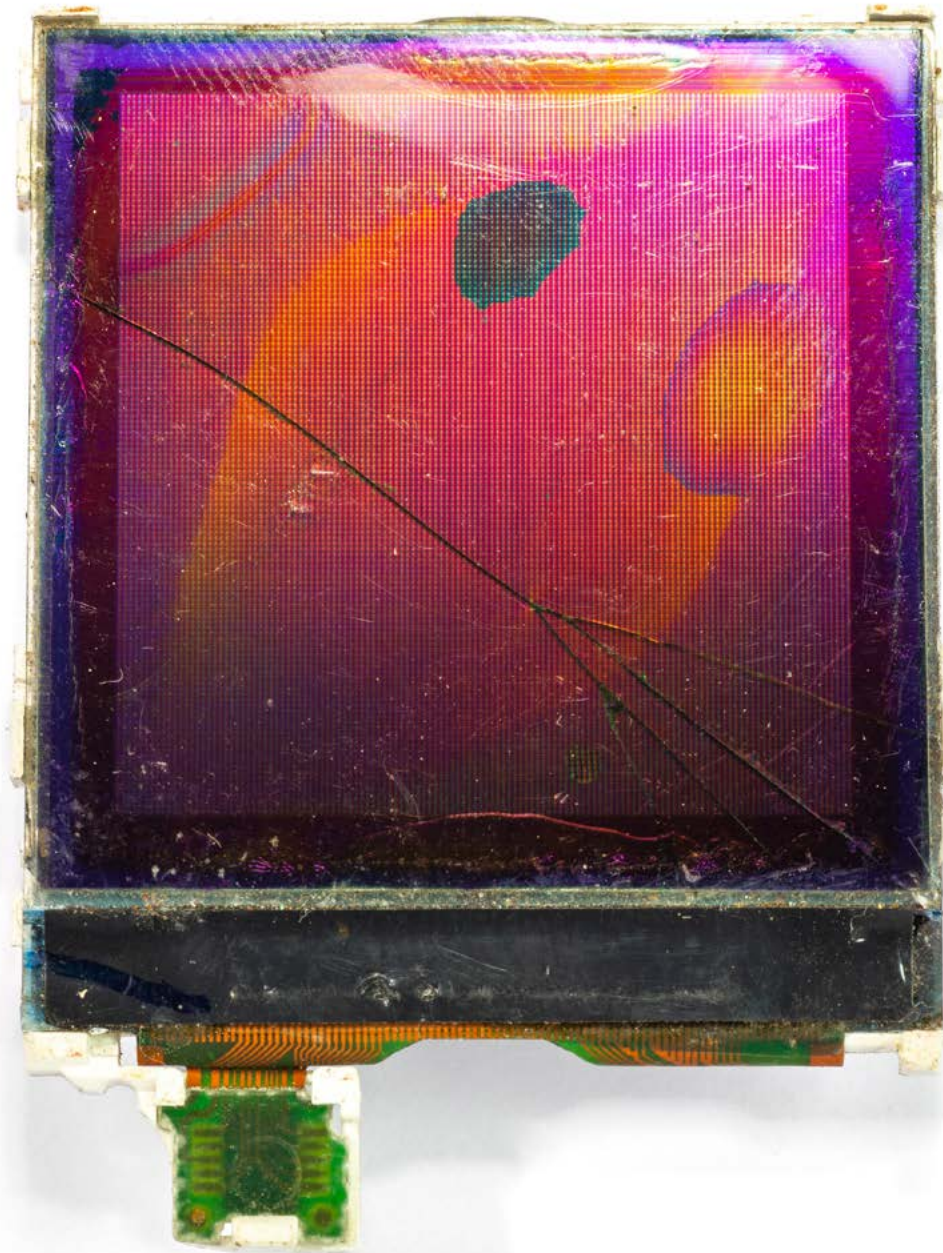


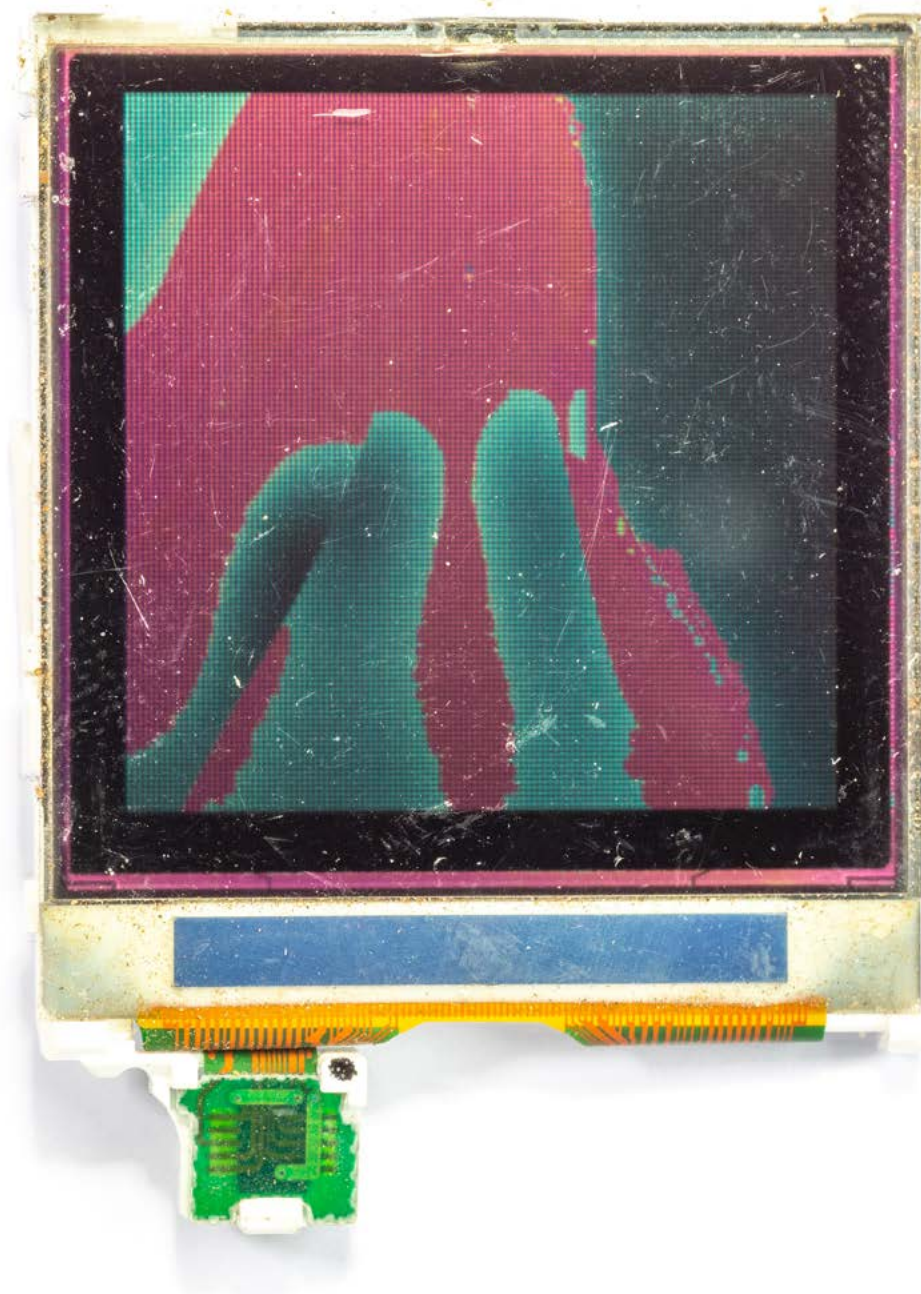
Afterlife/ Photography

Year/ 2019

Size
51 × 64cm

Material
Inkjet-print on
1mm aluminum





Size
48 × 62cm

Material
Inkjet-print on
1mm aluminum

The Dark Side of the Chip/ Photography

Series of photographs, investigating the aesthetics of decaying technology, recycling and the therewith created pollution.

Year
2013 – 2014

Title
Platine #8, 92 × 86cm

Material
Inkjet-print on 1mm aluminum





Title

Platine #4, 102 × 42cm

Material

Epson Fotoprint, Permajet Oyster
on 1mm Aluminum



Title Mandoli #2, 32 × 24cm **Material** Epson Fotoprint, Permajet Oyster auf 1mm Aluminum



Title Mandoli #7, 32 × 24cm **Material** Epson Fotoprint, Permajet Oyster auf 1mm Aluminum

Machines of Desire/ Publication

Documentation of the "Recycling Yantra" project as well as an approach to "desire" in a technology driven culture.

URL/ → <http://raphaelperret.ch/machines-of-desire-publication/>

Edited by Raphael Perret 2014, New Delhi / Zurich – With contributions by: Ravi Agarwal, Simon Berkler, Isabella Bozsa, Bharati Chaturvedi, Madhu Khanna, Olaf Knellessen, Frank J. Korom, Daniel Morgenthaler, Francis Müller, Raphael Rogenmoser

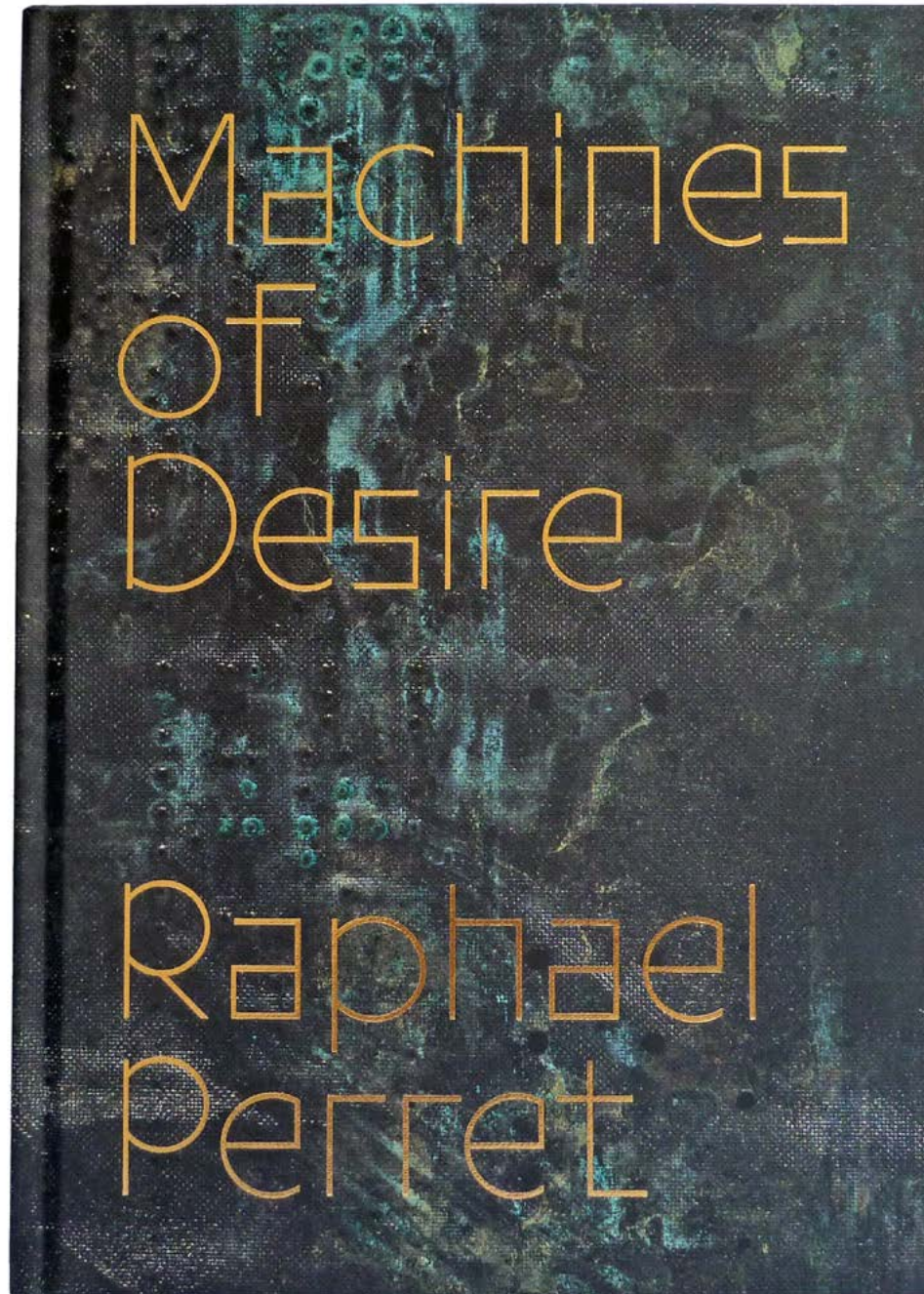
212 pages, hardcover, all texts in English and German, colour images, 170 × 240 × 22mm, edition 500ex.

Designed by Bureau vue, Claudia Wildermuth

Amsel Verlag, Zurich/
ISBN 978-3-9523960-7-0

Date of Publication/
13. 12. 2014

Print/
Pragati, Hyderabad, India



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Recycling Yantra/ Installation and Video

Interpretation of the Smara-hara Yantra (remover of desire/ tool for overcoming desire) made out of electronic waste. The videos portray the informal recycling network in Delhi. The stations of the desintegration process correspond with the material in the installation.

Year/ 2013 – 2014

Installation/

Sorted electronic waste
2.7 × 2.7m or 5 × 5m

Video/

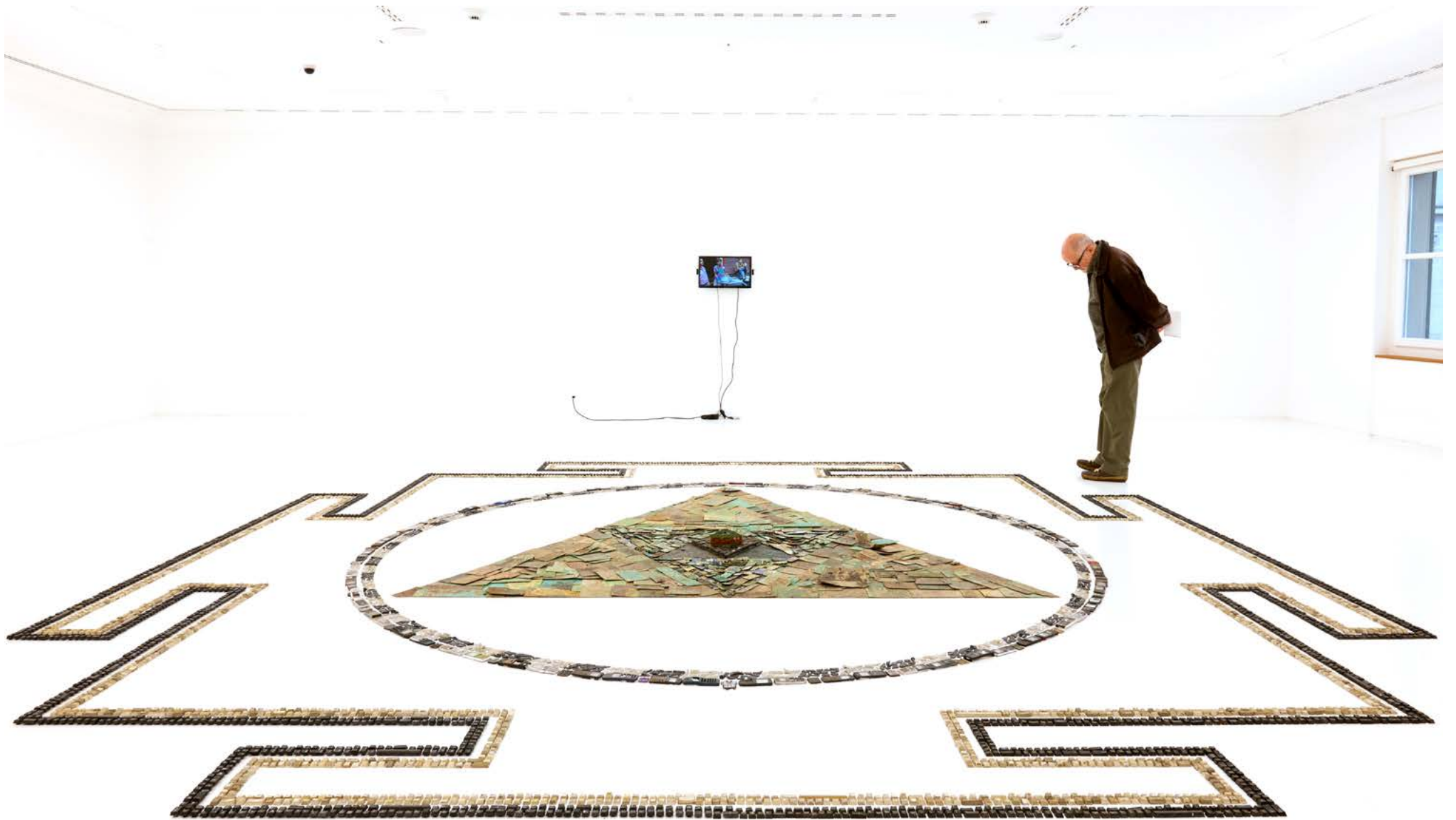
Four channels, 1080p, 1:03:58"

Video Online/

<https://vimeo.com/206299125>
Password: MyWastelsMyDesire

URL/ → <http://raphaelperret.ch/recycling-mandala/exhibiton-at-helmhaus-zurich/>







Messages in the Keypads



Humorous "Merchandising": Totebag with a zipper at the bottom.

