

# CALL FOR SUBMISSIONS

*becoming—Fluid*  
*a theatre of worlds*



**NOBA** | Norwegian  
BioArt Arena

**the center for  
creative ecologies**

**UC SANTA CRUZ**

  
Royal Conservatoire  
of Scotland

# CALL FOR *becoming—Fluid* SUBMISSION

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## AN OPENING: BECOMING—FLUID

*becoming—Fluid* is the final book in the initial BECOMING trilogy, a creative publication series aiming to investigate the complex relationships between humans and other bodies through the concept of *becoming*. We conceptualize *becoming* as a recurrent act of deconstructing the boundaries between bodies, constructing malleable new borders in which multiple identities exist simultaneously; a continual performance of immanence and difference. BECOMING is a series of creative-research publications that draws together artists, researchers and practitioners to reimagine ways of being in response to the urgent realities of climate change—comprising anthropogenic global warming and sea-level rise, desertification and agricultural failures, ecosystem fragmentation and mass species extinction—and the concurrent undermining of democratic practices worldwide in the wake of runaway technoscientific capitalism, all of which are reifying and exacerbating existing socio-ecological inequities and injustices.

Now, we invite artistic, performative, and cartographic interpretations and interventions into *becoming—Fluid* as a provocation to explore the historical and contemporary systems, structures, and practices that reify and shore up the dichotomies between fluidity and solidity. As material-semiotic categories, they have laid conceptual ground for the materialist logics that have led to the establishment and ongoing policing of various borders, boundaries, and bodies. We seek creative engagements into *becoming—Fluid* as an intervention in these logics, and as an investigation into the complex, dynamic, and often transient and partial nature of relations between humans and other-beings/bodies, particularly as we learn to adapt to new and intensified relationships with/in the more-than-human world. As some relations condense, congeal, and crystalize, others shift and deliquesce into heterogeneous mixtures of beings, bodies, and *becomings*.

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Your writing has to be liquid or gaseous simply because normal perception and opinion are solid, geometric... You have to open up words, break things open, to free earth's vectors.

*Deleuze, 1990<sup>1</sup>*

*becoming—Fluid* will take the form of a performative atlas, a collection of creative entries across a range of genres and media. Wherein *becoming—Botanical*, the first book in the trilogy, was positioned as a postmodern *liber herbaris* (a herbal encyclopedia) and the second book, *becoming—Feral*, took inspiration from *bestiarum vocabulums* (a book of beasts), the final book in this trilogy is envisioned to be a critical reinterpretation of the *Theatrum Orbis Terrarum*, or the “Theatre of the Lands of the World”.<sup>2</sup> Generally considered to be the first true atlas in the modern sense, it was published in 1570 by Abraham Ortelius—later expanded and renamed *Theatrum De L’Vniuers* or “Theatre of the World.” It contains a collection of uniform maps and commentary aimed at providing a means for “man” to understand, contemplate, and ultimately carry the world.<sup>3</sup> Instead, drawing inspiration from postmodern and contemporary practices in theatre, performance, participatory, activist art and radical cartography, we invite submissions and creative performative interventions aimed at critically exploring the on-going emergence of a “Theatre of Worlds” or a *theatrum mundorum*.

← Title page of *Theatrum Orbis Terrarum* by Abraham Ortelius, 1570 – 1579.  
 Image © American Museum & Gardens



## THE PRESET: A THEATRE OF WORLDS

Officially coined by Gerardus Mercator in 1595 after Atlas of Mauretania, famed geographer and inventor of the first celestial globe, the modern atlas quickly became an apparatus of empire, embodying Western science's unrelenting drive towards epistemological certainty and ontological completeness. It established what John Law called a *one-world world*: a world that has assimilated all other worlds by representing itself metaphysically as the only real and singularly true world.<sup>4</sup> The atlas became a tool, a mechanism, a representation, a quest that enabled imperialist expansion, colonial exploitation and extraction, and modern structures of power and privilege. *becoming—Fluid* aims to intervene in these logics which are shaped by a relationship to solidity founded on the positivist notion of scientific objectivity and measurement, and the discrete representational categories of liberal individualism. These are the logics that have influenced and supported the colonial tactics of enclosure and alienation that drive the establishment and ongoing policing of fixed and governable region/states and their body politic, the creation of extractive sacrifice zones, and the biopolitics of privatisation and multi-species carcerality.

However, solidity is shaped and reified by a dualistic relation to fluidity, which has been conceptually constructed as transitional, liminal, nonhuman, de-materialized, ahistorical, and multifarious. These dualistic logics have led to the creation of a dysregulated universalized conception of fluidity and fluid spaces, rendering them an ungovernable commons where laws and logics are suspended. Yet, as posthumanist, multispecies, hydrofeminist, environmental humanities scholars and critical race theorists have demonstrated, this false dichotomy has been fundamental to the projects of settler colonialism, the militarization of social life, and technoscientific capitalism. Instead, these scholars have attempted to destabilize normative conceptions and understandings of bodies and beings, illustrating instead their fluid and porous qualities and relations, embracing instead a multispecies plurality. *becoming—Fluid* embraces this plurality and joins in the task of reconceptualizing fluidity as cultural, material, and historical, embracing a multiplicity of place-making and cartographic practices to provoke new understandings of multi-species networks and worldings, their representations and constructions of power and privilege, and their effects on beings, bodies and places.

Not becoming unearthly. But becoming all  
the more earthly by inventing laws of liquids  
and gases on which the earth depends.

*Deleuze, 1990<sup>5</sup>*

*becoming—Fluid* will map the fluid relations of bodies across various contexts (spatially, temporally, materially, and epistemologically) in order to explore the shifting landscapes, political mutations, and multispecies ecologies set in motion by the terraforming forces of climate and capitalism. Within this *Theatre of Worlds*, multispecies actors and their embedded networks—composed of animals, ecologies, waterways, atmospheres, and data streams—challenge the laws and logics of a one-world world by illustrating the performative agency of the partial and situated plurality of worlds co-existing across contemporary land and waterscapes. Entries will be selected that help disrupt conventional understandings of identities, bodies, and borders—their governance, ownership, and kinship structures—through an exploration of how these relations stretch beyond territorial and commodity logics to bring about new forms of collective political and ecological intentionality. In doing so, this collection aims to establish a performative atlas that reimagines the world as a multispecies theatre of becoming through cartographic explorations of the fluid and interconnected dynamics of gender, climate, material, currency, and data in relation to the shifting socio-ecological complexities of our contemporary times.

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Water makes many Beds  
For those averse to sleep —  
Its awful chamber open stands —  
Its Curtains blandly sweep —  
Abhorrent is the Rest  
In undulating Rooms  
Whose Amplitude no end invades —  
Whose Axis never comes.

↑ 'Water makes many beds' by Emily Dickinson, 1836 - 1886  
© Public Domain

→ Map of *Maris Pacifici* (Pacific Ocean) from *Theatrum Orbis Terrarum* by Abraham Ortelius, 1589. Considered both the first map of the Pacific Ocean and the first showing the Americas.  
Image © Leen Helmink Antique Maps





MARIS PACIFICI,  
(quod vulgò Mar del Zur)  
cum regionibus circumiacentibus, insulisque in eodem  
passim sparsis, novissima descriptio.

SEPTENTRIO.  
AMERICA SEPTENTRIONALIOR PARS.

MARIS ATLANTICI,  
SIVE MAR DEL NORT  
PARS.

MARE PACIFICUM  
CUM QVOD VVLGO  
NOMINE

MAR DEL ZUR.

TERRA AVSTRALIS,  
SIVE MAGELLANICA, NON  
DUM DETECTA.

Cum privilegijs Imp. & Reg. Maiestatum,  
nec non Cancellariae Brabantiae, ad decennium.

GENIO ET INGENIO NO-  
BILI DN. NICOLAO ROCCOXIO,  
PATRICIO ANTVERPIENSI,  
EIVSDEMQUE VRBIS SENATORI,  
Abrahamus Ortelius Regie M<sup>ae</sup> geographus  
lub. merito dedicabat.

1595



## THE CALL: WHAT WE'RE SEEKING

We are seeking submissions from international visual, performance and mixed-media artists, activists, scholars, historians, scientists, and geographers utilizing decolonial, feminist, queer, anti-racist, anti-ableist and multispecies approaches that explore the relational and responsive multi-species act of “becoming-fluid” within the urges and urgencies of our shifting ecological context. **Specifically, we are seeking submissions in the form of a creative entry which is framed around a particular body, landscape, network, or process** (e.g. Loch Awe, Firth of Forth, or Thames Estuary; South Atlantic Gulf Basin or Great Basin; Gulf Stream or La Niña). We are seeking visual artworks; radical cartography; performance documentation, notation, or scoring; critical and creative writing; and poetry or prose for consideration in the print edition of *becoming-Fluid*; and multimedia contributions for consideration in the digital edition.

We support both textual/static contributions and multimedia or dynamic contributions for this issue. Selected textual and static visual contributions will be curated into a print publication, while multimedia contributions (video, audio, digital artworks) will be presented as part of a developing web-based version of the publication. **We encourage diverse perspectives and voices from a variety of disciplines and cultural identities.**

↓ Text: Venus's bathing. (Margate).  
 Side way or any way. Coloured etching, ca. 1800,  
 Thomas Rowlandson.  
 Image © Wellcome Collection



## FORMATS AND CONTRIBUTIONS

### VISUAL ARTWORKS

Visual artworks, radical cartographies, or performance documentation should be provided in digital format. These may be low-resolution in the first instance, though if selected we will require the artwork with a minimum resolution of 2551 x 1819 px in one of the following formats: .jpg, .png, .tiff

### MULTIMEDIA CONTRIBUTIONS

Contributions in the form of film, video, extended photographic essay, or any other digital medium may be submitted in the relevant digital form.

### TEXT-BASED ENTRIES

Text-based entries (critical and creative writing, cartographic notes and annotations, poetry and prose, performance scoring or notation, etc.) should be between 200-500 words and, if formatted, should be a maximum of two A5 sheets. The text can be written in any form or genre, including poetry, prose, lyric-philosophy, creative critical essays, and speculative fiction.

### CRITICAL ESSAYS

As we are generally seeking short and provocative entries under 300-500 words. If you have a longer critical scholarly essay that you would like to submit, please contact the editors directly. Longform essays (2,500 – 4,000 words) may be considered dependent on the contributions submitted and the direction of the publication at that point.

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\*Previously published/presented work is allowed given you have permission from the rights' holders.



## POTENTIAL TOPICS AND THEMES

**MAPPING AND MEASUREMENT:** hydrographs, cloud atlases, navigation charts, weather science, forecasting, satellite data, and alternative cartographies;

**FLOWS:** waterways, drought, migration, pollution, toxicity, data streams, melting, menstruating, transfusing;

**SPACES AND TEMPORALITIES:** landscapes, waterscapes, atmospheres, diasporas, socio-hydrological spaces, breathing spaces, the cloud;

**DYNAMICS:** climate change, storms, turbulence, nuclear explosions, plume studies, condensation, evaporation, chaos, quantum theory;

**ECOLOGIES:** multispecies ecologies, globalized financial networks, fluid infrastructures, symbiotic associations, indigenous kinship structures, decolonial practices;

**POLITICS:** border control & policing, (water) governance, extraction & sacrifice zones, environmental justice, disaster capitalism, multi-species carcerality;

**SUBJECTIVITIES:** submerged perspectives, gender fluidity, queer ecologies, fluid embodiment, collectivity.

↓ Flying over the vast ice sheet of Greenland, on board an Iceland Air flight from Reykjavik, Iceland, to Seattle. According to recent CryoSat data, every year some 375 cubic km of ice melts on the Greenland ice sheet and the rate is rapidly increasing. Image: Bernt Rostad ©CC BY 2.0







# SUBMISSION DETAILS

## KEY DATES

**Deadline:** Friday 16 February 2024 (by midnight BST)

Outcomes will be notified via email in April 2024

Intended Publication: Winter 2025

## REFERENCING

The publication utilises endnotes in the Chicago Style instead of in-text citations. We ask that you familiarise yourself with the style of the previous publication in keeping references to a minimum.

## CONTACT

Please contact the editors if you have any questions regarding the call-out, publication, or research-creation project, including any guidance or initial feedback on your submission concept.

email: [editors@becoming.ink](mailto:editors@becoming.ink)

## REMUNERATION

We are unable to provide remuneration for successful entries, though we will ship a complimentary copy of the print-publication to successful contributors at no cost. Contributors will also receive a discount on all purchases of the publication.

## REVIEW PROCESS

All entries will be reviewed by academics and professionals from the partner institutions. Final decisions will be made by the Editor in line with the partner feedback. Outcomes will be sent via email by in April 2024.



# HOW TO SUBMIT

Submissions should be made using the online form found here:  
<https://tinyurl.com/becomingfluid>

**You will be asked to provide the following information:**

1. Lead Contact Name; +
2. Email Address; +
3. Other contributors (name & email);
4. Title of Submission; +
5. Type of Submission; +
6. Associated fluid body, landscape, network, or process; +
7. A brief description of how you are approaching the concept becoming-fluid (50-100 words); +
8. Submission as a Word Document or RTF; +
9. Images (.jpg, .png, .tiff) and/or
10. Links to media;
11. Credits/Attributes for media (separately or within submission document);
12. Confirmation of Rights; +
13. Confirmation on whether you would be interested in participating in an exhibition.\*
14. Any additional notes;
15. Confirmation of subscription to mailing list.

+ Required field.

\*For those visual, performance and multimedia artists, please indicate if you would be interested in participating in an international exhibition featuring a number of works submitted to this call as part of the becoming-Fluid project. The editorial team will be notifying applicants of other opportunities attached to this call including residencies and exhibitions.

## BECOMING SERIES

*becoming—Fluid* is the third publication in the BECOMING Series, which investigates human/other relationships as a means of ecological attunement, provocation and world-making. The first two publications were centred on human/plant and human/other-animal relations, respectively, *becoming—Botanical* (2019) and *becoming—Feral* (2022).

You can find more information on the BECOMING series at [//becoming.ink](http://becoming.ink)

The BECOMING Series is published by Objet-a Creative Studio, a charitable arts organisation in Scotland (SC048214) and a registered publisher with Neilsen.

*becoming—Fluid* is a research-creation project led by Objet-a Creative Studio in association with the Norwegian Bioart Arena (NOBA); The Center for Creative Ecologies; the University of California, Santa Cruz; and the Royal Conservatoire of Scotland.

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1. Deleuze, G. (1990). *Negotiations*. New York, NY: Columbia University Press, pp. 133-134.
2. Ortelius, A. (1570). *Theatrum Orbis Terrarvm*. Antverpiae: Apud Aegid.
3. Ortelius, A. (1587). *Théâtre de l'Univers*. Antwerp: Christopher Plantin, p. 2. See epigraph: “Mais l'Homme pour confiderer & contempler des yeux de l'entendement la difpofition du Monde vniuerfel.”
4. Law, J. (2015). “What's wrong with a one-world world?” *Distinktion: Journal of Social Theory*, 16:1, pp. 126-139. DOI: [10.1080/1600910X.2015.1020066](https://doi.org/10.1080/1600910X.2015.1020066)
5. Deleuze, G. (1990). *Negotiations*. New York, NY: Columbia University Press, pp. 133-134.