

## FUTURE GHOSTS

During the Great Depression a bunch of people moved west and started a commune in the sand dunes in Oceano, California. Purposefully choosing to live somewhere unsettled, without fertile soil and full of the fickle dust of the dunes. They called themselves the Dunites. Cute. Everyday the sand drifted over rooftops and digging one's house out of the changing landscape was a daily chore. "Change as Flexibility Demands!" the people of the commune said. Maybe this seemed like a good way way to reclaim the capitalistic trauma of the collapse that was the Great Depression. Precarity as autonomy...flexibility as safety?

But now it is later and what does it mean to always change, to be in a constant state of evolution, for invention to be the most valued thing, to be an artist in an ephemeral economy of services and experiences, to let guilt guide the way, to put my body anywhere and call it home-ish (because endlessly mobile access is my truest homeland), to desire to be alone together or to desire to be together alone.

*some questions I keep asking are....*

\* how can I make stories and images that embed the memory of historic idealisms and ideologies into modern day bodies?

\*how did it happen that (internet based) technologies spun off of some branch of the 60s California counter culture and went from an idealistic tool to the complex system of power that it is today ?

\* why is belonging such a complex process? what does it mean to belong?

\* the new aliens! beyond nostalgic re-enactment – what should an escape village look like...what kind of lifestyle could even be countercultural at this point?

----->

\* what about exhaustion? I'm supposed to change as flexibility demands and its always so very demanding. Are there maybe any exercises I can do to get ahead of my exhaustion?

\* also how can I use the imagery of collectivism and participation to tell a story and to learn – I am approaching these experiments with the humility of theatre (i.e./ I am not a social engineer designing solutions for the future)...this is a mirror, a reflection, a story

\* but then again I am indecisive (intentionally because I am a feminist and also unintentionally because I am a millennial). Theatre? Is that all I am entitled to? Theatre, making tight metaphors and ironic nods to the deep deep shit we're in? Making ART that proves how good I am at noticing the things that are wrong with the world. I noticed that gentrification sucks, I noticed that the economy is not for us, I noticed that we are lonely and over-distanced thru tech. I noticed, and I made a metaphor, and I shared it with an audience of mostly other artists. How fucking smart am I for noticing and making a picture of it?!

\* At this point really, how can you be an idealist and an artist?

\* Or is the timecapsule - idealism enough on its own? For example John Steinbeck made a story, a picture of the Great Depression. He 'noticed' something - had his finger on the pulse. And while that might seem gratuitous in the moment perhaps it was for future ghosts who weren't there, and who 50 years down the line would need to know that history for what it was. ....

Is the creation of timecapsules a good enough reason to make things that are in the realm of storytelling and theatre (vs activism, social practice)?