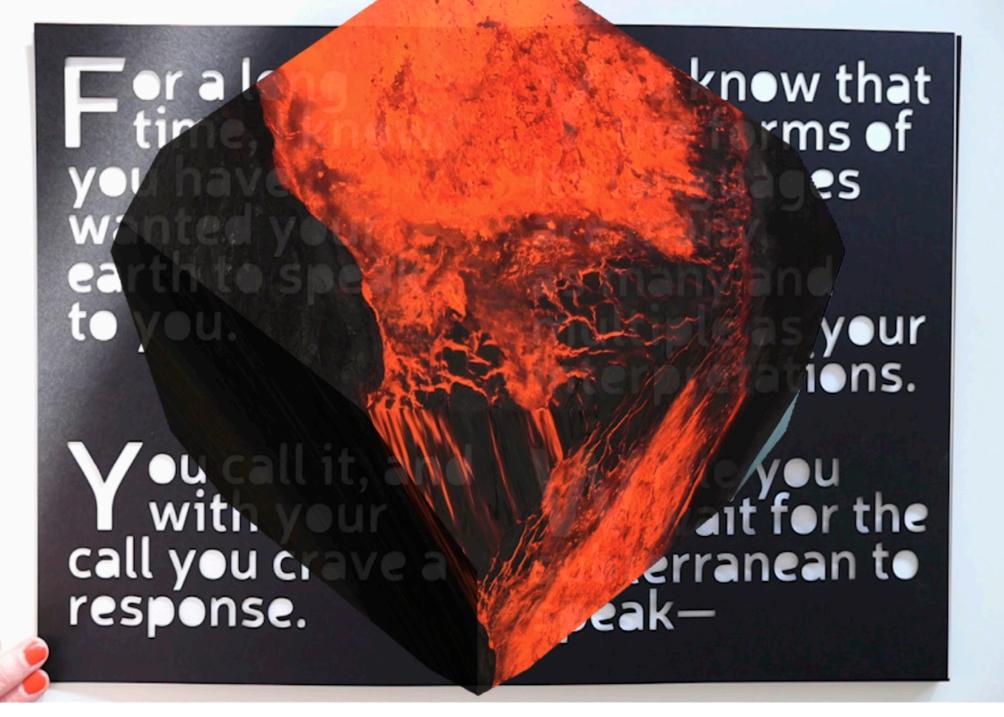
## XENOLITH

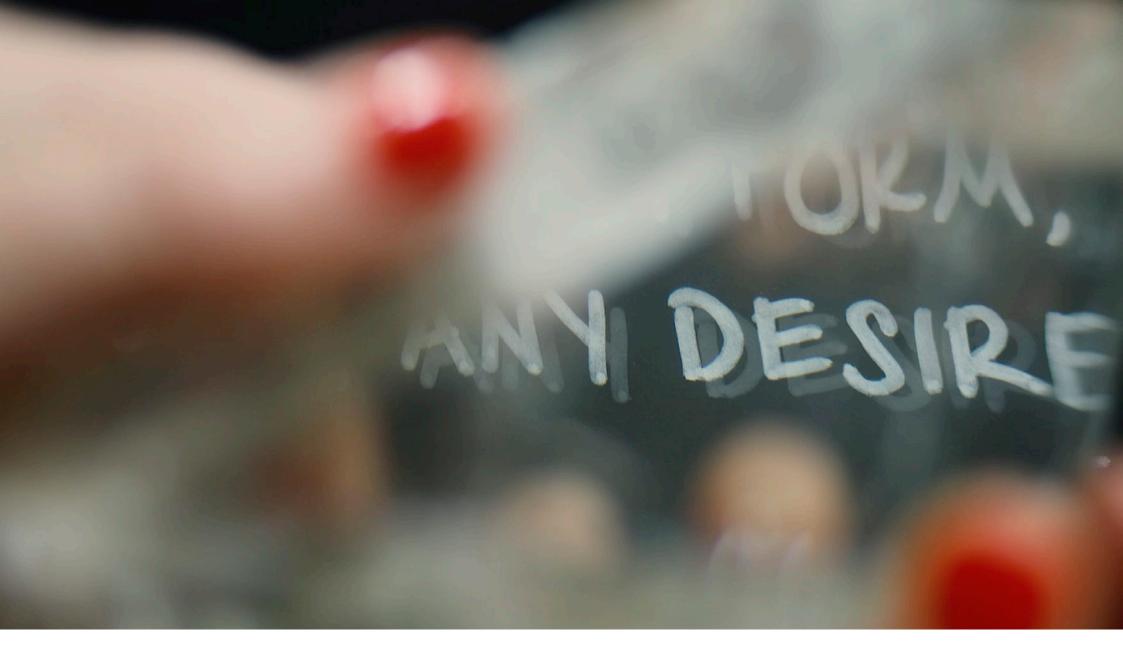




Xenolith: The Song of Capital (2024)

Libretto book with XR holograms; 07:24 minutes

DEMO / ROUGH CUT: https://vimeo.com/953150678

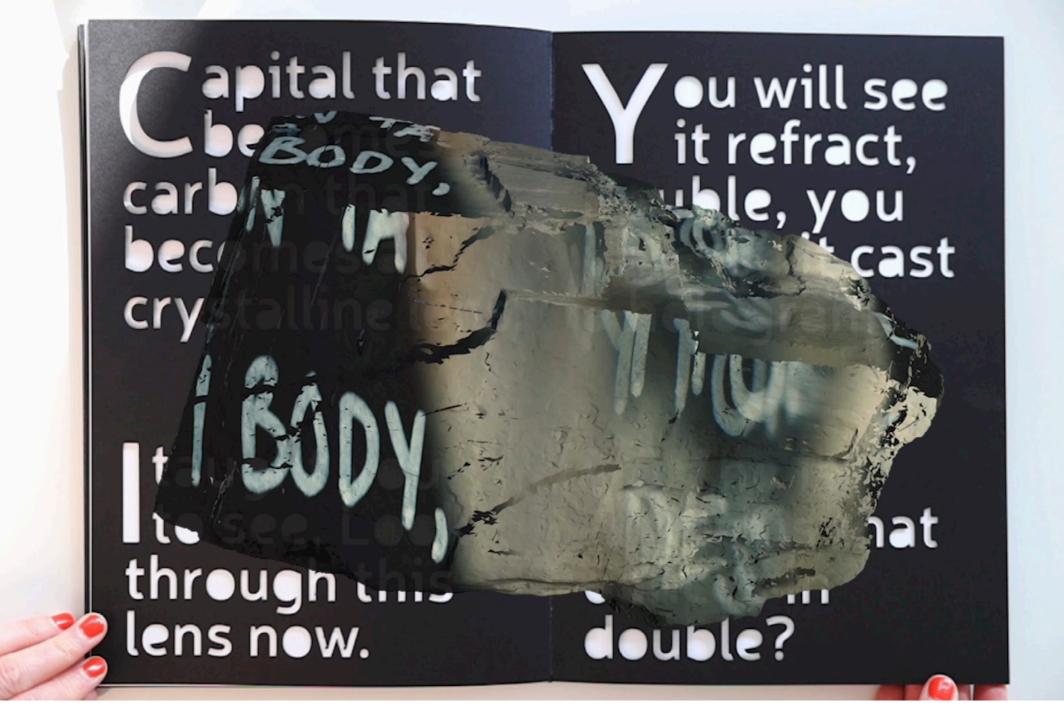


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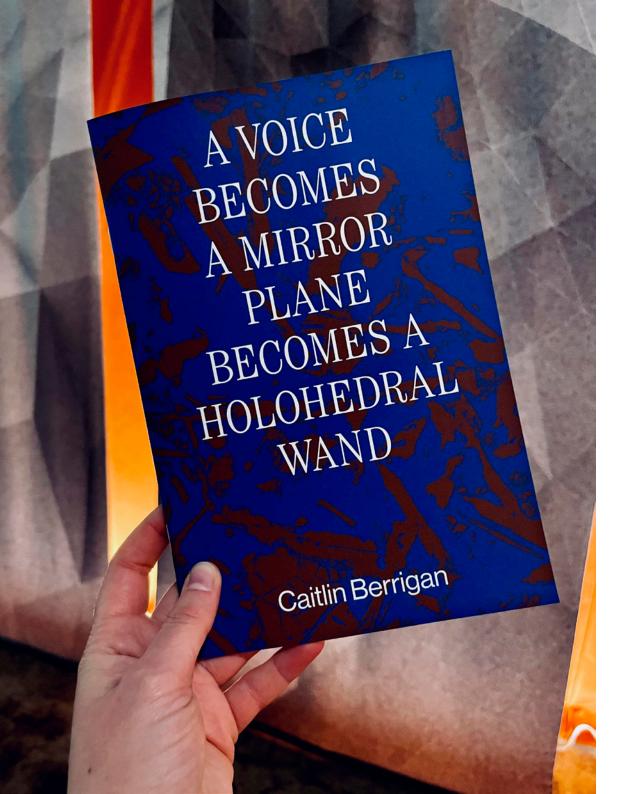
Xenolith is a work-in-progress supported by Creative Capital and the Austrian Ministry of Arts, Culture, Civil Service and Sport



Xenolith: The Song of Capital (2024)

Libretto book with XR holograms; 07:24 minutes

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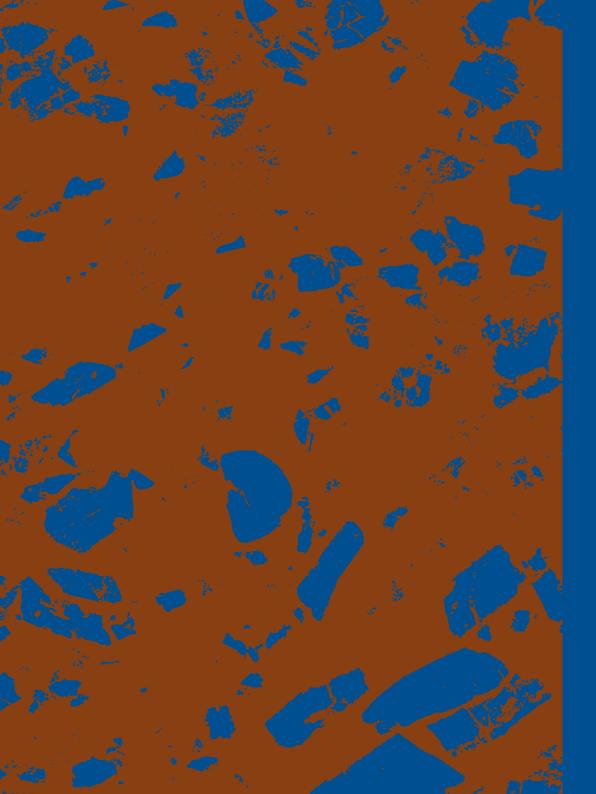
## A VOICE BECOMES A MIRROR PLANE BECOMES A HOLOHEDRAL WAND

A Voice Becomes a Mirror Plane Becomes a Holohedral Wand (2021/23) is a speculative fiction about the extraction of minerals in the deep sea. Narrated by a not-quite-human character, it tells the story of a deadening ocean, and the adventures of this shapeshifting being amidst the increased desperation to maintain the structures of life under capitalism. Full of grief and love for an ocean once known intimately and whose very colors have changed due to global warming, the character transforms beyond gender and human form to evolve as a symbiont with other life forms such as microorganisms with an appetite for stones. Could this inhuman appetite invite small forms of sabotage against extractivism?

The accompanying soundscape composed by Samuel Hertz immerses the listener in an oceanic underworld that has become the site of deep-sea mining, with recordings of low-frequency tones emanating from hydrothermal vents and impulse responses generated by sounding signals to resonate within 3D models of mineral crystallographies. The artwork was originally commissioned by Radio Amnion as a sonic work to be played for the ocean itself during the full moon, transmitted through a nodule of a submerged neutrino telescope that searches for dark matter. The telescope lies two kilometers deep inside a fault of the Pacific Ocean in the Cascadia Basin.

Three-channel video and publication 2K, color, sound; 22:06 minutes

https://vimeo.com/caitlinberrigan/holohedral



Blue was never reliable. But I never expected this: a drastic shift in value and even in hue. From serpentine to sapphire. Otherwise said: from noise to echo. Once darkly full with algae—bull kelp, kombu, and grapestone—the shifting color of ocean crashed onto the rocks where it could be seen from a vista on the cliffs. Now light illuminates the seafloor without friction. The clarity of its reflections signals an absence of life and liveliness within its waters. The kelp beds are dead.



#### A Voice Becomes a Mirror Plane Becomes a Holohedral Wand (2021/23)

Three-channel video and publication 2K, color, sound; 22:06 minutes

"Cassandra With a Flood in Her Mouth" JOAN Los Angeles, February—April 2023 Curated by Suzy Halajian with Hannah Spears

# IMAGINARY EXPLOSIONS VOL. I (2018)

Broken Dimanche Press, 208 pages, 170 x 245 mm

Imaginary Explosions is an artist book rich with images, poetry, and synthetic photography. Its pages explore geological ruptures, the immense scale and deep time of sexual violence, and the reverberation of traumas through bodies across multiple generations of relationships and families. It is an experiment in sequential, narrative poetry. Sparse, material language combines with synthetic landscapes based on the computational radar topography of the Eyjafjallajökull volcano in Iceland.

The book is a time-based passage through a volcanic landscape devoid of referential scale and texture. Dilations of tone darken and lighten between the spare, imperfect dimensional descriptions that narrate fractured timescales of geological metamorphosis and landscapes of human violence, holding space for affective resonance. Landscapes are protagonists who can act as intimate interlocutors, and who can offer capacious inhuman kinship—especially when human brutality renders relationality incomprehensible. Can we begin to grasp the scope and scales of both geological change and the deep time of patriarchy, by becoming mineral ourselves?

I can't blame it on the volcano.

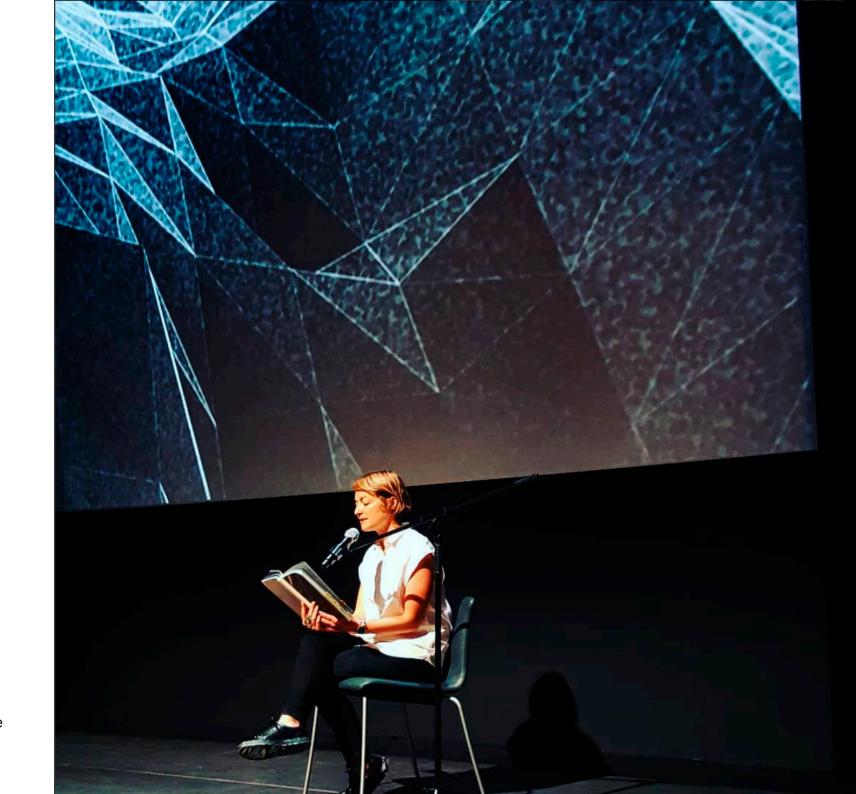
Stalled airplanes, wingless people.
A century of progress halted.
The thrill of isolation. Hemispheric negation.
I am untouched by these clouds.



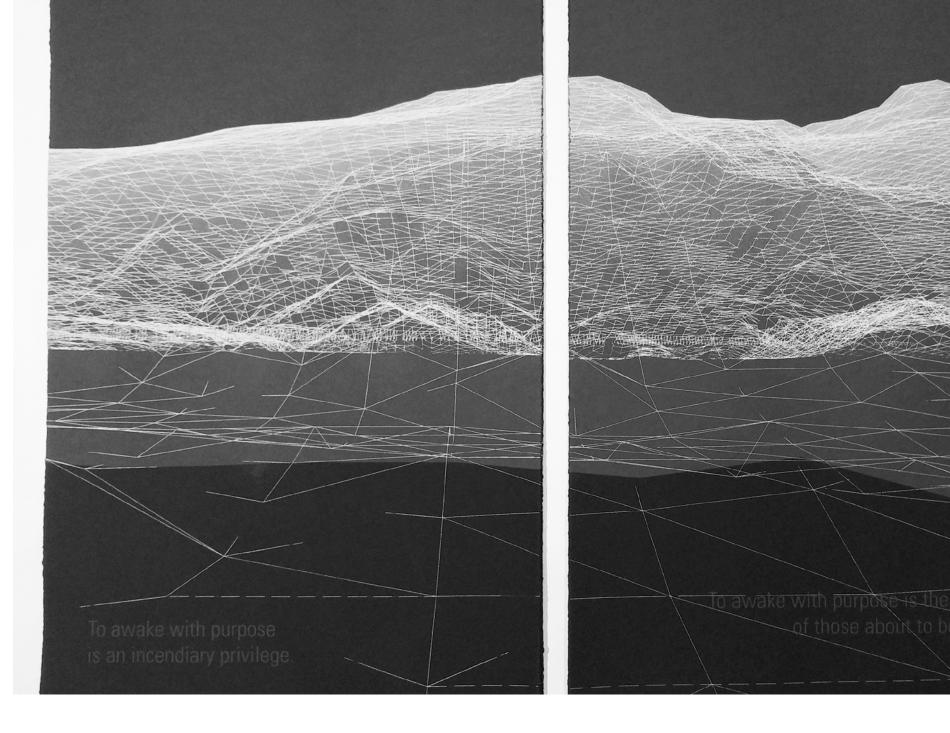








Reading *Imaginary Explosions* at the Whitney Museum of American Art New York, 2018



Imaginary Explosions, vol. I (2016) Charcoal & ink silkscreen on black cotton rag paper, diptych edition of 30



### IMAGINARY EXPLOSIONS

Imaginary Explosions (2018-2023) is a speculative cosmology that interweaves research science with art and fiction across films, sculptural instruments, and installation. The episodic series centers inhuman animacies and an alliance of transfeminist scientists who cooperate with the desires of the mineral earth to simultaneously erupt all volcanoes. The films engagein worldbuilding and improvising with the protagonists—who are in real-life boundary-pushing scientists, scholars and artists—following members of the network as they traverse geological sites and attempt to repurpose technoscientific instruments embedded within corporate and military infrastructures of power.

The Imaginary Explosions Cosmology translates aesthetic forms of communication across sensory modalities while forging relations to inhuman alterities and non-normative bodies. How can we understand and interpret the inhuman world? How can we practice other ways of being in a body? Focusing on communication with subterranean forces through media technologies, the cosmology explores the entanglements and mutual alliances of human and mineral subjectivities, emphasizing moments when the earthly asserts its agency in the political sphere.



Imaginary Explosions, Episode 1, Eyjafjallajökull (2018) Single-channel video + version with audio description 2K, color, sound; 11:21 minutes

https://vimeo.com/caitlinberrigan/imaginaryexplosions1

The reach of the network is deep time. What is deep? Deep is a conspiracy. Deep is an alliance. Deep is nonlinear, spatial temporality.

The first episode of *Imaginary Explosions* focuses on the 2010 eruption of the volcano Eyjafjallajökull in Iceland, when the deep time of volcanic activity ruptured into the space of global air travel. Affective embodiments shift across geological time, snail time, human time, and the rapid pace of the news media.









**Becoming Mineral (2018)** 

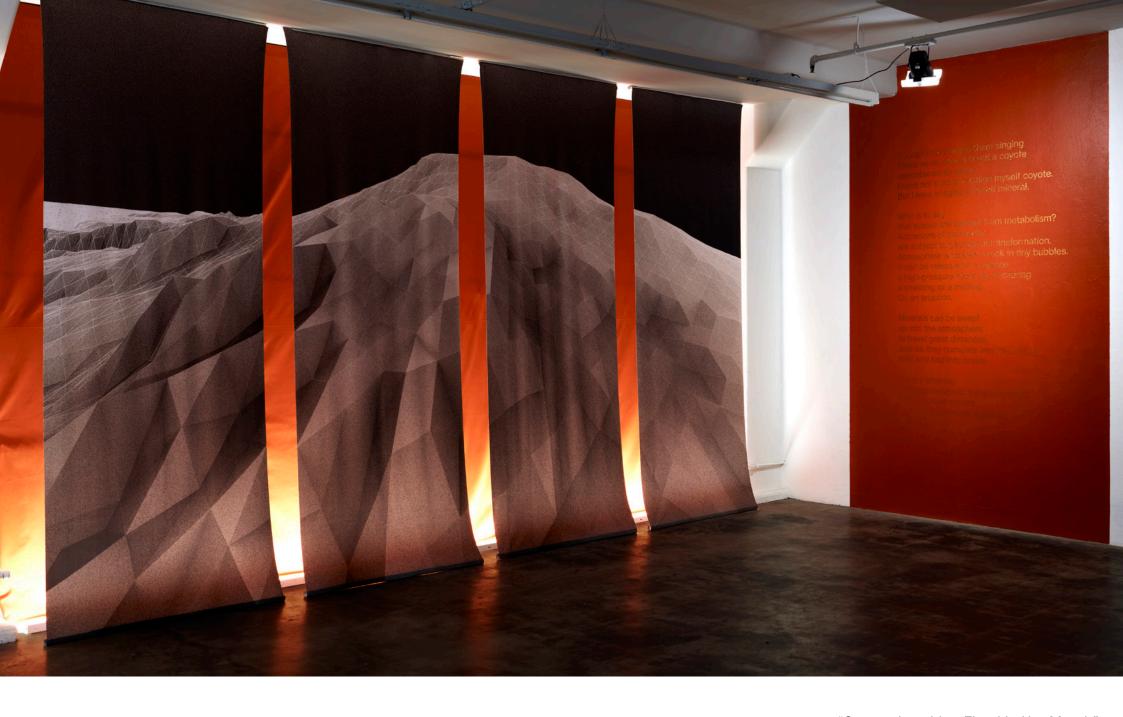
Single-channel video installation

2K, color, no sound; looping duration 07:33 minutes

https://vimeo.com/caitlinberrigan/becomingmineral

I have not tried to imagine myself coyote. But I have imagined myself mineral

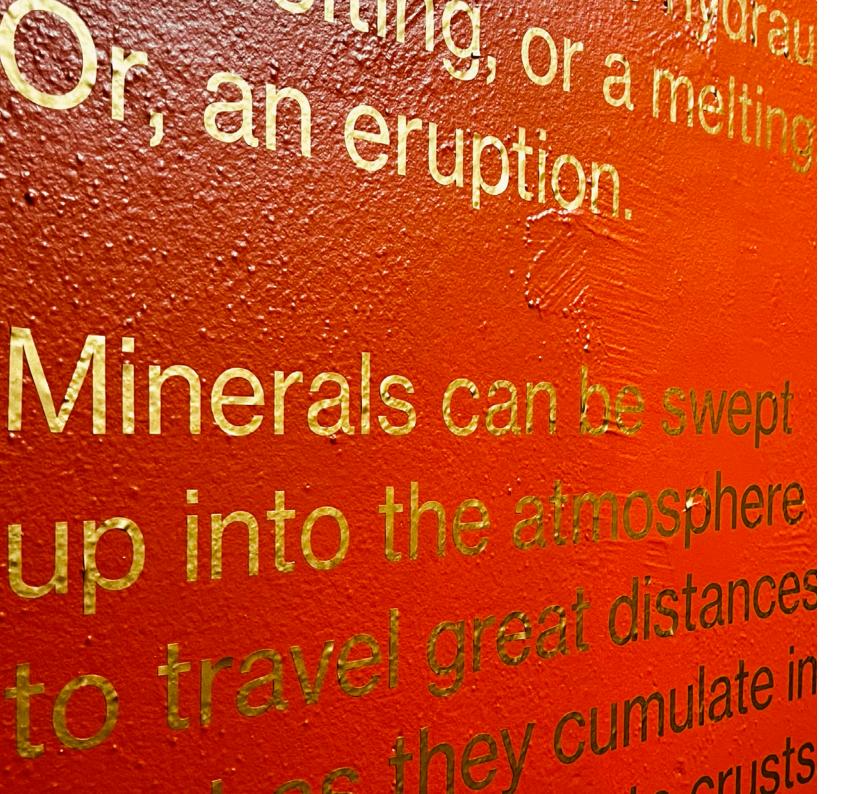
An incantation.

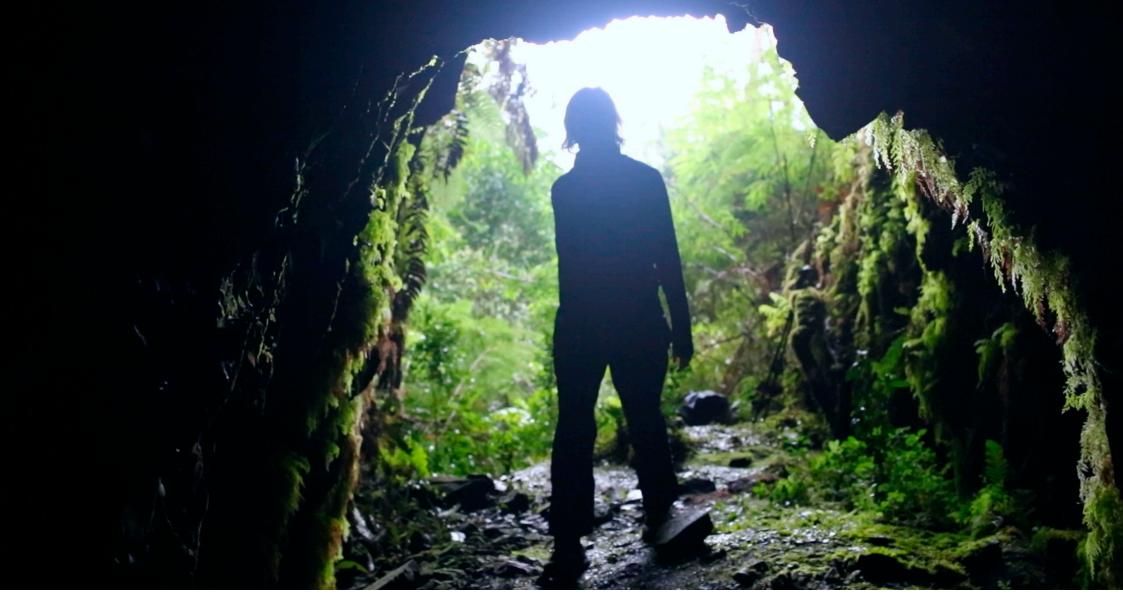


Becoming Mineral (2018)

Installation view: wall drawing, vinyl and paint

"Cassandra with a Flood in Her Mouth" JOAN Los Angeles, February—April 2023 Curated by Suzy Halajian with Hannah Spears





Imaginary Explosions, Episode 2, Chaitén (2019) Single-channel video + version with audio description 2K, color, sound; 23:23 minutes

https://vimeo.com/caitlinberrigan/imaginaryexplosions2

Holes. Holes or gaps or shapes. Negative shapes. The cuts out. Voids sponge the shape. You have to fill it in. Either with your imagination or with some stuffing. Stuffing information or another material. In this case, the material is data.

Interweaving documentary footage of a research team into the narrative of *Episode 2*, the network follows signals coming from a cave at the foot of the Chaitén volcano in Chile, where the first human settlers carved the walls with vulvas—including a hybrid spider vulva.









Imaginary Explosions, Episode 3, Artifice (2023)

Single-channel video 2k, color, sound; 22:27 minutes

https://vimeo.com/caitlinberrigan/artifice

Few mortals like us, my dear, have ears to catch the low whisperings that issue in dark hours from rocks. —Susan Sontag, The Volcano Lover

Artifice stars the only artificial volcano to survive its own eruption: a model replica of Vesuvius from the grounds of an eighteenth-century German pleasure palace. Gardens as models for the worldbuilding of empires are the subject of this queer cli-fi that mixes facts with speculation, propelled by feminist methodologies of embodied, environmental sensing through satellites. A media archaeology of earth and atmosphere culminates in a dazzling yet foreboding explosion of forms.

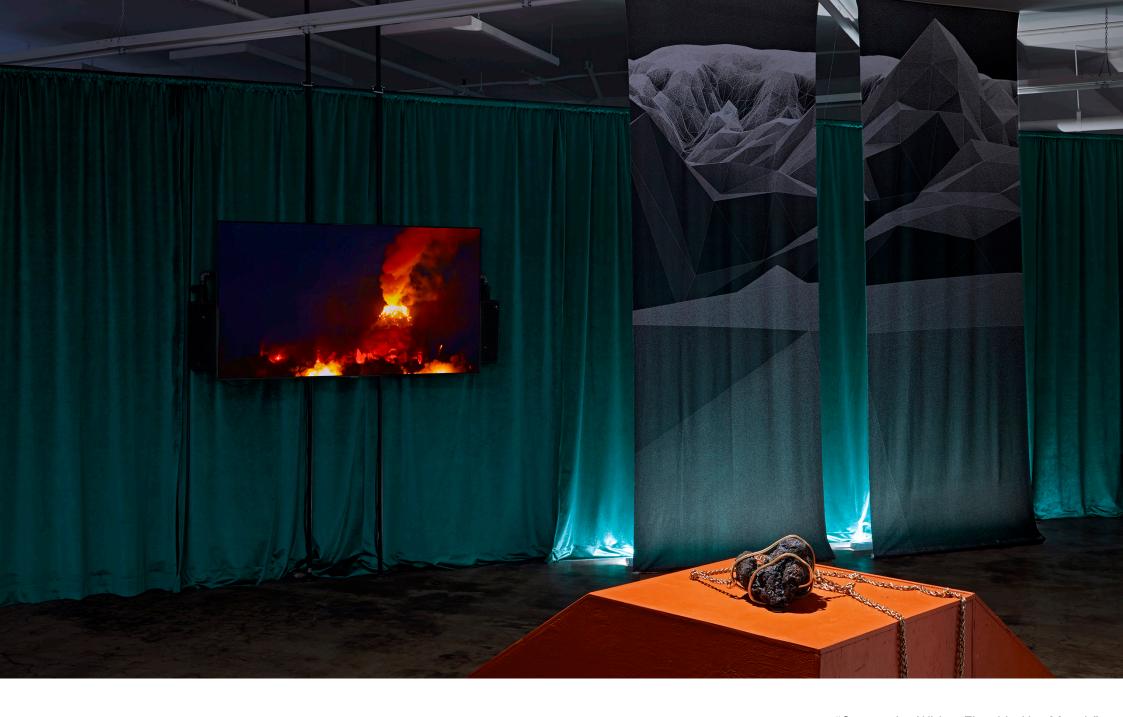


Imaginary Explosions, Episode 3, Artifice (2023)









Imaginary Explosions Cosmology Episode 3; big dumb rocks; Vistas "Cassandra With a Flood in Her Mouth" JOAN Los Angeles, February—April 2023 Curated by Suzy Halajian with Hannah Spears



Imaginary Explosions Cosmology
Episodes 1—3; big dumb rocks; Vistas

"Cassandra With a Flood in Her Mouth" JOAN Los Angeles, February—April 2023 Curated by Suzy Halajian with Hannah Spears

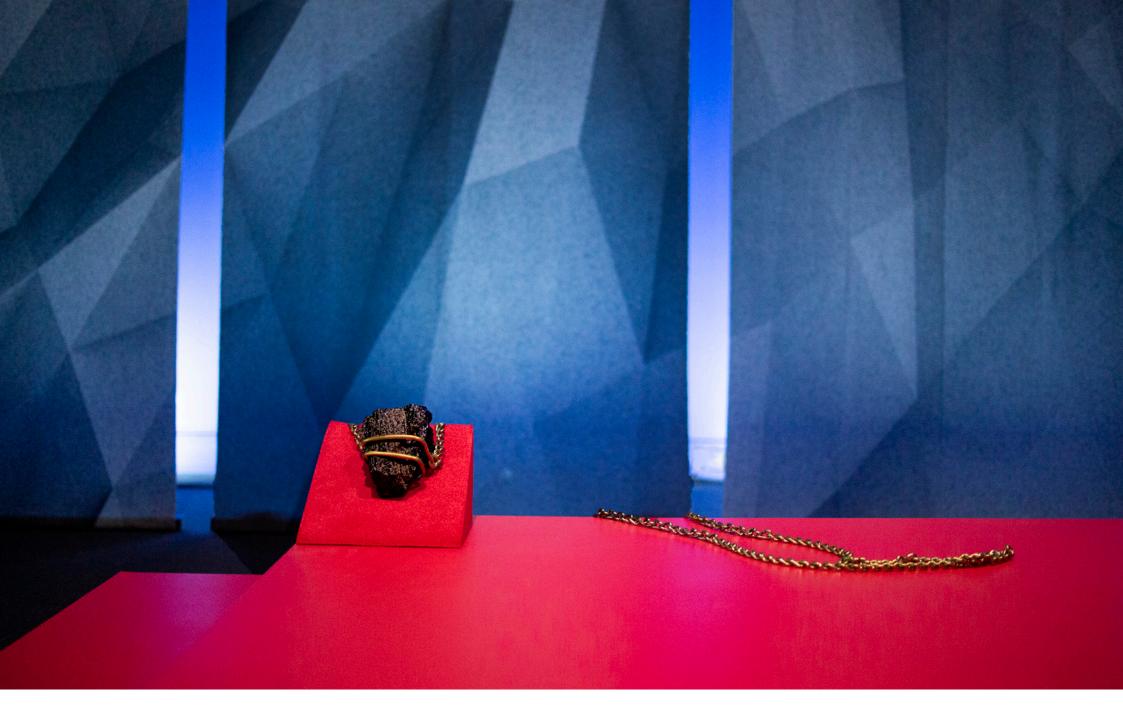






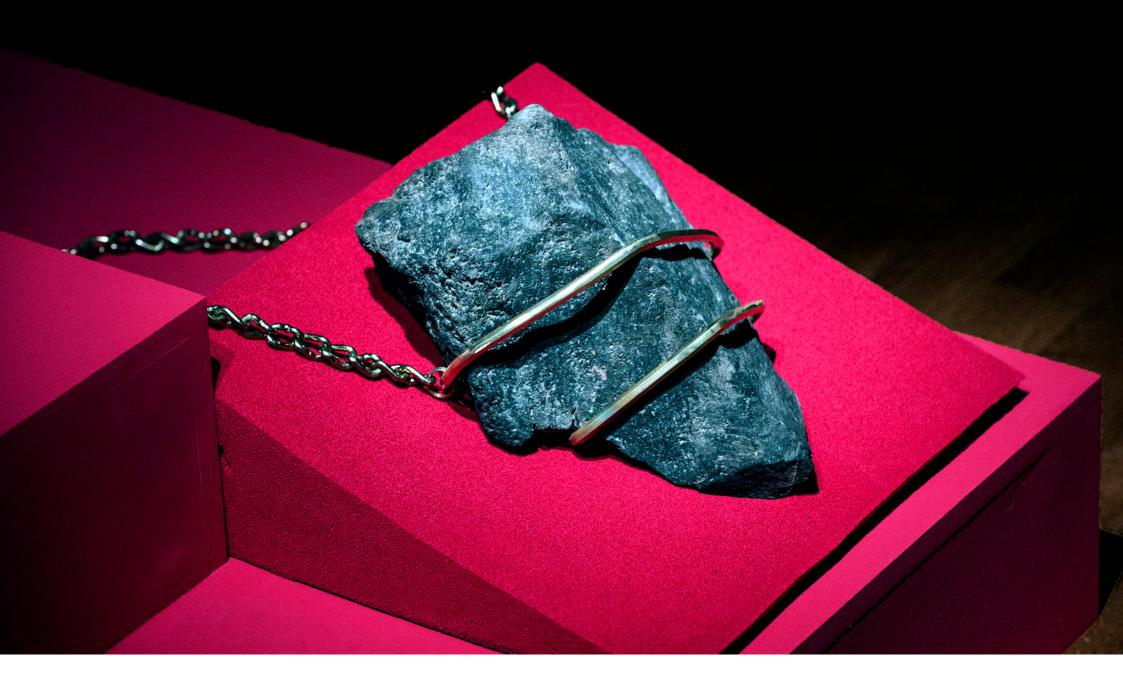






**big dumb rocks**Obsidian, basalt, brass, painted foam, painted wood dais

"Between Bodies" Henry Art Gallery, Seattle October 2018—April 2019, Curated by Nina Bozicnik



**big dumb rocks**Obsidian, basalt, brass, painted foam, painted wood dais

"Between Bodies" Henry Art Gallery, Seattle October 2018—April 2019, Curated by Nina Bozicnik



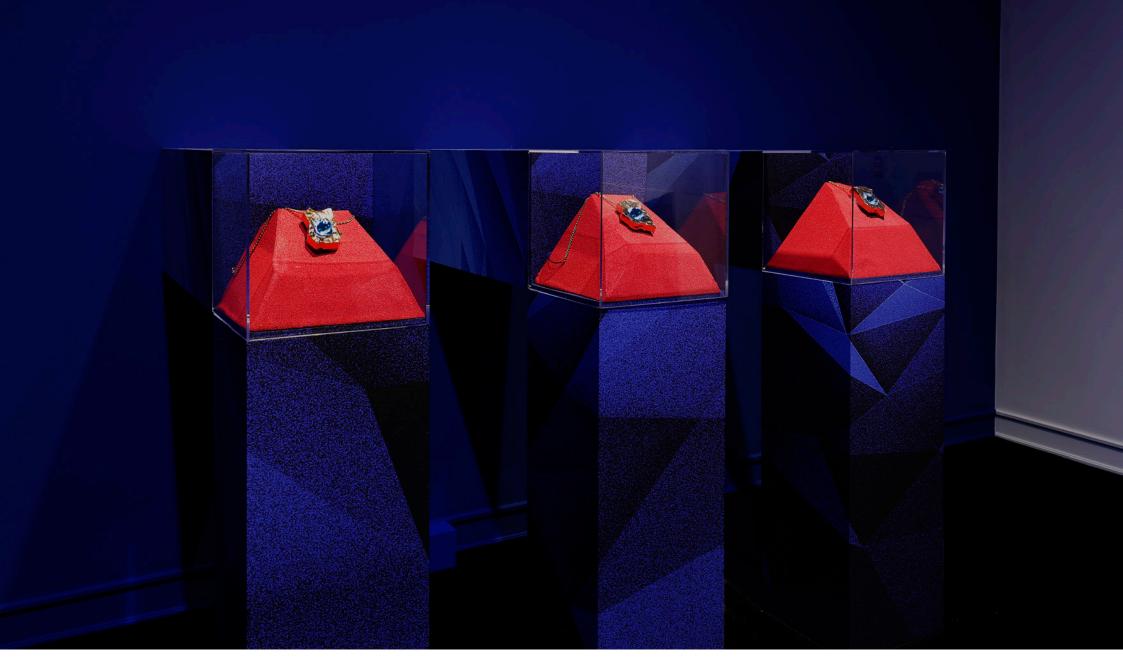


Ranapar Studio, *Distant View of Mount. St. Helens from Mount Rainier National Park*, Washington, ca. 1925, from the University of Washington Special Collections Silver gelatin print in case









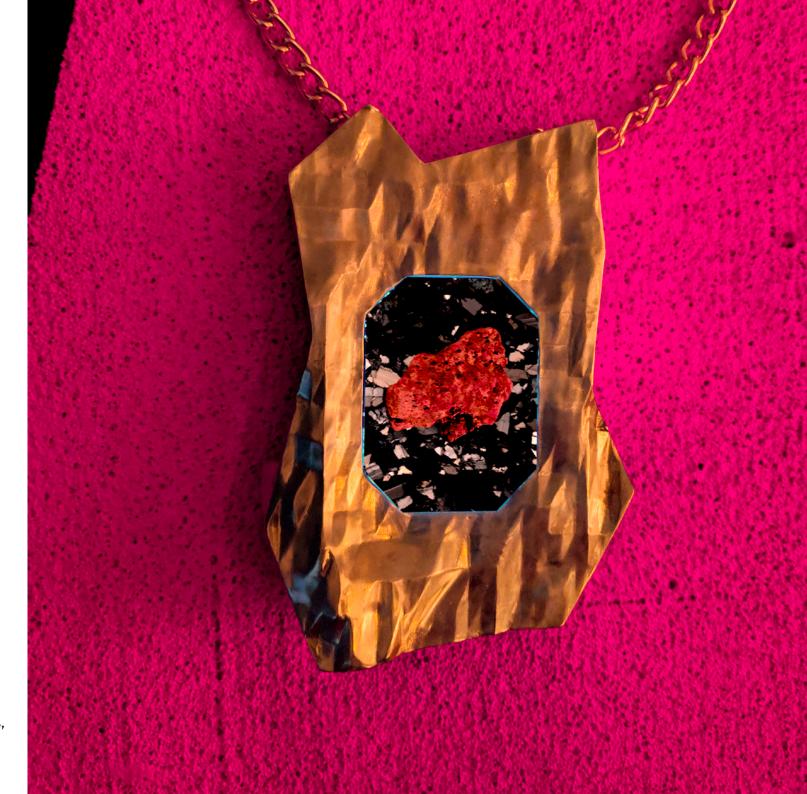
### **Signal Amulets**

3 unique wearable video players 2K video, color, no sound; looping: 27 seconds brass, polymer, custom software, battery-operated custom microcontrollers, vitrines, pigment print on paper, painted foam, plexiglass



## **Signal Amulets**

3 unique wearable video players 2K video, color, no sound; looping: 27 seconds brass, polymer, custom software, battery-operated custom microcontrollers, vitrines, pigment print on paper, painted foam, plexiglass



# **Signal Amulets**

3 unique wearable video players 2K video, color, no sound; looping: 27 seconds

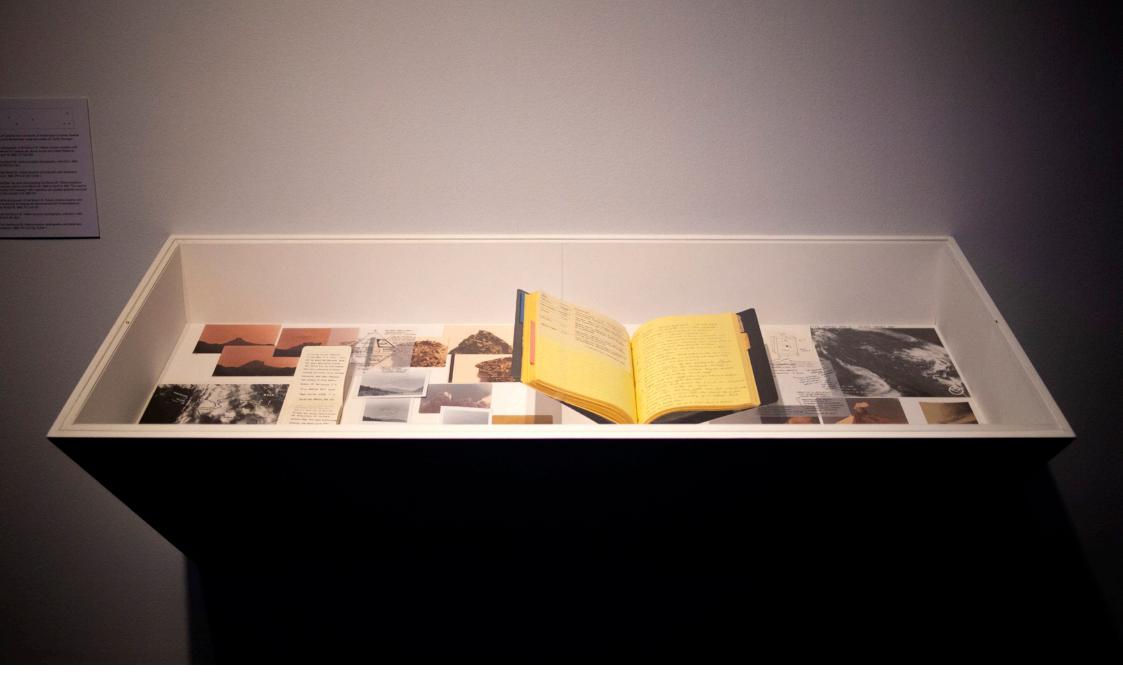
brass, polymer, custom software, batteryoperated custom microcontrollers, vitrines, pigment print on paper, painted foam, plexiglass



The Signal Amulets feature volcanic rocks collected from various film sites (basalt, pumice, obsidian) that were laser scanned to create photorealistic 3D models. The models oscillate against a backdrop of flashing cross-section micrographs of stones and meteorites from geological collections around the world.



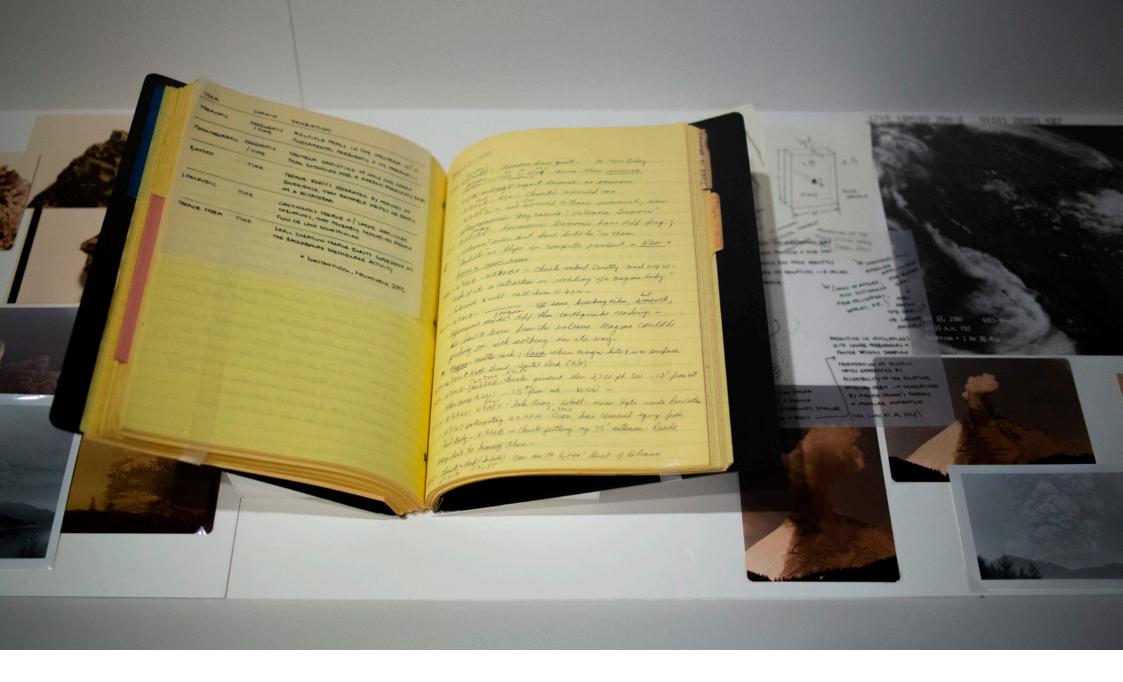
**Vista Archive**Artist texts, drawings, and archival materials from University of Washington Special Collections



Artist texts, drawings, ham radio net Mount St. Helens eruption logbook 1980—82, and archival materials from University of Washington Special Collections



Artist texts, drawings, and archival materials from University of Washington Special Collections



Artist texts, drawings, ham radio net Mount St. Helens eruption logbook 1980—82, and archival materials from University of Washington Special Collections