

Considerations / Meditation, on Julian Oliver's "HARVEST: Wind energy used to mine cryptocurrency to fund climate research"

– Jeroen Nieuwland

When it is necessary to change an automobile tire, open an abscess or plow a vineyard, it is easy to manage a quite limited operation. The elements on which the action is brought to bear are not completely isolated from the rest of the world, but it is possible to act on them as if they were: One can complete the operation without once needing to consider the whole, of which the tire, the abscess or the vineyard is nevertheless an integral part. (Bataille, *The Accursed Share* (1967), 1988: 19).

& what if all of animated nature
Be but organic Harps diversely framed,
That tremble into thought, as o'er them sweep
Plastic and vast, one intellectual breeze,
At once the Soul of each, and God of all?
Samuel Taylor Coleridge, from "The Aeolian Harp" (1795)

HARVEST. Because to begin means to begin & end again. & @ its end, an end has only just begun. There is the kind of end that starts & ends, & stops to end, only to never end again. & then there is another kind of end; of the sort that always is about to, & never quite knows where, or when, to stop, or to begin (& this over, & over, again). HARVEST is no more than a noun, a thing, the crops pulled out of land, after the fall of spring. HARVEST is but a verb; the gathering, plucking, cutting with swords (Sanskrit, *krpana*), & shears, the fruit off of the land (to cut, divide, & pluck, make harvest of). HARVEST is an infinitive. It is the thing to do, the thing we live, periodically, in an exact, yet unpredictable moment of a season, & also, in every season, always a little bit. Too, HARVEST is (Old English) *hærfest*, (Proto-Germanic) *harbitas*, (Old Frisian & Dutch) *herfst*, & (German) *Herbst*. HARVEST is a machine; a circuit of circuits of relationships. It is (Zcash) cryptocurrency, made with wind energy, made out of wind.

& wind does not come out of thin air. "You never hear the wind in itself, you hear the wind coming down the chimney", (Morton: 2013) & bursting around, over & through, gusts of planetary wind caress the body of turbine, & spin its propellers around; feeling its music as it would with an aeolian harp. Wind does not blow, it makes a sound by blowing through. Wind is a thing that blows itself right through an other, & every other thing; just like, exactly in the same way as those other things go through the wind that throws through them.

Object Oriented philosopher Tim Morton, takes things one step further, claiming (via Heidegger) that, “every entity in the universe is an Aeolian Harp. Every entity is modulating every other entity. Mercury in the thermometer tells me about my body temperature. Photons hitting my optic nerve tell me about the mercury. Transducers in my ears tell me about pressure waves, translating them into electrochemical signals that I hear as sound. The dinosaur-shaped hole in the fossilized mud tells me about the dinosaur that was walking over the mud. The computer model tells me about global warming.” (Morton: 2012)

Nothing flows out of nothing. & out of nothing, sometimes, something comes. & either / or, both are OK, either nothing, or after all, some thing, the difference is much the same. & @ the same time, this difference is highly differential; hyper-specific, to a super-particular kind of SITE(non-site). The SITE in this singular case is in excess of its own becoming; a cryptocurrency of goods. A constant muse of its own heralding exchange, HARVEST uses quasi-external forces, in its constant, ongoing creation of itself. & the excess that it creates, it gives away; to NGOs. The circles of the circuit are extended & incorporated, not broken, or cut short.

Bibliography

Bataille, Georges. *Accursed Share*

Morton, Tim. *Realist Magic: Objects, Ontology, Causality*, Michigan: Open Humanities Press, 2013.

Morton, Tim. “Art in the Age of Asymmetry: Hegel, Objects, Aesthetics”, in *Evental Aesthetics* 1, No. 1, 2012: 121-142.

Exhibition

HARVEST was commissioned by the Konstmuseet i Skövde an exhibition of which was designed and launched on the 14th of September, 2017, running for two months in the museum. The exhibition comprises a live feed directly from the miner, conveying data relevant to the mining process. This data was visualised by Christopher Pietsch and can be seen in the two projections in the exhibition. Chris has kindly provided a public version of his work on this project here.