

Pazugoo: Demonic Personification of Nuclear Waste

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Weir presents work from 'Pazugoo', an artistic research project in which a constellation of 3D-printed figures are proposed as demonic personifications of nuclear waste. The figures are collectively modified in workshops, sourced from museum artifacts, digital object scans, printed and buried at sites around the planet, as materialized and mythic connectors of sites of toxicity. Copies of the buried figures are collected and exhibited in museums and exhibitions in the form of an archive or 'index'.

What's that sound? It sounds like it is coming from the ground...

The work emerged from research into deep geological repositories which are used for the long-term storage of nuclear waste and involve a project that is implicated with the problem of 'marking' such sites for future generations. Through his work in collaborations and residencies Weir proposes a challenge to the established logic of fixed site monuments, by shifting

the focus to the material agency of the radioactive waste itself. Drawing on the drifting contagious materiality and mythologies of uranium dust, 'Pazugoo' manifests both as a digital object and as embodied material in nuclear waste landscapes.

What do you want from me?

Through this method of burying multiple objects — referenced in exhibitions — the work aims to make perceivable connections that would ordinarily remain hidden — such as how waste storage sites in the Global North overlap with abandoned uranium mines to form part of the waste production cycle, for example.

There was a rumble, bass growl, pulsing soil. Form from vibration freeform

The figures draw on myths of demonic flight as a navigational passage between realms, proposing a speculative flight, to the ends of deep time and back, to cognition in our present. Through this work, distributed digitally and rooted in the Earth, a sampling of deep time materiality as geo-fiction is proposed, a navigation between immediate sensual experience and the more-than-human scales of deep time.

In flight, winged earth shadows your words

These buried objects may or may not be found in future times, by someone or something, and the work plays on this future orientation, speculates an unknown future vantage point from which to perceive the present. In the process, we become objects for it. To encounter

the relics in such a present is to be open to that moment, and its implications beyond itself. A present experience, that unfolds, extending to deep times of inscribed histories while opening towards re-oriented futures to come.

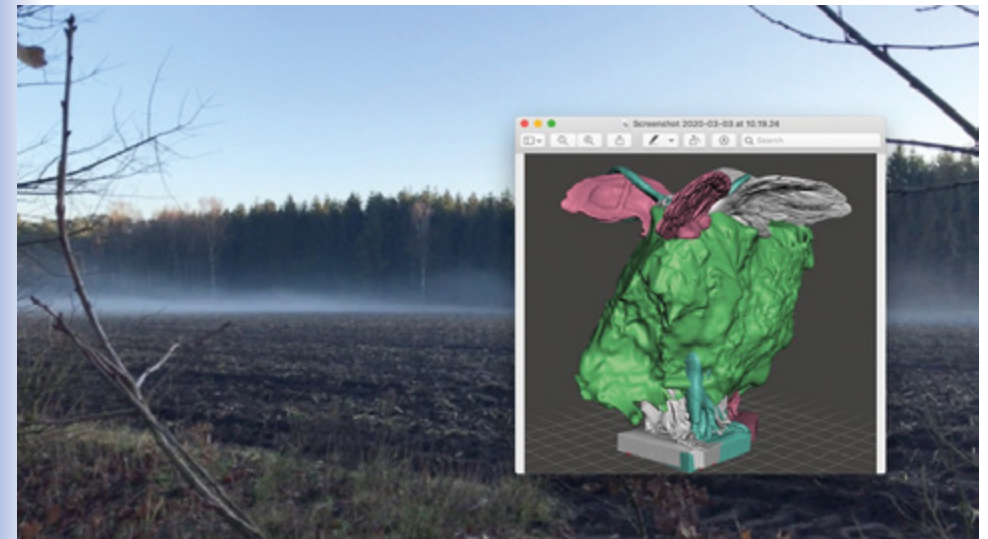
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Andy Weir, *Earth / Unearth*, 2020, 3D printed objects, videos, Z33 House for Contemporary Art, Design and Architecture, Hasselt, Belgium