December: Z. visits me in Prague and we go for drinks at an alchemy-themed bar. I am asked to pick a card from the deck by the waiter, who is dressed as a 17th century bubonic plague doctor. I draw *The Tower* and pocket the card, forgetting about it until unpacking my luggage one week later in Vienna. Google search:

"The Tower Card #16 represents beginning again, a shift in power, and a humbling experience. How can you move on from an unstable world you artificially constructed to enter into a more rewarding and honest experience of life?

What an image: The Tower, a symbol of pride and achievement, of transcendence, strength, and loftiness, is being conquered. The main idea here is impermanence. It is a chance for the world or the individual to revise, to start over again, to readdress what may have been glossed over in the first run. You get to see the world as if for the first time; it is a rebirth. You will feel vulnerable, but it is a genuine and authentic feeling worth so much more than the tower or any other luxury."

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April: My internet traffic is being routed and encrypted through M247 Ltd, a company registered in Romania and founded by two British brothers in Manchester. The server which hosts my IP address is located at 60 Hudson Street, New York, NY (an address formerly known as the Western Union Building). The building itself is designed in a typical 1920s Art Deco style with influences of Dutch and German Expressionism. Its asymmetrical shape features numerous setbacks, which were mandated in New York City skyscrapers by the 1916 Zoning Resolution in order to allow light and air to reach the streets and people below.

After learning that the government is looking to partner with Google, I have attempted to reduce my digital footprint as much as possible. Step 1: Turn off geolocation. Step 2: Change default browser to TOR and wean self off of Google search. Step 3: Change browser and system time. Telling you this is an act of trust. I can no longer navigate the city using the Maps application on my phone and rely solely on instinct and bird-call. One time I go to buy groceries and when I open my eyes I am inside the Karl-Marx-Hof. Walking around Vienna, I feel it is a place that I will have many longing memories of when I leave.

My roommate has enrolled in an online Machine Learning bootcamp during quarantine. We live in an apartment rented to us by Marmen Medvedezhian, a contemporary philosopher closely associated with the "accelerationist" movement. The apartment is an old *gemeindebau* belonging to Marmen's senescent mother. I'd guess that he nets some several hundred euros in profit from us each month. The place is falling apart, itself accelerating.

I don't think I can work on the computer anymore. I cultivate a strong belief that physical meetings and physical work are the most intelligent thing one can do. Looking at principles and theories of permaculture — permanent agriculture — I note a few which aptly crossover into self-help for artists:

> #11 Use edges and value the marginal: The interface between things is where the most interesting events take place

> #3 Obtain a yield: Ensure that you are getting truly useful rewards as part of the work that you are doing

> #4 Apply self-regulation and accept feedback

A distillation, or fractionating, tower works by absorbing heated crude oil, which is then separated through cooling along various trays with perforations or bubble caps. Products (listed from lowest to highest boiling point) include: petroleum, gasoline, naptha, jet fuel, diesel fuel, ship fuel, and asphalt.

Now that I have the furnace, and thus have secured my own means of production, I am more independent. A small magnet will help to separate the iron from the non-ferrous scrap for melting. Old artworks I don't like can be cut down and melted. They did not have any market value or cultural capital so I might as well make use of them this way. The resulting slabs — casts of enlarged skin surfaces — resemble, to borrow the words of the late philosopher Michel Serres, "skewed, not quite flat, unreplicated surfaces, deserts … silk, wool, velvet, furs, tiny grains of rock, rough bark, scratchy surfaces."

The tour of the refinery is cancelled. I am softly disappointed, but it's a situation I can work around. I have already circled the perimeter on foot and photographed it.

All of these - monument:
Refinery structure - distillation tower
Burning 5G Cell towers
Tarot tower card
tower of babel
telephone tower
Picabia machines
the body (metabolism)
recycling facility
foundry
scrap yard
platform movie
financial center
catastrophe & exuberance
cooled pc
heaven and hell
piranesi prisons
class hierarchy pyramid
eiffel
oven/furnace

Biomass refining:
multiple products - all is used
low cost/using all systems
cost of raw material
economies of scale
mix: high cost/low volume, low cost/high volume
mold/cast cycle
systems thinking: use it in a long way
modular joining
clean disassembly
fewer parts: fasteners, screws
inherent color
circular economy: design for disassembly:
dry connections: screws/bolts (vs glue)
linear model: take, make, waste
linear metabolism
pro-sumer
meatspace
monolithic: made of a single material

Using the resources of an existing infrastructure to produce art: parasitic
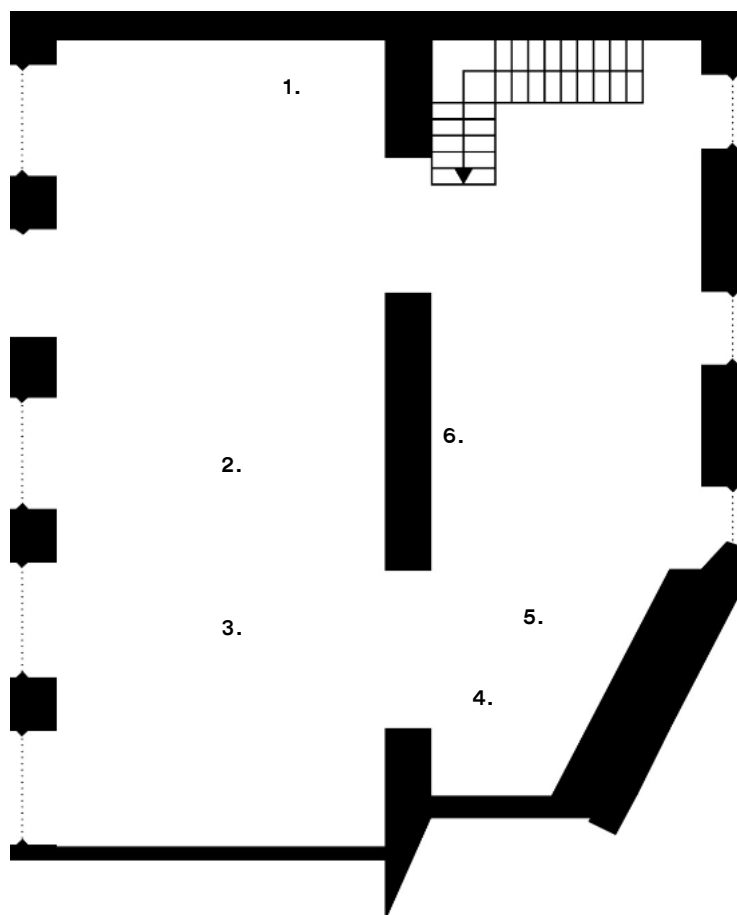
plastic manufacturers do not make plastics that are economically recyclable because of competition. recycling is the last option for a circular approach. In business models: part of a circular model is not losing money.

raw-crude-pool-feed

SOPHIE TAPPEINER

Irina Lotarevich
Refinery

FLOOR PLAN

1.

6.

2.

3.

5.

4.

1. *Refinery,* 2020
UV printed text on matboard,
binder, cast tin figures,
screws
7 x 78 x 44 cm

2. *The Tower*, 2020
wood, cast tin figures,
aluminium, stainless steel,
screws
160 x 141 x 74 cm

3. *Processing Pool*, 2020
plastic tarp, painted wood,
cast aluminium
7 x 233 x 138,5 cm

4. *Skin Seat Single*, 2020
cast and polished aluminium,
stainless steel, hardware
87 x 52 x 35,5 cm

5. *Skin Seat Social*, 2020
cast and polished aluminium,
stainless steel, hardware
87 x 97 x 35,5 cm

6. *Monument and Values*,
2020
UV printed text on matboard,
binder, cast tin figures,
screws
44 x 78 x 7 cm