

What Work – An Ice Floe Web Project

Open call: July 15-Oct 31st, 2021

Send work to:

IceFloePressWorkProject@gmail.com

industrial, post industrial, the global exploitation and the carceral state? Work: underpaid/unpaid, reproduction of care, intellectual work, emotional work, taken for granted, the three-job life, the double-day of domestic work. Connections between environmental justice, planetary toxicity, revolt, rebellion, healing the water, protecting the land and water, dumping grounds and systemic injustice? What about the healers, the water keepers, the factory workers, the global capitalists, the technologist AI cyber systems technocrats? Who are the magi? The warriors? The windswept currents of women reproducing care for free. Whose double day? Identities, choice, ideologies, conflagrations, the necessary love of transformation. I was alone. I carried briefcases of briefs, blueprints of the downfall, the coming end, I dreamed patriarchal lemmings and the suicidal gesture of endless work. Industrial integers. Restart. Stop. We step closer, closer, we are ever closer to the edge. Anthropocene!

Lightning

strikes. Wage labour. Labour disputes. Industrial unions. Revolutionary unions. The history of the IWW.

Revolt, protest, tropes of work and liberation, geographies and disappearing languages. Reclaim/nation.

Chorus and alienation.

Storm in forest, mountain and city, desert, highlands, plains, estuaries of the extreme heat and cold!

Snow events that cover cities. Encompassed in a miasma of methane clouds and smokestacks.

And still, we tinker. March. Drill. Fix. Break.

Assembly of assemblages, the

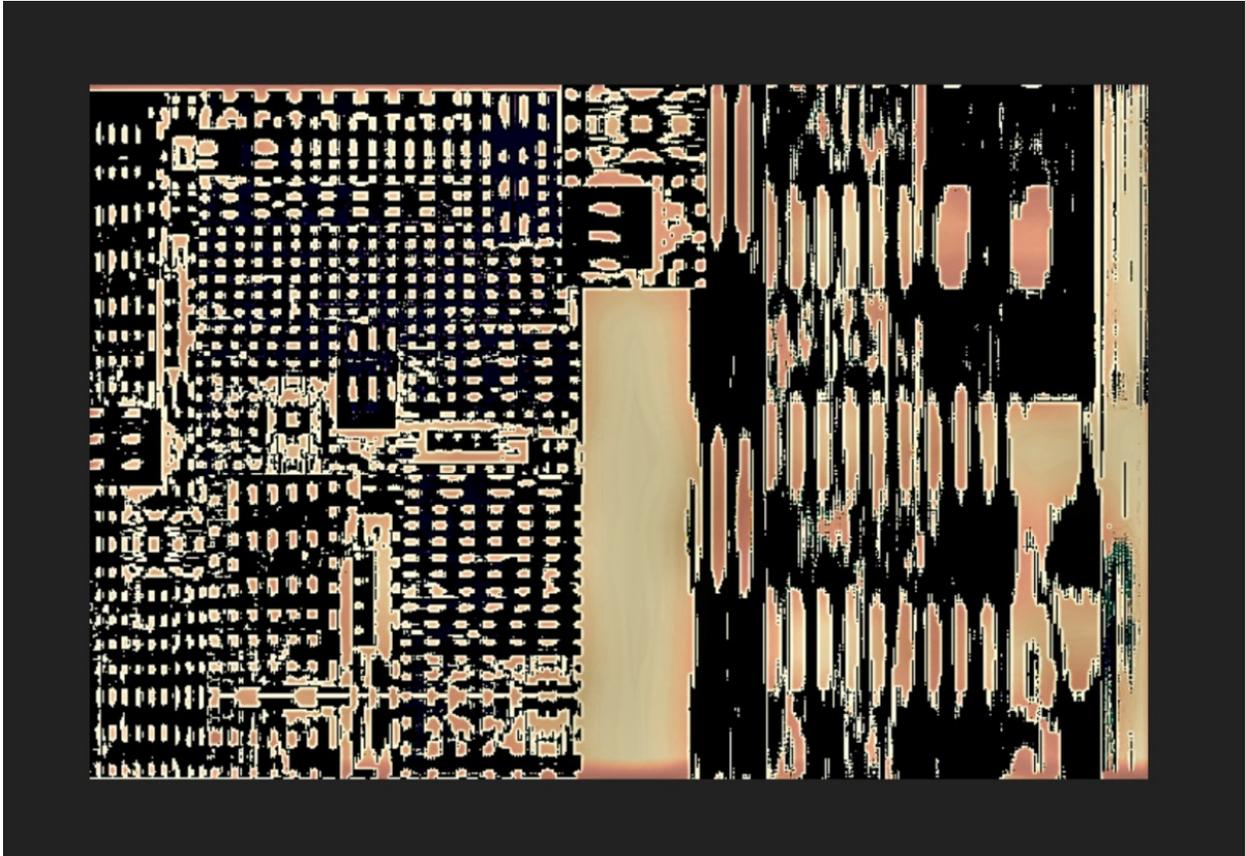
assembly line of representation! What choice?

In the industrial-post-industrial-textile-service-factories-feedlots-

agribusiness-part-time-contract-workers-temporary-workers-programs-visas-prison-industrial-complex.

Hear The Thunder! Listening Closely.

- Robert Frede Kenter (2021)



Mother/board (2021) – A Vispo by Robert Frede Kenter

Send us your words, songs, poems. Create an original video, compose vibrant hybrids. We love

VISPO, CNF, nu-essays. Dream up futuristic visions. What about family histories and personal testimonies of work. How does work link to geographies? Resources/resourceful. Punks, off and on the grids of power lines, urban & rural cartographies and lightning bolt skeins.

Combine descriptive landscapes of healing and destruction, explore entropy and resentments, explore settlements and dislocations, ruptures and the knitted sewn care of loving gesture.

Work. Labour. Paid/Unpaid.

Work of worry, survival, and care.

Let's create something beautiful together. A vibrant collage of voices about where we are now in the midst of the COVID 're-set', what we did before, what we are doing now, what speculative futures we imagine in the realm(s) of work!

Send us your collages, poems, suites, cartoons, insights into heartbreak and labour history.

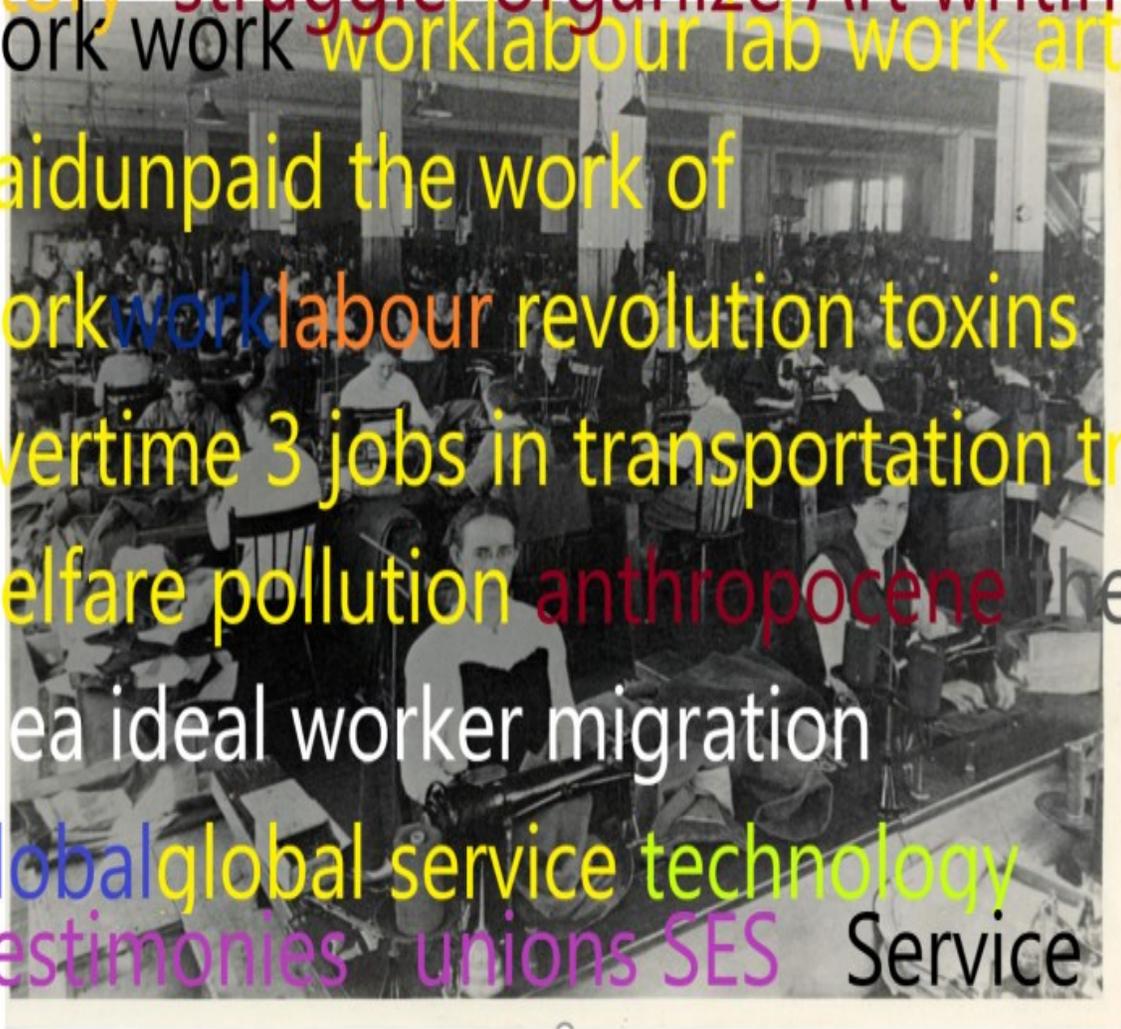
Let's explore together:

Labor/labour/le travail/paid/unpaid/work/ the history of indenture/systems of 'unemployment' and ancestral memory in the work of families, explore the places of freedom and enclosure.

labor labour labor labour work work
history struggle organize Art writing
work work worklabour lab work art

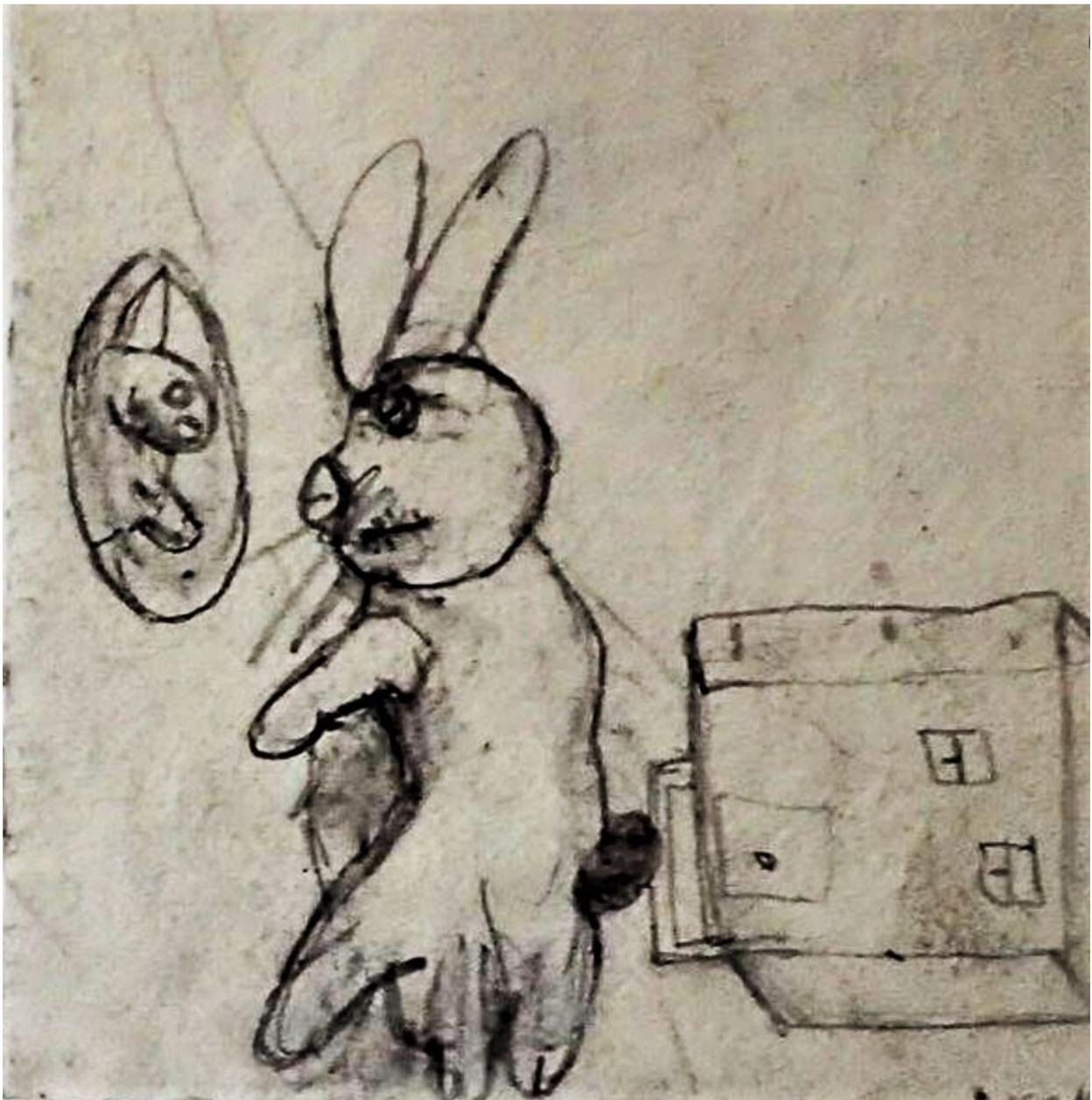
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“ Two Heads & A Typewriter” a Collage by M.S. Evans © 2021



I Looked in the Mirror Before Work This Morning, a VISPO ©
(2021) Robert Frede Kenter

Welcome Our Guest Editors/Readers M.S. Evans and Catrice Greer to the Ice Floe Team:

M.S. Evans is a Pushcart nominated poet and visual artist residing in Butte, Montana. Her work has been published in journals including *Feral*, *Anti-Heroine Chic*, *Black Bough Poetry*, *Green Ink Poetry*, *Fevers of the Mind*, and previously in ‘Geographies’, ‘Mother/Service/Voice’ series and ‘Pandemic Dispatches’ from *Ice Floe Press*. Evans is currently at work on her first collection. Twitter: @SeaNettleInk Instagram: @seanettleart

Catrice Greer is a Baltimore-based literary artist, narrator, reviewer, arts panelist. She is a 2021 Pushcart Prize Nominee, by Ice Floe Press, for her performance poem, “MommaMendsUs”. In November 2020, Catrice served as Poet-In-residence for Cheltenham Poetry Festival.

Ms. Greer has served locally through the Maryland State Arts Council as a Maryland State Pre-Regional and Regional Judge for the National Arts Education Program, “Poetry Out Loud.”

Catrice actively leads as host, chair, curator, and collaborates as an invited panelist on local and international panels such as “Aware,” “Silver Spring Arts Salon,” “Say It Loud,” and Stroud Against Racism” to discuss artistry, mental health advocacy, arts & science, and social justice issues.

Her poems have been published in international online journals, anthologies, and most recently, in Ice Floe Press, Steel JackDaw Magazine, Fevers Of the Mind, and Lapidus Scotland Anthology.

Catrice is currently working towards publishing her first poetry collection.

PROJECT SUBMISSION DETAIL:

Send work to our Work Project to:

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Send us your most:

Revolutionary, expansive, germinative, playful, stark, thoughtful, immersive work up to 2000 words (prose, CNF, essay, testimony, speculative, hybrids). 1-5 poems linked or individual, no line-length restrictions.

We encourage marginalized and emergent voices. We support and are in solidarity with the LGBTQ and BIOPIC communities, and represent an inclusive international gathering of readers and producers.

Simultaneous submissions are OK but please inform us and withdraw work accepted elsewhere.

Warmest, The Ice Floe Team:

Robert Frede Kenter, Moira J. Saucer, Adedayo Agarau, Jakky Ban-Oki, Ankh Spice & Guest Eds.

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“in the United States, many Indigenous peoples have been forcibly removed from their homelands onto reservations, indentured, and abducted into state custody, signaling the form of colonization as simultaneously internal (via boarding schools and other biopolitical modes of control) and external (via uranium mining on Indigenous land in the US Southwest and oil extraction on Indigenous land in Alaska) with a frontier (the US military still nicknames all enemy territory “Indian Country”). The horizons of the settler colonial nation-state are total and require a mode of total appropriation of Indigenous life and land, rather than the selective expropriation of profit-producing fragments.” – from “Decolonialization is not a metaphor.” Eve Tuck and K. Wayne Yang (2012), in Decolonization: Indigeneity, Education & Society, Vol. 1, No. 1, pp. 1-40



Collage “Labor Part-time Full-time” M.S. Evans © 2021

“For centuries, the reproduction of human beings has been a collective process. It has been the work of extended families and communities, on which people could rely, especially in proletarian neighborhoods, even when they lived alone, so that old age was not accompanied by the desolate loneliness and dependence that so many of our elderly experience. It is only with the advent of capitalism that reproduction has been completely privatized, a process that is now carried to a degree that it destroys our

lives.” Silvia Federici From, *“Revolution at Point Zero: Housework, Reproduction, and Feminist Struggle”*.

“By the 1830s many of women’s traditional economic tasks were being taken over by the factory system. True, they were freed from some of their old oppressive jobs. Yet the incipient industrialization of the economy was simultaneously eroding women’s prestige in the home—a prestige based on their previously productive and absolutely essential domestic labor. Their social status began to deteriorate accordingly. An ideological consequence of industrial capitalism was the shaping of a more rigorous notion of female inferiority. It seemed, in fact, that the more women’s domestic duties shrank under the impact of industrialization, the more rigid became the assertion that “woman’s place is in the home.” Angela Y. Davis *Women, Race & Class*

Insert Your Labour Notes/Reflections/Ideas/Quotes /Poems/ Lyrics/ Videos /Stories /Drawings etc. –

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