

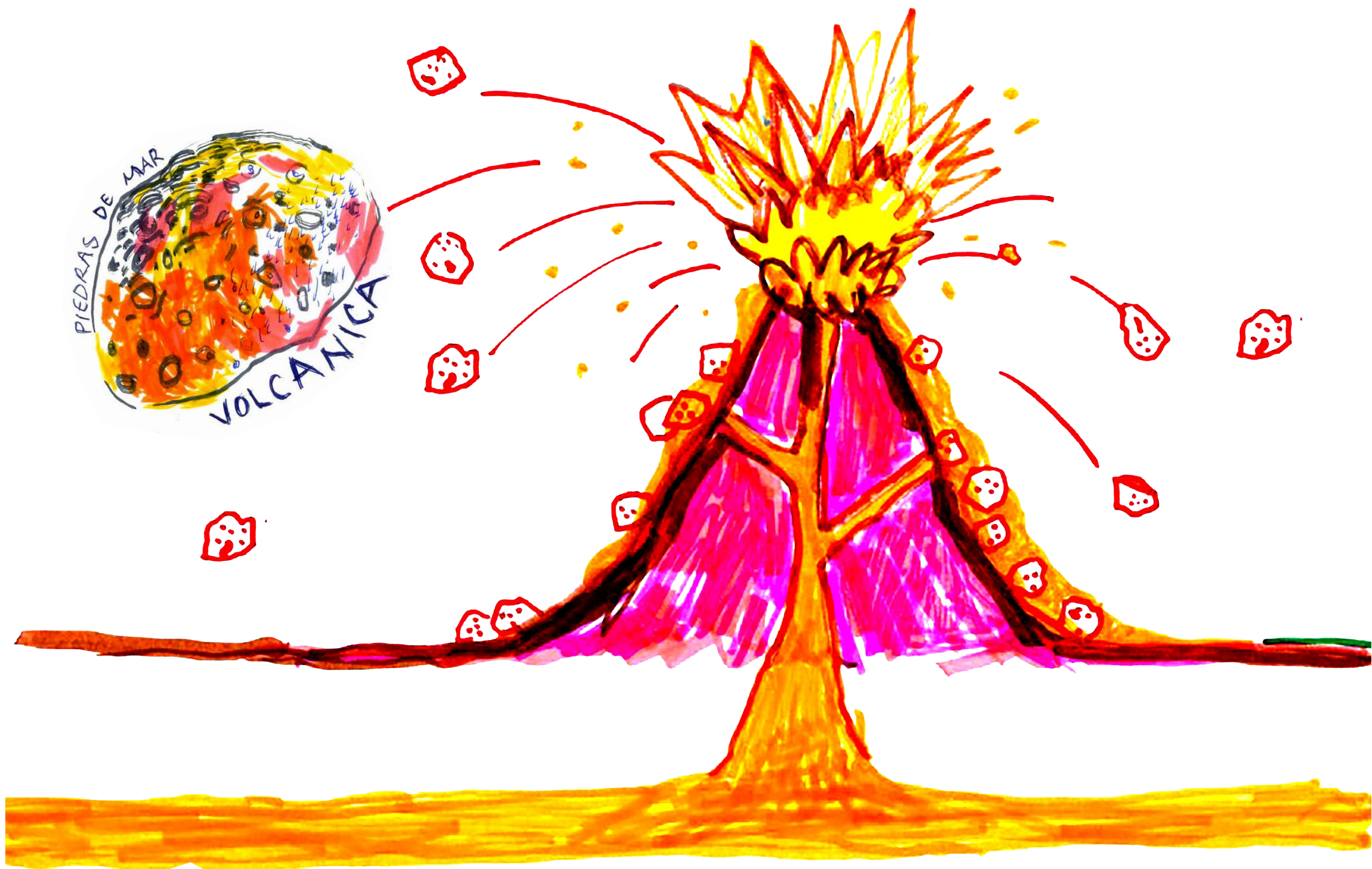
ERRATIC FIELDS

INSITE Commonplaces
The Sedimentary Effect
Chapter Two



Invited Education Project

In 2022, artists César Noyola and Teresa Tavera were invited to the first “Erratic Fields” expedition, where they presented their project and shared their experiences. The practice of Periférica Educativa Experimental lies at the intersection of critical pedagogy and social sculpture. Noyola and Tavera conceive of art as a collective process that emerges from everyday experiences in the Maneadero neighborhood of Ensenada, Baja California—a largely agricultural area that is socioeconomically disadvantaged and marked by youth addiction. Since 2020, initially in response to the disruption of education caused by the pandemic, the collective has invited a group of school children to create a violence-free space where they can make sculptures with clay formed from the surrounding soil. The sculptures were fired in an open pit and exchanged for food, establishing an economy based on reciprocity that contributes to family livelihoods. This resulted in weekly gatherings for play, creative expression, and the exchange of experiences. Their most recent project, *Igneous Kitchen*, was inspired by a child who ate stones to quell his hunger. This image sparked reflections on the region’s geological formations and reframed cooking as a communal practice where food, storytelling, and writing converge.



Igneous Kitchen/Gathering the Broken Fire A Practice of Critical Hope Art

This research is framed within what we have called *Critical Hope Art*. This practice is grounded in communal action and in the bonds that are built through it. Its poetic axis lies in processes of encounter, trust, and care that allow us to feel united and empowered. It is within these shared spaces that creation becomes a collective experience capable of sustaining both action and critical thought. Recovering hope is our poetic task as artists, understood through Paulo Freire and bell hooks as an active and critical hope: neither naïve nor passive, but deeply committed to social transformation. A hope that emerges from naming the world we inhabit and from imagining, through collective action, other possible worlds.

Igneous Kitchen is a Critical Hope Art project developed in Maneadero, an arid locality marked by profound social inequality, yet fundamental to Mexico due to its extensive agricultural production. The project began by recognizing the paradox of being surrounded by farmland while lacking access to fresh and healthy food. It operates as a community kitchen in public space, centered on the active participation of children from the neighborhood.

While cooking and talking about inequality, the children told the story of a boy who eased his hunger by eating stones. From this came several questions: Can you really eat a stone? What does it taste like? Do all stones taste the same? How do you prepare stones to eat them? Through imagining and playing with the idea of the stone, we created a symbolic exercise to collectively reflect on hunger and food inequality. From that story, the stone emerged as a powerful symbol, and we decided to create a form of cooking based on the stones found in our surroundings.

We began exploring different types of stones to incorporate them into culinary processes. During these experiments, we discovered that some resisted fire and could be used to cook food; volcanic stones withstood the heat best. The stones we found in the neighborhood are igneous rocks, formed when magma erupts from a volcano and, upon contact with the cold atmosphere, solidify under extreme conditions of pressure and thermal contrast. From this process emerge pyroclastic stones — pyro = fire, clastos = broken — broken fire.

As with igneous stones, Maneadero was formed under its own extreme conditions of pressure and contrast. The territory arises from the collision between the wealth produced by agribusiness and the precarity of those who sustain it; between agricultural abundance and lack of access to food; and between the exploitation of the land and the exploitation of the bodies that inhabit it.

In *Igneous Kitchen* we gather the broken fire. Creation takes shape through communal action: in the fire, the table, and the kitchen as spaces of gathering, care, and organization. Hope is practiced as a concrete and sustained act, built by inhabiting the territory together and collectively transforming living conditions.

