



# THE PLANETARY RIFT

AWAKENING THE SENSES TO  
THE NECESSITY OF NATURE



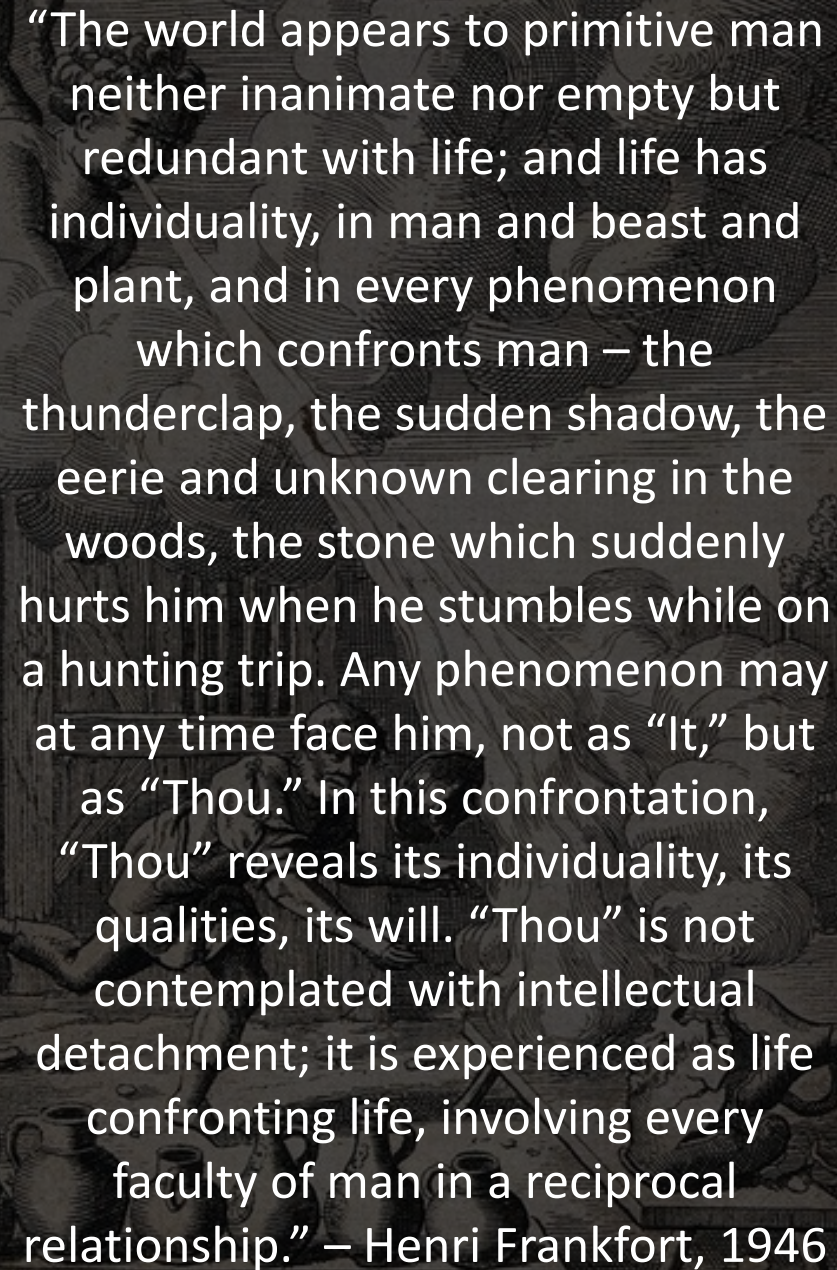






*The Wind and the Jug (1666 CE) by John Ogilby*





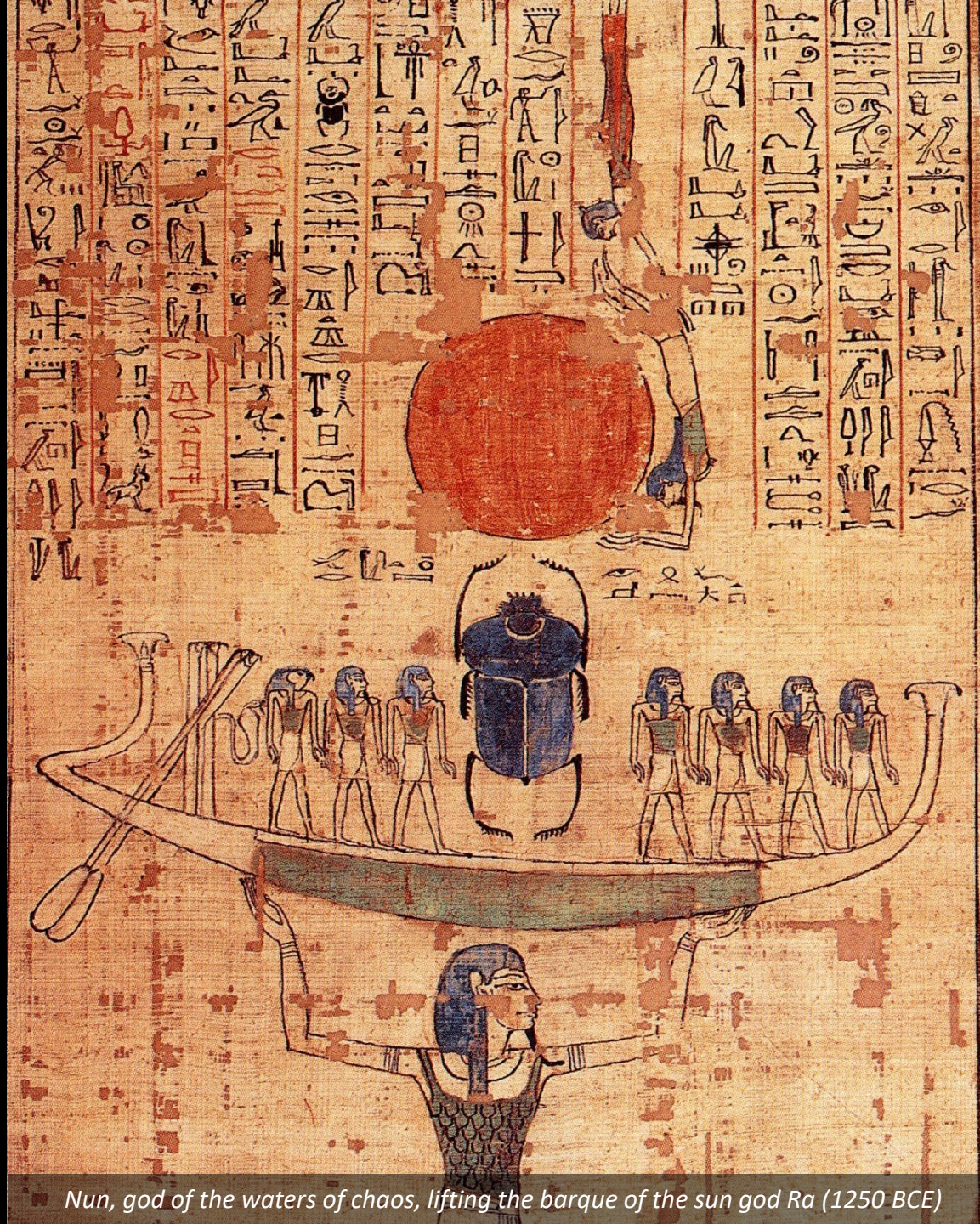
“The world appears to primitive man neither inanimate nor empty but redundant with life; and life has individuality, in man and beast and plant, and in every phenomenon which confronts man – the thunderclap, the sudden shadow, the eerie and unknown clearing in the woods, the stone which suddenly hurts him when he stumbles while on a hunting trip. Any phenomenon may at any time face him, not as “It,” but as “Thou.” In this confrontation, “Thou” reveals its individuality, its qualities, its will. “Thou” is not contemplated with intellectual detachment; it is experienced as life confronting life, involving every faculty of man in a reciprocal relationship.” – Henri Frankfort, 1946





Hapi at Medinet Habu (1490 BCE)





*Nun, god of the waters of chaos, lifting the barque of the sun god Ra (1250 BCE)*



“Agrarian life was symbolically mediated to appease “divinity” or, more appropriately, the sacredness of nature. The land was labored upon in accordance with the lessons given by nature herself.” – David Winterton, 1999



*Nun, god of the waters of chaos, lifting the barque of the sun god Ra (1250 BCE)*









“...unlike their neighbors the Ika and the Sanka, they reject commercial trade cloth and insist on using only the textiles they craft following traditional methods. This results from a profound mystic understanding of their place in the universe. For the Kogi, the spindle and loom are more than mere tools, and spinning and weaving more than simple productive activities.” – Richardo Castro, 1999













*Philosopher in Meditation (1632) by Rembrandt*



“First, there is the home of our bodies and the inner realms of our psyche and soul, the vast mysterious territories of our memories, dreams, and self-definition...”



*Philosopher in Meditation (1632) by Rembrandt*



“... Secondly, there is the domestic home – the place of comfort, rest, and ease of family, meals, and intimacy, the setting for the dramas, passages, pains, and joys of our lives...”



*The Holy Family (1640) by Rembrandt*



“... And lastly, there is the home of the world, a condition of interconnection with others and the natural environment of which we are an intrinsic part, of being at home in the universe.” – Thomas Barrie, 2015



*Reimagination of the Night Vincent Van Gogh Painted Starry Night (2012) by Alex Cruz*





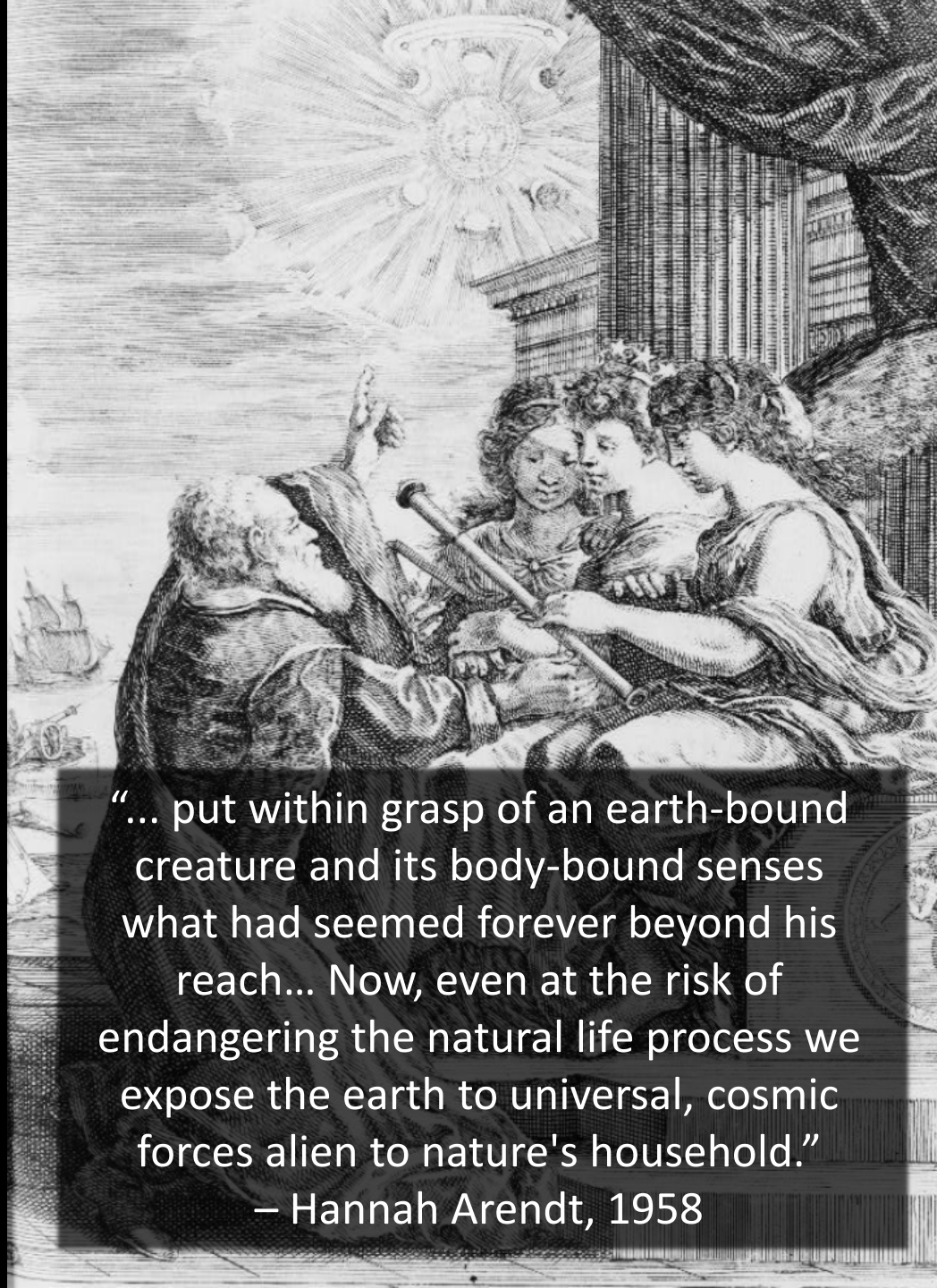
*Interior of a Mandan Earth Lodge (1834) by Karl Bodmer*





*Frontispiece to Opere di Galileo Galilei (1656) by Stefano Della Bella*





“... put within grasp of an earth-bound creature and its body-bound senses what had seemed forever beyond his reach... Now, even at the risk of endangering the natural life process we expose the earth to universal, cosmic forces alien to nature's household.”

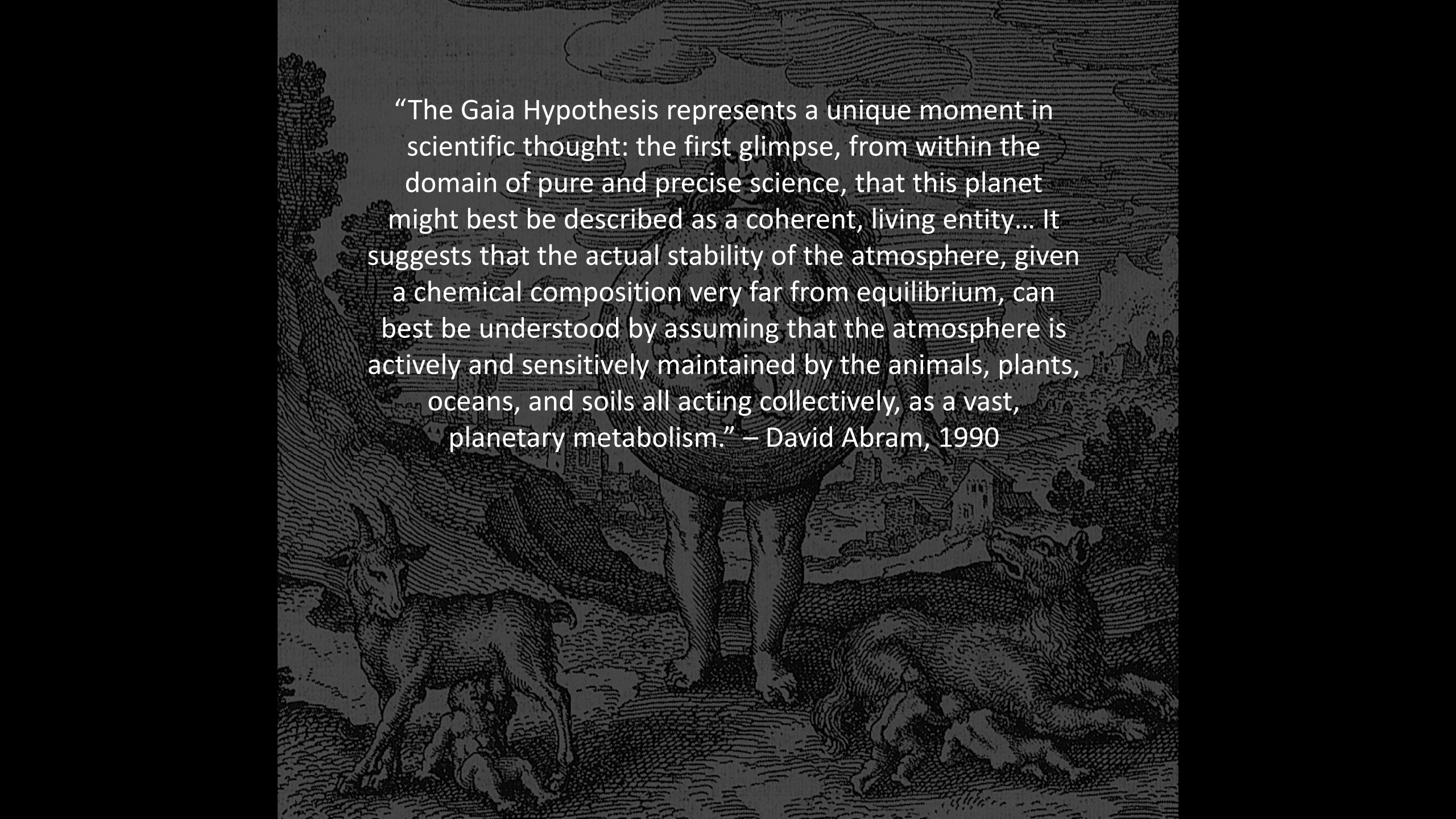
— Hannah Arendt, 1958





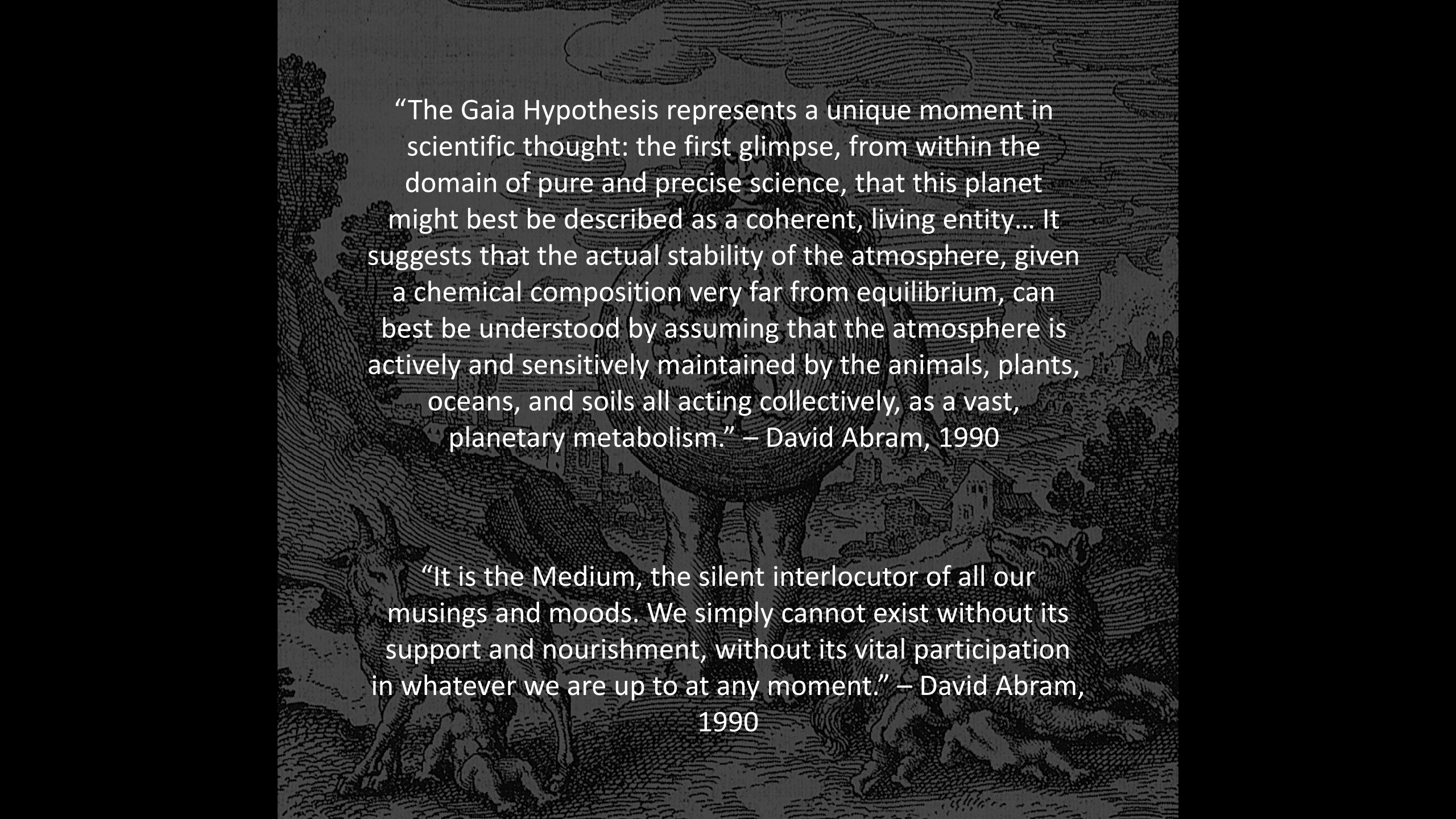
De Secretis Nature (1618) by Matthaeus Marian



The background is a dark, textured surface with a faint, intricate illustration. The illustration depicts a landscape with a large, gnarled tree in the center. To the left of the tree, a goat stands on a rocky outcrop. To the right, a wolf is shown in a crouching position. In the foreground, a small, dark figure is visible. The overall style is reminiscent of a woodcut or a detailed engraving, with fine lines and cross-hatching creating texture and depth. The scene is set in a rural or wilderness area, with a small building visible in the distance on the right.

“The Gaia Hypothesis represents a unique moment in scientific thought: the first glimpse, from within the domain of pure and precise science, that this planet might best be described as a coherent, living entity... It suggests that the actual stability of the atmosphere, given a chemical composition very far from equilibrium, can best be understood by assuming that the atmosphere is actively and sensitively maintained by the animals, plants, oceans, and soils all acting collectively, as a vast, planetary metabolism.” – David Abram, 1990





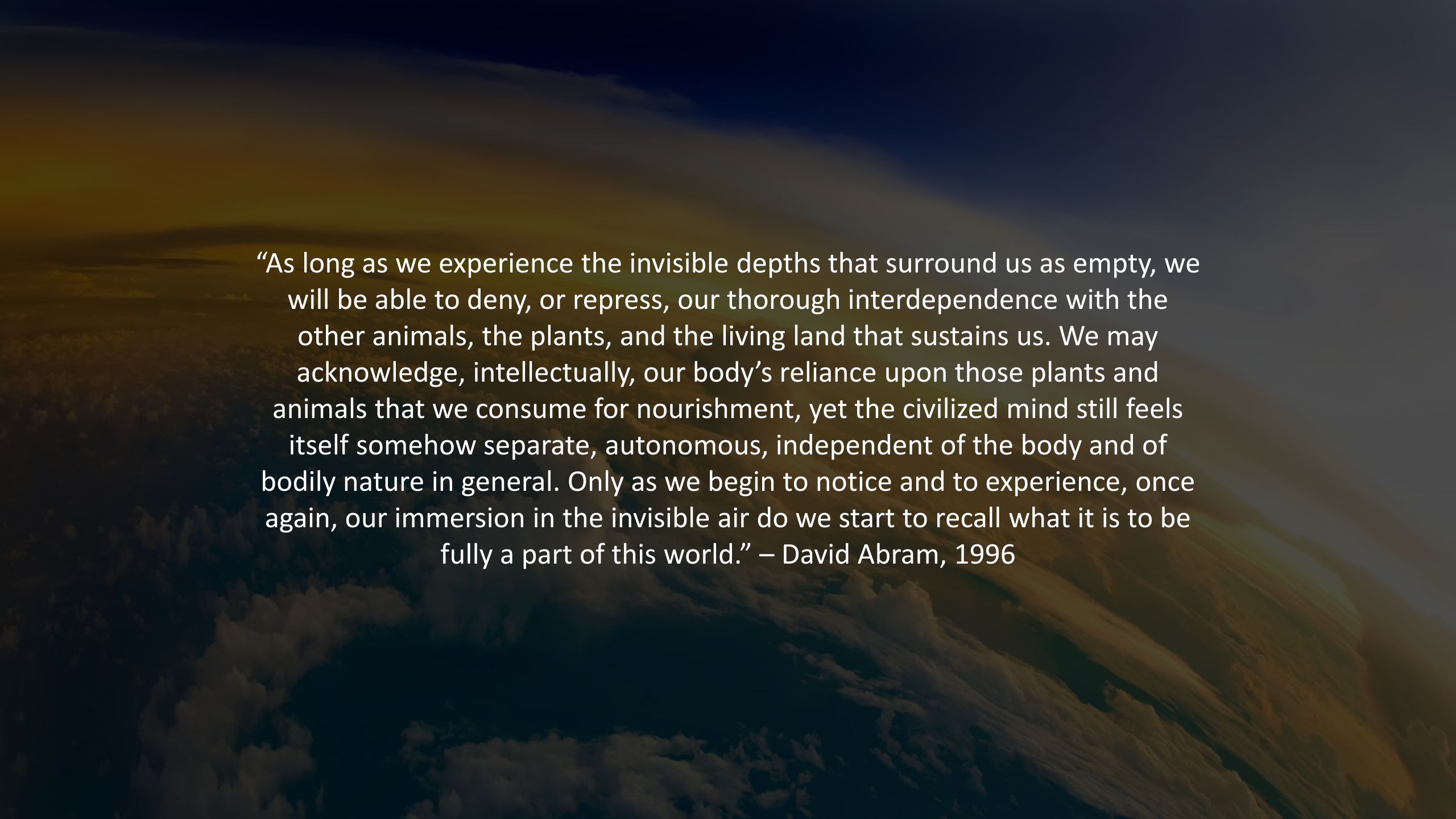
“The Gaia Hypothesis represents a unique moment in scientific thought: the first glimpse, from within the domain of pure and precise science, that this planet might best be described as a coherent, living entity... It suggests that the actual stability of the atmosphere, given a chemical composition very far from equilibrium, can best be understood by assuming that the atmosphere is actively and sensitively maintained by the animals, plants, oceans, and soils all acting collectively, as a vast, planetary metabolism.” – David Abram, 1990

“It is the Medium, the silent interlocutor of all our musings and moods. We simply cannot exist without its support and nourishment, without its vital participation in whatever we are up to at any moment.” – David Abram, 1990



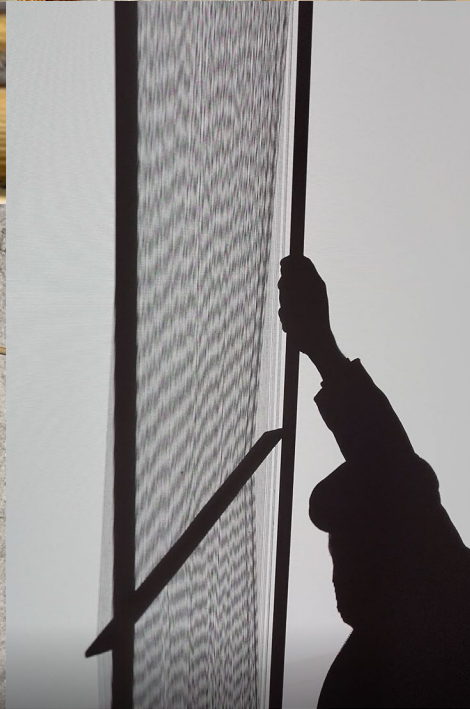






“As long as we experience the invisible depths that surround us as empty, we will be able to deny, or repress, our thorough interdependence with the other animals, the plants, and the living land that sustains us. We may acknowledge, intellectually, our body’s reliance upon those plants and animals that we consume for nourishment, yet the civilized mind still feels itself somehow separate, autonomous, independent of the body and of bodily nature in general. Only as we begin to notice and to experience, once again, our immersion in the invisible air do we start to recall what it is to be fully a part of this world.” – David Abram, 1996













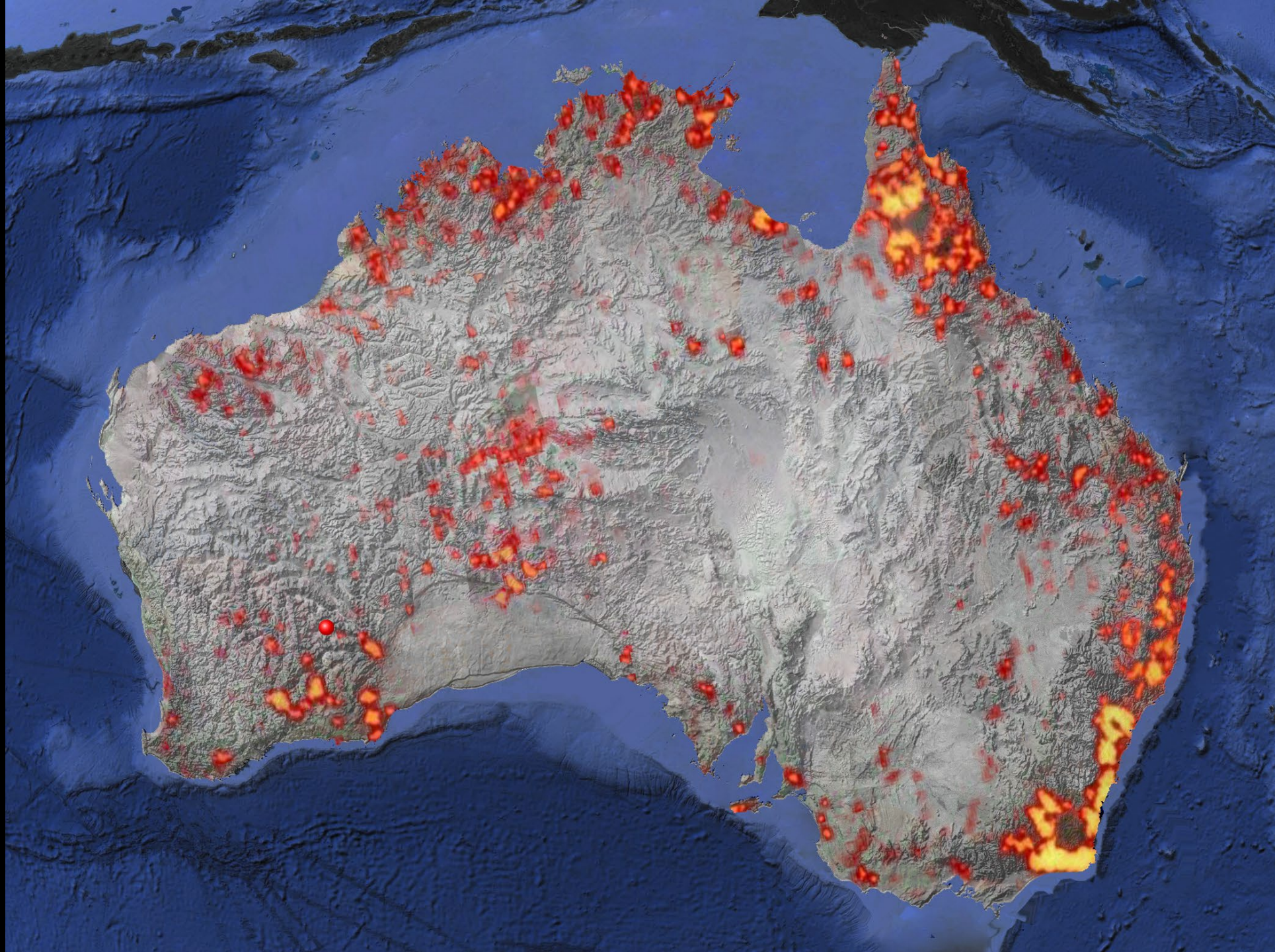








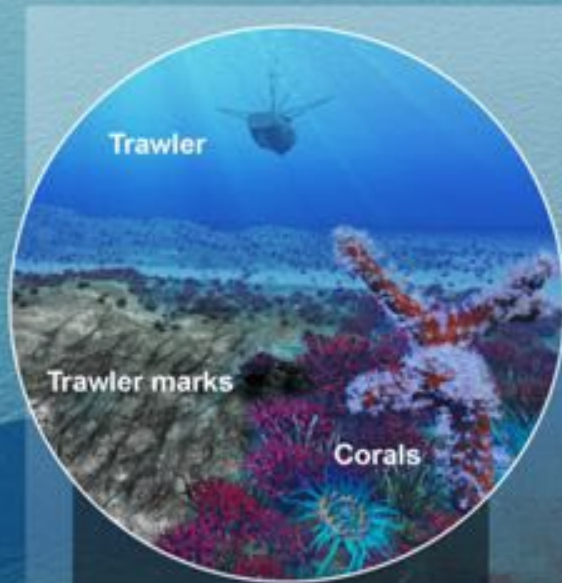




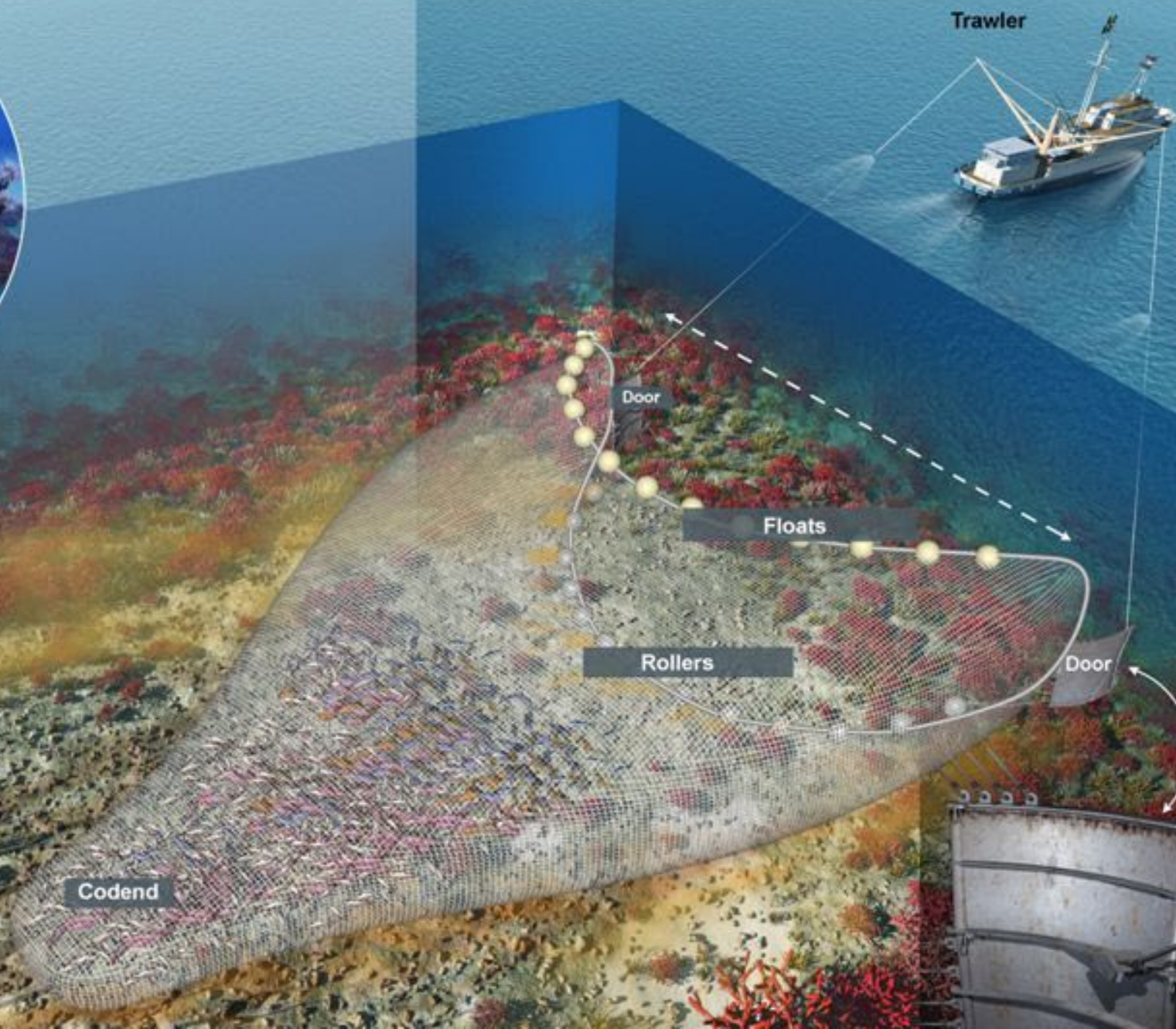








TRAWLING



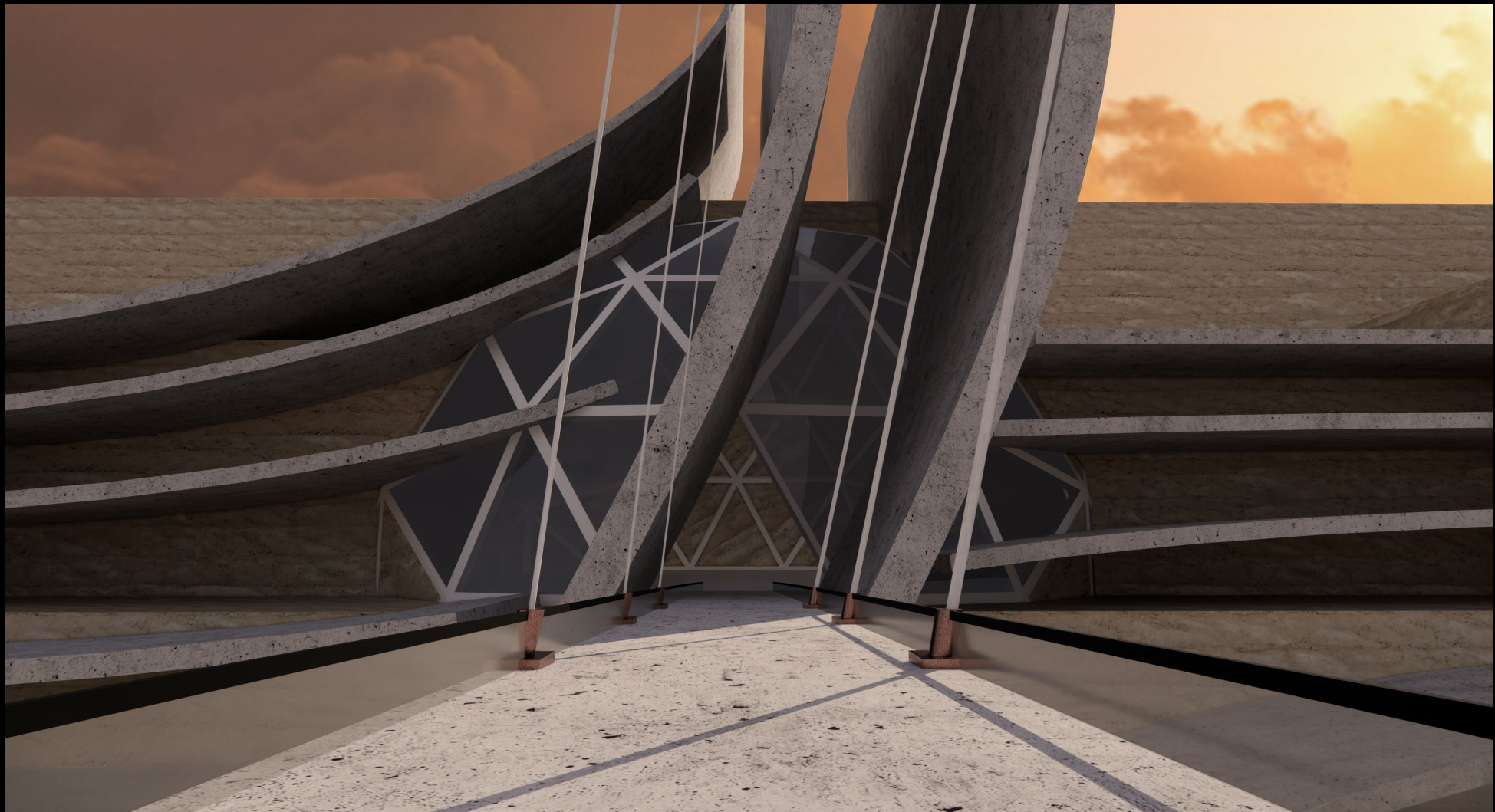




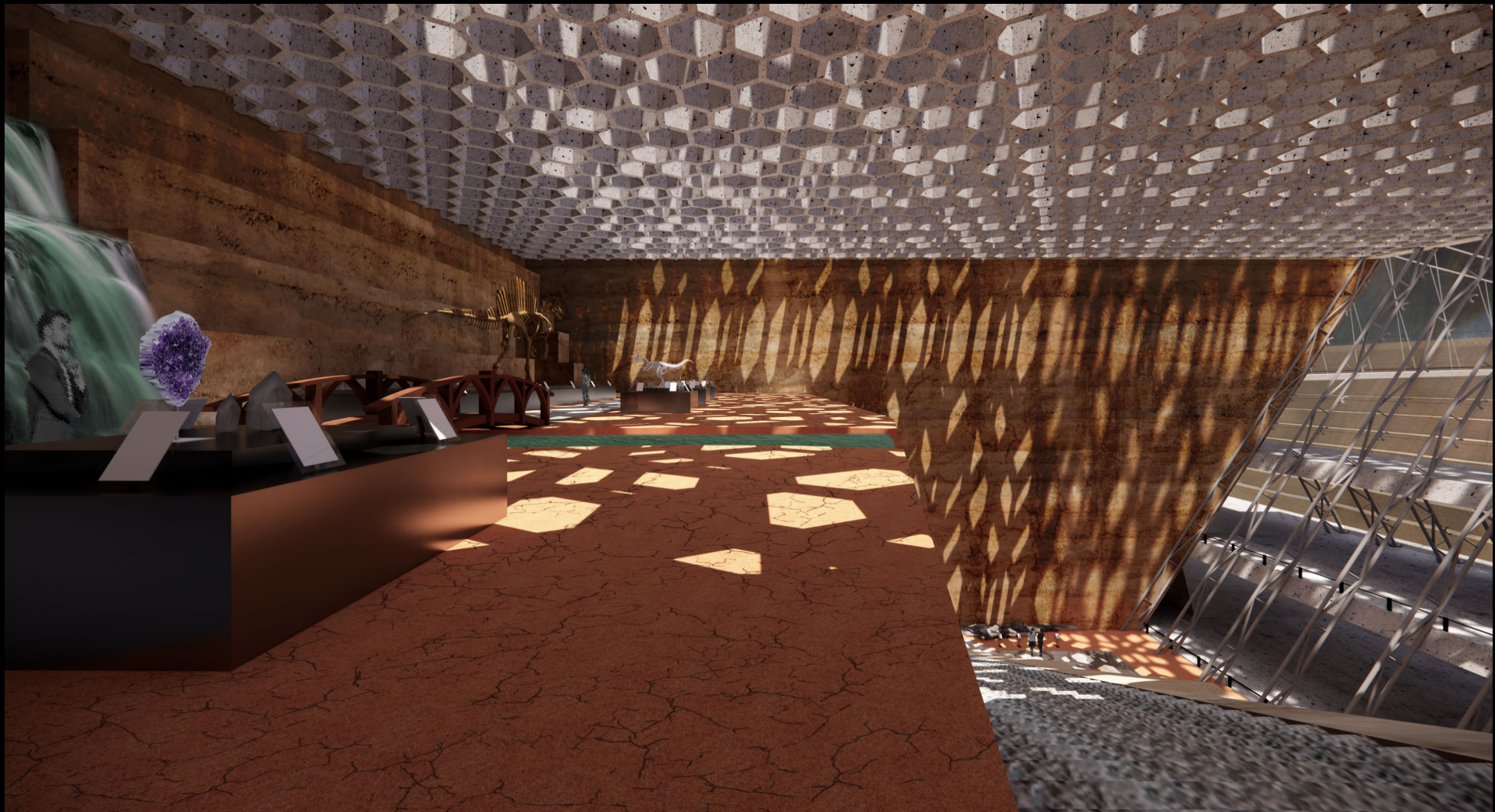




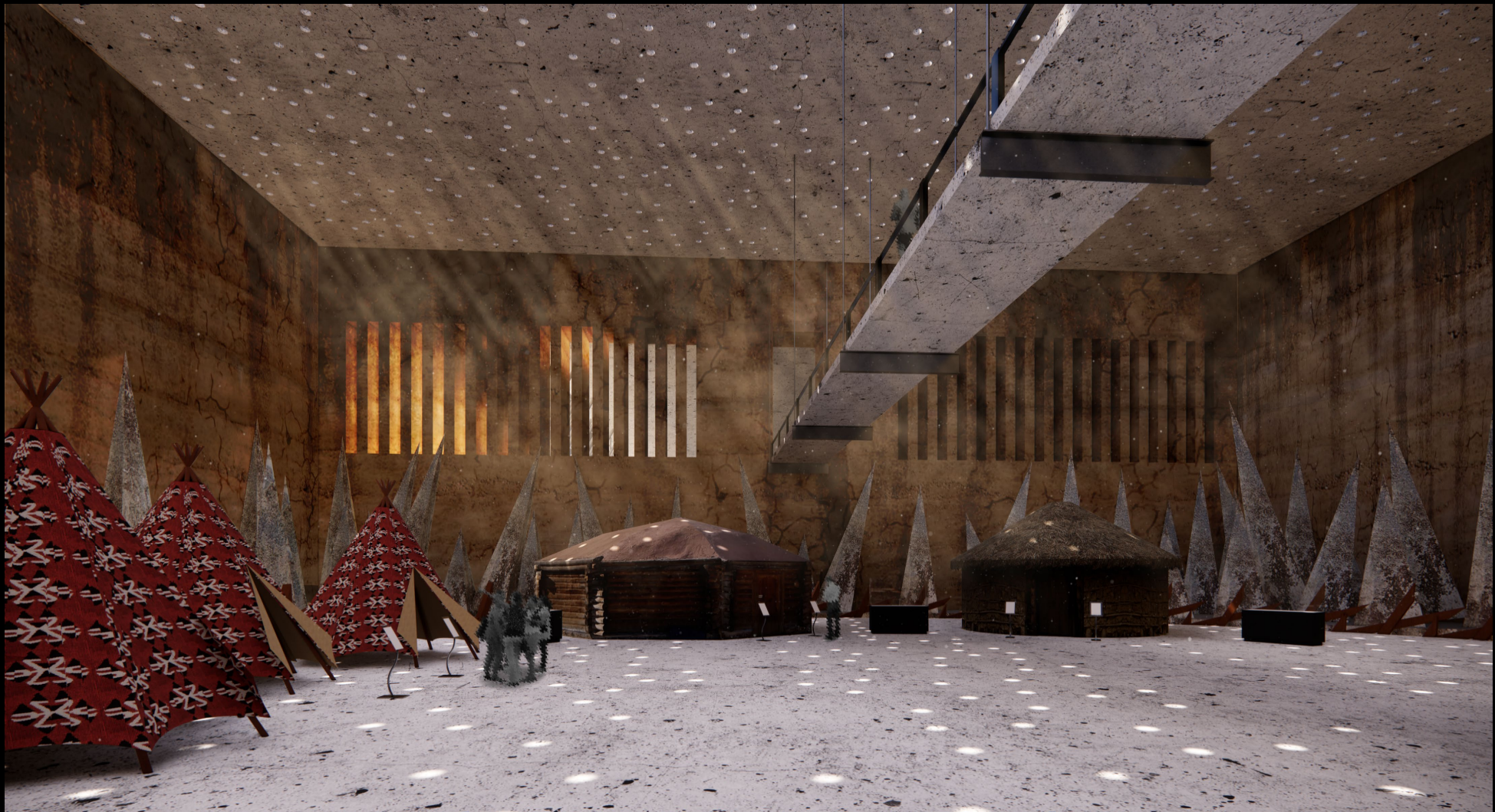












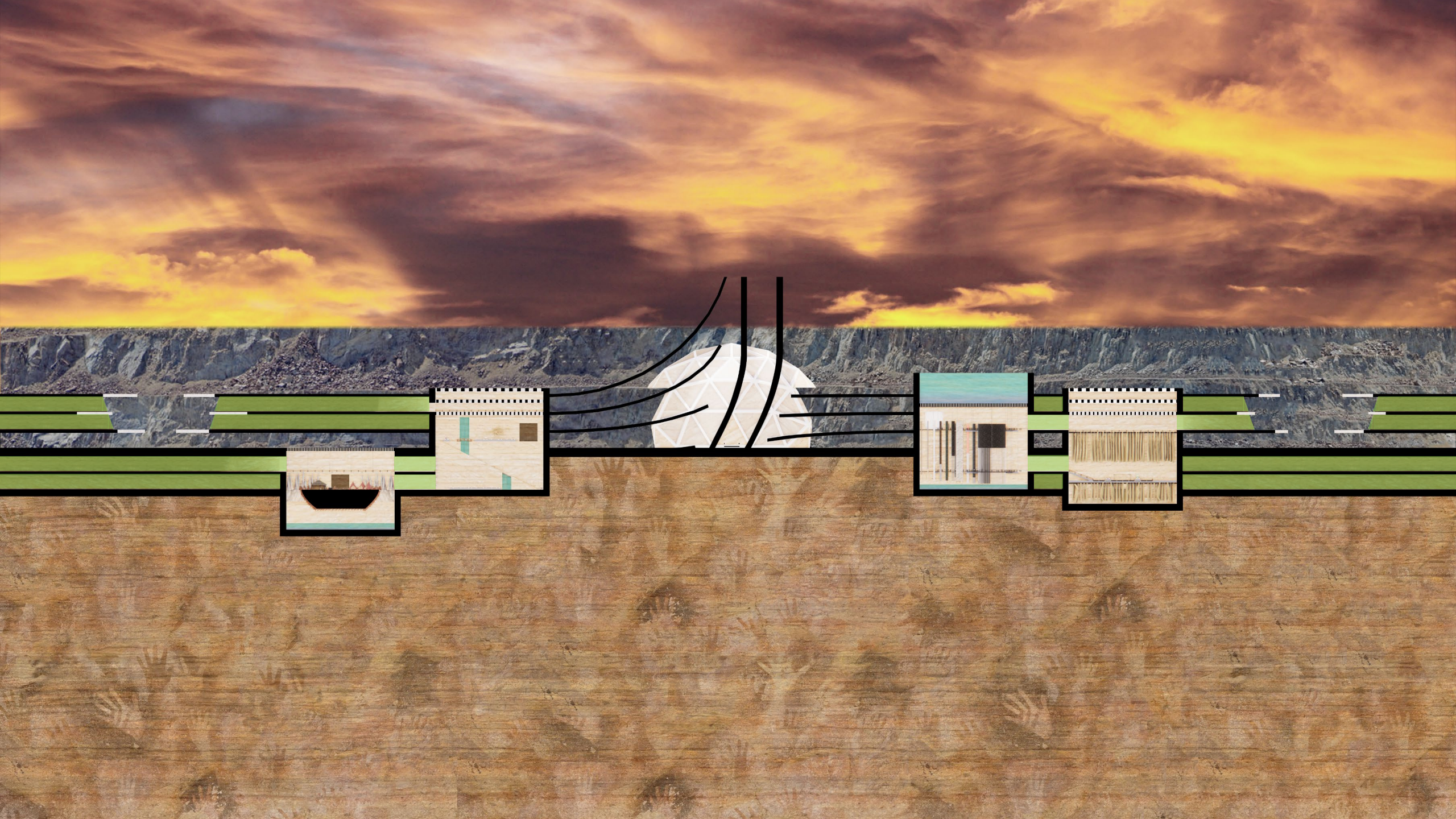




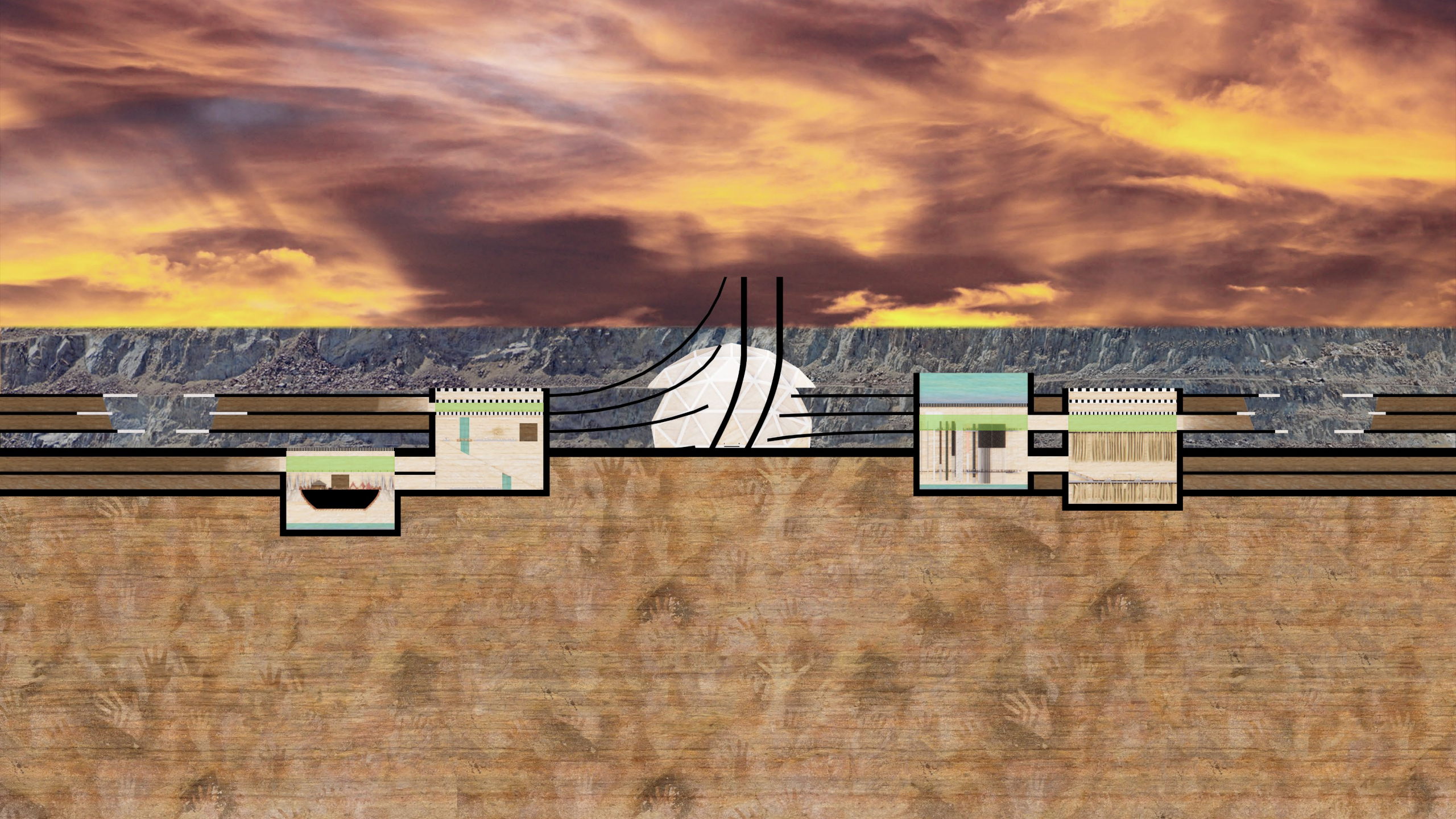




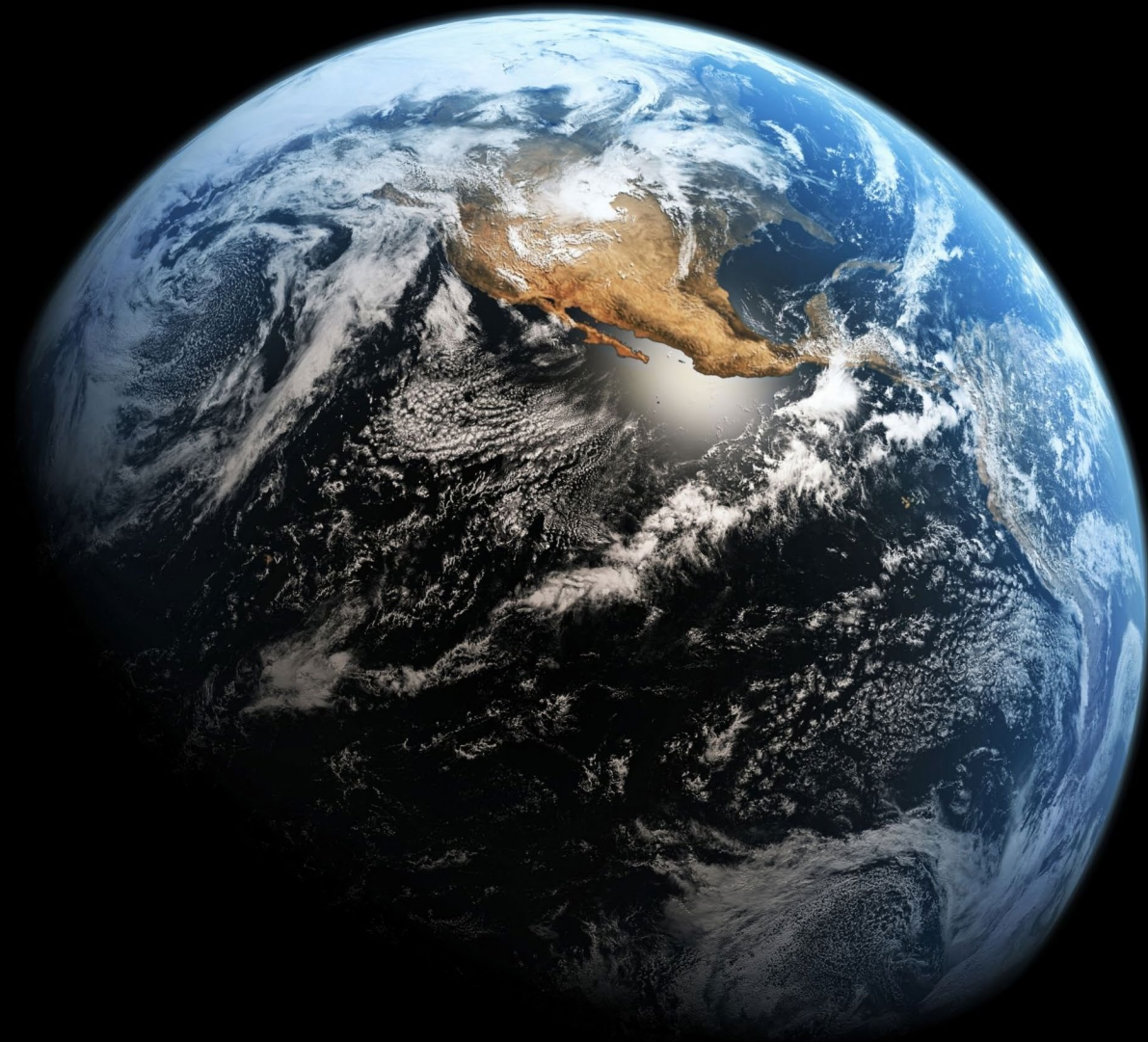














The background image is a composite of Earth's surface. The top half shows a topographic map with landmasses in shades of brown and tan, and oceans in dark blue. The bottom half shows a thermal or false-color image of the same region, with red and orange hues indicating warmer temperatures, particularly over the oceans. The text "SUPPLEMENTARY DISCUSSION" is written in a large, white, sans-serif font across the middle of the image, and "PHOTOS" is written in a smaller, white, sans-serif font directly below it.

# SUPPLEMENTARY DISCUSSION

## PHOTOS









Typical Camp containing Leases 100

D-1111

















**Before**



**After**



