

Annotation

Ocean plastics permeate ever deeper into the lives of a growing number of humans and nonhumans and as such present an enormous environmental problem. However, its form is not self-evident, as well as the fact that we speak of a problem at all. In this paper, therefore, I trace processes of reality enactment of ocean plastics that were and still continue to be performed in many practices (e.g. scientific or activist), and their framing as a problem. With the help of Bruno Latour's concept of collective, I put the emergence of the whole problem into historical context. Ocean plastics were for many years of their gradual accumulation not visible, leading to their growth into a massive and dangerous hyperobject. It was registered by work of many particular practices thanks to which we have gradually learned to see ocean plastics. However, this was not merely a neutral discovering of their reality - this reality was being in these practices variously enacted which had as an effect its multiplication. Thus, I analyze realities forming within three projects – The Ocean Cleanup, Wasteland, Adidas x Parley – including mutual negotiations about ontology and aesthetics (sensual perception) of the problem that make possible speaking of a single ocean plastics problem. Its important part is an imaginary. Most of us today have some kind of awareness of what the problem is without needing to directly come across the ocean plastics. This is due to the existence of the imaginary, as a collectively shared complex of ideas or images, that forms in efforts of the practices to further communicate the particular reality of the problem and that informs actions of various actors. Above all due to this imaginary becomes ocean plastics problem a collective and public issue.