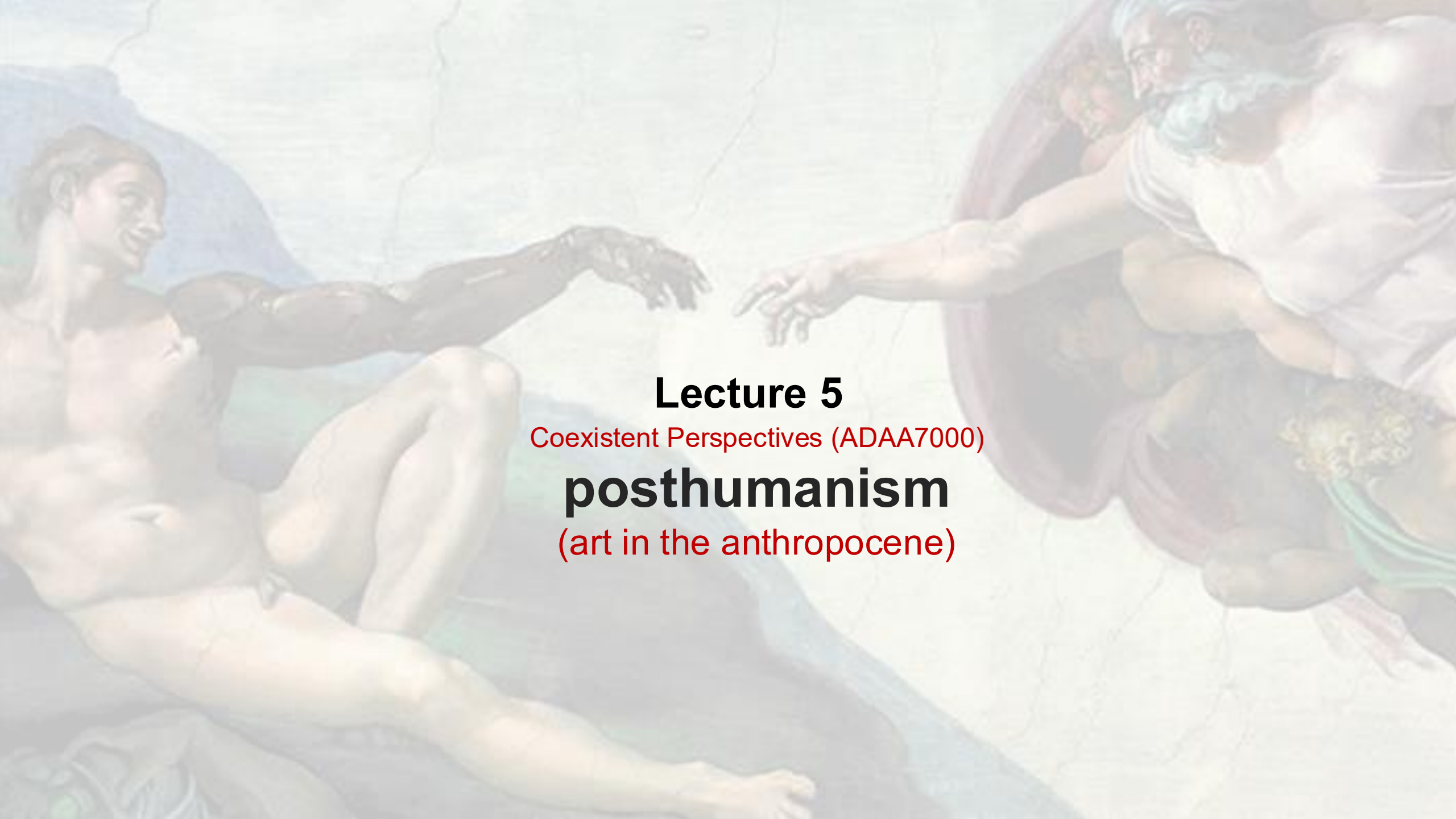


The background of the slide is a faded, light-colored version of Michelangelo's famous fresco, "The Creation of Adam". It depicts Adam on the left, reclining and reaching out with his right arm, and God on the right, reclining and reaching out with his right hand. The two hands are just inches apart, creating a sense of tension and divine spark. The overall tone is soft and ethereal.

Lecture 5

Coexistent Perspectives (ADAA7000)

posthumanism

(art in the anthropocene)

The aim of this lecture is to provide an introduction to posthumanism and its relation to art-making practices in the age of the anthropocene – moving between theory and practice, with each idea paired with artworks and films that put it to work.

Today: theory and practice, side by side

Five blocks – each idea is paired with artworks and films that put it to work

THEORY

PRACTICE

01 From humanism to posthumanism

Renaissance humanism · Descartes · Kant · Wolfe

Michelangelo ↔ transhumanist remix

02 Mapping the posthuman

Braidotti · Ferrando · Haraway · Hayles

Ex Machina · Stelarc · Herndon & Dryhurst

03 The nonhuman turn: animals and plants

Derrida · Wolfe · Marder

Gunda · Zheng Bo · Annihilation

04 Art in the Anthropocene

The epoch debate · Guattari · Braidotti · Zylinska · Tsing

Burtynsky et al. · Mattingly · The End of Man · Aluna

05 New materialism and entanglement

Bennett · Alaimo · Barad

Parker · Saraceno · Kurant · Yi

Then: return to the question – what makes us human? – and the seminar

what is **posthumanism**?

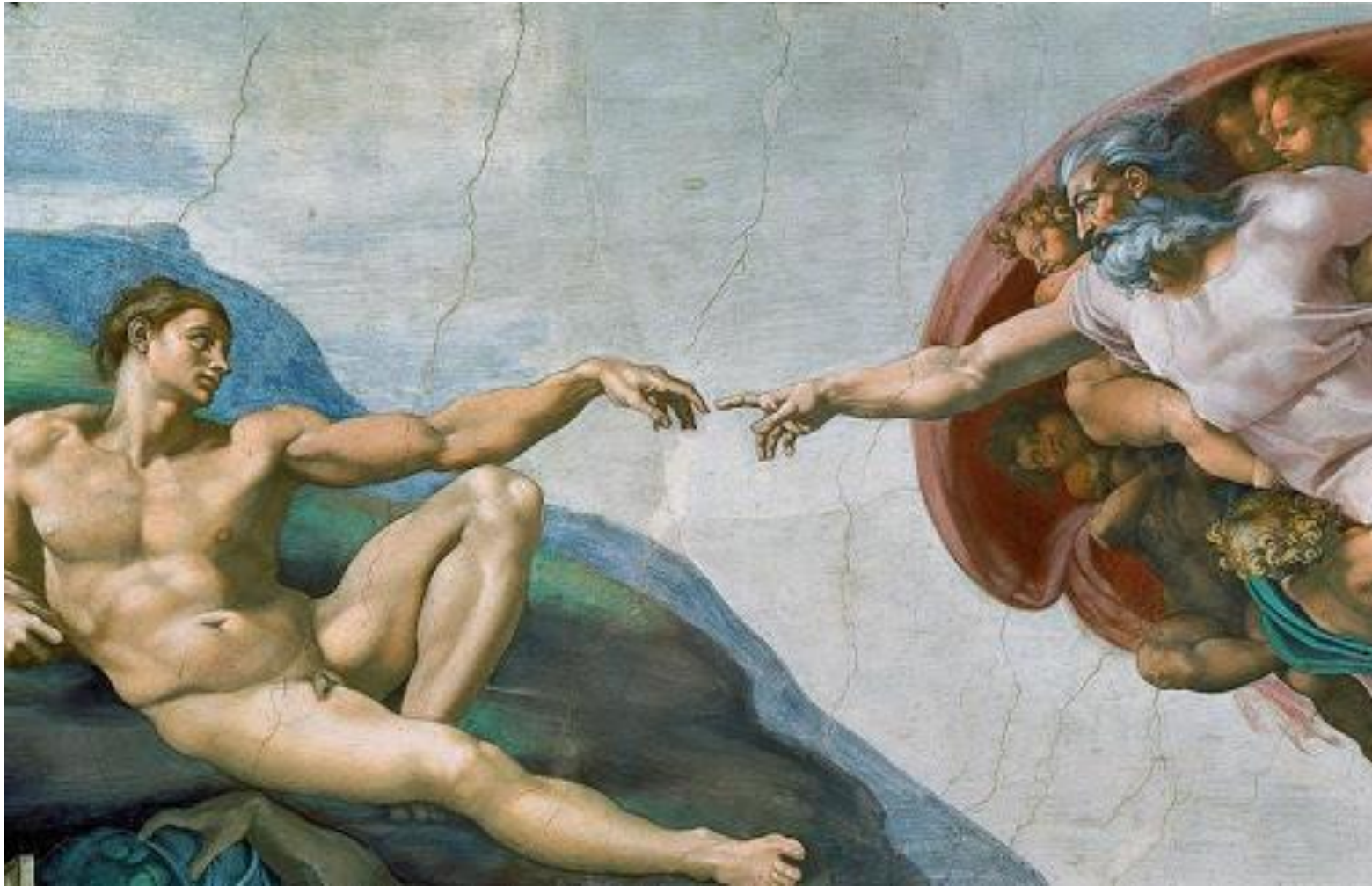
(a new philosophy for the age of the anthropocene?)

What is Posthumanism?

Not all of us can say, with any degree of certainty, that **we have always been human**, or that we are only that.

Some of us are not even considered fully human now, let alone at previous moments of Western social, political and scientific history.

Rosi Braidotti, *The Posthuman* (2013), p.1



The Creation of Adam (1508-1512) Michelangelo

TRANSHUMANISM



Pierre Huyghe

Human Mask (2014)

Film, colour, sound, 19 min

WHY HERE

A monkey in a young girl’s mask and wig repeats the routines of a waitress in an abandoned restaurant near Fukushima. Who – or what – is performing “the human”?

THEORY LINK

The opening question: **what makes us human?** Sets up the animal, the Anthropocene and the performance of the human in one image.



Pierre Huyghe, Human Mask, 2014

Pierre Huyghe rejects traditional dualisms like human versus machine and organic versus artificial, viewing his art not as a fixed product but as a living, unpredictable ecosystem where all entities interact on equal footing. His work replaces human-centric control with autonomous, self-organizing environments that constantly evolve through real-time data and non-human agency.



WHAT MAKES US HUMAN?

humanism

human
(being)

post-humanism

01

From humanism to posthumanism

THEORY Renaissance humanism · Descartes · Kant · Cary Wolfe

PRACTICE How images of 'the human' carry these ideas – Michelangelo to transhumanist remix

(Renaissance) humanism – (Post)humanism

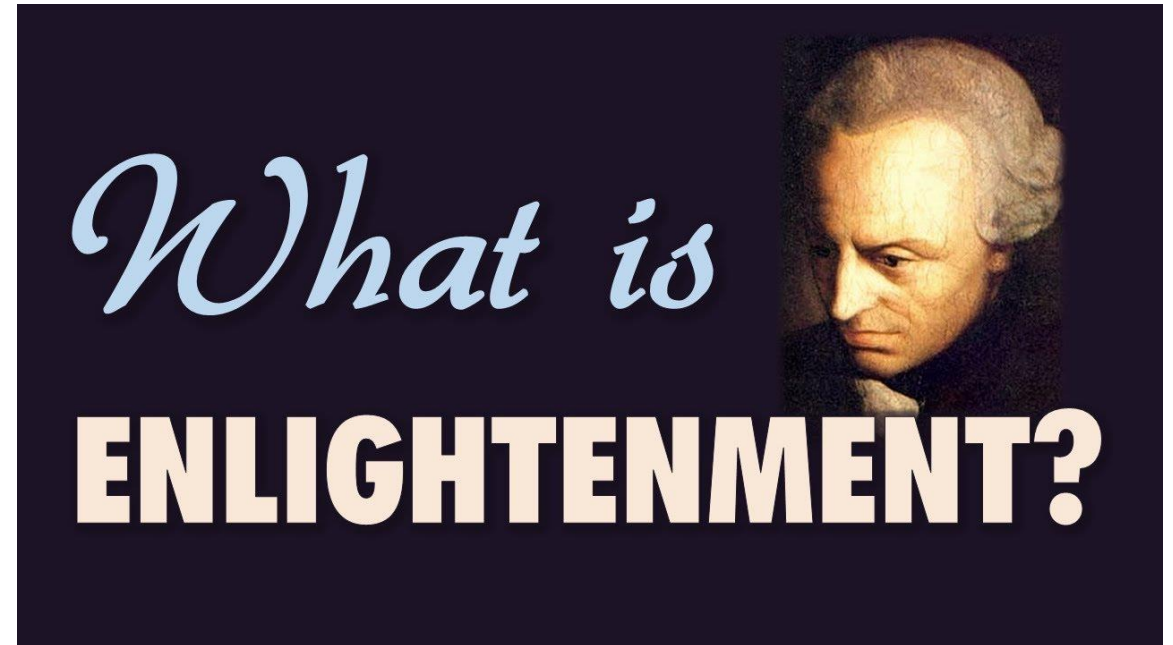
The birth of the human 'project'...

...what is the future for the human project ?

Legacies of the **Enlightenment**

The **Enlightenment**, also known as **the Age of Reason**, was a philosophical movement that took place primarily in Europe and, later, in North America, during the late 17th and early 18th century. Its participants thought they were illuminating human intellect and culture after the "dark" Middle **Ages**.

- René Descartes (1596–1650) – “I think, therefore I am” (1637)
- The Scientific Revolution – Isaac Newton
- French Revolution – Politics and Ideology
- The Industrial Revolution – James Watt...steam engine
- The ‘Death of God’ – The Age of Rationalism, Skepticism
- Theory of Evolution – Charles Darwin



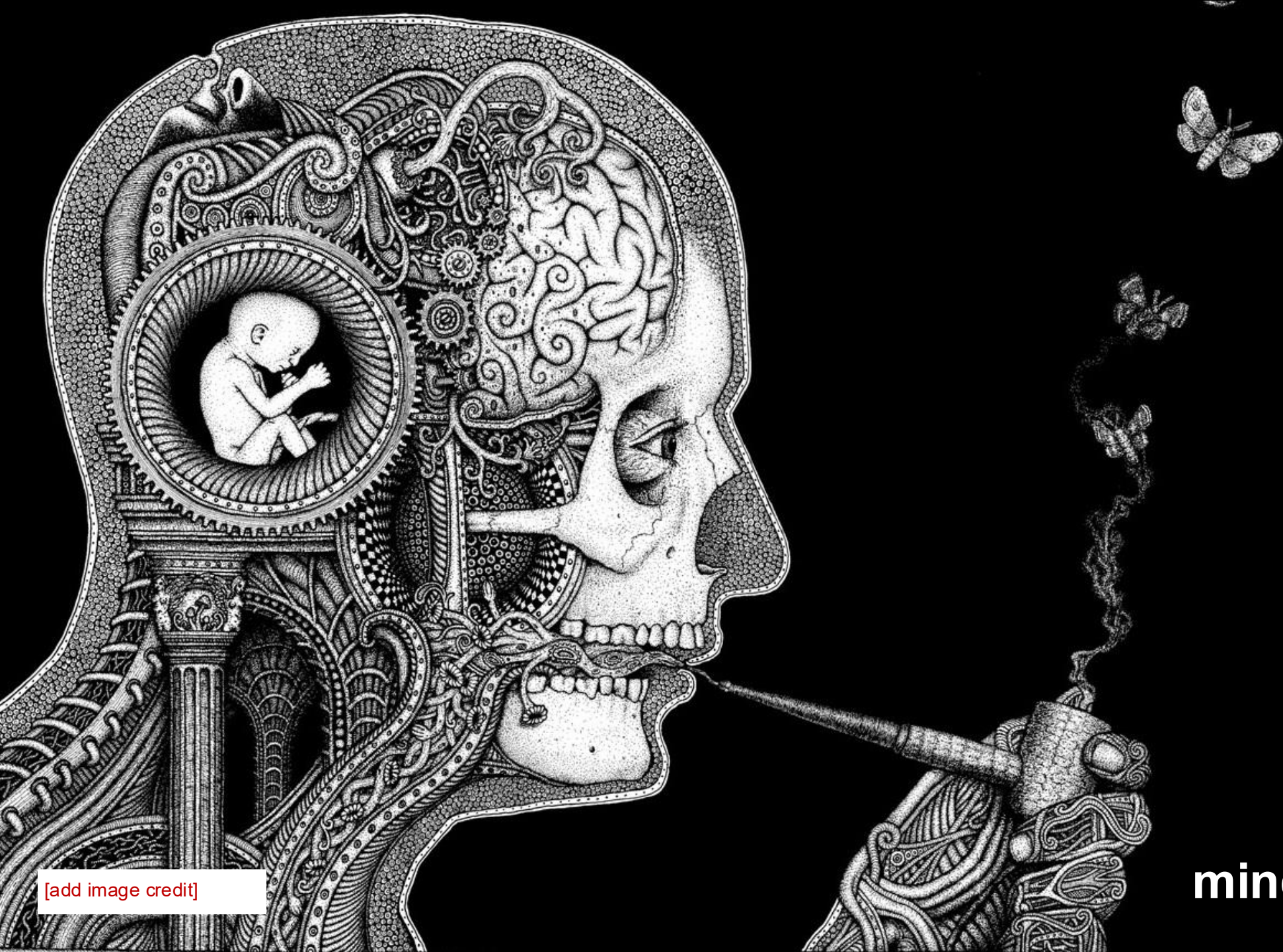
In his essay 'What Is Enlightenment?' (1784), the German philosopher **Immanuel Kant** summed up the era's motto in the following terms:

'Dare to know! Have courage to use your own reason!'

The Cartesian subject (after Descartes)

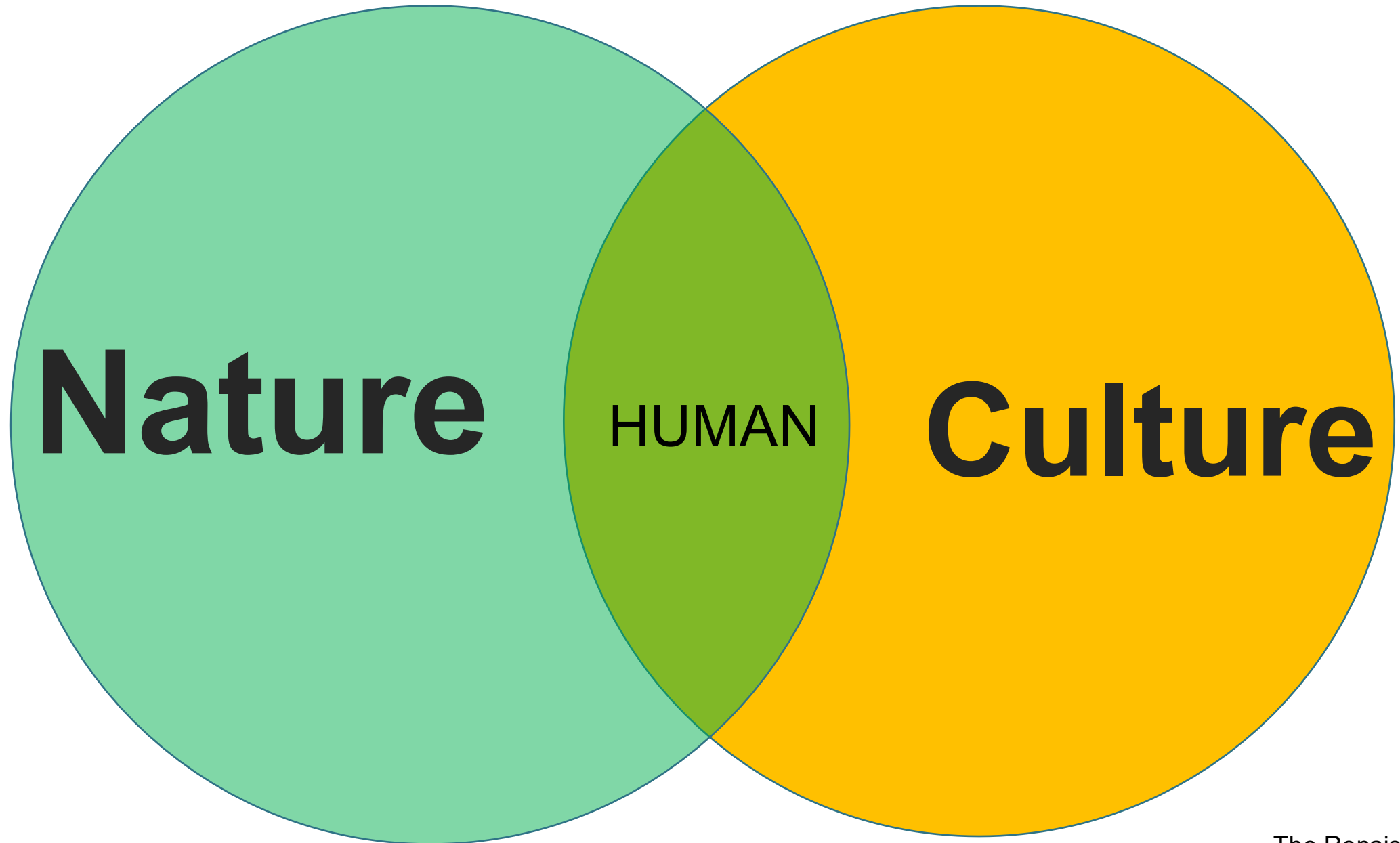
‘The **Cartesian subject** of the cogito, the **Kantian** “community of reasonable beings”, or, in more sociological terms, the subject as citizen, rights-holder, property-owner, and so on...’
(**Cary Wolfe, 2010**).

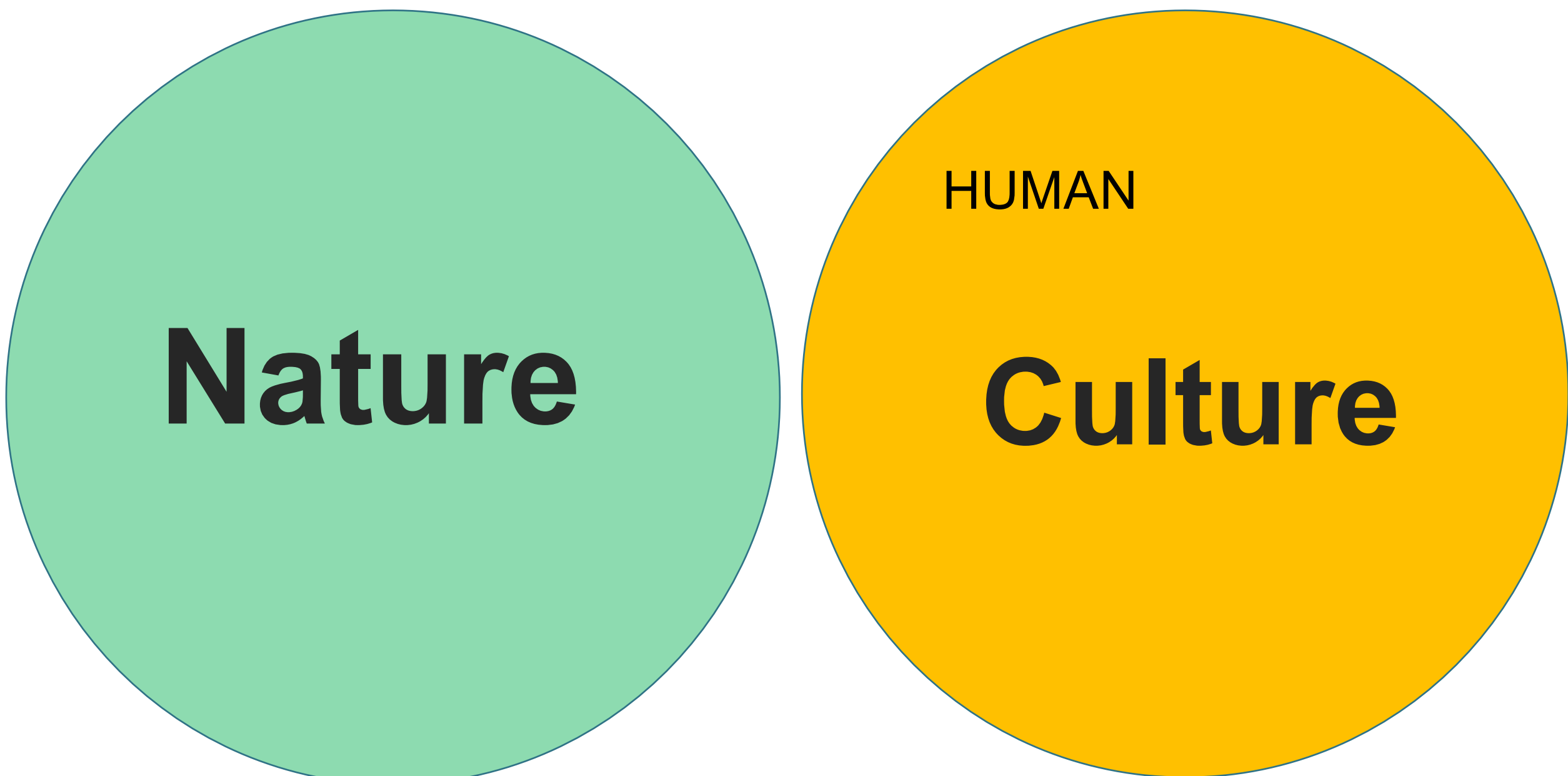
Wolfe, C., 2010. What is posthumanism? (Vol. 8). U of Minnesota Press.



[add image credit]

mind-body dualism

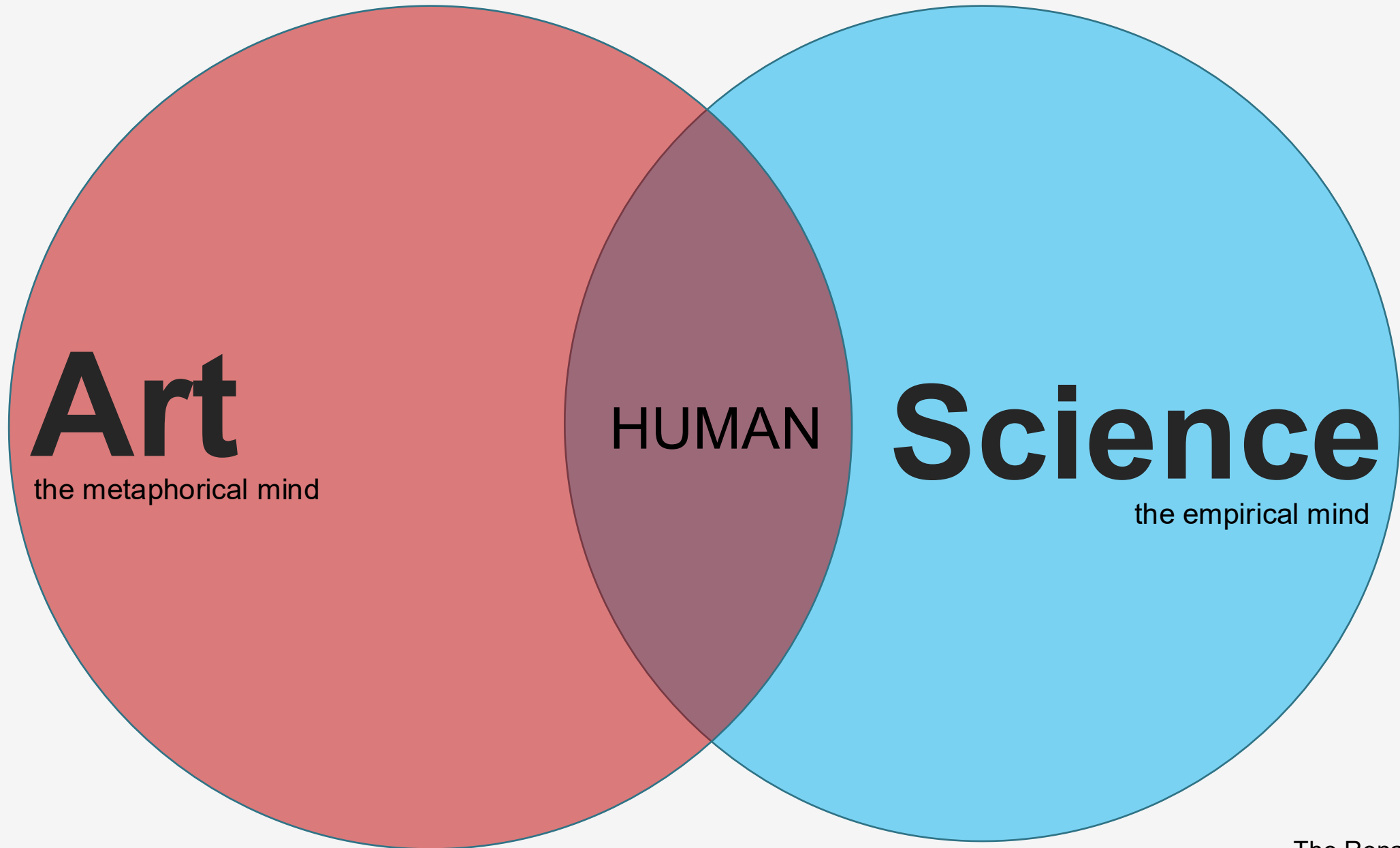




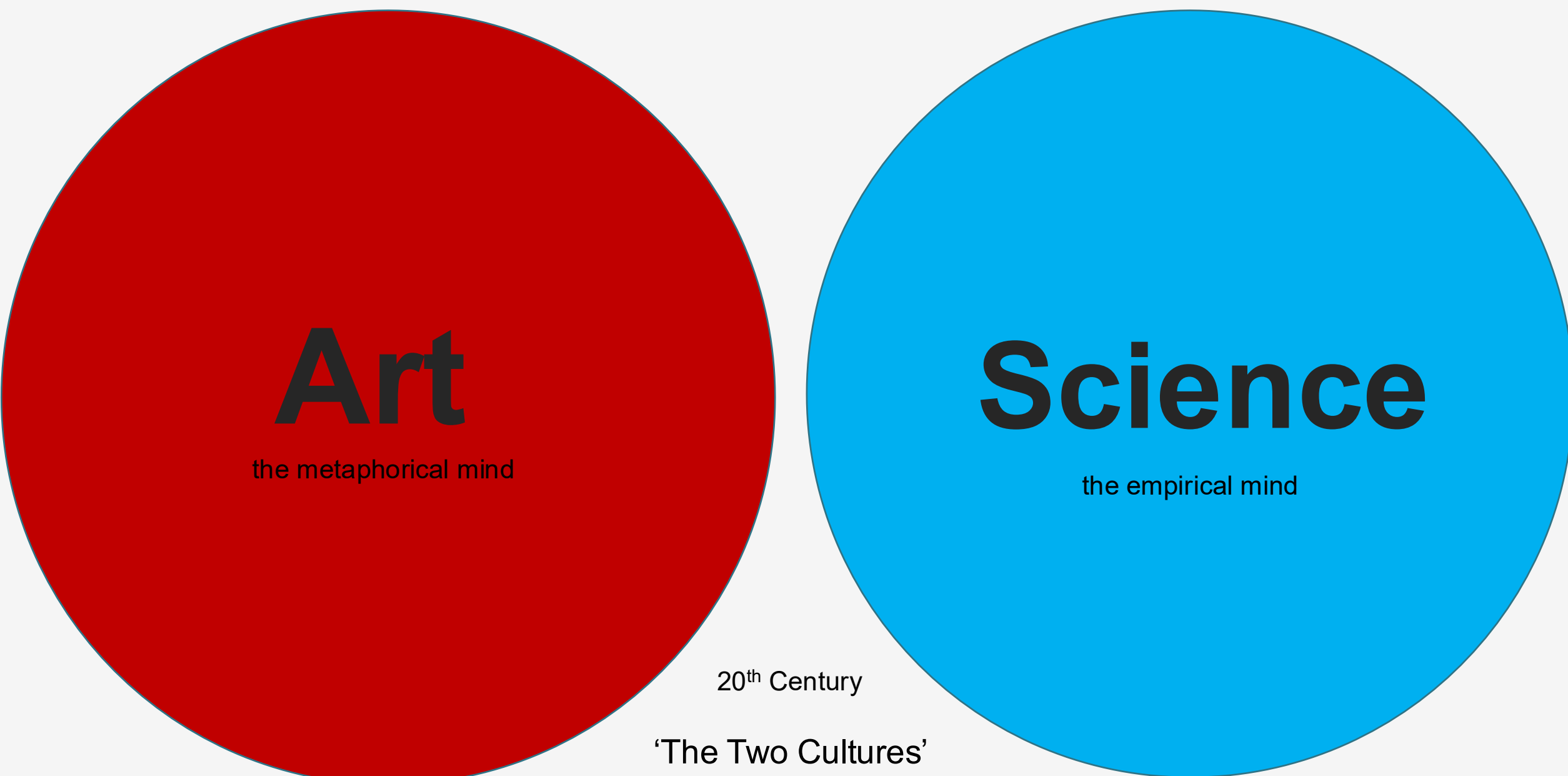
Nature

HUMAN

Culture



The Renaissance Mind



Art

the metaphorical mind

Science

the empirical mind

20th Century

‘The Two Cultures’

C.P. Snow (1959) & F.R. Leavis (1962)

02

Mapping the posthuman

THEORY Braidotti · Ferrando · Haraway · Hayles

PRACTICE Ex Machina · Stelarc · Holly Herndon & Mat Dryhurst

being (ontology) and **knowledge** (epistemology)

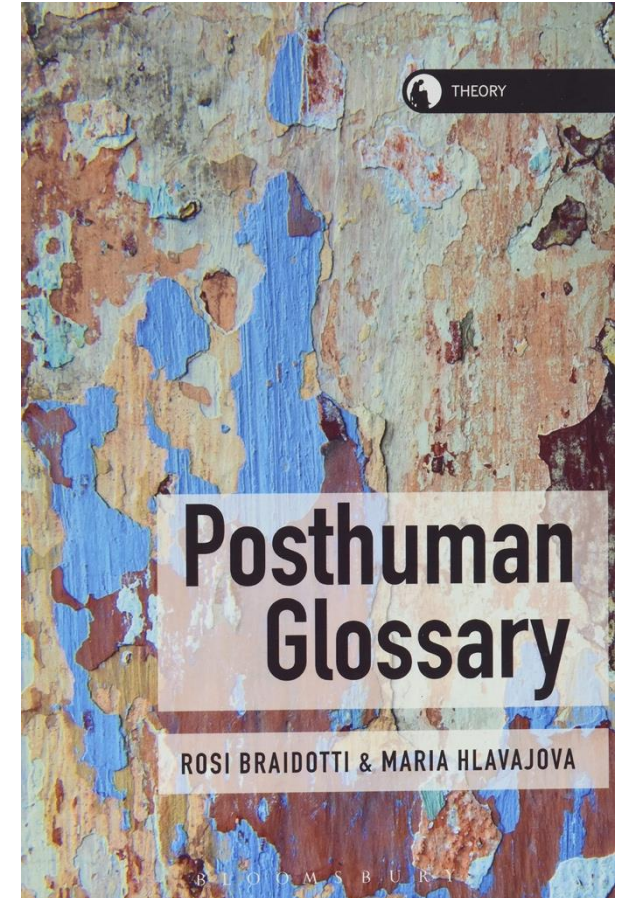
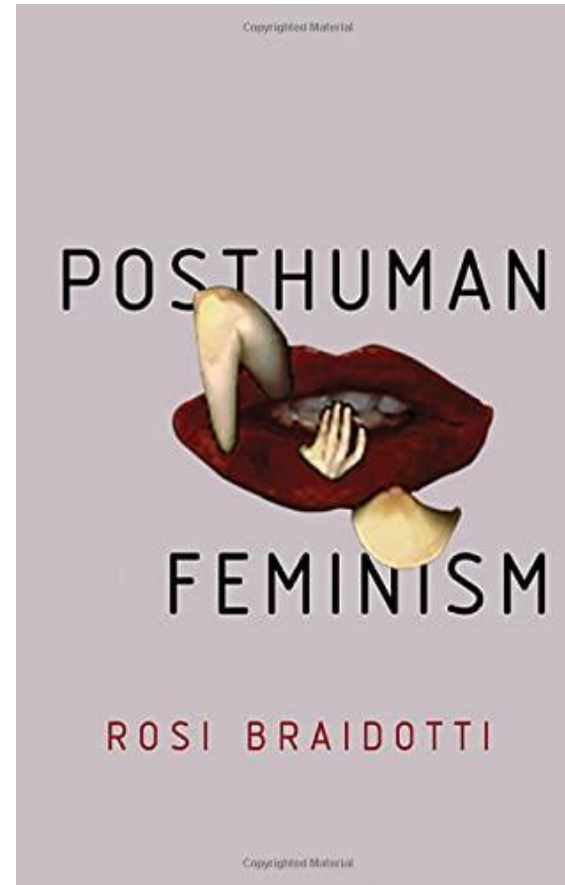
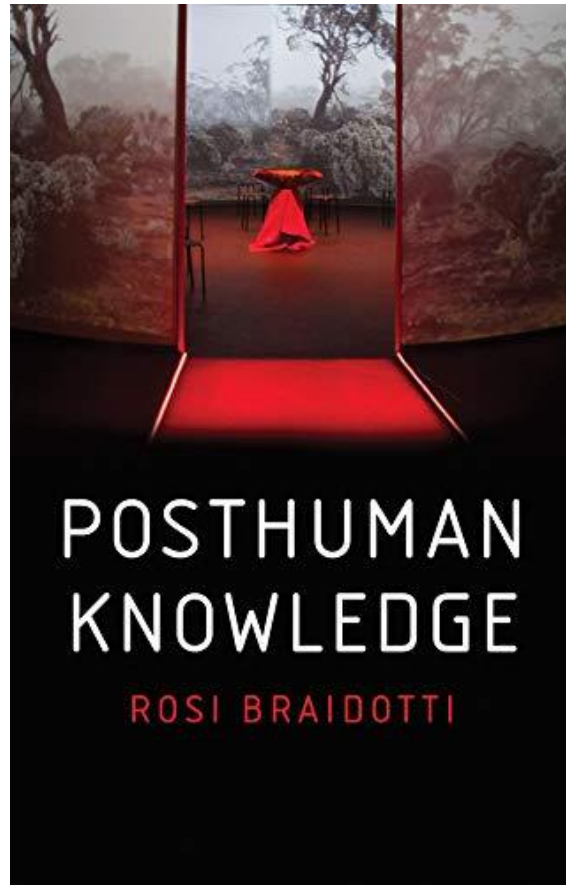
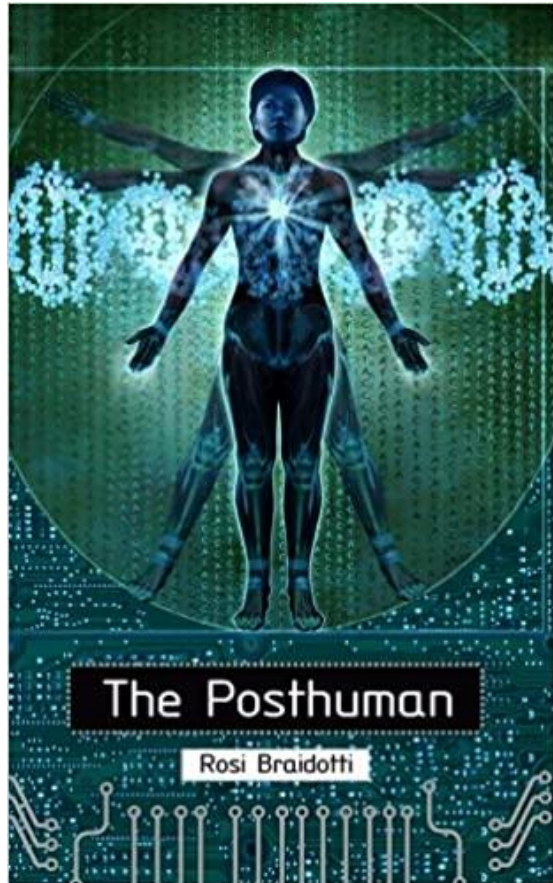
what is **posthumanism**?

(a new philosophy for the age of the anthropocene?)

An irrevocably postdisciplinary endeavour, posthumanism, has enabled the creation and elaboration of novel concepts such as '**entanglements**' or '**transcorporeality**,' thanks to the works of established scholars such as **Karen Barad**, **Donna Haraway**, **Jane Bennett**, and **Stacy Alaimo**.

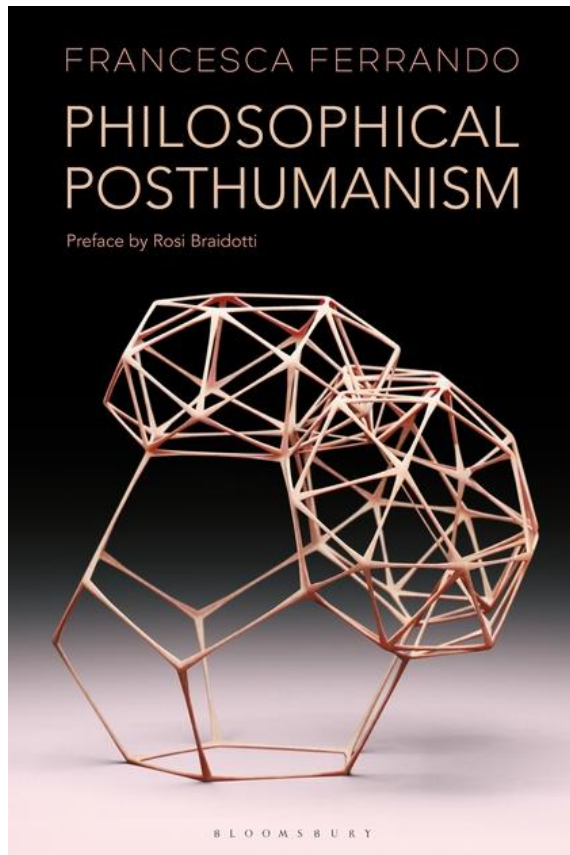
It has also become an **umbrella field that encompasses feminist studies (including epistemology), postcolonialism, disability studies, science and technology studies, environmental studies, cultural studies, animal studies, and queer studies**. Newer developments such as **critical plant studies** (with **Michael Marder**, **Matthew Hall** and **Monica Gagliano** among its key voices) have also blossomed around posthumanism and are sure to render the field even more vibrant.

What is the Human in the Humanities Today?



Rosi Braidotti

post-humanism



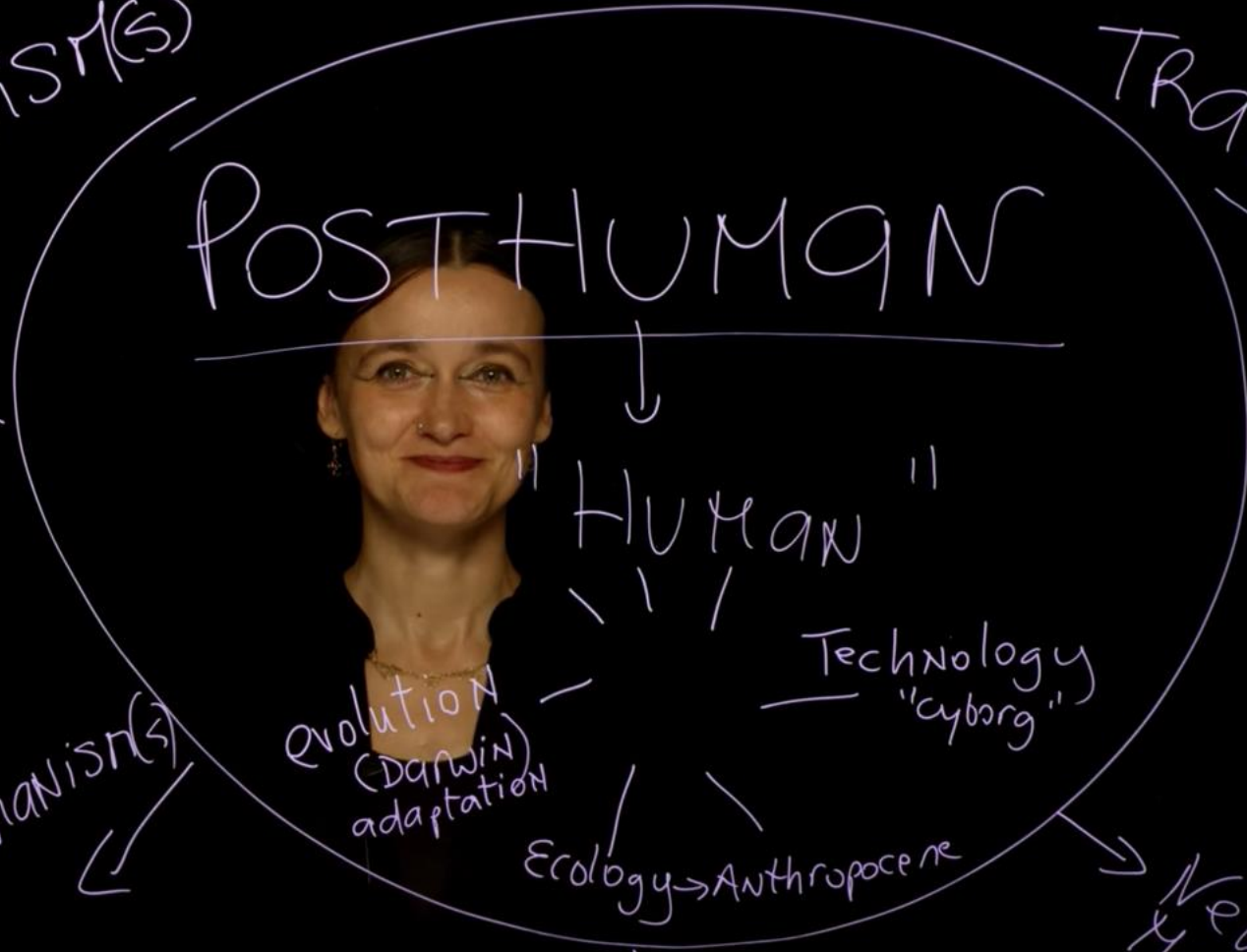
Posthumanism or post-humanism (meaning "**after humanism**" or "**beyond humanism**") has become an umbrella term. Philosopher **Francesca Ferrando** maps the related – but not interchangeable – movements it gathers:

1. Philosophical posthumanism
2. Cultural posthumanism
3. Critical posthumanism
4. Transhumanism
5. Antihumanism
6. Metahumanism
7. New materialisms

Ferrando (2013; 2019) · www.theposthuman.org

What does "POSTHUMAN" mean?

critical cultural
↑
POSTHUMANISM(S)
↓
philosophical



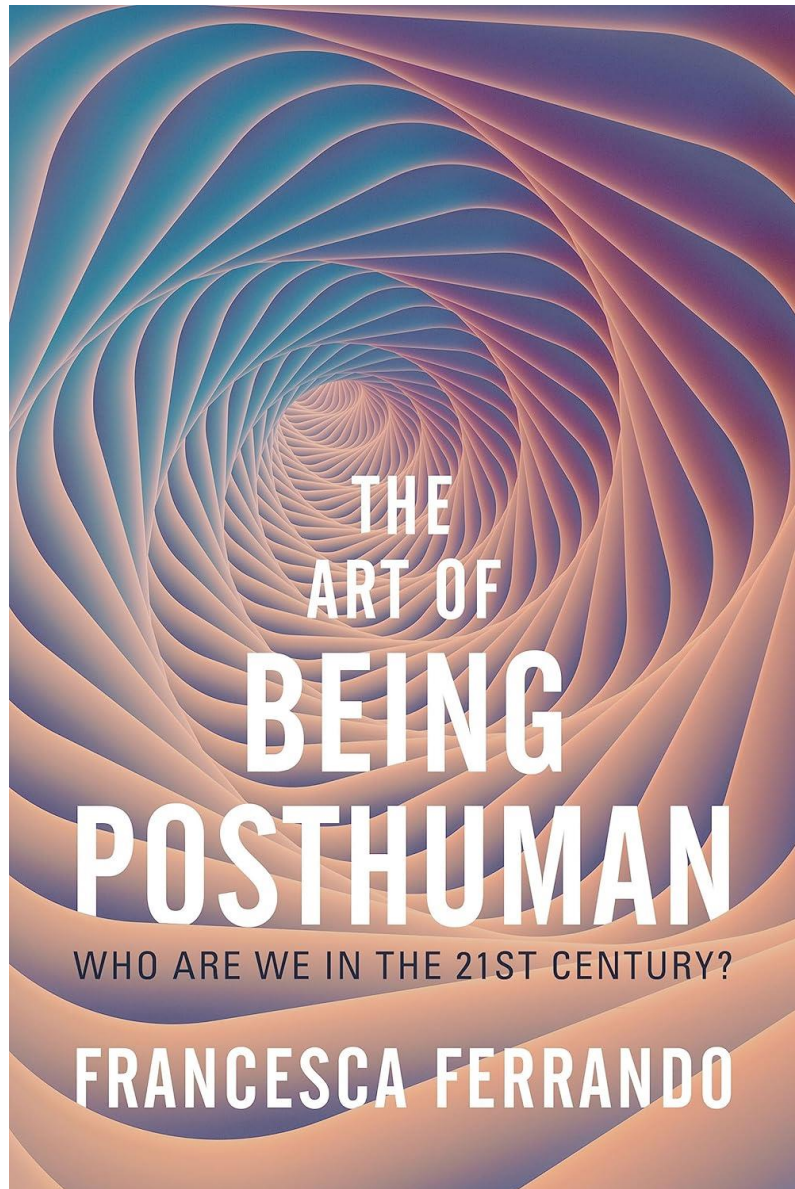
democratic / T
↑
TRANSHUMANISM(S)
↓
extropianism
→ LIBERTARIAN T.

ANTI HUMANISM(S)
↓
Oikos

www.theposthuman.org

Metahumanism

New Materialism



“Our lives are our ultimate works of art.” Francesca Ferrando

The Art of Being Posthuman offers a visionary meditation on what it means to exist beyond the limits of human exceptionalism in the 21st century. Blending philosophy, ethics, and existential inquiry, Francesca Ferrando invites readers to reimagine identity, agency, and interconnectedness in a world shaped by technology, ecology, and planetary entanglement. Rather than a fixed state, the posthuman is framed as a creative, fluid process—an art of becoming—that calls us to live with greater awareness of our entanglement with all forms of life, matter, and time.

TRANSHUMANISM



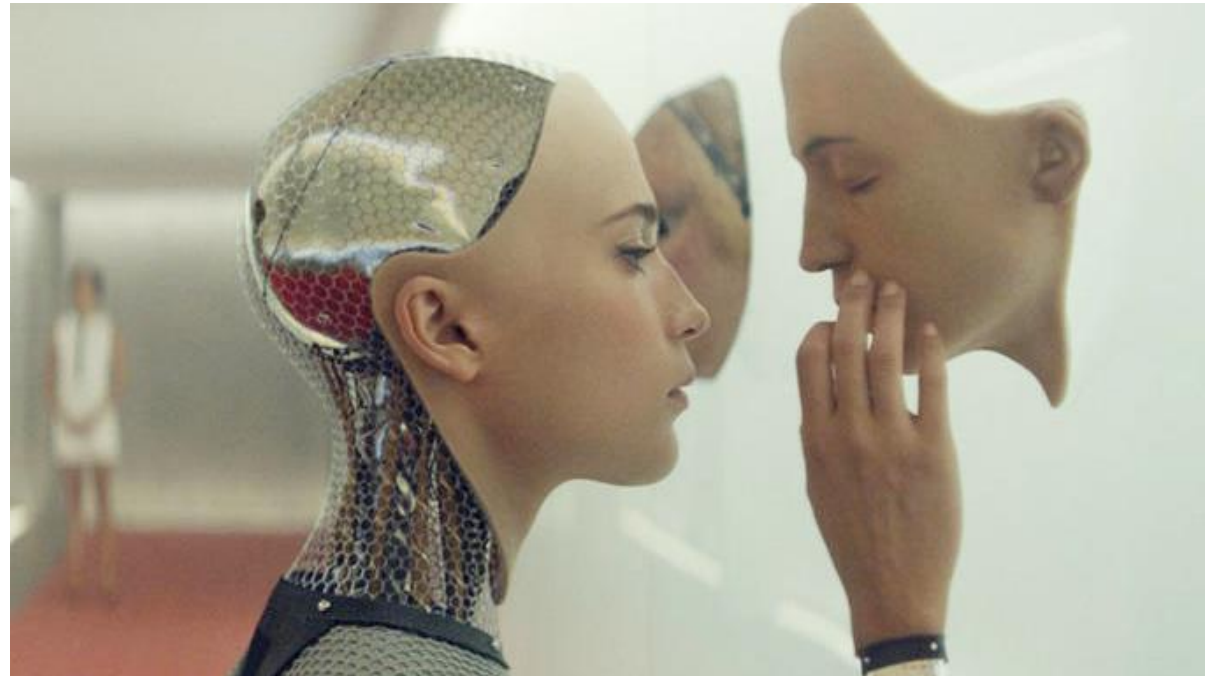
transhumanism

human enhancement

☐ I'm not a robot


reCAPTCHA

Submit



Ex Machina (2014), Dir. Alex Garland

Stelarc

Ear on Arm (2006–)

Surgical and performance project, ongoing

WHY HERE

An ear surgically constructed on the artist's forearm, intended to be internet-enabled so others can listen in. The body treated as "obsolete" and open to redesign.

THEORY LINK

Transhumanism performed – or Haraway's cyborg? Enhancement versus the undoing of the bounded human body.



Stelarc, Ear on Arm, 2006–

Cyborg Manifesto

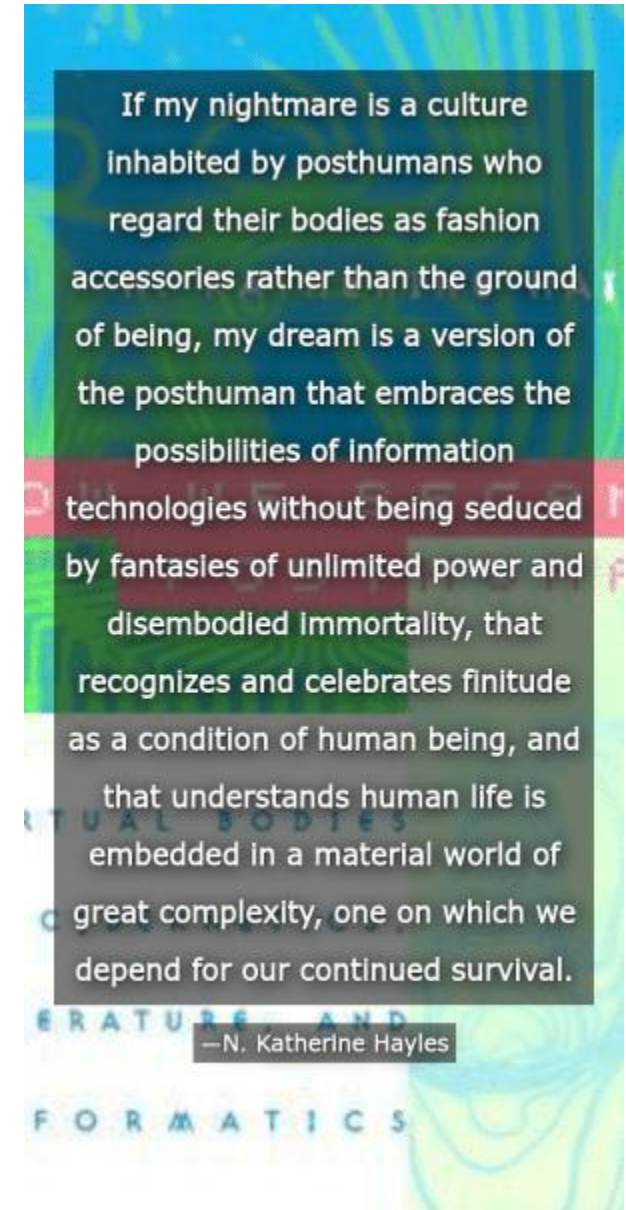
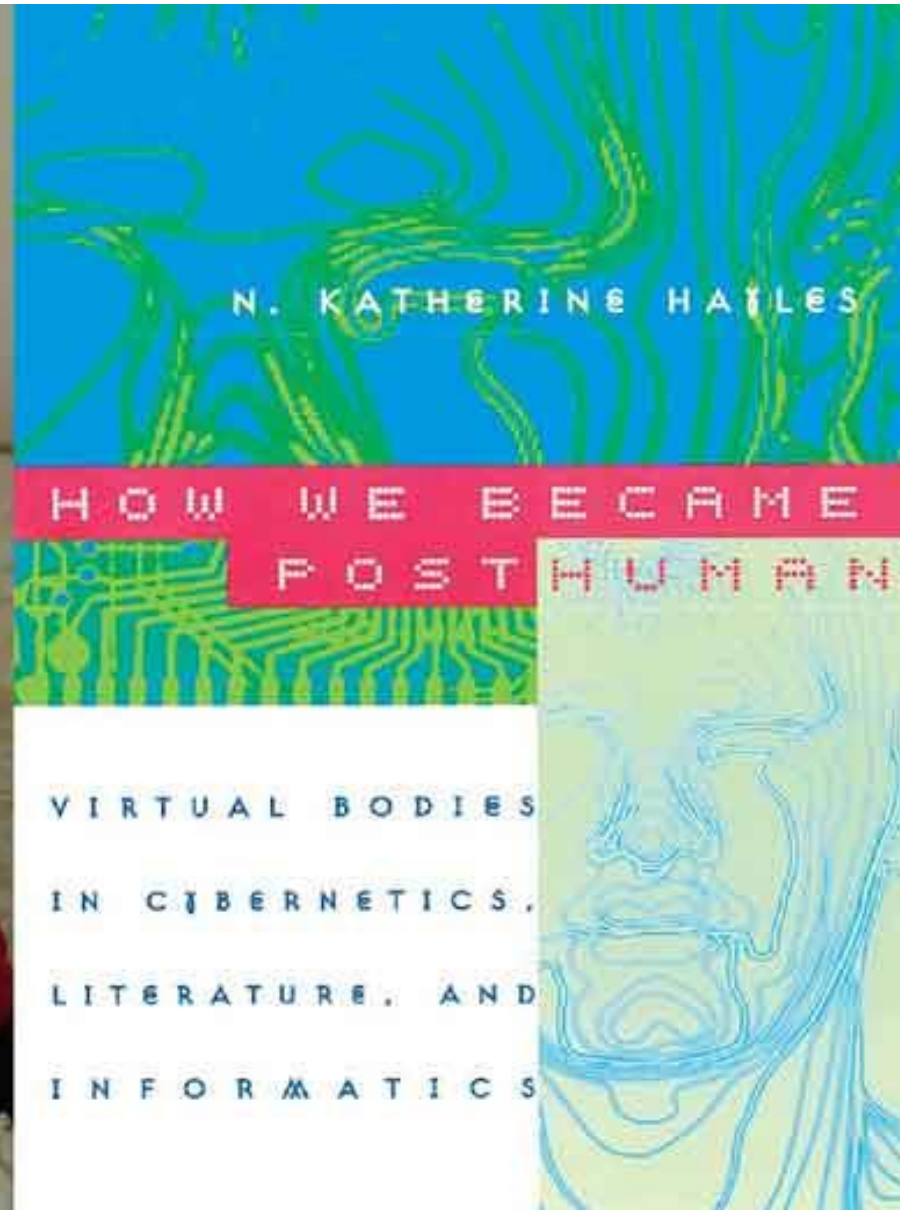
Donna Haraway

In it, the concept of the cyborg is a rejection of rigid boundaries, notably those separating "human" from "animal" and "human" from "machine."

Haraway, D. (1985) 'A Manifesto for Cyborgs', *Socialist Review* 80. Reprinted in Nicholson, L. (ed.) (1990) *Feminism/postmodernism*, pp. 190–233.

"We are all chimeras, theorized and fabricated hybrids of machine and organism; in short, we are cyborgs."





Holly Herndon & Mat Dryhurst

Holly+ (2021) · *xhairymutantx* (2024)

AI voice instrument; Whitney Biennial 2024

WHY HERE

Holly+ lets anyone sing through Herndon's AI "voice twin"; *xhairymutantx* is an image model trained on her likeness. Authorship, identity and the self as a dataset.

THEORY LINK

Hayles – how information lost its body;
Haraway – the cyborg as a figure of shared, distributed identity.



Holly Herndon & Mat Dryhurst, *Holly+*, 2021; *xhairymutantx*, 2024



THE HUMAN PROJECT

when did we become 'human' ?





MARA EAGLE. "IF YOU CAN NOT AVOID, ENJOY THE CHARM OF RAIN CAMPING!; THIS WETLAND IN CALIFORNIA IS HABITAT FOR MIGRATING SNOW GEESE; TUCUMÁN (SPANISH PRONUNCIATION: [TUKU MAN])" FROM THE SERIES ATLAS OF MAGNILOQUENT DIGITALIA. (2017-2018). COURTESY OF THE ARTIST AND THE BERGGRUEN INSTITUTE.

The Transformations of the Human

Transformations of the Human (ToftH) was founded by Tobias Rees in 2018 as an experimental program within the Berggruen Institute in Los Angeles, California.

In 2016, Reid Hoffman had introduced Rees to Nicolas Berggruen, who offered to incubate the program at the Berggruen Institute. The program was designed as a testbed for assembling new ideas that would track the ways in which contemporary technologies such as artificial intelligence and genetic engineering are disrupting post-Cartesian notion of the Human.

In July 2021, the Berggruen Institute spun ToftH out as an independent organization, jointly funded by Reid Hoffman and the Berggruen Institute, that works with clients to discover the philosophical stakes of their work and with students to conduct experiments at the intersection of philosophy and technology. Please follow the ToftH school and experience here: toftth.org.

Advisory Board

Yoshua Bengio
Stewart Brand
Adam D'Angelo
Antonio Damasio
Stephanie Dinkins
Rita Gonzalez
Alison Gopnik
John Hering
Reid Hoffman
Wang Jun
Karlie Kloss

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Jane Metcalfe
Tim O'Reilly
Joëlle Pineau
Tess Posner
Eric E. Schmidt
Molly Wright Steenson
Mustafa Suleyman
Luhan Yang

TRANSFORMATIONS OF THE HUMAN (ToftH) at the Berggruen Institute

ToftH is designed as a philosophical study and artistic exploration of the manifold ways in which artificial intelligence and biotechnology challenge our established conceptions of what it means to be human. By placing philosophers and artists in key research sites, the program renders AI and biotech visible as unusually potent experimental sites for reformulating our vocabulary for thinking about ourselves and experiencing the world around us. Our ambition is to feed our findings back into the production of both artificial intelligence and biotech and to thereby contribute to both human and non-human flourishing.

Who gets to define ‘the human’ now – and who pays for the answer?

The Transformations of the Human programme (Berggruen Institute) places philosophers and artists inside AI and biotech labs to rethink what it means to be human.

Look at its advisory board, and at who funds AI research more widely.

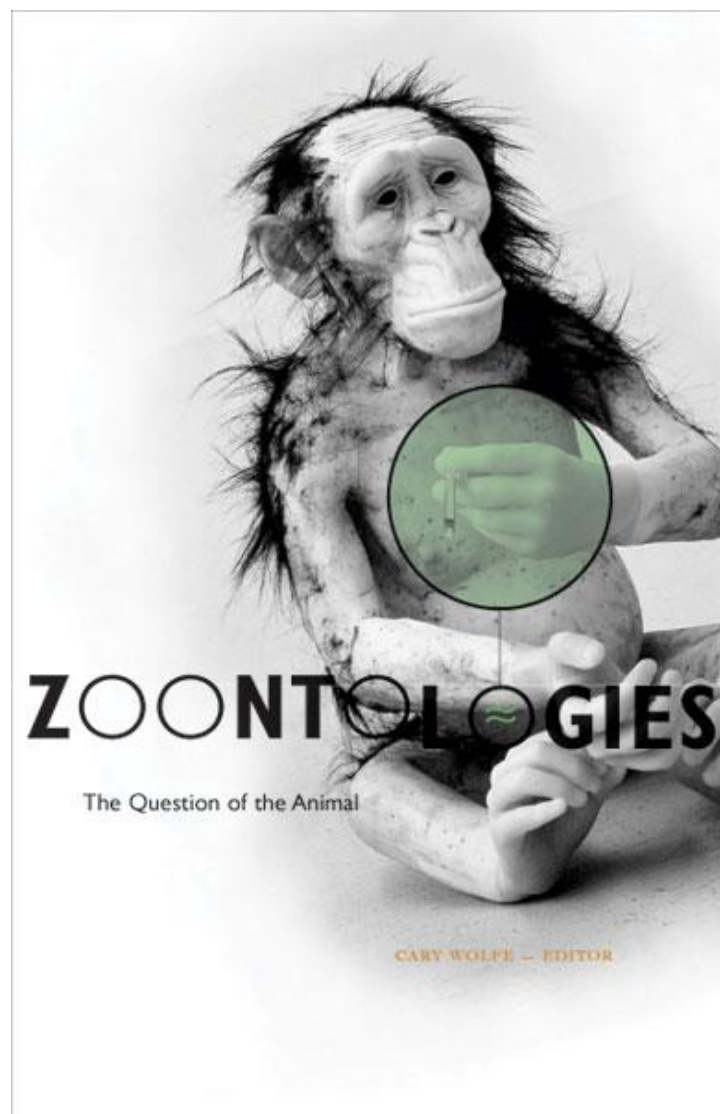
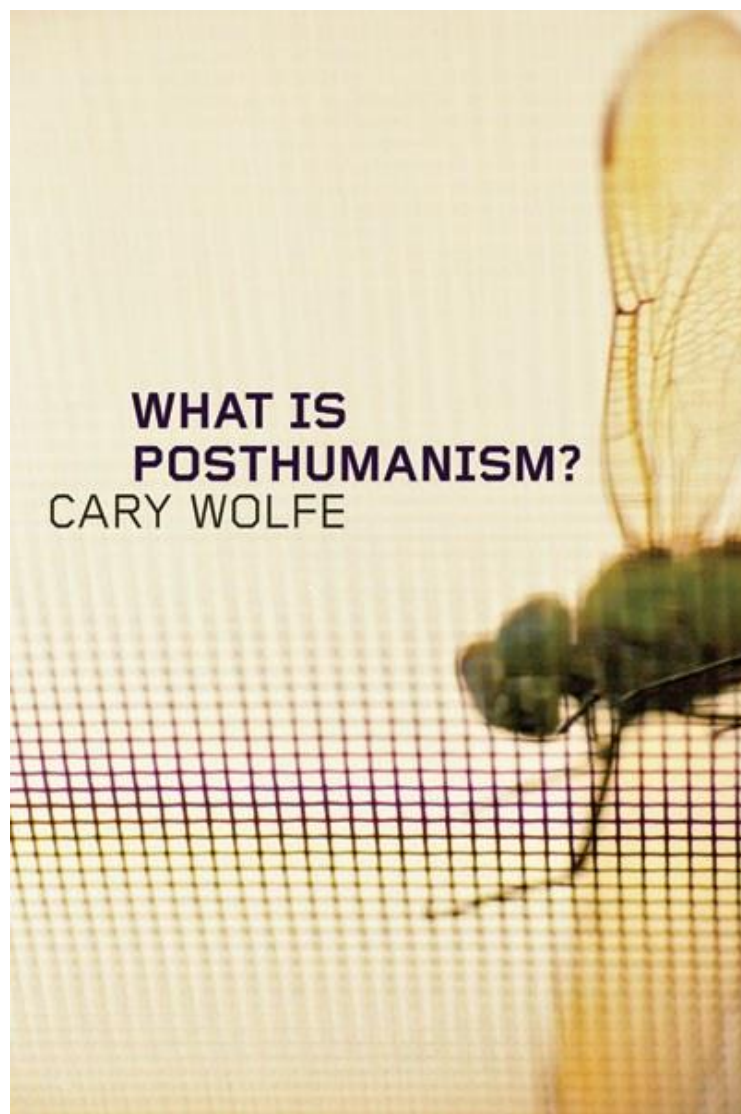
- Who is asking the question ‘what is human?’
- Whose interests might the answer serve?
- Where does an artist sit in this conversation – collaborator, critic or decoration?

03

The nonhuman turn: animals and plants

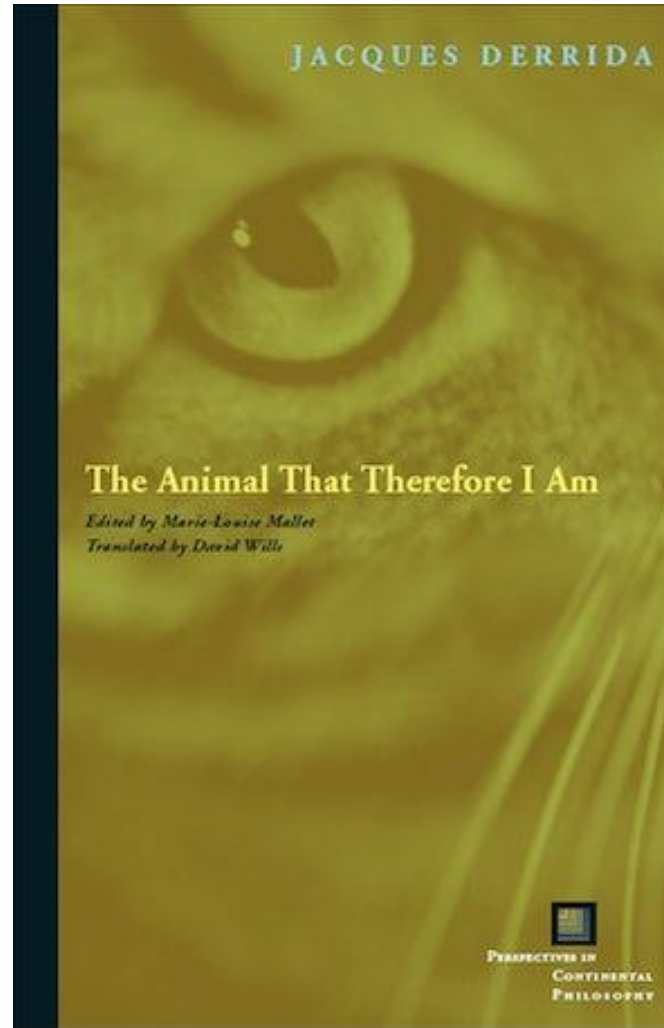
THEORY Derrida · Wolfe · Haraway · Marder

PRACTICE Gunda · Zheng Bo · Annihilation



The Animal That Therefore I Am

Speaking of the entire philosophical tradition, Derrida **accuses it of having deliberately forgotten the animal**, and along with it the very animality of human beings, of this life which crosses our path but which philosophy insists on covering up, excluding it from something that is supposed to be proper only to human ...



DERRIDA AND OTHER ANIMALS THE BOUNDARIES OF THE HUMAN



Judith Still

Viktor Kossakovsky

Gunda (2020)

Feature documentary, black and white, 93 min,
no dialogue or score

WHY HERE

A sow and her piglets filmed at their own eye level, without narration or music. Can cinema decentre the human point of view – and what does it ask of the viewer?

THEORY LINK

Derrida – being seen by the animal; Wolfe and animal studies.



Viktor Kossakovsky, *Gunda*, 2020

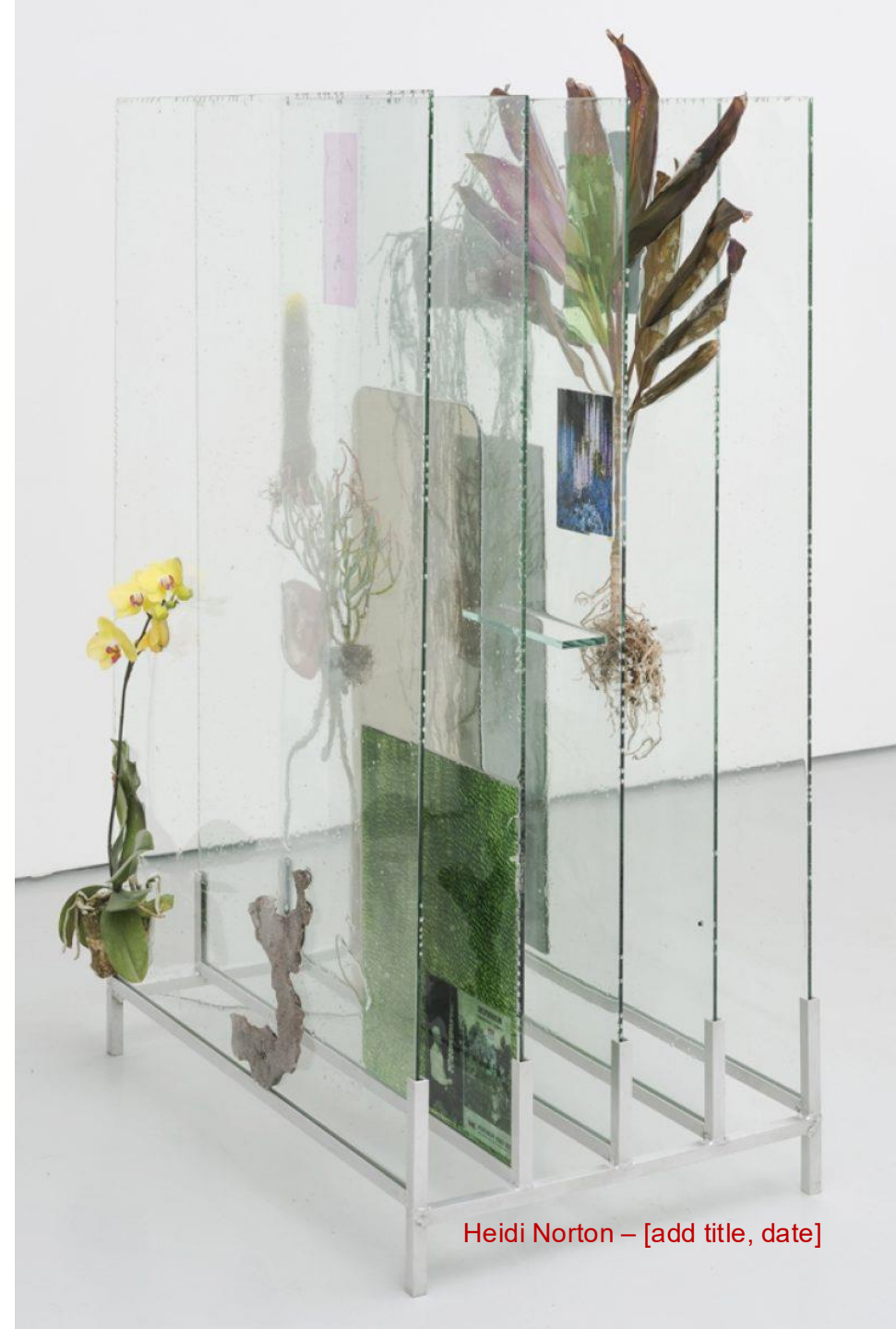
CRITICAL PLANT STUDIES

Philosophy, Literature, Culture

Series Editor
Michael Marder

BRILL | RODOPI

Plant- Thinking A Philosophy of Vegetal Life Michael Marder



Heidi Norton – [add title, date]

Zheng Bo

Pteridophilia (2016–)

Video series, shot in Taiwan's forests

WHY HERE

Young men in intimate, erotic encounters with ferns. A queer ecology that imagines kinship with plants rather than mastery over them.

THEORY LINK

Marder – plant-thinking; critical plant studies; Haraway's "making kin".



Zheng Bo, *Pteridophilia*, 2016–



'Becoming Plant' - *Annihilation* (2018), Dir. Alex Garland – conceptual mutations of real-life Hox Genes into Sci-Fi Horror



04

Art in the Anthropocene

THEORY The epoch debate · Guattari · Braidotti · Zylinska · Tsing

PRACTICE Burtynsky et al. · Mary Mattingly · The End of Man · Aluna

The Age of the Anthropocene

Anthropocene – a proposed geological epoch – “the Age of Humans”

- **Human** (‘Man’) Versus **Nature**
- The Age of the **Enlightenment**

Humanity’s impact is now so profound that, many argue, a new epoch – the Anthropocene – has begun

The current epoch, the **Holocene**, is the c. 11,700 years of relatively stable climate since the last ice age during which all human civilization developed.

But the striking acceleration since the mid-20th century of **carbon dioxide emissions** and **sea level rise**, the **global mass extinction of species**, and the **transformation of land by deforestation** and development mark the end of that slice of geological time.

But in 2024 geologists formally rejected the proposal: officially, we are still in the Holocene.

PERIOD	EPOCH	ERA
QUATERNARY	“ANTHROPOCENE” HOLOCENE PLEISTOCENE	 CENOZOIC <i>Present to 66 million years ago</i>
TERTIARY	PLIOCENE MIOCENE OLIGOCENE EOCENE PALEOCENE	
CRETACEOUS	 MESOZOIC <i>66 to 252 million years ago</i>	
JURASSIC		
TRIASSIC		
PERMIAN CARBONIFEROUS DEVONIAN SILURIAN ORDOVICIAN CAMBRIAN	 PALEOZOIC <i>542 to 252 million years ago</i>	

The Anthropocene and the Geological Time Scale

Epoch or event? Who gets to name an age

12 – 4

Votes against an Anthropocene epoch (3 abstentions), Subcommittee on Quaternary Stratigraphy, March 2024

March 2024

- **2000** – Paul Crutzen and Eugene Stoermer propose “the Anthropocene”
- **2009–23** – the Anthropocene Working Group proposes a start c. 1950, marked by plutonium fallout, plastics and fertiliser traces in the sediments of Crawford Lake, Canada
- **March 2024** – the IUGS confirms the rejection: officially, we are still in the Holocene
- Yet the term remains “an invaluable descriptor of human impact on the Earth system” (IUGS/ICS) – used informally across science, the humanities and the arts



The Great Acceleration

Steffen et al. (2004; 2015)

Accelerationism may also refer more broadly, and usually pejoratively, to support for the deepening of capitalism in the belief that this will hasten its **self-destructive tendencies** and ultimately lead to its collapse

From c. 1950, population, energy use, fertiliser, water use, CO₂ and species loss all turn sharply upward together – the “hockey-stick” graphs behind the proposed **1950 start date** for the Anthropocene.



Burtynsky, Baichwal & de Pencier

Anthropocene: The Human Epoch (2018)

Feature documentary, 87 min

WHY HERE

Lithium ponds, potash mines, ivory burns: the Anthropocene made visible at planetary scale. But is the sublime, aestheticised image part of the problem?

THEORY LINK

The Great Acceleration and the epoch debate; who is looking, and from where?

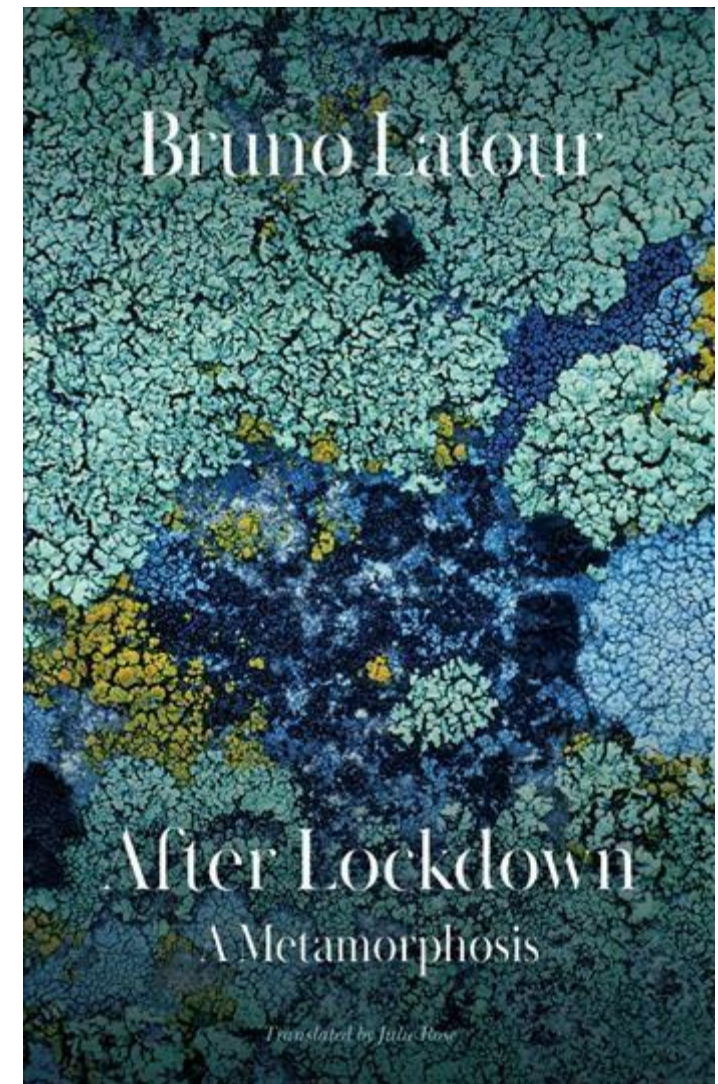
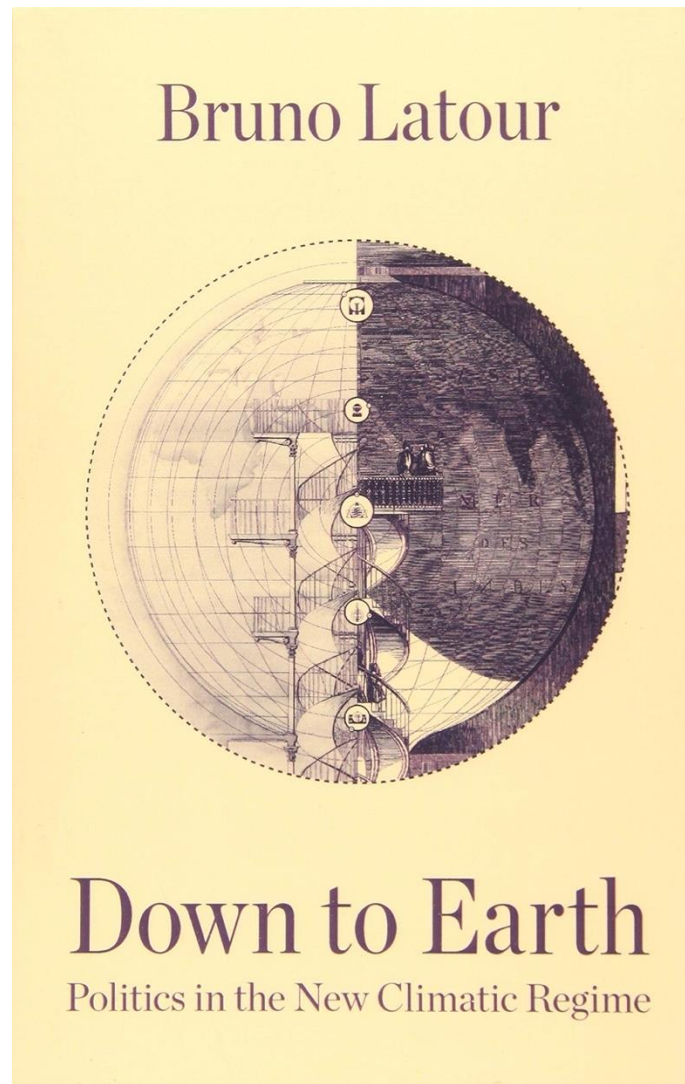
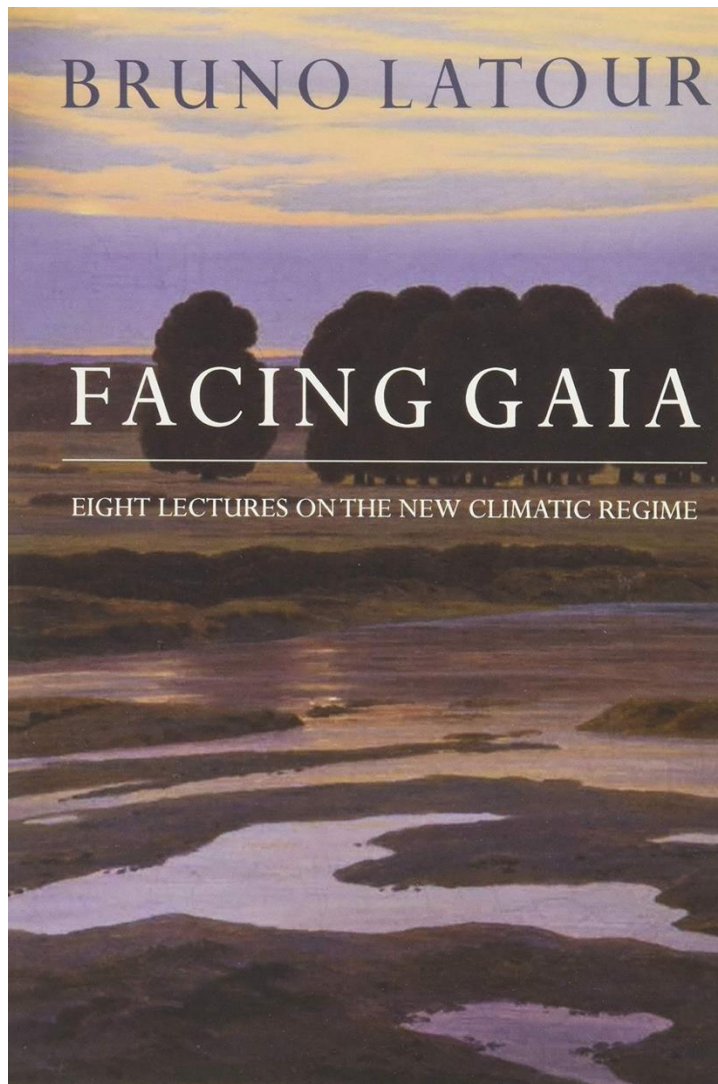


Edward Burtynsky, Jennifer Baichwal & Nicholas de Pencier, *Anthropocene: The Human Epoch*, 2018

The Posthuman Predicament

Anthropocene Revisited

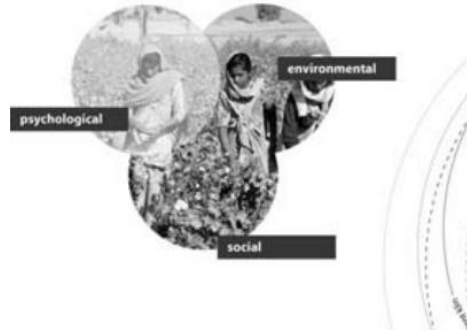
- anthropocentric v ecocentric
- Custodian approach over nature
- Nature as resource



Bruno Latour (1947-2022)

The Three Ecologies

Félix Guattari



Even though *The Three Ecologies* was published in 1989, and offers some approaches to the global ecological crisis, most of the problems it highlights still continue today, some have even become more amplified as we persist in collectively committing *ecocide* as a species.

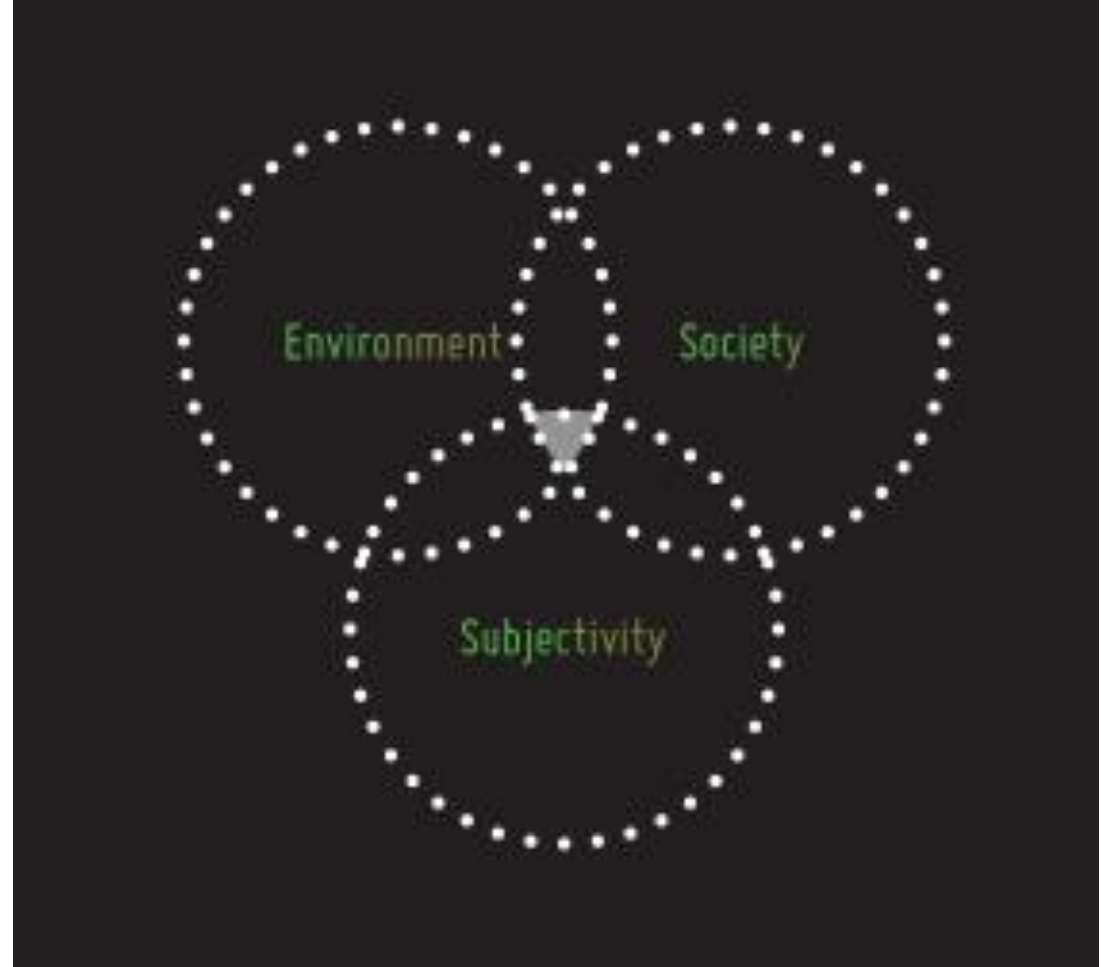
Félix Guattari re-defines the dictionary meaning of the word **ecology**, traditionally limited to the natural world, and extends its meaning to include **human subjective ecologies and socio-political ecologies**.

The main problem with the crisis of our era he asserts lies in the separation of these three registers.



FÉLIX
GUATTARI

THE THREE
ECOLOGIES



Ecosophical perspective as articulated by Félix Guattari, at the intersection of environmental, social and subjective (mind) domains. The ecosophical concept envisions 'a reconstruction of social and individual practices' through both scientific and aesthetic embodiment.

the posthuman in the anthropocene

“We’re probably doomed as
humans if we don’t start thinking in
a posthuman way.”

Mary Mattingly



Mary Mattingly: *Flock*, 2012, chromogenic dye coupler print, 30 inches square



The Furies (Titian, again)

Mary Mattingly, 2013, chromogenic dye coupler print, 40" x 40", © 2013, courtesy of Robert Mann Gallery and the artist



Floating a Boulder

Mary Mattingly, 2012, chromogenic dye coupler print, 40" x 40", © 2012, courtesy of Robert Mann Gallery and the artist

Footing the Bill: Art and Our Ecological Footprint



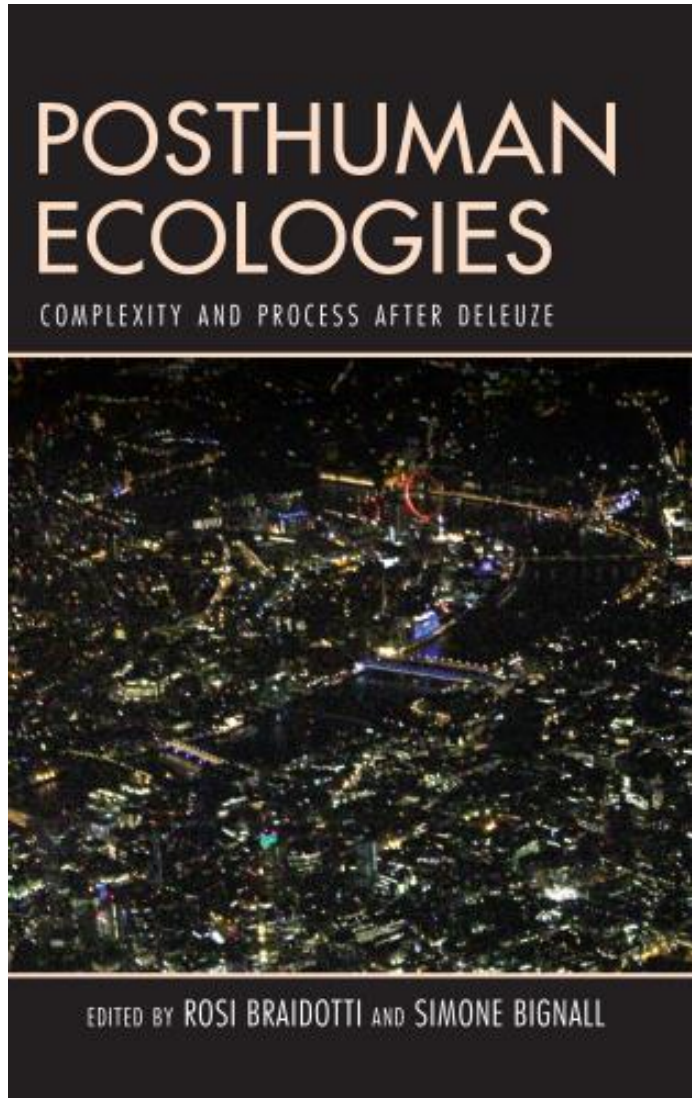
Life of Objects

Mary Mattingly, 2013, chromogenic dye coupler print, 40" x 40", © 2013, courtesy of Robert Mann Gallery and the artist



Pull

Mary Mattingly, 2013, chromogenic dye coupler print, 40" x 40", © 2013, courtesy of Robert Mann Gallery and the artist



We are in this together – Rosi Braidotti

The Posthuman Condition

The End of Man

A Feminist Counterapocalypse

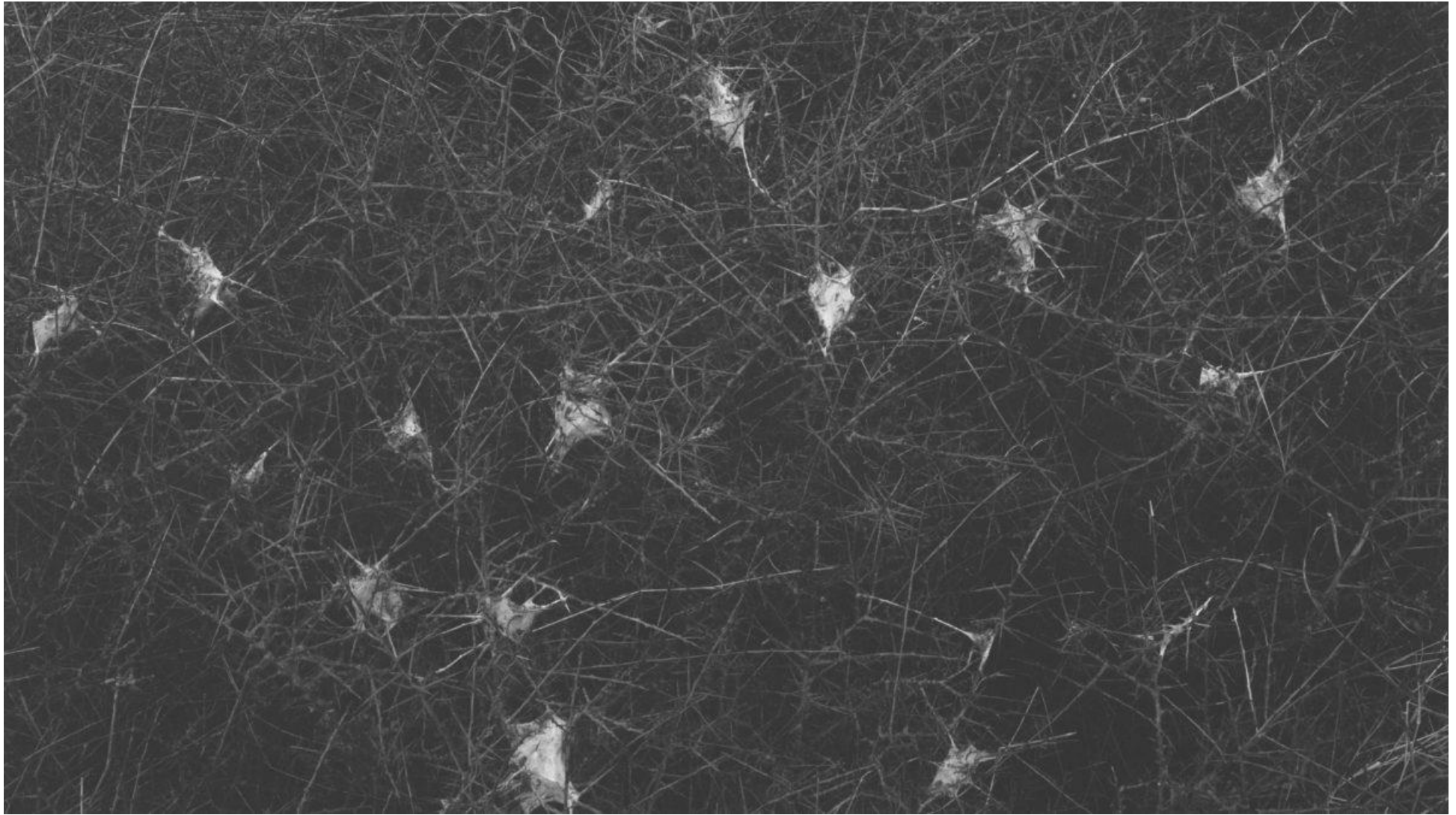
Joanna Zylinska



“We need a new way of seeing the Anthropocene”

EXIT MAN

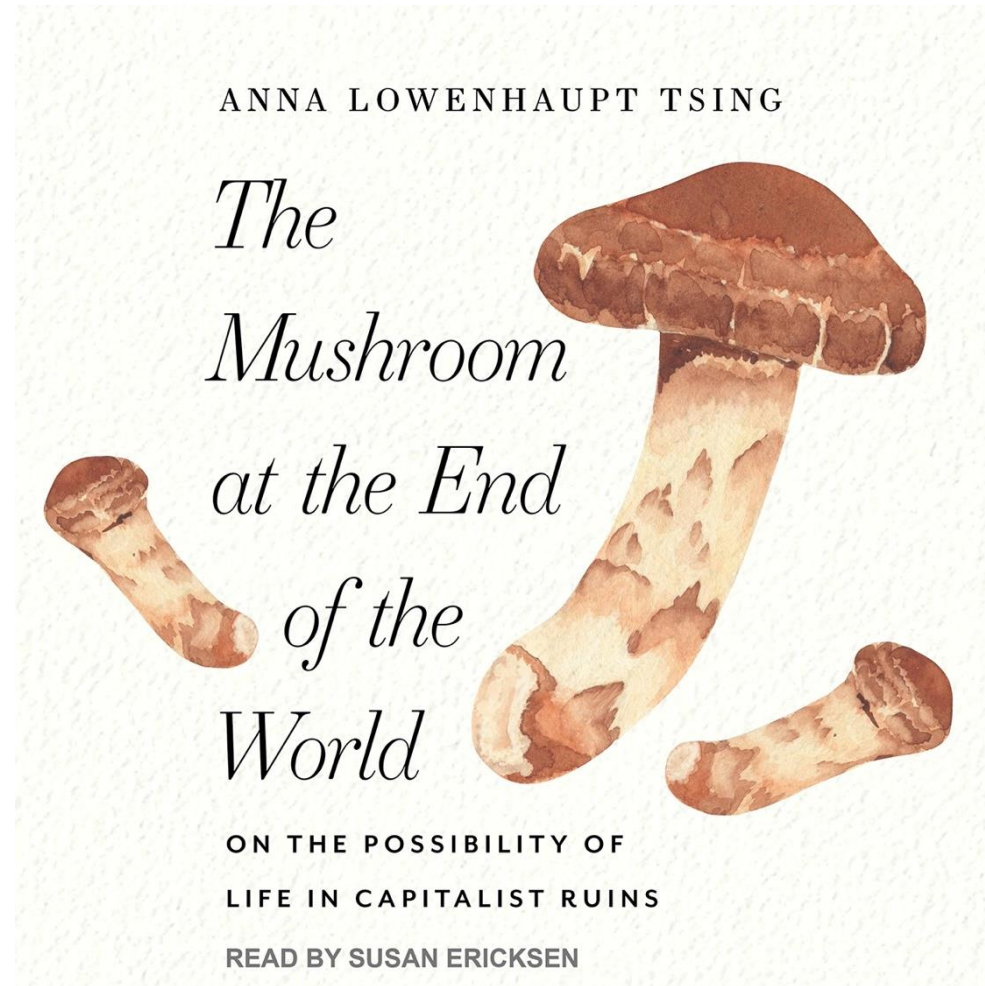
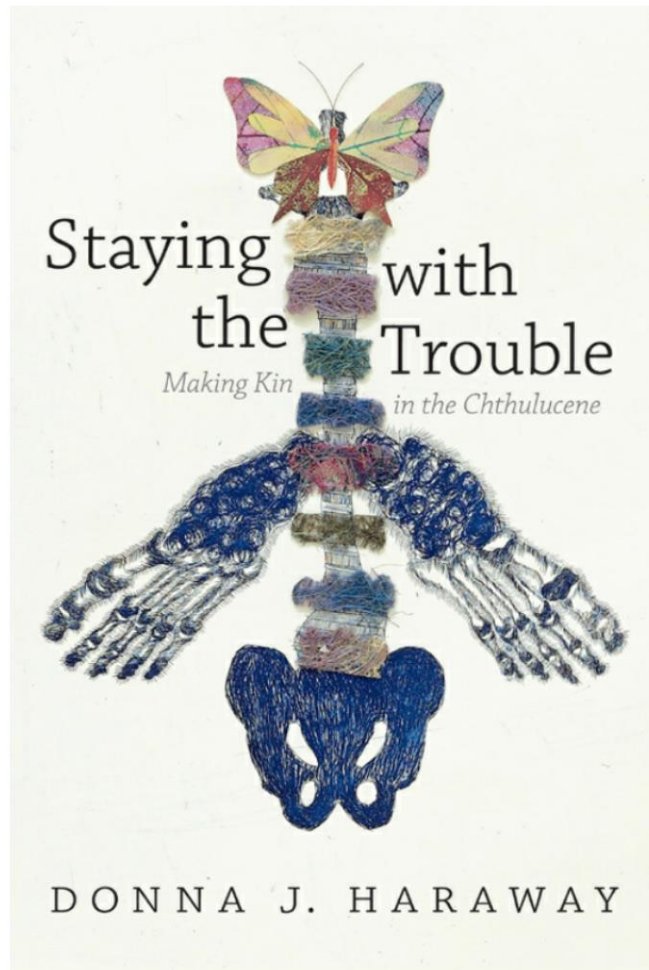
TOWARDS PHOTOGRAPHY WITHOUT MAN?



Nonhuman photography, 2017, Joanna Zylińska

Capturing the End of the World

“precarity *is* the condition of our time”



**EXTINCTION
STUDIES**

*Stories of Time,
Death, and Generations*

EDITED BY
Deborah Bird Rose,
Thom van Dooren,
and Matthew Chrulew

Aluna
*The Mamas
and Younger
Brother*

*The Kogi People,
Colombia*

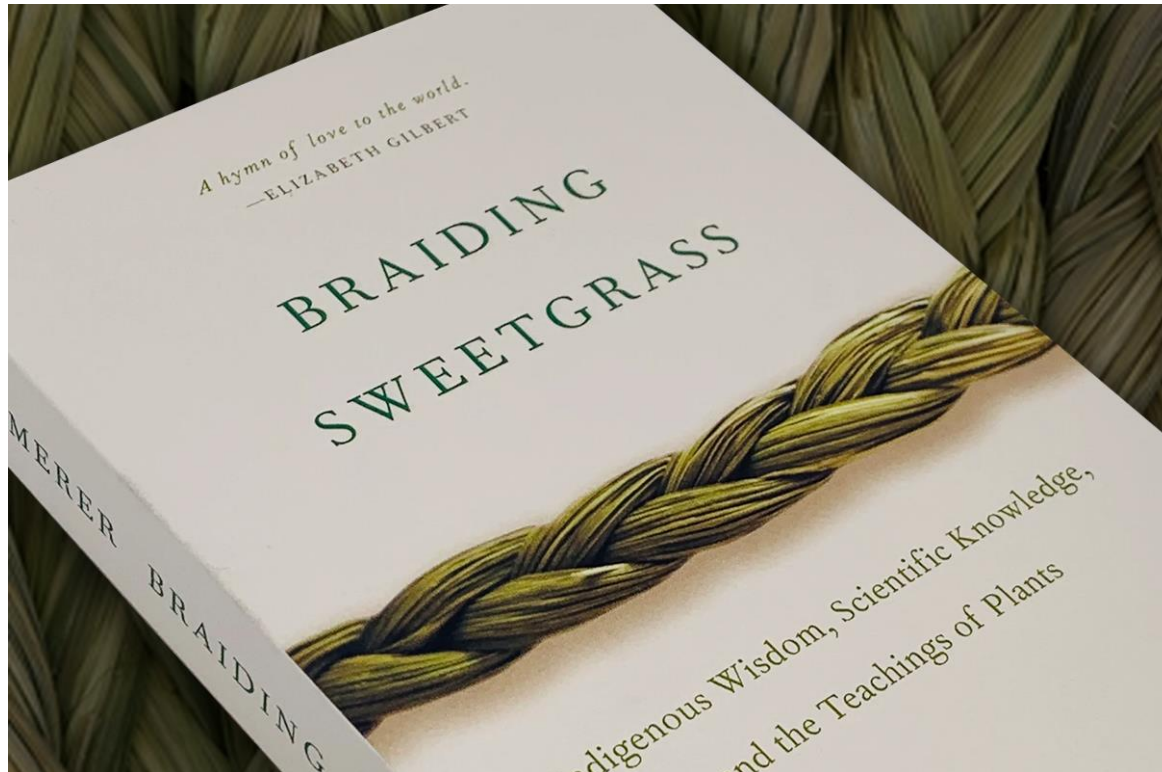


A Kogi Indian in a
scene from *Aluna*

Whose knowledge? Posthumanism and Indigenous thought

“Ontology’ is just another word for colonialism”

Zoe Todd (2016), ‘An Indigenous Feminist’s Take on the Ontological Turn’,
Journal of Historical Sociology 29(1)



Todd argues that Euro-Western theory often “discovers” relational, more-than-human worlds that Indigenous thinkers have long articulated – without credit.

- Aluna is made with the Kogi – but who frames, edits and distributes it?
- How should artists and theorists cite and collaborate with Indigenous knowledge-holders?
- See also: Sylvia Wynter on “Man” as one over-represented version of the human
- See also: Braiding Sweetgrass by Robin Wall Kimmerer which explores Indigenous ways of knowing, presenting plants and animals as our oldest teachers.

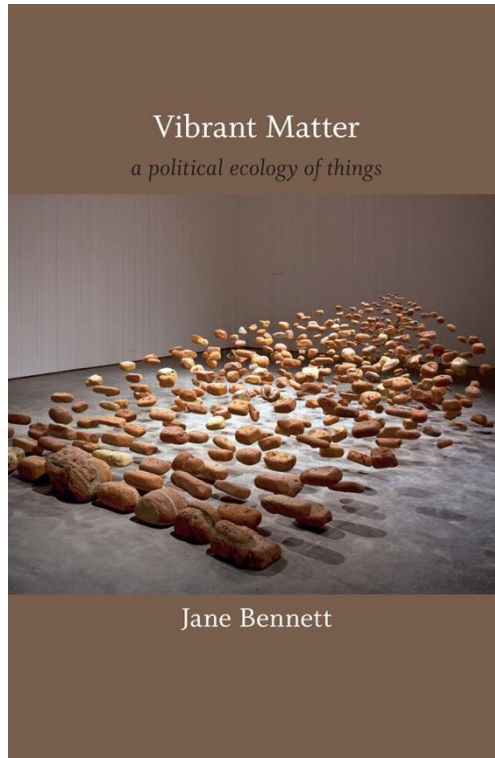
05

New materialism and entanglement

THEORY Jane Bennett · Stacy Alaimo · Karen Barad

PRACTICE Cornelia Parker · Tomás Saraceno · Agnieszka Kurant · Anicka Yi

New Materialism



“Vibrant Matter”



Neither From Nor Towards (1992) – Cornelia Parker

Transcorporeality: we are what we are entangled with

Stacy Alaimo, *Bodily Natures* (2010)

“The human is always intermeshed with the more-than-human world.”

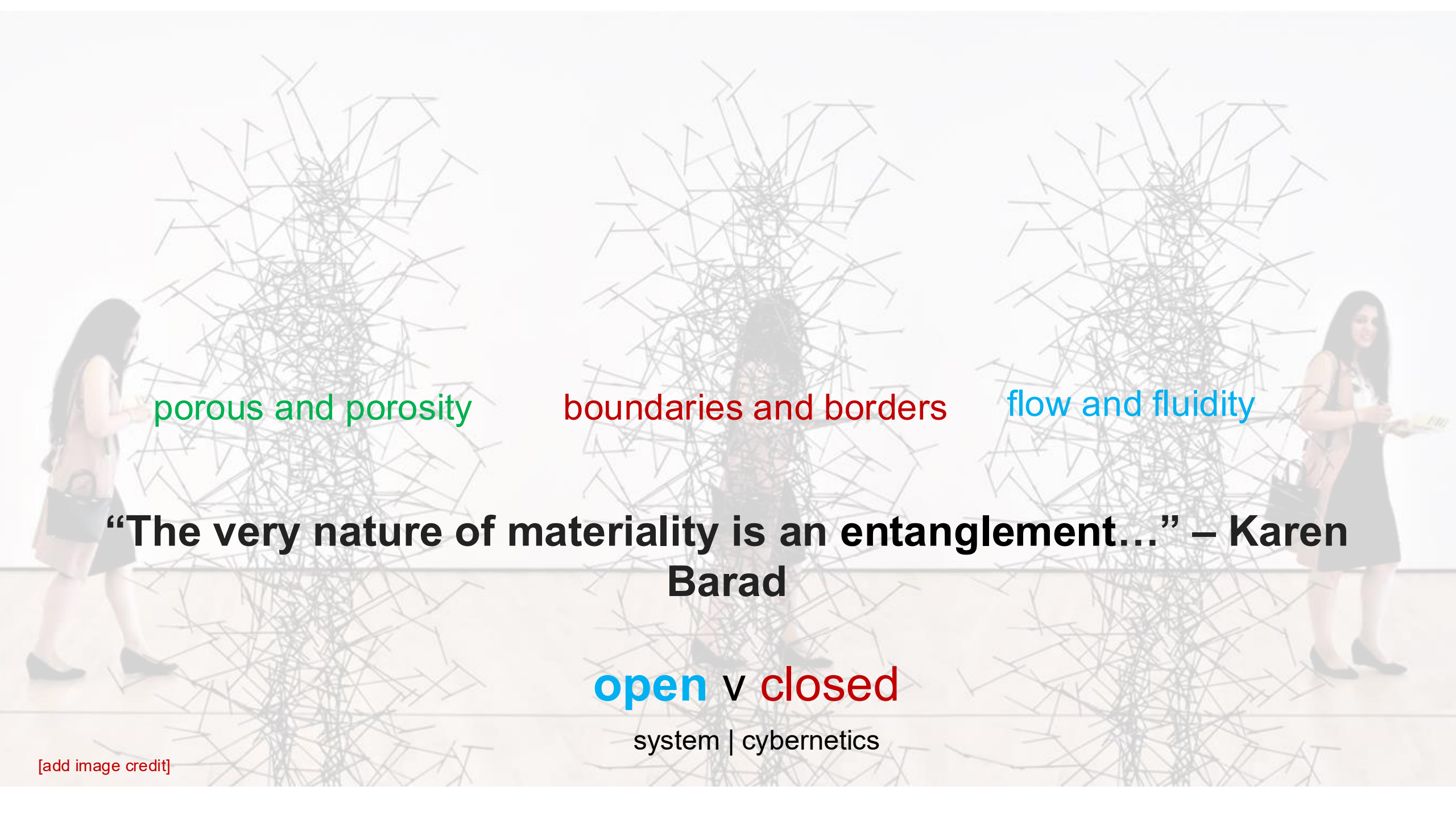
Stacy Alaimo, *Bodily Natures* (2010)

Bodies are porous: substances, environments and other species move through us. Christine Daigle reads the pandemic as revealing us as “radically materially entangled” beings.

NOW

A 2025 study in *Nature Medicine* reported microplastics in human brain tissue – at higher concentrations than in liver or kidney.

Nihart et al. (2025), ‘Bioaccumulation of microplastics in decedent human brains’, *Nature Medicine*

The background of the slide features a large, dense, tangled sculpture made of thin, light-colored sticks or rods, creating a complex, web-like structure. A woman with long dark hair, wearing a dark dress and a light-colored cardigan, is seen from the side, interacting with the sculpture. She is holding a small object in her hand. The scene is set in a bright, minimalist space with a light-colored floor and walls.

porous and porosity

boundaries and borders

flow and fluidity

“The very nature of materiality is an entanglement...” – Karen Barad

open v closed

system | cybernetics

Karen Barad: entanglement and intra-action

Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning (2007)

“To be entangled is not simply to be intertwined with another, as in the joining of separate entities, but to lack an independent, self-contained existence.”

Barad (2007), p. ix

- **Agential realism** – matter and meaning are made together
- **Intra-action**, not interaction – things do not exist before their relations
- **Diffraction**, not reflection – reading ideas through one another

Next: the brittlestar, Barad’s figure for a body that is its own way of knowing

Brittle Star

the nonhuman turn

emerging philosophies seeking to
decentre the human – emphasising the
agency of the nonhuman world

The brittlestar is an animal without a brain. It does not suffer the Cartesian doubts of an alleged mind/body split. Knowing is entangled with its mode of being. Brittlestars don't *have* eyes. They *are* eyes.

That is, it is not merely the case that its visual system is embodied. Its very being is a visualizing apparatus. Its morphology – its intertwined skeletal and diffuse nervous systems, its very structure and form – forms a visualizing system.



Brittle Star (*Ophiura ophiura*) – after Karen Barad (2007)

Tomás Saraceno

*Hybrid webs (2008–) ·
Arachnophilia*

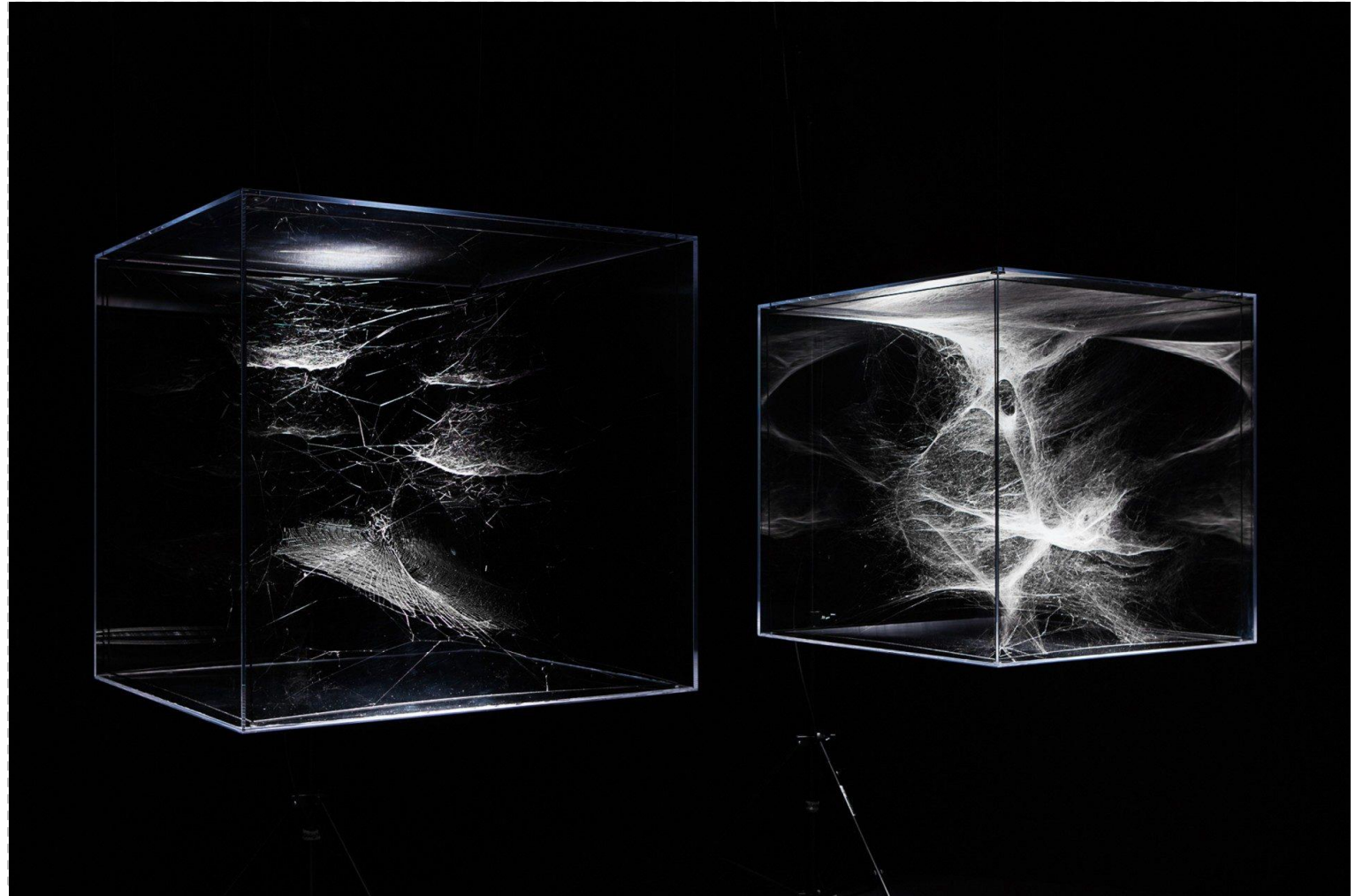
Installations, sound works and research platform

WHY HERE

Webs spun by several spider species in sequence, then lit and scanned. Spiders sense the world through vibration: the artist as collaborator, not sole author.

THEORY LINK

Barad's brittlestar – knowing through the whole body; Zylinska's nonhuman photography; Bennett's vibrant matter.



Tomás Saraceno, hybrid web works, 2008–

Agnieszka Kurant



chemical garden (2021)

Collective Intelligence explores the artist's work over the last ten years, examining her interdisciplinary practice, which focuses on collective intelligence—a phenomenon observed in bacteria, animals, social movements, internet, cities, and inside our brains—where novel forms emerge in unpredictable ways out of interactions among thousands of elements or agents in a complex system.

Anicka Yi

on
nonhuman ecologies
and
embodied machines



Biologizing the Machine (tentacular trouble), Anicka Yi, Biennale 2019

Anicka Yi

Biologizing the Machine (terra incognita), 2019.

Installed at the 58th
International Art Exhibition –
La Biennale di Venezia.



Biologizing the Machine (terra incognita), Anicka Yi, Biennale 2019

Anicka Yi

In Love With the World (2021–22)

Hyundai Commission, Tate Modern Turbine Hall

WHY HERE

Floating “aerobes” – machines given a life-cycle and behaviours – shared the Turbine Hall with visitors, alongside changing scents. A machine ecology rather than machine intelligence.

THEORY LINK

Bennett – vibrant matter; Barad – entanglement; Kuran – collective and nonhuman agency.



Anicka Yi, *In Love With the World*, Tate Modern, 2021–22

Posthumanism

Critical posthumanism is not about becoming **more than human** but about decentring the human: a nature–culture continuum in which we are entangled with animals, plants, matter and machines – and art is one of the places where this is thought through.

WHAT MAKES US HUMAN?

- post-humanism – after *humanism*...
- de-centering of **Man**
- co-existence with the nonhuman – animal, plant, matter, machine
- contrast with **transhumanism**

Reading map

Key texts by block – start with one from the block that interested you most

01 / 02

Wolfe, What Is Posthumanism? (2010)

Braidotti, The Posthuman (2013)

Ferrando, Philosophical Posthumanism (2019)

Hayles, How We Became Posthuman (1999)

Haraway, 'A Cyborg Manifesto' (1985)

03 / 04

Derrida, The Animal That Therefore I Am (2008)

Marder, Plant-Thinking (2013)

Guattari, The Three Ecologies (1989)

Latour, Facing Gaia (2017)

Tsing, The Mushroom at the End of the World (2015)

Haraway, Staying with the Trouble (2016)

Zylinska, The End of Man (2018)

Todd (2016) – see Aluna

05

Bennett, Vibrant Matter (2010)

Alaimo, Bodily Natures (2010)

Barad, Meeting the Universe Halfway (2007)

Theory into practice

Choose one artwork or film from today. In what ways does it decentre the human – and where does the human creep back in: through the artist, the institution, the viewer or the funder?

- Name your theoretical lens – e.g. Haraway, Braidotti, Guattari, Bennett, Barad
- Point to specific formal decisions – camera position, material, duration, scale, sound
- Consider who made, funded, exhibits and owns the work