Photo 6. Dolphin Dreaming. Michelle 'Wilura' Kickett. (n.d.) Perth, Western Australia.

support, our talks and walks.

lukt. Dank vanuit het diepst van mijn hart voor je steun, je meedenken en

scholars, authors, and artists who shared their stories in word, shape and

colour, and have been my sources of inspiration and insight, each in their own way. References to (some of) their stories have turned the 'footnotes' into a story in itself, a 'shadow' story as it were. Just turn the book.

waardevolle suggesties, en al je hand-en-span diensten.

with nature, but became foremost enchanted by their exotic sensuality. Nature, the

we nature. As I lie on my couch, reading, thinking, writing, the television is set on

ng images and sounds of 'Big Blue Wild,' 'Arabic Seas,' 'Mysteries of the M

e Love Nature channel. It has been so almost continuously for the past two years

est water creatures with the most beautiful colors and shapes, the most horrifying

teeth, spines and poisons, wiggle, creep, flow into my consciousness, leaving me

And, yes, it also shows how this world of wonders is in the process of destruction

How that same civilization Gauguin was fed up with at the end of the 19th Centur

amazed of the little l know of submarine life.

has been erasing its colors. The world is turning blank.

sea, the beaches, the palm and mango trees were but entourage to his religious and

'Where are we going?'1 On every return, the sands feel warmer, and each nest brings about females. On every return, moon shine coincides with bright lights that come rom further ashore more and more, and the starry dots vanish. Hopefully d of the waves, to the freshness of the salty waters, a life-long journ esumed through the seas, oceans, rivers, and lakes of the world. Everything is in a continuous flux. Each sunrise brings new surprise. The colors of the clouds and the waters, the sargassum and mangrove fore more or less dense, beaches wider or narrower, they are never like before. me changes encountered recently, however, are not merely surprising b ther unpleasantly challenging. Like the floating fishing and gill nets ent algae and seagrasses covered with white grains of indigestible s ack oily sticky stuff that injure, even mean the end of life's journe loser to estuaries, the more sordid and smelly the waters get. Hard, rhythmic unding noises, also beneath the surface, interfere with the singing, ch s. Like the jumping peoria carps up north in the big rivers and la ave been chasing away local carps, and green crabs plundering favo azing fields of sea grass. Why did they come, why did they mov use the coral reefs, once breath-taking colorful and bustling in whitening and breaking down into empty plains. $^{
m 3}$ Maybe because both s or sea are getting too warm. Even the melting icecaps at the long-night short-days regions is not cooling down the waters enough for jelly fish to br ath. Polar bears and seals drift by on ice floes, looking homeless and astray. times, the winds flush the waves in unexpected directions, pushing creature of the sea to unfamiliar places. At times, storms and gyres are tormenting the shores, hindering ingress to a place to rest.

Nothing remains ever the same. But such is life. Sometimes it is fine, sometimes hazardous. So be it.

re is a specie, however, that is terribly worried. That seems unable to terms with change. It is a specie that lives on land already for s generations, and is now occupying most of earth. Until some life in understanding it could not do without them. But then, not so long this land specie that called itself *hu-man* decided it was god itself, created nsisted, had a mind, a brain, only human could reason, in the world to their sole advantage. Its reason gave it the be Master of the Universe. Reason enlightened it to this so t, to - what it calls - the 'Age of Enlightenment' when know , and equality became its ultimate goal - but only for and ar lf. How to invent all kinds of tools and materials that would make its life asier, more comfortable, safe and secure.4 And now, so it seems, *hu-man* is it turns out, the world it molded ever since is not as safe and sec as it had hoped for. Instead of comfort and ease its 'Enlightenment' has been g about pollution, shortage, disease, and dying. It now has to b ot Master of the Universe. It is not god. And now it is weeping s as it whines that the world is going to pieces,⁵ and it is to bl is much as this may be true, the 'mea culpa, mea culpa, mea maxima taught by its priests that were once shamans worshipping all li ction that *hu-man* is at the centre of the world. Why else would

So, what's the big deal? Maybe there will come a time when man

shing and digging of acariforms and crustaceans and worms of all se

Such tiny creatures may not speak to *hu-man* imagination as their icons such

However, 'we' are differentiated by economic powers, social class, and by gender.

o the 'solutions' 'we' offer towards a post-human future (cf. Neimanis 2017; Ås-

Taussig 2020: 40); that is, on miracles and magic, and art (ibid.: 20-21, 173-184).

feelings of guilt and shame (cf. Creighton 1990). Both affects create lives in which

² Look at Extinction Rebellion, again (https://rebellion.global). This activist move-

ent drowns in fear and anger. Angry to those last generations that are to blame an

lemonstrations, occupations of streets, crossings, buildings will change people

nds? Or will they simply create a boomerang effect, anger for anger? No, the eet-faced Swedish activist Greta Thunberg will achieve more, as she capture

imagination of people of all ranks and beliefs with her youth and blond braid. She

become a role model by acting out what she believes; and so has become an icon, of a

Don't fight. Don't act against. Act out. And accept.

ians who not seem to care, angry at the rich and mighty. Fearful for the do

s age the 'Anthropocene'?7 (There is much to say against this name, pa

e-man for all the harm done to the world?8) It suffices to underscore t

aringness that comes with this 'mea culpa' self-blaming, this self

Civilization. Culture, the cultivation of nature, taming the wild. However, 'The

'we' (Rich, in Neimanis 2017: 1), here the 'we' are all heirs of Western and humanist

anding that brought 'small glimmers of innovation, regimes of human righ

eimanis 2017: 2). 'We' are those who still think that they are the masters of the uni-

s on this planet, whose lives and bodies are all intricately linked to one another.

tational waters' she herself proposes (ibid.: 65-69), to argue that every body

thing is connected by water. Now, how does it feel to be addressed as but

and toxic world' (ibid.:17), and 'anaesthetized the perception of modern industrial

power ente who have taken 'Enlightened,' modernist ideals to practice, in their own interest. And even this is too general. pollution' (ibid.: 25). All humans? Yes. Are all to blame? No, it is the West and its

6 'TELL THE TRUTH. We are facing an unprecedented global emergency. Life of Earth is in crisis: scientists agree we have entered a period of abrupt climate break

7 'Homo sapiens have risen to become a significant geophysical force in their own

right' (Williams and Crutzen 2013: 270, in Ferwerda 2016: 5), thus launching and le-

tion Rebellion on their website. 'We'?

gitimating the name Anthropocene.

lates all life to the mushroom metaphor, emphasizing human tendency

ly in the light of its 'Enlightened' ideals of freedom and equality. But why

whales and dolphins do. But it are these beings, including crevices, crabs I sponges, who are able to remove viruses from the water.¹⁴ Now that a viinventions and interventions, and with vehement philosophical and lebates. It is hard for stubborn minds to give up the idea of being t rus world-wide is feeding *hu-man* fear for extinction, one may wonder who t imagine its evolution happened ... in water. Even the old bones of Lucy orld's midpoint, engrained as it is by many generations. It may be und It panic and horror drives them forth on the paths of the have become used to. But, with all its brains and reas see that it cannot force changes for the better, and certainly not alone? ral mother. Lucy did not live somewhere in the middle of that big continent ar is a bad counsellor. Buddhists understood this well. Fear, anxiety, is th t at the border, at the east coast that is, where lakes merged into mangro all its brains and reason, can it not imagine beyond its habitual ways ?9 seems *hu-man* has to learn to swim again, to learn to go with the flow, or swim against the tide. ¹⁰ It is *hu-man* itself that needs help. n, panic, and can ultimately ignite violence.16 Realization of fear cause of suffering would turn the Christian Ten Commandments su ous. And sheds quite another light on Enlightenment as a purpose Greed, ignorance, and hatred. Have not these ruled *hu-man* wo ightenment? The Buddhist perception of ignorance, however, doe Guilt and shame¹¹ may seem ethically sound, but are only moral direction *hu-man* to be able to live together. Does it, then, really feel guilty or med because their actions have been causing many of us to die? Or is \mathfrak{i}' hold hu-man conviction of its mental abilities. Ignorance is not about lack nately and foremost, afraid that *hu-man* itself will die and fare toward extino owledge, but about an unwillingness to know - that is, to make an ef pelief that the entire world will cease to exist when itself would be gone, cor s philosophical views, religious beliefs, and scientific theories that it would lering the fact that the planet has seen life for times immemorial, long e, for instance, *hu-man* attachment to earth. That attachment so that it would never give it second thought. However, naming eggs on land, chased by crocodile turtles. Amphibians turned int et 'Earth' is significant for *hu-man* preference of soil over water. They sa and insects, eventually in birds and mammals. My ancestors alread from the skies Earth looks blue because of all the water surface. The ram with whales and octopuses, and manta ray and sharks, in ocean e now land, seas that are now lakes. They met with mammoths at was, witnessed dino's to come into being and then to perish in one big l hy not planet 'Water'? Because *hu-man* that gave it its name itself ominantly on land and not in water. This current fact of life should not cloud a view on the past, on how hu-man came into being and y survived the following life-long time of heat and smoke and darkness, ey survived the many ice ages that had been before and that o

exactly. The development from ape to hu-man its experts marked

ee fruits and walking sticks, hunt and warfare, anything to find a reason w

its starting to walk on two legs instead of its fours, so that its precious br could develop. And its experts are still convinced that this transition hap

l in the middle of the savannah on the southern continent. They

a particular kind of monkey, living under a burning sun where in the dry

¹³ For when disaster comes, there is little more to do. The most well-known cata-

strophe was, of course, the one that ended the era of the dinosaurs. 66 Million year ago a meteorite hit the Mexican peninsula of Yucatán, and put 75% of all life on eto an end. Of the dino's only one out of the about 1,100 species survived: a feather

as the aforementioned sea slaters, or millipedes. Then they might have had a chance.

¹⁴ For even in today's crisis caused by a pandemic, biologists from the Dutch Marine

against viruses, but even manage to vanquish them (Zeedieren filteren virussen uit

¹⁵ So, what specie is the fittest? Many people are still under the assumption that Dar

ge of perspective. Buddhism offers an excellent example for comparison

also speaks of awareness and of Enlightenment. In addition, even in a highly cultiva-

ted tradition like Tibetan Buddhism, this worldly realm (*saṃsāra*) remains an integral part of their religion and religious practice; so much so that their lamas can be taken as 'civilized shamans' (Samuel 1993).

Research Centre discovered that small sea creatures are not only better equipped

win's 'survival of the fittest' refers to size and strength. If they had an eye for

need for flexibility and mobility. If it wishes to uphold its life style of co erabs and shellfish and might have been chasing fish and squids. 18 Sho , hu-man is terrified.²³ For everything it was convinced of, beli and thought to be true is now shaking, bobbing, drifting, with no buoy to ded on us sea creatures for food, thus had to move upright. Even now een and no anchor to drop. No wonder so many seem desperately lool s walk on their hind legs when crossing a stream, and that is only neir roots. Forlorn it seeks to temper its fear, with attempts to regain control, ucy's family, so much is clear, followed the coast up north, crossed t vhich was then salt then sea, and further towards sunrise, where ear heir hind legs. They reproduced, multiplied, nourished with both seafor ds and fruits, until they started to cultivate the soil, tame ce and surrender to the embrace of the STREAM ing from the sky, singing songs and dancing their dances for ra arthly growth. It seemed they grew roots themselves, roots that mark called theirs. They only moved to expand their grounds, often in again much later, *hu-man* followed the rivers again, now on its hind , but in floating shells, rafts. It crossed seas and oceans that served as over vast scapes of the unknown, of danger and sickness, only to see to die for the lands it claimed. Eventually it forgot that it had to thank the et lines, streams and rivers, lakes and seas and oceans for its richness and hu-man. Moreover, its worship of land and earth, and soil and roots exclud those who lived at the shores, who still depended on the tides and the waves It is 'cultivating awareness of the ignorant beliefs, behaviours, and perceptions that have allowed to become established in the mind' (Shonin & van Gordon 2015:

Photo 10. Tibetan Buddhist monks at a sand mandala. When finished, they brush the sand

⁸ 'One classic example of this ... speculative extrapolation' relates to Lucy, a foss

Although her tomb was found in 1974 in the desert of the Rift Valley in Ethiopia, her

sea' (ibid.: 28). These insights, however, date from the last few decades and are still

rcely debated. It is hard to let go of the idea of the savannah as the cradle of huma-

od remains denote that she has been living by the water's edge. Paleontologists, ar

and-locked, turned into a lake that for long has been flooded regularly by the

ce ashore.²¹ Hu-man began to hate members of its own specie who we

created for itself. At the fences of its ideal, solid and grounded life now rational solid solid and grounded life now rational solid so

ned the world as 'a palette of "discoveries" (ibid.: 89), a patchwork of territori

es of rivers, lakes, coast lines, seas, and oceans. In an attempt to safe these wa

²⁰ Not only consists 71% of planet 'Earth''s surface of water, did life in gene

human life in particular originate in water, has human history entangled with

lso our bodies are bodies of water. 'As such, we are not on the one hand en

ecological implications). We are both these things, inextricably and at o

rience I would like to add houseboat residents, which I overheard passers-by

are, a threat to the state, to culture and community, but no doubt also to the 'c

economic uncertainty and the stigma of the outcast.

individual who dreams of freedom but fears its social and affective consequences o

de mostly of wet matter, but also aswim in the discursive flocculations of em

We live at the site of exponential material meaning where ϵ

histories, Mukherjee suggests a more aqua-centric worldview.

ot rooted, could not be bound to a land, were voluntarily or involuntarily on

ne move in a world which the strong and mighty had divided among them-

Because the world is always in the making.²⁴ Hu-man does recognize another, wonder-ful way of looking at and being in ld. To distinguish it from philosophy and science, it calls it "art,"²⁵ bu cently it came to comprehend that this way of being, sensing and crea-"Art" has been expressing its enchantment by and connection with the , its grace and its gratitude to the gods.²⁶ Moreover, "art" has been a t of life already long before *hu-man* came into existence icularly *hu-man* about "art." We other species have bee nce the first sparkle of life. For we sing and dance to lure and allure mates, we shovel spots and build nests for our offspring.²⁷ Hear the beluga whale ²² Bauman himself, for instance, may seem to appear critical of the attitude towards

you're not alone

f safety and comfort. But such requires courage.³² It requires the courage to elearn acceptance of the circles of life, of evolution and decay³³ that trans Seriously, can there be imagination where there is fear? run against streams of thought that felt comfortable. Lack of courage y encourages a tenaciously clinging to the known, despondency, heartles

with its lights. Ever seen seahorses waltzing with their life-long partner,

e jellyfish wafting like butterflies? Ever witnessed a little puffer fish shove

different kinds of coral, shell, anemone, weed. Each and every one of us

e, one way or another, to become more than we are, by using whatever is

s to as much offspring as possible. Of course, these also work against pr

gence, adaptability to changing circumstances, and productivity.²⁹ Survival

rs and rivals. What our potential mates might find highly attractiv

Art may have had that quality all along, for prehistorical art seems always to have ³⁰ Learning from our communal past, then, might inspire a perspective towards 'nonon part of ritual and religion, which have been essential in forging order out of teleological processes of change' (Radomska 2016: 32). maybe legitimize - such negating attitude. For, according to him, modernity's curren disqualifying the latter as non-art (see eg. Haq 2015). The ethnocentr transition from a 'solid' to a 'liquid' phase is challenging individuals and their life cum-anthropocentrism, which in fact is blinding itself for the actual function and meuits as never before (Bauman 2007:1). One of these challenges, he continues, enfo continu the argument, art is not a sole human predicate. Deleuze and Guattari s their 'any lived' in n.25 already suggests, relate art as the extraction of sensations om the forces of the universe with Darwin's theory of sexual selection (in Radoms-a 2016: 87), as 'the excessive character of the creation of qualities' (ibid.: 88). Eliabeth Grosz explores the aesthetics of evolution to the full. not inclined to validate processes, goal-oriented as they are; let alone thinking commitments and loyalties without regret - and to pursue opportunities according 'processes of change,' not to mention 'teleological.' their current availability, rather than following one's own established preferences 32 Such would require an awful lot of courage. 'Kreativität braucht Mut,' Henri M ²³ Needless to point out that this liquidity, being the result of global forces that cause the collaps of national frontiers and societal structures since the late 20th century, has he haunting beauty of birdsong, the provocative performance of erotic display ear and pessimism in Bauman about individual wellbeing. He writes, 'In-reat expectations and sweet dreams [Sic!], "progress" evokes insomnia f ares of "being left behind" - of missing the train, or falling out of the wir and to act accordingly, you have to become like a jester in the middle ages. To becoselection, sexual attraction, affirm the excessiveness of the body and the na me a Leonardo da Vinci or Michelangelo. dow of a vast accelerating vehicle' (ibid.: 1, 4). Instead of promoting agility and imal order, their capacity to bring out in each other what surprises, what is of no 33 It requires courage to accept 'The processes of development, growth, and dec theless attracts and appeals. Each affirms an overabundance of res [that] result from the flows of organic and inorganic matter and energy among different bodies and their environments' (Braidotti, in Radomska 2016: 70).

round us and indeed of which we are made - of the earth we stand on, the water tha

allows it to bear fruit, the air we breathe, and so on. These materials are life-giving,

len 1998: 177, in Hallam & Ingold 2007: 11-12).

ian anthropologist), for example, makes this point when referring to a Bergsonian eption of time as proces: 'The improvisational creativity of which we speak is that of a world that is crescent rather than created; that is "always in the deviates itself from givenness, comes to function in other terms than the useful or the manageable. It is thus the space in which the natural and the material are the most a tenuated, rendered the most visible and tangible for living beings.' (Gross 2008: 172) ²⁹ Material thus is of essence, for all living beings, as also N.J. Allen proposes. 'Ou rgument that creativity is a process that living beings undergo as they make the

making" (Jackson in Hallam and Ingold 2007: 3). Key concept here is, obviously, 'improvisational creativity.' ²⁵ In order to create such a (not so) new stance towards time in the world, we have according to Deleuze and Guattari (in Radomska 2016: 84) - 'three modes of protecting ourselves from chaos: philosophy, science, and art.' All three forms are critical and creative, but it is art in particular that enables to transcend anthropocentrism as struggles with chaos by creating and preserving percepts and affects that do not belong to the human subject – they "are beings whose validity lies in themselves and exceeds any lived" (Deleuze and Guattari 1994: 164; in ibid.: 84).

n, he predicts an increase of individual anxiety out of uncertainty and i ²⁴ A world not solid, and rooted in it a life not stable but in a constant flux, attracts ²⁸ This 'sexualization of survival' is art, 'the rendering artistic of nature' if we acc er more attention of philosophers and social scientists. Michael Jackson (the Au nat 'Art is the exploration of qualities and properties, not for their own sake, not

structures do connect the grand coral reef with a new environment where

35 Artists, who have been creating out of the White Box, dared to relate to nature. Ju-

ls attached to the 'retrieved' objects, however, were all man-mad

Photo 11. The Warrior and the Bear. Damien Hirst. 2016.

Cultural Structures (1976), From Nature to Art. From Art to Nature, Nature and Ar

37 Susan Spaid, art historian and philosopher, however, disclaims a combining of eco

logy and aesthetics. Such she puts aside as 'artistic strategies, "esthetic services," and

utopic proposals' (Spaid 2017: 13). According to her, EcoArt should take action,

ape;' not within cultural institutions like museums that are but resorts of 'place

political aesthetics' (ibid.: 10). Stimulating ecological awareness alone, among a pu

blic that yet has to be convinced, is according to her, insufficient. (cf. Ruyters 2004)

Nature (1978) and Art and Science (1986), have been explorative as well.

mann (2017) offers one example of 'nature-in-the-box,' Damien Hirst anothe

fittest is not about strength per se, about who wins battles with sheer th. Those who dare to be creative are the fittest, those who show imagi*ı-man*, as a specie, could be fitting. If it would imagine imagination as matter of the here-and-now. If it would let go of that obsessive need to plan verything towards futures over generations into the unforeseeable even,³⁰ nd surrender to current currents.³¹ If only it would stop its persisting urge to rol, and learn to see opportunity in insecurity instead of cultivating Photo 2. Jetty spiral, Robert Smithson.

However, 'The belief that in the building of a house or the growth of an orga

more generally, in the activities by which living beings of all kinds, human

eply rooted in modern thought' (Hallam & Ingold 2007: 5). Modern huma

n, sustain themselves in their environment - nothing is created

kes and seas and oceans lie countless constructs with which hu-man att

ted but failed to cross, and many objects - including works of art - the

not art proper; some because it is outside the confines of its own wo others because it does not to do anything to correct the damages done, do s, hope? Is not beauty making art sexy? It helped us other crea mates and have offspring, which is pretty useful too. And, yes, it also s adapt to changing environments, to get to food and chase away rive predators. So why should beautiful art not be conducive to *hu-man*?

Hu-man still thinks from its rootedness in soil, land-grounded as would learn to go with the flow and give up it self-centeredness, *hu*an attachment to illusion is greater than its appraisa nagination, its desire to foresee the future stronger than a surrender to the des, there is little hope for many of us - including *hu-man* itself. When th such? Art is life. What else should it be? There are yet others of the *hu-man* kind that think that because art is life nd it can make art, it thus can create life as well. As the making is restricted wn world,⁴³ there is (yet) little out in the open. Hidden, human chesumably making creatures bigger, stronger, healthier. As a sciente, it is already questionable as it seems to render *hu-man* the image Photo 3. Hybrid Gaden, James deCaires Taylor, 2016. od-creator. As an art practice, it is nauseous. What to think of an albin bit given the luminous quality of a jellyfish so the rabbit shines gree dark?⁴⁴ Ah, that seems its very aim: to make nauseous. To question ntific practices. Art as a mirror. Art as food for (critical) thought.⁴⁵

Instead, it wants to regain control (not all, to be fair,38 but there seen

a general tendency) out of those same feelings of guilt, shame and

Here lures the danger that the past will ripple on, because it t

y. Or when *hu-man* brought sand lance to a river to enhance l

But what about the rabbit? What about the jellyfish? Did the rabbit ask

³⁸ But see, for instance, Joan Jonas (https://www.tba21.org accessed 24/09/2020) who

makes a point not to emphasize the ecological crisis in her performances 'because we

Photo 12a - 12b. Moving off the Lana, Joan Johas, 2019.

for green light? Did the jellyfish give green light to put his life on offer?

nd vanished. Or worse, where rivers have been redirected and dams be ocking salmon's return to their spawning grounds, and eels to becomater lakes. *Hu-man* made so many mistakes, out of greed and out of ig

better, be it produce or knowledge. For herein lies no respect. This is *hu-man* "artistry" that cares only for itself. itself back on that same self-image of master and mastery. A well-intended but overestimated idea of 'hu-man can fix this' reminds of projects like the troduction of fiddler crabs to safe a coast line, who then ate entire weed foastering the living community nor the waters, the soil, air or fire, i hich then multiplied so quickly that other creatures were left without spa nt experience the comfort of coexistence as well as the endless source the or its imagination.⁴⁸ In the end, we are all but plankton. It ma he octopus with its many tentacles49 who might inspi-nections and relationships. Such would not only ackno t to existence of all sentient beings and the world we depend on, it woul rofess to their part in creating this same world, and accept its o

nging circumstances;⁴⁷ not to be compared with *hu-man* greed for more and

Photo 4. Veden Taika (The Magic of Water), Jackie Brookner, 2007-2010, Salo, Finland.

There is a pond in the Land of Lakes, where wu-man made islands for

birds, with plants that clean spoilt water, and misty fountains attracting a

⁹ Joan Jonas is affiliated with TBA21, which is somewhat surprising, taking their

ations, sound compositions, endurance performances, and contemporary architecture

he foundation's unique program to becoming an agent of change by focusing on the

⁴⁰ In the context of water it is hard to imagine how humans with their terra-centric

s that it would be inappropriate to apply terrestrial perspectives to marine co

inities, particularly in the context of management and conservation' (Steele 1991:

les [...] attain [...] regularity, predictability, order, and organization - the a

hing no longer regular, ordered, or predictable, but an intensity, a force, a sensation, which actively alters the very forces of the body itself' (Grosz 2008: 171)

² In other words, 'nature is not a physical place to which one can go, nor a treasure

thematics and biomedicine. It is not the "other" who offers origin, replenishment, and

service. Neither mother, nurse, nor slave, nature is not matrix, resource, or tool for the

43 Thus, has art that is created in laboratories, 'with petri dishes, sterile containers,

adequate conditions, lab protocols, and the like' (Radomska 2016:40) anything to do

reproduction of man.' (Haraway 2003b: 297).

nk, nor an essence to be saved or violated. Nature is not hidden and to be unveiled. Nature is not a text to be read in the codes of ma-

redirect these forces of practical regularity through intensification to produce some

4). But as we have seen, a change of perspectives requires courage and imaginati-

The world has endless possibilities on offer, which, however, can only be

their brothers and sisters. 52 Others have been fighting for a river to be

Anthropocene" worship the tall salmon trees or the bodhi tree, the that still carry remnants of sea life or the ocean itself, the whale as

the equal in rights and duties. Again others who have no knowledge of "t

Depth, or the sea turtle as carrier of the entire universe.53 Their stories at

any as a school of herring, and are beautiful as they tell about care, m

ered in matter that honor the life and world it sprang from.54 Not of

consolation, and recognize beauty in imperfection and trifle.

a black light, and her eyes, whiskers and fur gl

45 Bioart seems to question 'the ontological and ethical aspects of life itself and the

ling the more-than-human, other than-human, inhuman and human- as humu

that can give way to wonderful 'webs of speculative fabulations' (ibid.: 82)

49 'like the tentacles of a chthonic octopus, the artisan in disguise' (ibid.: 8

trol' (Catts and Zurr 2014: 37, in Radomska 2016: 49).

ronment (cf. Hallam & Ingold 2007: 7).

back to the world it once belonged to.5556

man-made stuff that intoxicates, poisons and pollutes, but what can be given

beings can be together, live together, share water and soil and air together. Together we may create a graceful world, in an ongoing evolution that is, w new life, new forms and shapes, and colors and sounds.⁶³ We may change, be-Photo 5. Young Mermaid Playing Ball with a Coloured Pearl, Mattiusi Iyaituk, come different. Isn't that an exciting prospect? 2007. Sculpted in soapstone, ivory and caribou antler. Ivujivik, Canada. And, yes, we as separate beings, as separate species, may die. All of In the meantime, let us keep on telling stories⁶⁴ of longing⁶⁵ that or sunrise hu-man will feel the currents and the tides. Let us create moments

'Just come with me, without fear, without will.'

Imagine how wonderful that would be.

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⁵⁹ Also Grosz refers directly to Bergson, to his conceptualization of creative evolution

n an obituary, it has been poignantly described as having been 'always distinguished lrew analogies between morphological patterns and systems in nature and the human , her work crystalizing the moment when these became philosophical points

pable for the current socio-economic, ecological, and political state of the world.' There is much to learn about, and through, the ecological imagination of other peop-

² The Inuit, for instance, have made 'Expecting the Unexpected' (Briggs 1991) part of their culture, as an ontological stance, in practice and philosophy.

trees, or the Tibetans (Poupard 2018) and other peoples who have been treating l

55 'And [to understand that] the creativity of our imaginative reflections is inseparate

& Ingold 2007: 3; Åsberg et al. 2015). ⁶ Fortunately, there is a 'turn to matter' (Fox & Alldred 2018, for an overvie numanities and social sciences, attention to a New Materialism that renders matter,

objects, things its own agency (cf. Bennett 2010: 1-2). If artists seek to take an activist stance within an ecological context, let them then start with treating matter respectfully, material-wise as well as as co-agent, co-creator. This could lead to another future

Photo 14. Bodies of Water. 13th Shanghai Biennale, Nov 2020-June 2021.

⁶³ Only then we might manage 'capturing the force of time' (Grosz 2008: 86) and opening it up towards new becomings and forces of differentiation.

53 Or the Maori and Indians, who have been fighting over civil rights for rivers at

and matter of all kinds as equals (cf. Ronnberg & Martin 2011).

ble from our performative engagements with the materials that surround us' (Hallam

ness that is improvisatory: guided by the past but not determined by it; [...] that is es

ding, socially, ecologically, or scientifically. There is only the chance for getting on

58 Because 'There is no teleological warrant here, no assured happy and unhappy en-

an opportunity of learning and of experiencing beauty.

"management" of living matter (manipulation, appropriation, and exploitation) within contemporary technoscientific and socio-political contexts' (Radomska 2016: 43). ⁴⁶ 'Some 'artistic expressions that are more subtle and complex will be able to offer glimpses of the possible and the contestable; works that are neither utopic nor dys

together with some grace.' (Haraway 2008: 15).

pic, but rather ambiguous and messy, acting to counter the engineering hubris of co

O Jackie Brookner's work is a fine example of how art can serve multiple purposes.

47 These are certainly not, what Michel de Certeau would call 'tactical manoeuverings' - that is, through improvisational adjustments getting attuned with one's envi-

sentially unforeseeable' (Hallam & Ingold 2007: 11).

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