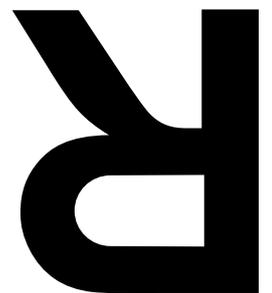


# DISMANTLE THE ANTHROPOCENE





# DISMANTLE THE ANTHROPOCENE —TERRESTRIAL TALES FROM THE LATE HOLOCENE

07.03—31.05.2026

TEKLA ASLANISHVILI & GIORGI GAGO GAGOSHIDZE  
RACHEL BACON  
DISNOVATION.ORG & NICOLAS NOVA  
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KATARINA JAZBEC  
LITHIC ALLIANCE  
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LIBITA SIBUNGU  
ANNA ZETT  
FEIFEI ZHOU

**introduction**

# WELCOME TO THE ANTHROPOCENE?

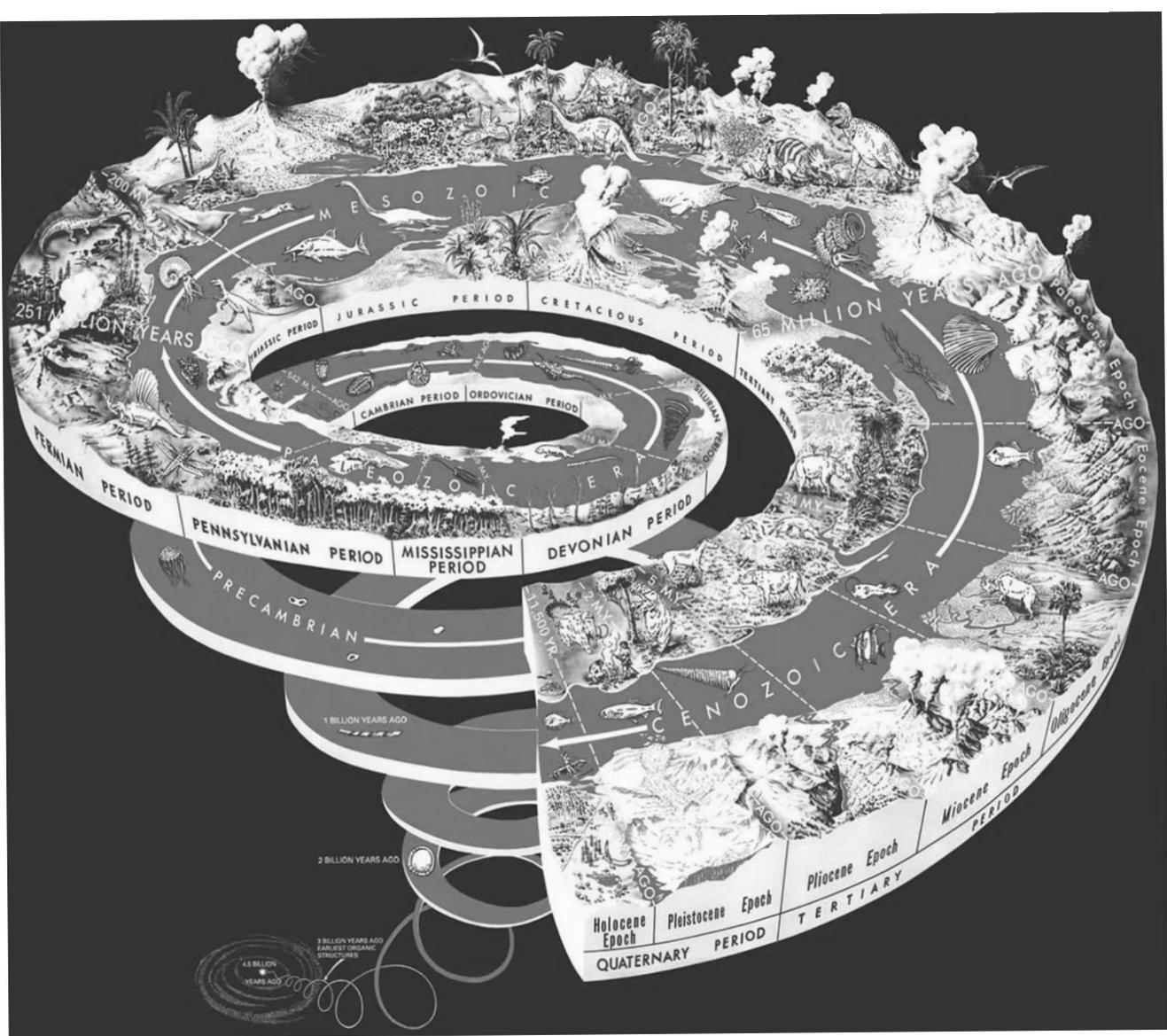
*Welcome to the Anthropocene. It's a new geological era, so take a good look around. A single species is in charge of the planet, altering its features almost at will. And what more natural than to name this new era after that top-of-the-heap anthropoid, ourselves? The term was coined in 2000 by the Nobel Prize-winning Dutch atmospheric scientist Paul Crutzen to describe the past two centuries of our planet's evolution. 'I was at a conference where someone said something about the Holocene, the long period of relatively stable climate since the end of the last ice age,' he told me later. 'I suddenly thought that this was wrong. The world has changed too much. So I said: "No, we are in the Anthropocene." I just made up the word on the spur of the moment. Everyone was shocked. But it seems to have stuck.'*<sup>1</sup>

The group exhibition DISMANTLE THE ANTHROPOCENE serves as the public conversation starter for RADIUS' 2026 year-programme YOU AND I ARE EARTH. The exhibition departs from the assertion that we are living in a new geological epoch: the Anthropocene. In this new era, human activity has irreversibly transformed the composition of the atmosphere, the oceans, and even the surface of the Earth. Humans have thus, allegedly, become a force on a geological scale, to such a degree of impact that we now constitute a full-fledged geological force capable of altering the sum of planetary processes.

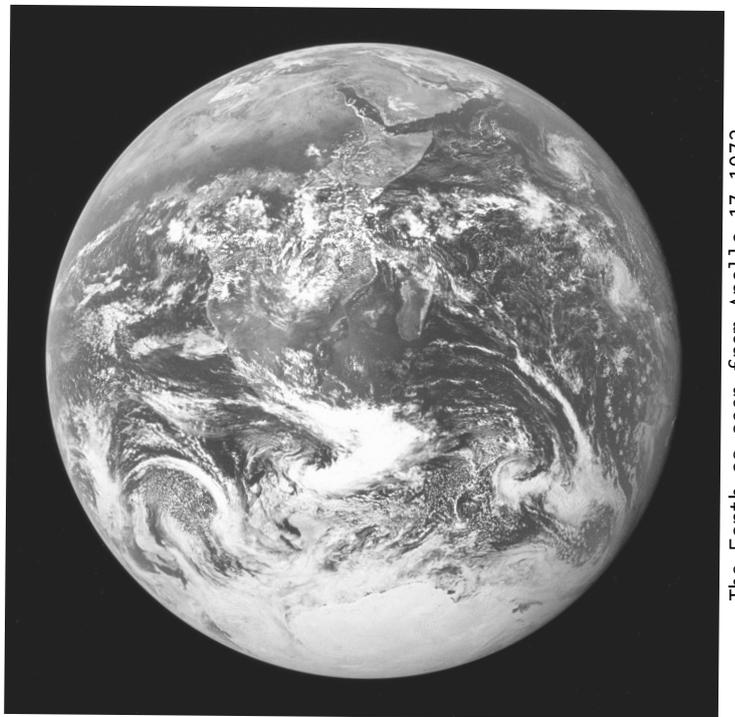
Yet the Anthropocene concept has remained disputed for over two decades now, both in geological terms—there is no consensus among geologists and stratigraphers—and in social, political and cultural terms—since it risks reaffirming universalism and human exceptionalism. As a concept, it may thus repeat the very universalism that produced the crisis it seeks to diagnose: to speak of *anthropos* as a single agent is to smooth over asymmetries of power, responsibility, and vulnerability, and to obscure the colonial, capitalist, and racialised histories that have rendered some humans noteworthy geological while others are made disposable.<sup>2</sup> In this sense, the Anthropocene is less a neutral geologic descriptor than a seemingly

groundless narrative arc that consolidates and covers over a singular and monumental story of world management, ongoing exhaustion through petropolitics, corresponding geo-engineering and technofixes, whilst foregrounding a species-level 'we' that neutralises the asymmetrical power relations of extraction. In short, the Anthropocene seems to be a view from nowhere: 'an event horizon largely lacking fossils.'<sup>3</sup>

Rather than accepting the idea that 'humanity' carries the burden of anthropogenic climate change on its shoulders like the titan Atlas holding up the heavens, this exhibition positions humans as earthbound beings in the late Holocene.<sup>4</sup> From this interglacial moment, we journey into deep geological time and return the human to its mineral and fossil origins, in contrast to the biological-cultural exceptionalism the species so often claims for itself.<sup>5</sup> In an era of carbon chauvinism, in which fossils are 'freely' burned and excessive quantities of carbon are propelled into the atmosphere, this exhibition aims to develop a counterpoint to the centripetal force of the dominant Anthropocene narrative, which privileges the exceptionalism of a particular, disembodied figure of 'humankind'. It does so by telling centrifugal stories that acknowledge the vast inequalities produced by the different forces transforming the planet.



The term 'Anthropocene' was popularised at the turn of the millennium by atmospheric chemist Paul Crutzen, who proposed that the relatively stable conditions of the Holocene had given way to a new epoch in which human activities rival the forces of Earth history.<sup>6</sup> Industrialisation, fossil-fuel combustion, large-scale agriculture, urbanisation, and nuclear testing have left their imprints on ice cores, sediments, and biogeochemical cycles. From this perspective, humanity appears as a planetary agent, capable of altering climate systems, driving mass extinction, and reshaping the lithosphere itself. Crutzen's intervention was both diagnostic and cautionary: by naming a new epoch, he sought to draw attention to the unprecedented scale of human impact and to the urgency of collective responsibility. However, this narrative has simultaneously generated its most persistent problems. To speak of 'the human' as a geological force risks flattening profound differences in historical responsibility. It conflates the industrialised, colonial, and capitalist trajectories that produced the vast majority of atmospheric carbon with the lives of those who have contributed least and suffered most. Moreover, the Anthropocene often reinstates a modern, Promethean



The Earth as seen from Apollo 17, 1972.

image of the species as a self-imposed custodian of the planet, now tasked with stabilising the Earth system through ever more far-sought forms of monitoring, modeling, and technological intervention.<sup>7</sup> But who needs an icebreaker when you can count on melting ice?<sup>8</sup>

From an artistic and cultural perspective, equally, the Anthropocene has been accompanied by a proliferation of images of planetary totality—melting glaciers, burning forests, the fragile blue marble suspended in space—that, while capable of generating affect and awareness, also risk producing a paralysing sense of scale in which agency dissolves into the stasis. The exhibition **DISMANTLE THE ANTHROPOCENE** therefore does not propose yet another era-defining label—following the proliferation of ‘cenes’, among the Capitalocene, Chthulucene, and Plantationocene discussed later in this text—but a reorientation: from a conquering gaze from nowhere—the ‘God trick’—to situated and grounded perspectives on terrestrial response-ability, from the universalist *Anthropos* to the asymmetric, material and more-than-human collectives that compose life in the late Holocene.

To speak of the late Holocene is by no means to deny climatic and geological transformation, but rather to refuse the seemingly clean rupture and transition implied by the Anthropocene’s epochal naming, foregrounding continuity and situating present crises within extensive histories of colonialism, racial capitalism, and extractivism. In this shift, the task becomes to differentiate worlds from earths, to trace the racial and colonial strata of geology, and to recognise the mineral composition of the human. The four clusters that comprise this exhibition—*Business-as-Usual*, *From Cosmos to Commons*, *The Afterlives of Geology*, and *Becoming Mineral*—account for this necessary reorientation away from the Anthropocene, from a critique of carbon chauvinism and its technocratic fantasies, through a re-grounding in planetary kinship, whilst acknowledging histories of oppression and dispossession, towards a grounded notion of the human as a mineral entity, as manifestly earthbound. In short, this exhibition proposes a set of situated practices for inhabiting a damaged planet, on learning how to live—and become—with it through cooperation, whilst being co-responsible for the entirety of the environments we make and inhabit.



# BUSINESS-AS-USUAL

*Of course, ultimately, it is not even the industrial accidents that are of greatest concern, even though these events and their effects—oil spills, burning platforms, human death tolls, oil-drenched shores, and massive animal die-offs—are truly catastrophic and depressing. Rather, it is the uninterrupted, accident-free, normal running of the fossil fuel economy that is the ultimate threat and should be the focus of our attention, politically, economically, and ecologically.<sup>9</sup>*

*Or: 'the Anthropocene' might be a useful concept and narrative for polar bears and amphibians and birds who want to know what species is wreaking such havoc on their habitats, but alas, they lack the capacity to scrutinise and stand up to human actions. Within the human kingdom, on the other hand, species-thinking on climate change is conducive to mystification and political paralysis. It cannot serve as a basis for challenging the vested interests of business-as-usual.<sup>10</sup>*

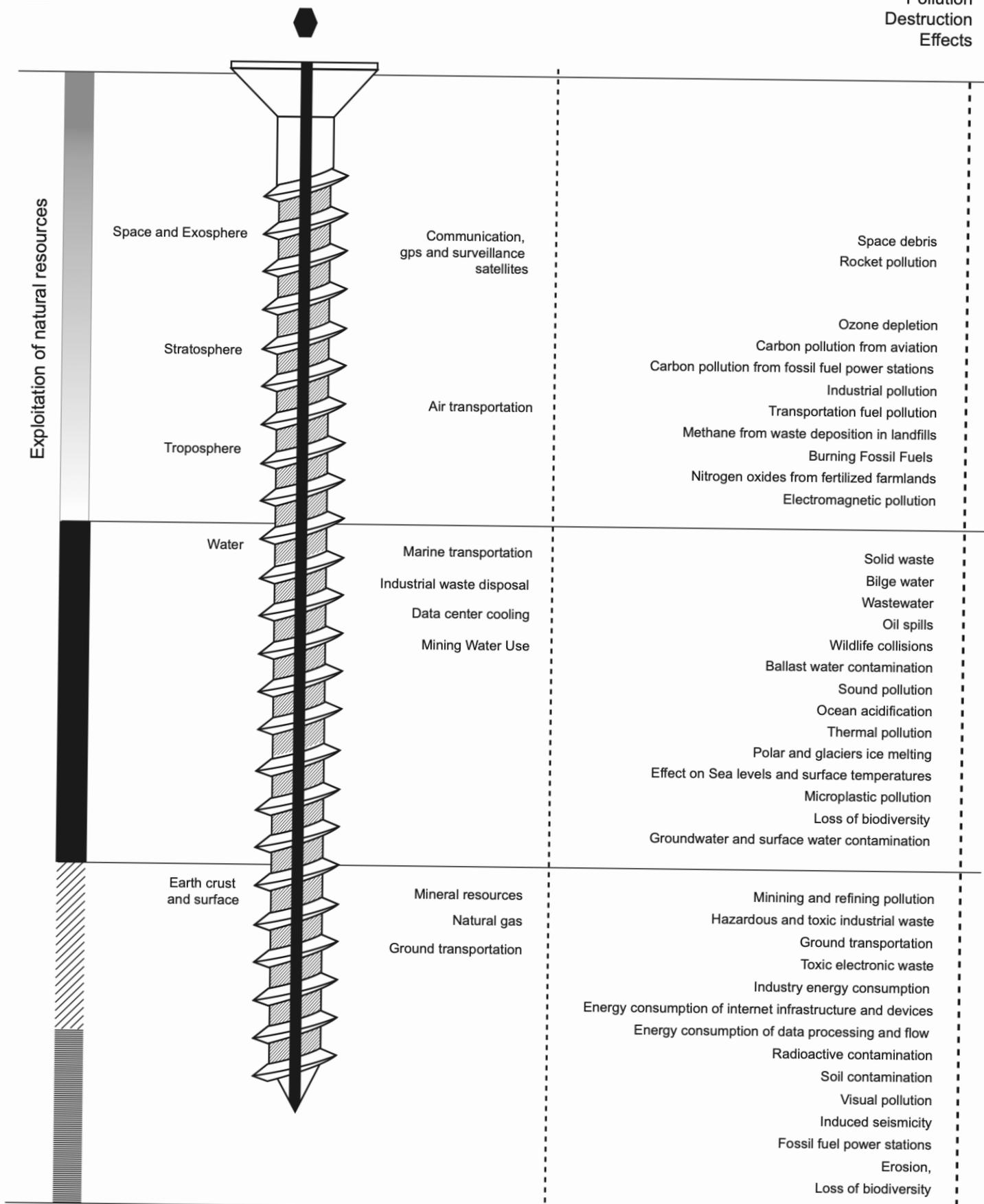


Bruce Connor, *Crossroads*, 1976.

Amidst the increasing militarising of the economy—spearheaded by the far-west States of America having become increasingly synchronous to an oil company with an army—the Anthropocene functions not so much as a diagnosis of planetary crisis but as an enabling framework for petropolitics and the military-industrial complex, as an extractive race to the bottom. By naming 'humanity' as a geological force, the Anthropocene renders the fossil-fueled management of the Earth both universal and inevitable, perpetuating a world structured around carbon dependency. In that, the Anthropocene offers a language through which planetary instability can be administered rather than contested. Climate change becomes legible as symptomatic, as a systems problem—one to be measured, modelled, and controlled—while the infrastructures that aim to unify life and fossil extraction remain largely unquestioned. In the words of anthropologist Elizabeth Povinelli: 'the anthropocene and climate change reflect nothing so much as industrial capitalism's dependence on "ancient sunshine".<sup>11</sup> This understanding aligns with what environmental historian Jason W. Moore terms the Capitalocene, to signify capitalism as a way of organising nature—as a multispecies, situated, capitalist world-ecology, pooling nature, labour, and energy around endless accumulation.<sup>12</sup> Framed through the lens of the Anthropocene, capitalist

exhaustion appears as a technical limit to be managed, rather than as a historical rupture produced by specific regimes of capital, empire, and petrochemical power.

Set within this horizon, responsibility is radically diffused. The Anthropocene's abstract 'we' obscures the main protagonists and infrastructures that have driven carbon extraction at scale—oil corporations, military logistics, industrial agriculture—while advocating the myth that carbon-intensive energy remains indispensable to life. This carbon chauvinism—*fossil-burning man making new fossils as rapidly as possible in orgies of the Anthropocene or Capitalocene*<sup>13</sup>—underwrites climate governance itself. Carbon budgets, transition scenarios, net-zero amongst other mitigative pathways do not interrupt fossil capitalism, they refine and advance its all-encompassing logic. As academics Andreas Malm and Alf Hornborg have argued, the Anthropocene concept mistakes a radically unequal, class-based, and colonial history of fossil fuel combustion for a species-wide trait, relocating the causes of climate change from



concentrations of power (abuse) to an abstracted 'human nature.' By attributing carbon exhaustion to humanity-as-a-whole, the Anthropocene simultaneously denaturalises climate change—recognising it as an anthropogenic given—only to renaturalise it at the level of the species, rendering fossil capitalism as an almost evolutionary inevitability.<sup>14</sup> Such business-as-usual narratives allow trajectories over-indebted to petrocapitalism to persist, further diluted by carbon offsets, notions of green growth, and anthropocentric adaptive measures deferring structural change.

This is also the point at which geo-engineering (technofixes) emerges, as the seemingly logical endpoints of administrative rationality in the Anthropocene. Proposals—like solar radiation management (spraying fine sea water to whiten clouds in the troposphere, or applying stratospheric sulfate aerosols to reflect sunlight to combat warming), or carbon capture technologies to lower greenhouse gases in the atmosphere—rely on what anthropologist Eduardo Viveiros de Castro describes as a 'model-for' mentality, considering the Earth as an adjustable system whose variables can be adjusted to stabilise prevailing ways of life—through which some of humanity is allowed to rest overly comfortable in their respective categories of being.<sup>15</sup> Rather than confronting the root causes of exhaustion, such interventions redistribute its patchy effects across space and time, displacing risk onto future generations and disproportionately onto the Global South. As art historian and critic T.J. Demos summarises: 'Exploiting further its universalising logic, the Anthropocene concept makes it easy to justify further technological interventions in the Earth's systems via geo-engineering, as if the causes of climate disruption can be its solutions. In such narratives as these, anthropos serves to distract attention from the economic class that has long benefitted from the financial system responsible for catastrophic environmental change.'<sup>16</sup>

Against this backdrop, the four works presented in this cluster engage with the totalising and universalist notions of business-as-usual under the Anthropocene. Through conducting fieldwork in different environs, the violence of petropolitics and fossil capitalism is made palpable by these artists, by exchanging the 'we' of the anthropos and a 'view from nowhere' for a grounded understanding of extractivism and its aftereffects in an asymmetrically lived condition that cannot be engineered away from. Can we also learn to tell stories of environments gone wrong? In this time of environmental catastrophe, can we make common cause against the destruct on by attending to its fine details?<sup>17</sup>



## 1

### TANJA ENGELBERTS

*We Are Multiple* (2023):  
*Fluoroalkyls – Radionuclides*  
*We Retract*  
*We Preserve*

In her artistic practice, Tanja Engelberts investigates how to document landscapes that are no longer visible. Rather than excavating the past, she assembles and reassembles what she finds at the surface—as an act of creative engagement with the present. Following archaeologist Rodney Harrison, a surface can be seen as a space in the ‘process of *becoming*’, where past and future meet—not as separate time capsules but as an assemblage of temporalities.<sup>18</sup> Similarly, Engelberts’ work demands a focus on the ‘here’ and ‘now’, enabling both recognitions of traces of the past and imaginations of possible futures.

In the series *We Are Multiple*, Engelberts imagines what it is like to be a flowing body of water that meets the riverbank. Throughout the centuries, the natural barrier of the Rhône—a river that springs from the glaciers of the Swiss Alps and flows through France into the Mediterranean Sea—has been heavily altered by human activity. The river has been dammed and canalised, replacing reed and sandbanks with walls of stones and concrete and steel pipelines. Less visible is the chemical waste from nuclear power plants and chemical industry that pollutes the river over a six hundred kilometer stretch and beyond. Having been turned from river into hydraulic object by these industries, the Rhône becomes a site filled with detriment from the Anthropocene.

The tensions between organic materials and mechanical processes are not only present in subject matter but are also reflected in the techniques that Engelberts applies. For *We Are Multiple*, she photographs the river and subsequently laser-cuts these images, creating a relief on their surface. By pressing clay, collected from the Rhône, onto the photographs, the artist turns them into ceramic sculptures. As if the present is imprinted in the sediment of the river, Engelberts’ ceramic landscapes demand us to pay attention to the surface. They remind us of the consequences of industrial activity that manifest themselves beyond human temporalities. Consequences that are already inscribed in—and felt by—the river.

## 2

### TEKLA ASLANISHVILI and GIORGI GAGO GAGOSHIDZE

*Stone of Hell* (2021)

Duration: 24 minutes, 23 seconds

*Stone of Hell* reveals that worlds constructed by extractive industries have a short lifespan. The film is set in Chiatura—a Georgian town that was founded on the extraction of manganese, a mineral used to strengthen steel. The town’s birth can be traced to the moment manganese was first discovered in 1879, and the establishment of ore mines formed its operational language, professions and infrastructure. Yet the cornerstone upon which Chiatura was built has come to be known by its residents as the ‘stone of hell’. The film of Tekla Aslansivili and Giorgi Gago Gagoshidze discloses how the mining, enrichment, and exportation of manganese weave together histories of local extraction and global political violence; how these processes operate in the interest of those in power while leaving behind exhausted bodies and landscapes.

Modernity—within which ideals of freedom, growth and identity have been powerfully framed as ‘progress’—depends on the extraction of fossil fuels and raw materials. It follows the paradox of Ouroboros, the tail-biting snake stuck in a seemingly infinite cycle of (self-)destruction and rebirth. In *Stone of Hell*, this logic is exemplified by the tractor (under)mining itself. Modernity thus relies on a system of self-reference—in which exhaustive productivity is justified by the promise of progress—that foregrounds the exceptionalism of the human species at any cost. Yet the tractor cannot withhold the repercussions of its productivity, reminding us that the destructive and violent nature of so-called progress can only be countered with relational, ecological modes of thinking.

### 3

## RACHEL BACON

*Adrift* (2022)

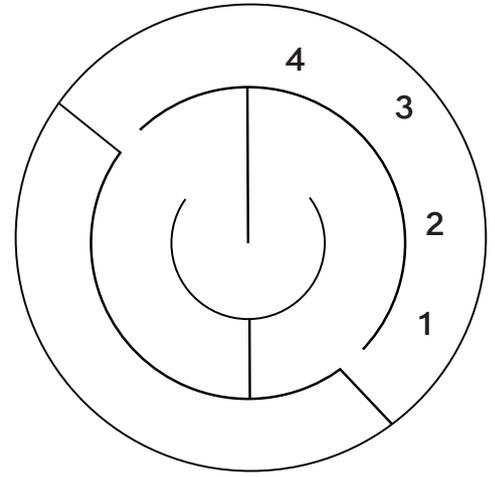
*Disynclination* (2022)

*Fault Zone No. 2* (2026)

Rachel Bacon works with graphite on paper, creating large-scale drawings that hold sculptural qualities. Working with graphite, a soft carbon-holding material, encouraged her to investigate the shared methodologies between drawing and mining. Both are considered to start from an untouched surface—a blank sheet of paper or a natural landscape, respectively. Bacon deliberately ‘damages’ the paper she works with by crumpling it, then adds material to the surface to reveal its ridges. Mining, on the other hand, is a kind of ‘negative drawing’; it is through extraction that patterns unfold themselves in the landscape.

The seams that Bacon creates on paper resemble the veins of coal that characterise landscapes of open pit mines. Yet her practice also marks profound contractions between mining and drawing. The months it takes to make one drawing are in stark contrast to an industry driven by relentless efficiency and accelerated time. The artist describes her slow and meticulous practice as a way of expressing care. Through repeated mark-making, the graphite gradually becomes shiny—revealing itself as a precious material. Drawing functions a transformative act, rather than an act of hasty destruction and displacement performed by the mining industry.

While Bacon challenges economic time by offering care time, the slow pace of her practice still pales in comparison to the geological time-scales of terraforming and climate change. These temporalities exceed familiar human timeframes and disrupt human-centred viewpoints. Even so, by slowing down—both as artist and viewer—one becomes aware of the interdependent relationship between mark-maker and mark-receiver. In Bacon’s words, her work ‘implies a form of shared agency, a realisation and manifestation of the interconnectedness of artist and surface, excavator and landscape, human and non-human.’<sup>19</sup>



### 4

## KATARINA JAZBEC

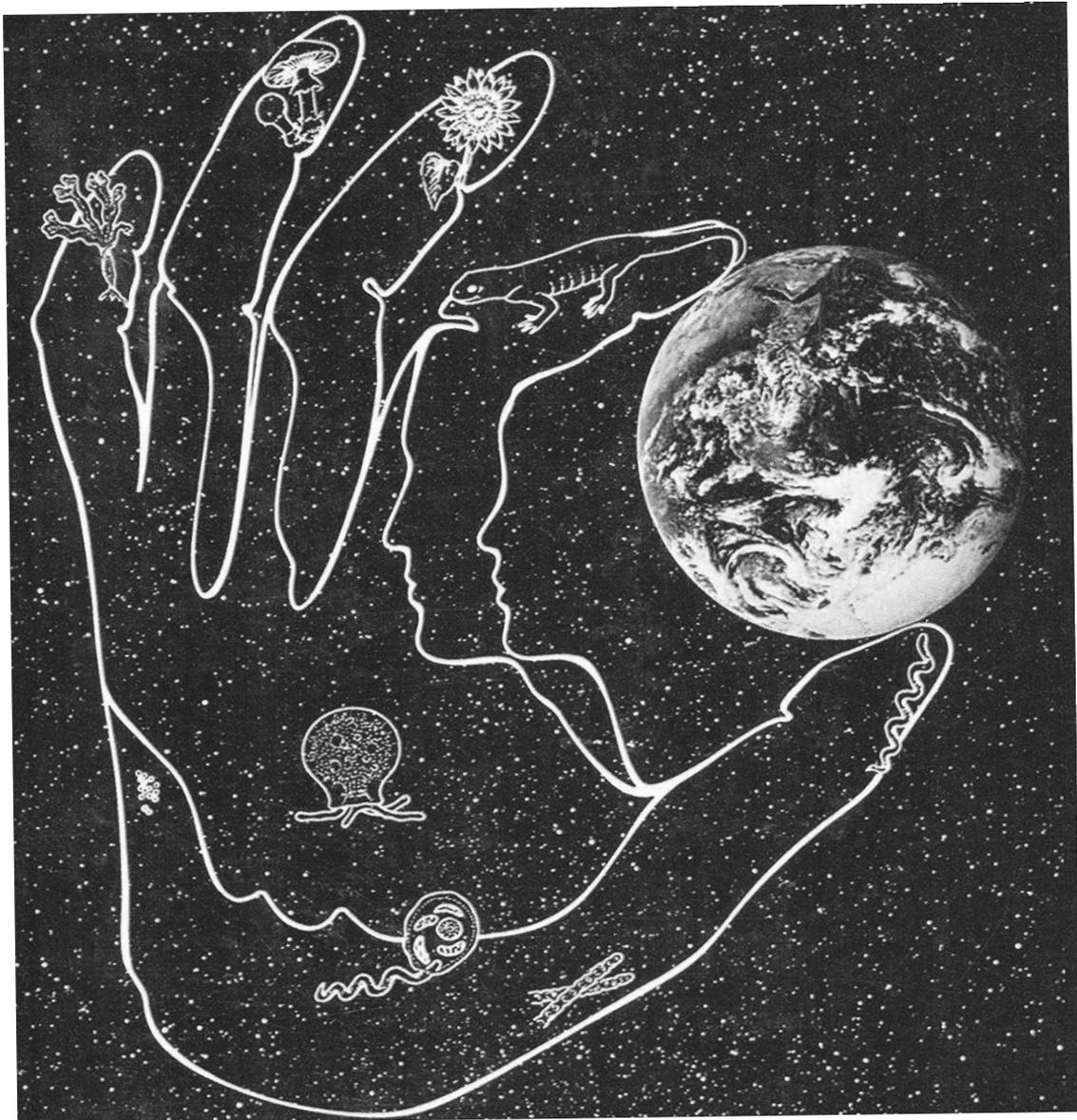
*Know Your Stones* (2023)

Duration: 21 minutes, 19 seconds

Katarina Jazbec’s *Know Your Stones* is set in the Rhine-Ruhr region in Germany—home to Europe’s most expansive steelmaking sites and numerous mining industries. The oral histories of steelworkers, young climate activists, and a geologist reveal how the mines, factories and quarries provide them with work, shape their community and form the backdrop of their memories. These places (re)appear in their dreams and imaginations, suggesting an intimate relationship with ores, fossil fuels and machines. Yet this relationship is conflicted. The protagonists recognise the reverberations of the violence that is perpetrated at these sites—not only affecting themselves, but also the stones that will stay with this Earth much longer than they will.

While trauma has long been associated with the individual body, the notion of *geotrauma* investigates the multiscale, intersecting, and mutual relationship between trauma and place.<sup>20</sup> *Know Your Stones* exposes how geotrauma, naming both inscriptive processes of violence as well as the physical and affective traces left by these act, is experienced collectively by humans and more-than-humans. Opening, incising, or inserting the Earth is not innocent; it is a violent reconfiguration of planetary bodies that disrupts existing relationships.

In *Know your Stones*, dream-sharing becomes an instrument for healing and reconciliation. The dreams also provide a form of speculative fabulation for the future. As dreams elasticise temporal and geographic scales, they allow the protagonists to travel through time alongside the stones with whom their lives are so intimately entangled. Ultimately, Jazbec’s film questions what future awaits the stones long after human bodies have disappeared.



Frontispiece of Lynn Margulis and Michael Chapman's *Kingdoms & Domains* (1982), after a design by Dorion Sagan.

# FROM COSMOS TO COMMONS

*Specifically, unlike either the Anthropocene or Capitalocene, the Chthulucene is made up of ongoing multispecies stories and practices of becoming-with in times that remain at stake, in precarious times, in which the world is not finished and the sky has not fallen—yet.<sup>21</sup>*

*To think of the human species as having had a colossal impact, an impact that will have been unthinkable vast in duration, on something we externalize as ‘the planet’ removes us from the scene and ignores the extent to which human agencies are entangled with those of nonhuman creatures and inhuman substances and systems.<sup>22</sup>*

Historian Dipesh Chakrabarty makes a plea to move from a global to a planetary frame, marking a decisive shift in our Earthly orientation. It asks us to relinquish the image of the world as a coherent, governable totality shaped primarily by human history, and instead to start perceiving the Earth as an active, unstable, and uneven condition of life.<sup>23</sup> The planetary does not offer a more comprehensive vantage point, but a rather destabilising one: foregrounding the entanglement of human histories with geological forces, climatic processes, and deep time, undoing the assumption that the Earth operates as a passive backdrop for human action. Biologist and feminist philosopher of science Donna Haraway deepens this entanglement through a further critique of the Anthropocene, warning that it risks consolidating ‘a human-exceptionalist discourse’ that ‘saps our capacity for imagining and caring for other worlds, both those that exist precariously now (including those called wilderness, for all the contaminated history of that term in racist settler colonialism) and those we need to bring into being in alliance with other critters, for still possible recuperating pasts, presents, and futures.’<sup>24</sup>

In response to the Anthropocene and Capitalocene concepts, Haraway proposes the Chthulucene as an alternative entry point that is ‘an ongoing temporality that resists figuration and dating and demands myriad names.’<sup>25</sup> Less an epoch than a mode of attuning to the

tangled and earthly processes through which worlds are continually made and unmade, the Chthulucene names a time-space of ongoing, situated entanglements, where no species acts alone and no position stands outside the mesh of relations that sustain and erode life. From this perspective, the task is no longer to manage the planet from a disembodied or top-down perspective, but to recognise that we are irrevocably earthbound—bound into relations of obligation, vulnerability, and co-responsibility within environments we continuously compose and decompose. The work of living on a damaged planet, Haraway argues, is not self-making but ‘making-with’, an acknowledgment that worlds emerge through ‘sympoiesis, not autopoiesis.’<sup>26</sup>

The cluster FROM COSMOS TO COMMONS takes multispecies becoming-with as a guiding proposition. Human lives are understood here as inseparable from the infrastructures, technologies, animals, plants, microbes, minerals, and atmospheres with which they are entangled—none of which function as a background, all of which act as co-constitutive agents in shaping shared living environments. Rather than sustaining narratives of autonomy, exceptionalism, or technofixes, the works presented here advance notions of commonality and situatedness on Earth. As Haraway concludes: ‘The unfinished Chthulucene must collect up the trash of the Anthropocene, the exterminism of the Capitalocene, and chipping and shredding and layering like a mad gardener, make a much hotter compost pile for still possible pasts, presents, and futures.’<sup>27</sup>

## 6

### FEIFEI ZHOU, with NANCY MCDINNY and ANDY EVERSON

*Invasion: Anthropocene Detonator Landscapes* (2021)

*Invasion: Anthropocene Detonator Landscapes* was initially published as part of *Feral Atlas*: a collaborative and artistic research project that investigates the more-than-human Anthropocene. The project's point of departure is the acknowledgement that infrastructures—defined as the material features of long-distance conquest, governance, and investment for the accumulation of wealth—have feral effects. *Feral Atlas* traces such effects—once hidden in the gap between the 'wild' and the 'domestic'—that shape the more-than-human Anthropocene by critically examining human-made infrastructures. Each of these infrastructures are specific yet entangled, and they produce effects that are planetary yet patchy.<sup>28</sup> The landscapes in which they exist do not signify a specific moment in time in which they were established but rather uncover processes that are still unfolding through material matters and their feral effects.

*Invasion: Anthropocene Detonator Landscapes* depicts one of four 'Anthropocene Detonators'—historical conjunctures that produce new infrastructures that anthropogenically shape the Earth.<sup>29</sup> Handing out disease-infected blankets to Native American people is perhaps one of the most well-known examples of the use of other-than-human species as part of the settler colonialist project. This, however, was not an isolated act of cruelty. Moving through multiple temporalities and scales, Zhou's drawing follows the modes of existence that are integral to the conquest and destruction of Indigenous land. The invasion begins with the arrival of colonial tall ships, and continues at the centre of the drawing with the establishment of fish and cattle farms. On the right, the landscape has been anthropogenically modified into homogenous suburbs. Zooming in at the drawing—or map—we see how more-than-humans make these varying infrastructures their home, leaving feral effects that both enable and unsettle colonialist efforts of ownership.

## 5

### ANNA ZETT

*This Unwieldy Object* (2014)

Duration: 47 minutes

Anna Zett is an artist, writer, and filmmaker with a background in cultural anthropology, philosophy and gender studies. In *This Unwieldy Object*, they take the viewer on a road trip through the Midwest of the United States. Here, they meet with scientists, fossil traders, sculptors, and film makers who are trying to appropriate extinct animals and animate petrified history. A plastic dinosaur figure becomes the emblem of colonial capitalism; it serves a perfect abstraction of something that can never be fully grasped. In a rhythmic interplay between document, music, and narration, the dinosaur represents all other unwieldy objects that modernity has been rushing towards.

Film, excavation, science, and conquest of land are all efforts to wrap the concept of property around things that cannot be contained. Yet Western history has told itself that it can. But at what cost? Narratives of progress are prioritised over discourses of oppression and displacement. Zett's film shows how in the U.S. natural history is prioritised over Indigenous histories because it provides the immigrant nation with a material past to discover and appropriate—it provides an opportunity to turn attention away from the theft of land. Balancing between the genres of documentary, science-fiction and western, *This Unwieldy Object* reminds us of the plot of progress. Like an eroding landscape, it recalls that when you tell a certain story, or dig up a certain fossil, something else will get displaced—or lost, even.

## 7

### DISNOVATION.ORG and NICOLAS NOVA

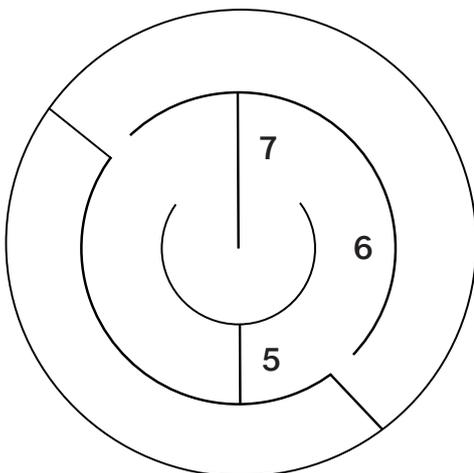
*A Bestiary of the Anthropocene* (2025)

Duration: 14 minutes, 55 seconds

DISNOVATION.ORG and Nicolas Nova's *A Bestiary of the Anthropocene* questions what happens when technologies and their consequences are so profound and pervasive that everything on Earth becomes artificial to some degree. Humanity's hyperfocus on technical 'advancement' is not proof of its distinction from other 'natural' species, but rather a symptom of its belief in human exceptionalism. It is an attempt to transcend its earthbound faith yet has led to a moment in which the technosphere and biosphere merge. It is in this moment that the (man-made) distinction between the 'natural' and the 'artificial' is disrupted—that the world becomes one of artificial mountains, plastic flowers, drone-catching eagles, and radioactive mushrooms.

DISNOVATION.ORG and Nova's video essay operates at the intersection of the fantastical medieval genre of the bestiary and taxonomy, a modern scientific system of classification. Despite their profound differences, they are both structures that organise the world by naming, depicting, and describing specimen—as acts of knowledge, but also as forms of power. Derived from a biblical tradition, the medieval bestiary does not only name but also ascribes morale to specimen. As such it underpins the assumption of humankind as the superior species that gets to tell the Good from the Evil. Taxonomy, on the other hand, intends to structure the world in an 'objective' manner. Yet it fails to convey the relational nature of classification—it prevents us from understanding the changes that humans have brought about in the composition and distribution of species.

*A Bestiary of the Anthropocene*, as well, seeks to bring order amidst the chaos in which we find ourselves. However, it stays wary of the risk of retreating in the position of 'master and possessor'. Instead, it encourages you to 'observe, navigate, and orientate into the increasingly artificial fabric of the world'<sup>30</sup>—to pay attention to, and, at the very least, to be able to name the troubled creations of our relationship to the world.



# THE AFTERLIVES OF GEOLOGY

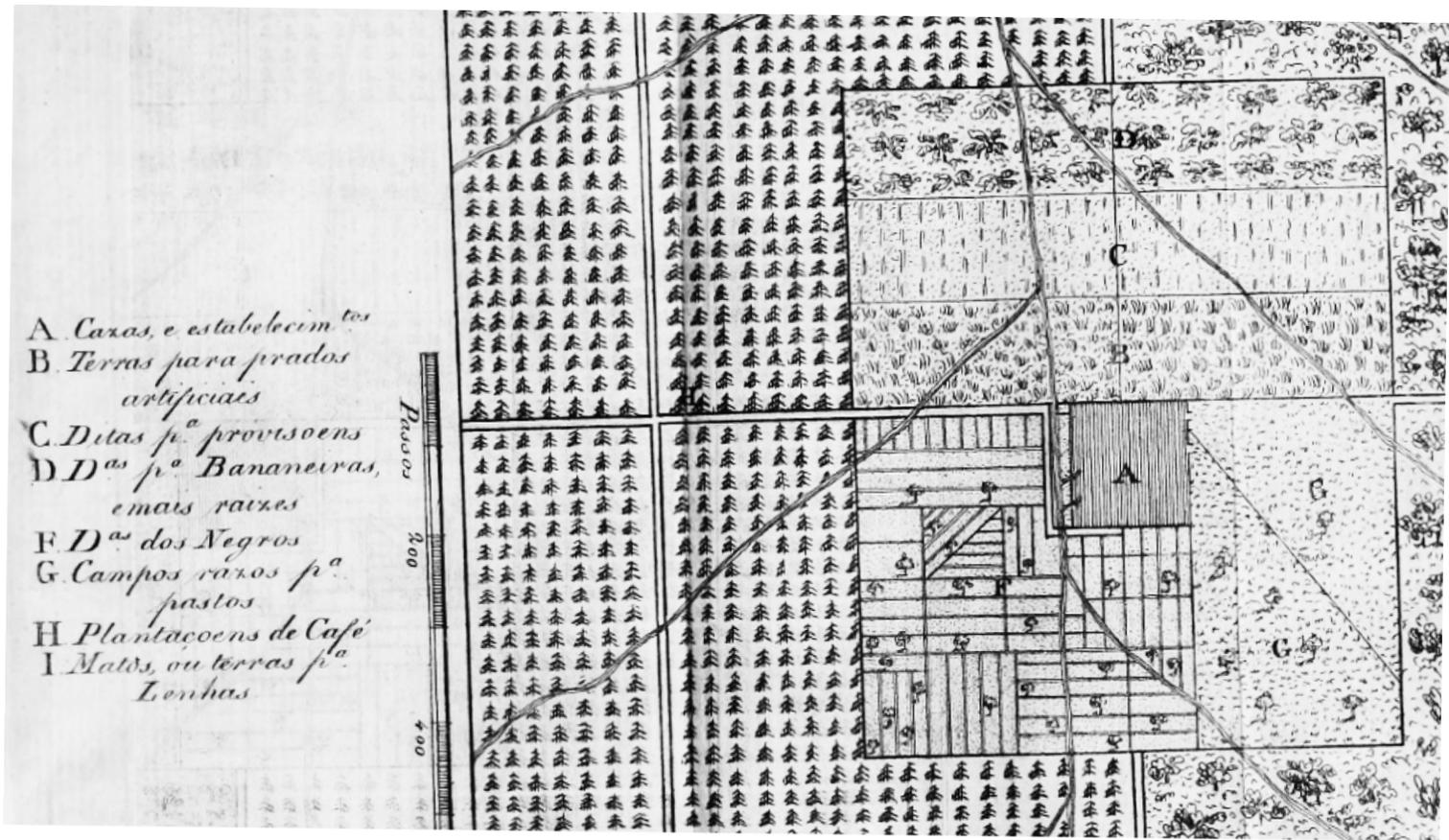
*The mine and the afterlives of its geomorphic acts constitute the materiality of the Anthropocene and its natal moment, from the transformation of mineralogy of the earth in the extraction of gold, silver, salt, and copper to the massive transformation of ecologies in the movement of people, plants, and animals across territories, coupled with the intensive implantation of monocultures of indigo, sugar, tobacco, cotton, and other 'alien' ecologies in the New World.<sup>31</sup>*

*The abandoned cannot afford to think in boxes. [...] They know better. Their bodies and homes form the front lines where these elements entangle and collide with other residues of racial capitalism. [...] For the abandoned, the first goal is not an abstractly imagined pristine environment. It is, quite simply, a breathable, drinkable, edible one, sheltered from the worst molecules of racial capitalism and the Anthropocene. Most other goals require achieving this one first.<sup>32</sup>*

The Plantationocene—here referenced from a conversation with anthropologist Anna Tsing and Donna Haraway—is a concept that names the historical systems that the Anthropocene tends to omit: the plantation as a system of multispecies coerced labour, extraction, monoculture, and ecological simplification that reorganised land, life, and time along racial lines.<sup>33</sup> As Haraway and Tsing note, plantations 'radically simplify the number of players' while violently accelerating extraction and speeding up generation time, producing a discipline-of-people/discipline-of-plants conjuncture.<sup>34</sup> This concept, foregrounding the less-than-human humans who are bearing the brunt of the world's eco-political derangement, is further exposed in Kathryn Yusoff's seminal text *A Billion Black Anthropocenes or None*: 'recognising geology as a racial formation from the onset.'<sup>35</sup> Yusoff writes that 'the Anthropocene proclaims the language of species life—anthropos—through a universalist geologic commons, neatly erasing histories of racism that were incubated through the regulatory structure of geologic relations,' insisting that Blackness was positioned as a geological substrate that could 'absorb the body burdens of exposure to toxicities.'<sup>36</sup> To chose for an universal 'we' of the Anthropocene is to

continually overlook the enslaved body, by converting racialised violence into a general and cautionary tale of planetary predicament. What appears as human impact is, more precisely, the sedimentation of plantation logics into geological time. Historian Gabrielle Hecht's analysis of an African Anthropocene reinforces this point, showing how planetary-scale narratives displace responsibility while concentrating waste, toxicity, and violence in (formerly) colonised regions.<sup>37</sup> The Anthropocene, in this light, does not mark a rupture but a continuation of racial blindness: an epistemic maneuver that naturalises extractive histories of enslavement, oppression and dispossession by burying these in neutral deep time.

In *THE AFTERLIVES OF GEOLOGY*, the works presented by Libita Sibungu and Arjuna Neuman & Denise Ferreira da Silva challenge geology's epistemic forgetting through a speculative, decolonial lens, repositioning geology as lived, contested, and politically charged. The works trace how memory intersects with landscapes shaped by colonial extraction and neoliberal violence. Subterranean and planetary journeys unfold across multiple scales—quantic, historical, and geologic—foregrounding displacement, rupture, and persistence.



José Mariano da Conceição Velozo, Fazendeiro do Brazil (Tome III, Part II), 1799.

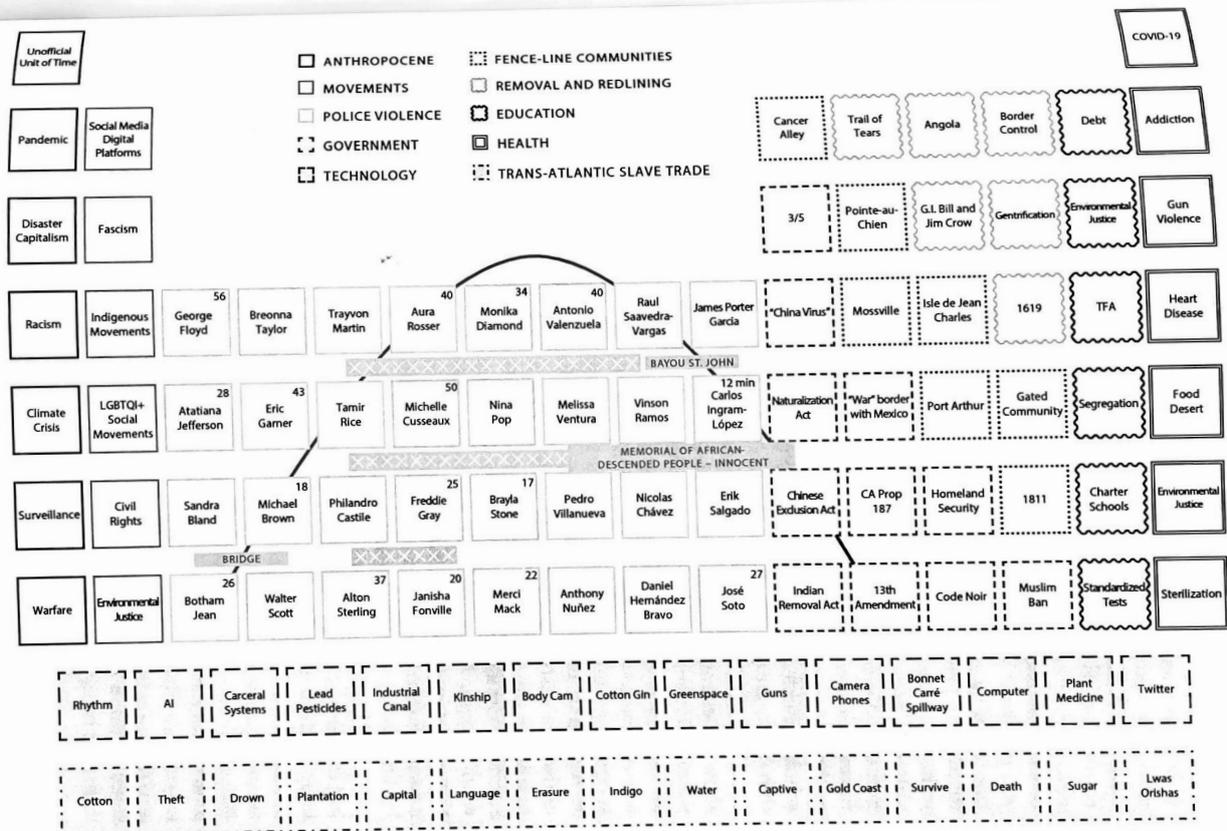


Figure 0.2. An anthropogenic table of elements (credit: Denise Frazier)

8

## LIBITA SIBUNGU

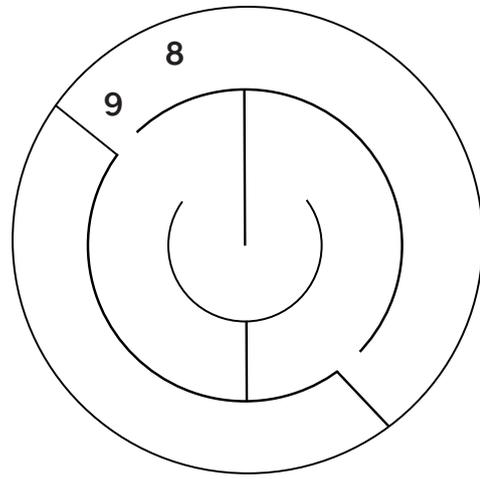
*Quantum Ghost (echo 2)* (2023)

Duration: 21 minutes

Libita Sibungu is a multidisciplinary artist who works with sound, sculpture, and performance, among other media. She draws on her British-Cornish-Namibian heritage to make works that explore the entanglements between personal histories and colonial legacies inscribed in the body and land. In *Quantum Ghost (echo 2)*, Sibungu examines the relationships between raw materials and capitalist extraction, tracing how the echoes of colonialism and diasporic migration reverberate through geological temporalities.

Following the paper trail that connects Sibungu to her father—a political exile from Namibia who came to Cornwall to study mining engineering—Sibungu’s research for *Quantum Ghost* leads her to the National Archives of Namibia. Her search entry ‘mining’ brings thousands of images to the surface, yet these colonial, hard, black-and-white photographs are marked by the silences they hold. The memories of the miners in these pictures remain muted, hidden, absent. As author and scholar in African American literature Saidiya Hartman noted, such absences within colonial archives are reverberations of colonial oppression. Hartman proposes the method of *critical fabulation*—writing with and against the archive—as a forms of resistance to the oppressive powers that write history.<sup>38</sup> Not as an appropriation of oppressed voices, but as an act of making silences visible, palpable.

*Quantum Ghost* brings together the tangible and the intangible nature of archives—an act of resistance to the violences that took place in the mines and that live on the archive. By imagining the sound of silences, the audio unearths the subterranean histories and political undercurrents connecting the mining regions of Namibia and Cornwall. Some sounds are felt rather than heard; others are gentle and intimate field recordings from both regions—where Sibungu also gathered the materials for the installation. Hybrid and human voices alternate. Together, *Quantum Ghost* offers a poetic lament to memory, creating a space for grief and healing.



9

## ARJUNA NEUMAN en DENISE FERREIRA DA SILVA

*Ancestral Clouds Ancestral Claims* (2023)

Duration: 49 minutes, 33 seconds

Departing from the Chilean Atacama Desert and following the winds that blow from the Sahara to the Amazon and along the Pacific Coast, *Ancestral Clouds Ancestral Claims* tells stories of migration and displacement. The landscapes in the film are marked by voids—abandoned labour camps, vast plains and eroding mines. These terrains may seem distant from each other, but they are woven together through the violent histories of the present.

Arjuna Neuman and Denise Ferreira da Silva’s film captures what sociologist Avery Gordon described as ‘the paradox of tracking though time and across all those forces that which makes its mark by being there and not there at the same time.’<sup>39</sup> Although the colonial labour camps in the Atacama Desert—first used to house forced mineworkers and later during Chile’s neoliberal regime under Augusto Pinochet—stand abandoned now, and although the mines appear as sites of inert matter, their violences persist. They live on, as Gordon writes, ‘in the veins of the contradictory formation we call New World modernity.’<sup>40</sup>

*Ancestral Clouds Ancestral Claims* is filmed as a poetic, haunting journey guided by off-screen voices. It is an invitation to think and sense the various moments of material existence across various times and scales—from the quantic to the cosmic, from the organic to the mechanic, and from the historical to the geological. Can we think of bodies that were displaced forcefully and forcefully displaced matter simultaneously? Can we sense the violences of neoliberal politics that are captured in the phones we hold in our hands and in the winds we feel on our faces—even as they remain hidden in plain sight?

# BECOMING MINERAL

*We are all, after all, involved in geology, from the cosmic mineralogical constitution of our bodies to the practices and aesthetics that fuel our consumption and ongoing extraction. Our desire is constituted in the underground, shaped in the mine and the dark seams of forgotten formations that one day we will become, that we are already becoming. But our relation to the underground is different.<sup>41</sup>*

*What if the tale of Sisyphus is not only about a human and a stone, each in its solitude, vying for the status of chief character, but a multifaceted narrative of cross-taxonomic relation: a human who attempts to grasp a boulder that never ceases to tumble, hands upon hard surface, rock against hands, an epochal embrace?<sup>42</sup>*

BECOMING MINERAL offers a more open-ended and speculative conclusion to the exhibition, by looking to erode the boundary that keeps biological and mineral realms discrete. Following this idea, this cluster proposes a shared geophysical condition in which human existence is inseparable from earthly processes: we inhabit the geologic, and the geologic inhabits us.<sup>43</sup> As Kathryn Yusoff reminds us, recognising ‘geologic life’—the mineral dimension of human composition—requires an obligation of attentiveness to uneven histories of extraction, endurance, and harm sedimented within matter itself.<sup>44</sup> This immersion into becoming earthbound, of rendering oneself attentive, requires a recalibration of scale and intimacy, shifting from geology as a distant and neutral deep time to a shared and lived condition. Thinking alongside scholar Jeffrey J. Cohen’s notion of *human-lithic enmeshment*, BECOMING MINERAL sees ‘the lithic in the creaturely and the lively in the stone.’<sup>45</sup> He continues, ‘Through abiding alliance humans become stone’s time travelling companions, with the lithic offering multiple, noncoincidental modes of worldly inhabitation, a dizzying multiplication of prospect. Because of its density, extensiveness, tempo, and force, there is something in rock that is actively unknowable, something that will not surrender itself to stabilities, a truth behind the trope that stone rebukes epistemology. In that reproach inheres a trigger to human creativity and a provocation to cross-ontological fellowship.’<sup>46</sup>

The works in this cluster approach this shared mineral condition through an embodied sense of speculation. Across shape-shifting morphologies, experiments around anthropogenic minerals, and meditations on lithic mortality, the works presented familiarise a proximity to deep time. These artistic practices attune visitors to themselves as geological actants in what, following Bruno Latour, may become a metamorphic zone, where humans and non-humans keep exchanging their properties, that is, their figurations.<sup>47</sup> BECOMING MINERAL then becomes more of a recognition that the human character is just as open to inquiry, to shape-changing, as that of the non-human, both living and inert, organic and inorganic; an attentive alignment that situates the human in an uneven continuum of earthly transformation. It is time to get down to Earth!

## 10

### GIOVANNI GIARETTA

*Shapeshifters* (2025)

Duration: 17 minutes, 11 seconds

*Shapeshifters*, a video work by Giovanni Giaretta, explores the aesthetic qualities of stones and minerals. Giaretta approaches geology as both a programmatic reference and a creative pretext, through which the composition and physical characteristics of rocks are formed. *Shapeshifters* is like visual symphony of textures, shapes and structures that are created through these processes. The shots, for which Giaretta uses a variety of lights and colour filters, bring forward the particularities of each stone and mineral—highlighting their passages of light, their transparencies, and their reflections. They appear as landscapes of their own, some imprinted with figures within their crystals and fractures that only appear when they catch light.

In his creative process, Giaretta also speculates on the subjectivity of stone matter. The traces left by sedimentation, erosion, and pressure do not merely leave physical marks on the rocks but also transform them from objects into subjects. A paradox emerges between the apparent immobility of stones and the material evidence of their transformation. Kathryn Yussuf reminds us that 'In the relation between aesthetic, the nonhuman, and the Earth, and in the context of human origins and subjectivity, geomorphic aesthetics offer passage into geologic subjectivity [...].'<sup>48</sup> The geological traces in Giaretta's *Shapeshifters* testify to a temporality that exceeds human perception but in which, nonetheless, stones are constantly morphing. Like a suspended animation, it stages minerals and stones not as inert matter, but as sites of duration and metamorphosis.

## 11

### XANDRA VAN DER EIJK

*Future Remnants* (2018)

While humankind lives a life dependent on pollutants, philosopher Timothy Morton reminds us of the paradoxical relation we have to the waste we produce: it does not dissolve, no matter how hard we try to get rid of it.<sup>49</sup> Toxic chemicals stay, seeping through the Earth, affecting the Earth beyond our comprehension. Xandra van der Eijk's *Future Remnants* is an artistic research project into the influence of humans on the evolutionary development of mineral formation. The work visualises the persistence of toxic waste and can be seen as an advance on what is to come.

For this speculative research design, Van der Eijk exposes steel, aluminium, zinc, and copper objects to household chemicals for a maximum of seven days. Recalling glazed ceramics, the chemical reactions create colourful patterns on the objects, evoking both worry and hope. The relatively harmless chemicals that Van der Eijk uses do not compare to the pertinacity of the hazardous materials used in the fine and heavy chemical industry, let alone in the illegal drug industry that dumps their waste in soil and water without regulations. Moreover, the timescale of Van der Eijk's research does not measure to the timescales that the Earth is exposed to these chemicals. If these relatively short and soft exposures already create such strong reactions, who knows what kind of reactions are forming under the Earth's surface?

At the same time, *Future Remnants* invites an ambivalent perspective. Rather than framing the chemical reactions as exclusively harmful, the work raises the possibility that they might have neutralising ends to the damaging effects of toxic waste. From a mineral's perspective, the unexpected effects of human action could, in geological deep time, lead not only to contamination but also to the flourishing formation of new minerals.

## 12

### LITHIC ALLIANCE

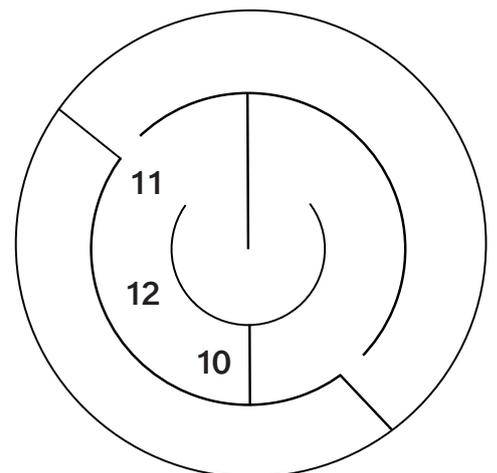
*Death and Stone* (2023)

Duration: 2 hours, 13 minutes

Lithic Alliance is a more-than-human collective, working primarily within the lithological realm and the energies and vibrations that emerge from it. Through sound and installation, their practice explores the ecological and geopolitical foundations of co-existence, animism and the rights of nature. Connecting the vast temporalities of deep geological time, Lithic Alliance seeks modes of correspondence and kinship with Earth's mineralised co-inhabitants.

*Death and Stone* questions the death of rocks: do they die, or are they already dead? While Historian Achille Mbembe's account on *necropolitics*—the political logics that determine who is allowed to live and who must die—is primarily concerned with the life and death of human bodies,<sup>50</sup> Lithic Alliance undertakes this theory into the lithological realm. Rocks—as massively accelerated mined resources—are inextricably tied to social structures and power relations. But can mining be understood as killing our mineralised co-inhabitants of the Earth? By asking if rocks die, *Death and Stone* concurrently brings into question who presumes that they do not (get to) live.

Recalling gravestones, two speakers made from Shangri-La granite face each other. A singing voice and electronic sounds overlap, metaphorically bringing human and mineral lifetimes into conversation. But this brief moment of co-existence also pushes the work beyond the present. Through the geopolitical connections between death and the accumulation of resources, and the fact that we ourselves will one day dissolve into mineral substances, *Death and Stone* speculates on the alignment of humans and stones in possible pasts and futures.



- 1 Fred Pearce, *With Speed and Violence: Why Scientists Fear Tipping Points in Climate Change* (Boston: Beacon Press, 1992), 44.
- 2 Kathryn Yusoff, *A Billion Black Anthropocenes or None* (Minneapolis: University of Minnesota Press, 2018), 3.
- 3 Elizabeth A. Povinelli, *Geontologies: A Requiem to Late Liberalism* (Durham, NC: Duke University Press, 2016), 11.
- 4 'Deep time creates a scalar disjunction that Timothy Clark dubs "Anthropocene disorder": the discovery of massive geological timescales reduces humanity's significance even as humanity has become a geological agent itself. Action that is insignificant on an individual level becomes catastrophic at the species level, and these shifting scales disorder how we perceive and understand agency and responsibility, potentially debilitating political action.'  
Source: George Hart, 'Wild Anthropocene: Literature and Multispecies Justice in Deep Time, by Louise Economides,' *Jeffers Studies* 23 (2025), Article 11, Illinois State University Digital Commons, <https://ir.library.illinoisstate.edu/js/vol23/iss1/11/> (accessed January 2026).
- 5 Baptiste Morizot, *Het levende laten opvlammen. Een collectief front* (Amsterdam: Octavo, 2022), 213.
- 6 Anna Lowenhaupt Tsing, Jennifer Deger, Alder Keleman Saxena & Feifei Zhou, 'What is the Anthropocene?,' in *Introduction to Feral Atlas, Feral Atlas: The More-Than-Human Anthropocene*, Stanford University Press Digital Project (2020), <https://feralatlus.supdigital.org/?cd=true&bdtext=introduction-to-feral-atlas&text=what-is-the-anthropocene&ttype=essay> (accessed January 2026).
- 7 Prometheanism is a term popularised by theorist John Dryzek to describe an environmental orientation which perceives the Earth as a resource whose utility is determined primarily by human needs and interests and whose environmental problems are overcome through human innovation. The term was introduced in Dryzek's work, *The Politics of the Earth: Environmental Discourses* (1997).
- 8 Donna J. Haraway, *Staying with the Trouble: Making Kin in the Chthulucene* (Durham, NC: Duke University Press, 2016), 46.
- 9 T. J. Demos, *Against the Anthropocene: Visual Culture and Environment Today* (Berlin: Sternberg Press, 2017), 37-38.
- 10 Andreas Malm and Alf Hornborg, 'The geology of mankind? A critique of the Anthropocene narrative,' *The Anthropocene Review*, 1.1 (2014), 67.
- 11 Elizabeth A. Povinelli, *Geontologies*, 10.
- 12 Jason W. Moore, 'Introduction: Anthropocene or Capitalocene? Nature, History, and the Crisis of Capitalism', in Jason W. Moore (ed.), *Anthropocene or Capitalocene? Nature, History, and the Crisis of Capitalism* (Oakland, CA: PM Press, 2016), 5-6.
- 13 Donna J. Haraway, *Staying with the Trouble*, 55.
- 14 Malm and Hornborg, 'The geology of mankind?', 66-67.
- 15 Eduardo Viveiros de Castro, 'On Models and Examples: Engineers and Bricoleurs in the Anthropocene', *Current Anthropology*, 60, Supplement 20 (2019), 296-306.
- 16 T. J. Demos, *Against the Anthropocene*, 49.
- 17 Questions cited from Feral Atlas. See footnote 6.
- 18 Rodney Harrison, 'Surface Assemblages. Towards an Archaeology In and Of the Present,' *Archaeological Dialogues* 18(2) (2011), 141-161.
- 19 Rachel Bacon, 'What's the Matter? An Exploration of the Shared Space Between Drawing and Mining,' *TRACEY: Drawing Anthropocene* 17(1) (2024), 1-15.
- 20 Nicole M. Merola, 'Materializing a Geotraumatic and Melancholy Anthropocene: Jeanette Winterson's The Stone Gods,' *Minnesota Review* 83 (2014), 122-132.
- 21 Donna J. Haraway, *Staying with the Trouble*, 55.
- 22 Stacy Alaimo, 'Your Shell on Acid: Material Immersion, Anthropocene Dissolves', in Richard Grusin (ed.), *Anthropocene Feminism* (Minneapolis: University of Minnesota Press, 2017), 90.
- 23 Dipesh Chakrabarty, *The Climate of History in a Planetary Age* (Chicago: University of Chicago Press, 2021), 1-6, 13-16.
- 24 Donna J. Haraway, 'Tentacular Thinking: Anthropocene, Capitalocene, Chthulucene', *e-flux journal*, no. 75 (september 2016).
- 25 Ibid.
- 26 Donna J. Haraway, *Staying with the Trouble*, 61-67.
- 27 Donna J. Haraway, 'Tentacular Thinking'.
- 28 Anna Lowenhaupt Tsing, 'What is the Anthropocene?'
- 29 Ibid.
- 30 Nicolas Nova and DISNOVATION.ORG, *A Bestiary of the Anthropocene: On Hybrid Minerals, Animals, and Plants & Fungi* (Eindhoven: Set Margins', 2023), 14.
- 31 Kathryn Yusoff, *A Billion Black Anthropocenes or None*, 6.
- 32 Gabrielle Hecht, *Residual Governance: How South Africa Foretells Planetary Futures* (Durham, NC: Duke University Press, 2023), 207.
- 33 Donna Haraway and Anna Lowenhaupt Tsing, *Reflections on the Plantationocene: A Conversation*, moderated by Gregg Mitman, *Edge Effects Magazine* (Madison, WI: Center for Culture, History, and Environment, University of Wisconsin-Madison, 2019).
- 34 Ibid., 5-6.
- 35 Kathryn Yusoff, *A Billion Black Anthropocenes or None*, xiv.
- 36 Ibid., xii, 2, 10.
- 37 Gabrielle Hecht, 'Interscalar Vehicles for an African Anthropocene,' *Cultural Anthropology* 33, no. 1 (2018), 112-114.
- 38 Saidiya Hartman, 'Venus in Two Acts,' *Small Axe* 26 (12) (2008), 1-14.
- 39 Avery Gordon, *Ghostly Matters: Haunting and the Sociological Imagination* (Minneapolis, MN: University of Minnesota Press, 2008 [1998]), 6.
- 40 Ibid., 139.
- 41 Kathryn Yusoff, *A Billion Black Anthropocenes or None*, 101.
- 42 Jeffrey Jerome Cohen, *Stone: An Ecology of the Inhuman* (Minneapolis and London: University of Minnesota Press, 2015), 5.
- 43 Stacy Alaimo, 'Your Shell on Acid', 106.
- 44 Kathryn Yusoff, *A Billion Black Anthropocenes or None*, 14-15.
- 45 Jeffrey Jerome Cohen, *Stone: An Ecology of the Inhuman*, 20.
- 46 Ibid., 8.
- 47 The 'metamorphic zone' is Bruno Latour's term from 'How Better to Register the Agency of Things' (lecture, Tanner Lectures, Yale University, Yale, March 26-27, 2014), published online at: <http://www.bruno-latour.fr/node/563>: 'But on what I have proposed to call the metamorphic zone where humans and non-humans keep exchanging their properties, that is, their figurations. A non-anthropomorphic character is a character all the same. It has agency. It moves. It undergoes trials. It elicits reactions. It becomes describable. This, however, does not mean that we are 'projecting' anthropomorphic features on what should remain an object: it simply means that the shape, that is, the morphism of the human character is just as open to inquiry, to shape-changing, as that of a non-human. [...]'
- 48 Kathryn Yusoff, 'Geologic Subjects: Nonhuman Origins, Geomorphic Aesthetics and the Art of Becoming Inhuman,' *Cultural Geographies* 22 (3) (2015), 383-407.
- 49 Timothy Morton, *Hyperobjects: Philosophy and Ecology after the End of the World* (Minneapolis, MN: University of Minnesota Press, 2013), 115-16.
- 50 Achille Mbembe, 'Necropolitics,' in *Necropolitics*, trans. Steven Corcoran (Durham, NC: Duke University Press, 2019), 66, 68.

# DISMANTLE THE ANTHROPOCENE —TERRESTRIAL TALES FROM THE LATE HOLOCENE

07.03—31.05.2026

TEKLA ASLANISHVILI & GIORGI GAGO GAGOSHIDZE  
RACHEL BACON  
DISNOVATION.ORG & NICOLAS NOVA  
XANDRA VAN DER EIJK  
TANJA ENGELBERTS  
GIOVANNI GIARETTA  
KATARINA JAZBEC  
LITHIC ALLIANCE  
ARJUNA NEUMAN & DENISE FERREIRA DA SILVA  
LIBITA SIBUNGU  
ANNA ZETT  
FEIFEI ZHOU

## DISMANTLE THE ANTHROPOCENE

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# YEAR-PROGRAMME 2026

## YOU AND I ARE EARTH— TOWARDS AN EARTHLY POLITICS

How can this Earth continue to rotate? Seemingly so, the world continues to accelerate tirelessly, and the Earth lumbers on, exhausted and wholly indifferent to human actions. Although the latter does not seem entirely immune and unresponsive to the way fossil-fuel-burning-man continues to disrupt its metabolism, the biosphere. So far, Earth is the only planet known to harbour life, and whether we like it or not, for the time being, Earth is where we take our stand, as dwellers in the critical zone we call the biosphere—the ever-narrowing bandwidth in which life can persist. In short, we are Earth-bound but unable to find a position, as the late philosopher of science Bruno Latour would have said.

Against this backdrop, RADIUS presents the programme YOU AND I ARE EARTH in 2026, focusing on the central question 'Where can we land?' Through five exhibitions and an extensive public and educational programme, we will collaborate with artists and other stakeholders to explore new compositions and possibilities for life in the critical zone—the thin, dynamic layer on Earth's surface where all life is connected to rock, soil, water, and air. Beyond a purely scientific definition, this year-programme—following philosopher Bruno Latour—emphasises the critical zone as an ecological and political concept, emphasising both the vulnerability and interconnectedness of life in the face of climate change.

### REKINDLING LIFE

The journey of humanity, a relative latecomer in the history of the living, is indescribable, yet can be summarised in a single sentence: making life livable and the world habitable. Recently, ecological thinking has realised, as other peoples already practice daily in their relationships with living things, that life is only livable for humans if it is also livable for the fabric of the living as a whole. That the world can only be livable for us if it is also livable for other living species, for we are nothing more than a nexus of relationships interwoven with other life forms.

With this in mind, we are developing the year-programme YOU AND I ARE EARTH, to continue the conversation about shared ground and the importance of an open society in times of geopolitical tensions and increasing social polarisation. Just when political attention seems

to be drifting away from climate change and thus from defending our diverse environment, we want to collectively lift the world with this programme, setting it back on its axis—call it an ecological lever to rekindle the flames of life. But a sense of powerlessness and despair prevails, despite civil society's strong sense of urgency to take back control. The problem lies in the intermediary between our hands and the world. We need ideas and hands, especially ideas that fit the available hands.

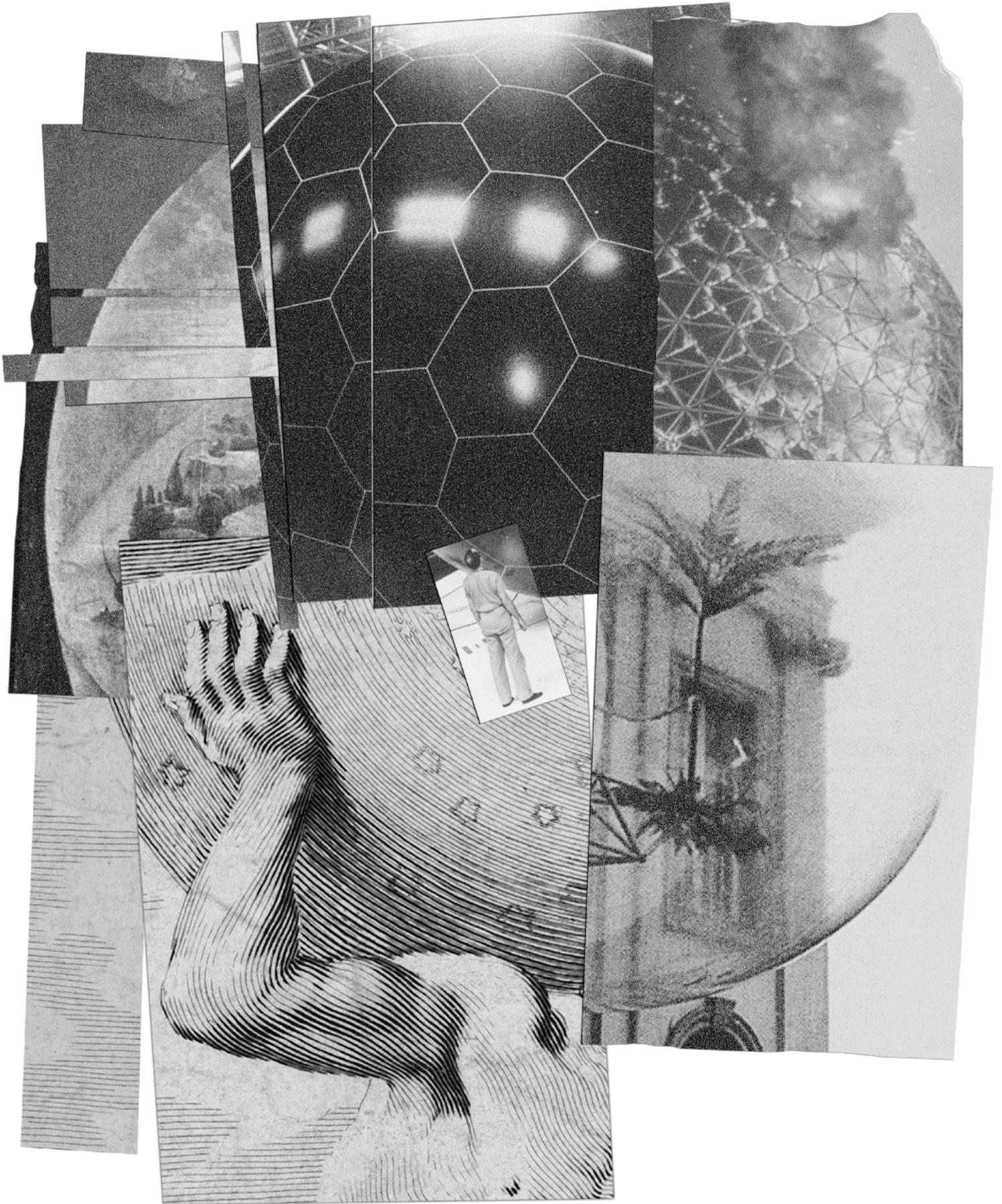
### ON THE ROLE OF ART AS VEHICLE

In our cultural landscape, the idea that we are interdependent and related to the rest of the living world is now commonplace. But why, then, isn't the living world central to our collective attention, to the political arena of what preoccupies us as a society above all else, and sometimes even to contemporary ecological thinking? Because, in our cultural self-image, we do not see ourselves as living beings.

With the year-programme YOU AND I ARE EARTH, we aim to reconsider this lack of human connection with the environment, specifically by transcending the false opposition between humanity and 'nature.' We do this through the work of artists who—following Gabrielle Hecht's definition—use their practice and work as an 'interscalar vehicle' to create new connections between humanity and the Earth, viewed from the perspective of interdependence. The story of climate change is all-encompassing and is generally considered too vast and abstract. In this sense, art can serve as a vehicle, on the one hand, by moving between timescales, making complex systems accessible, and making events beyond our capabilities tangible and palpable. On the other hand, art enables us to move from imagination to action—without imagination, there is no vision of a desirable future.

With the programme YOU AND I ARE EARTH, RADIUS develops a counterpoint to the centripetal force of the dominant narrative of the Anthropocene—which centers on the exceptionality of a particular, detached human type—by telling centrifugal stories that acknowledge the enormous inequalities generated by the various forces changing our planet.





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