

THE EARTH IS  
THINKING  
ALL ALONG...





# THE EARTH IS THINKING ALL ALONG... — A CREATIVE GEOPHILOSOPHICAL TRAVELOGUE

13.06—27.09.2026

SUNAH CHOI and ALEX TAEK-GWANG LEE  
XANDRA VAN DER EIJK and RICK DOLPHIJN  
KRISTIINA KOSKENTOLA and GUAN JIN FANG,  
GAOWA, XIAOHAN HAN, EMMI KUITTINEN,  
REETA SUVANTO, PEKKA TUOVINEN  
FERRAN LEGA and CHRISTIAN ALONSO  
SHINTARO MIYAWAKI and TOSHIYA UENO  
KATARZYNA PASTUSZAK and IRENA CHAWRILSKA,  
NAT CHYLIŃSKA  
TIHOMIR TOPUZOVSKI



From crowded swamps to sparse highlands, from remote archipelagos to extensive tundras to urban deltas, the Earth composes itself as a boundless array of local and translocal systems that persist, interact, and coalesce. These systems do not merely assemble matter, they persevere, adapt, learn, imagine, remember, and respond to what they encounter. They carry their own archives forward, folding past climates, extinctions, migrations, and uprisings into the conditions of the present, and they anticipate worlds yet to come. What we call environment is this dense, ongoing labour of planetary self-organisation: waterscapes thickening and eroding, forests advancing and retreating, glaciers pulsing, winds and currents ceaselessly redrawing the possibilities of life. The Earth is not a background, not a passive stage upon which history plays itself out, but an active, inventive power that continuously reworks its own surfaces, volumes, and atmospheres.

Set against this restless, thinking Earth, the Modernist narratives that have come to dominate our global conscience since around 1800—capitalist, colonial and extractivist—told a very different story. They claimed that thought was the exclusive privilege of the human, and that the Earth, with all its potentials, was there to be exploited. This privilege, however, was never meant for everyone. It attached itself to a particular figure of the human: white, male, possessing, authorised to speak as if for humanity as such while countless others—peoples, territories, species—were rendered exploitable, disposable, or unintelligible. For more than two hundred years, these narratives—and the infrastructures and institutions built in their image—have overwritten the planet's multiple histories, disturbed its balances, and opened deep wounds in soils, waters, atmospheres, and bodies. Plantation, mine, dam, pipeline, and data centre are all expressions of the same conviction that the Earth does not think and therefore may be used without measure. For the gain of few. The crises that now surround us—climate turbulence, mass extinction, oceans turned acidic, lands rendered uninhabitable—signal the world-altering consequences of this project.

And it has only just begun.

# CRITIQUE AND THE CRITIQUED

The ecological crises as we witness them ourselves, but primarily how mass media present them to us, register only a fraction of the transformations that are reshaping the Earth today. Western-owned and calibrated to the flows of capital that initiated the damage in the first place, the critique posed by mass media is most often in line with the critiqued. It asks the Majority World, or Global South, to answer questions posed in and by the centres of the Global North, and it studies the more-than-human world primarily in terms of its changing service to human survival. Apart from all highlighted and not so highlighted developments, our meagre understanding of the state of the Earth today is also because so many of the undercurrents that changed their course are deeply hidden in the Black Earth: subterranean strata of mineral, microbial, and processual activity in which other timelines, other wagers, other experiments take place. We should not be too surprised, when the unknown and the impossible will be realised soon.

The good news is that the Earth has been through quite a few of these all encompassing changes, and it has always found new ways to survive. It always realised new routes for living, and consequently new forms of life. The bad news is that the coming routes are, most likely, not ours to walk. It can very well be that humans cannot be a part of this Earth to come.

Changing, once again, the fabric of life, in degree and in kind, will be the Earth's way of persevering in being, of persisting.

# THE NETHERLANDS AND US...

The liquid Earth that we find ourselves in, here, in the Netherlands, offers a particularly telling scene for rethinking the relation between psyche, land, and sea. For centuries, the lakes and marshes at the heart of what would become the Low Countries—Flevo, Almere, later the Zuiderzee—were experienced as a dangerous remainder of the last ice age, an unstable memory of glacial waters that could at any moment return to flood the villages in the swamps and forests between sea and river. Over time, hydraulic engineering and windmill technologies allowed pioneers like Johannes Leeghwater to drain lakes, reclaim polders, and extend cultivable land. Especially Holland remained—as Pliny already intuited a strip between Helinium and Flevum (*inter Helinium ac Flevum*)—a fragile inbetween always at risk of being swallowed by the waters again.<sup>1</sup> The decision to close off the South Sea with the Afsluitdijk and transform it into a manageable lake in the twentieth century marked a new phase in this long negotiation between humans and water: a vast cultural operation to still the waves, erase tides, and overwrite a restless aquatic history with the promise of control, safety, and permanence.

Sigmund Freud visited the Netherlands at precisely the moment this monumental project was underway. He had a pronounced fascination with Dutch landscape painting—Ruisdael, Cuyp, Rembrandt—which, as he sensed, did not simply depict wild ‘nature’ but celebrated the technoscapes of dikes, canals, and reclaimed fields: a land literally scaped by human hands. Moving through the polder canals on rented boats, Freud observed at close range how the ‘battle against the water’—that telling Dutch idiom—was turned into a programme of rational water management: flooding rivers channelled, surplus water redirected, wetlands drained. In *Civilization and its Discontents* he would translate these impressions into a definition of culture as the ensemble of achievements and institutions that protect humans from nature and regulate relations between humans.<sup>2</sup> He explicitly compared such cultural labour to the drainage of the Zuiderzee: ‘Where Id was, there Ego shall be. It is cultural work... roughly akin to the drainage of the Zuiderzee’.<sup>3</sup> The process of thinking, as studied in psychoanalysis, *equals* Dutch hydrological engineering: both seek to secure a critical distance between the ego and the unruly, flooding forces—whether drives or waters—that threaten to dissolve it.

Yet if we follow Freud’s Dutch encounters a little further, they also disclose something that exceeds this humanist project of control. The very need to drain, dike, and discipline the delta testifies to a land-sea assemblage that thinks and acts on its own terms: shifting lakes into seas, re-routing river mouths, fabricating and erasing islands through the patient, incessant labour of currents, sediments, winds, and tides. In Freud’s equation, the Zuiderzee becomes the image of a threatening Id to be mastered; but from a geophilosophical perspective, the Dutch delta brings together waves, sedimentation and coastal formations that allow for more-than-human life to live, for material and immaterial harmonies and melodies, for unforeseen more-than-human nuptials and transcodings.

# THINKING WITH OTHER INTELLIGENCES

In recent years, biologists such as Daniel Chamovitz have begun to chart the ways in which plants think and communicate, tracing forms of responsiveness and decision-making that do not resemble our own, yet are no less real.<sup>4</sup> Plants are not only ‘sentient’ as Darwin already suggested; they also, in a very real sense, *know*.<sup>5</sup> This knowing does not depart from a brain, from cognition, or consciousness in any human sense, but from what we might call affect: a distributed capacity to register and modulate relations.<sup>6</sup> Plants respond to aromas that surround them, to touch, to gravity; they inhabit and adjust to their environments and, they remember their own past.

Anthropologists such as Eduardo Kohn, increasingly attentive to Indigenous knowledges, document forests that dream and converse, mountains that advise, rivers that listen and respond. On the basis of long-term research in the Amazon (near Ávila) and close listening to so-called tribal and primitive forms of knowledge, Kohn analyses how the forest thinks, developing an anthropology rigorously committed to lives and minds beyond the (Western) human. He is not a traditionalist, nor does he idealise a lost past; rather, he shows how our present is already entangled with ‘pets, weeds, pests, commensals, new pathogens, “wild” animals, or technoscientific “mutants” ...’.<sup>7</sup> Perhaps, then, we should stop treating tribal, ‘primitive’ and traditional societies as images of our past—a very Modern gesture—and begin instead to recognise them as figures of our only possible future.

Philosophers, meanwhile, increasingly turn to the intelligence of octopuses, dolphins, and crows—beings whose ways of knowing are radically distinct from ours yet no less intricate. Distributed across eight semi-autonomous arms, the octopus’s body-wide cognition unsettles the identification of mind with a central brain.<sup>8</sup> Dolphins, with their complex social lives, large and highly folded brains, and evident capacity for play, grief, and self-recognition, raise uncomfortable ethical questions about what kinds of beings we have been willing to treat as objects. Corvids such as crows and ravens fashion and cache tools, remember faces, and plan for possible futures, demonstrating forms of strategic, inventive intelligence that rival those of primates.<sup>9</sup> Elsewhere, in my book *Philosophy After Nature* I return to a debate in *Nature* on the cubozoan box jellyfish,

an animal without a central brain that nevertheless navigates mangrove swamps using image-forming eyes and learned avoidance. This debate forces philosophy to concede that sensing, evaluating, and remembering do not belong to cortices alone.<sup>10</sup> Together, these non-human thinkers make it impossible to maintain an image of thought confined to the human or human cortex. They invite us to imagine a plurality of minds, each knotted into the worlds it inhabits and the relations it composes.

Don’t all these more-than-human forms of thinking, in the end, lead us back to the very Earth itself? The black surface that sustains us, that begets the full spectrum of life, for eons have generated tangled, astonishingly complex ecosystems, organic and nonorganic, material and immaterial. The Earth-as-ever-in-change appears as a vast, shape-shifting medium of thought in which octopus, dolphin, crow, plant, river, forest, and human are all partial expressions. Over geological time, this medium has absorbed asteroid impacts, volcanic winters, global glaciations, and at least five mass extinctions, each of which has devastated existing worlds while opening unforeseen niches and circuits for new life. Life has rebounded after every such event, often with even greater diversity and complexity, suggesting not a benevolent Gaia that protects us, but a restless, transversal, experimental Earth-system that continually reworks and rethinks the conditions of existence. What now appears to us as planetary catastrophe—runaway climate change, collapsing ice sheets, the sixth mass extinction—may be legible, from an Earth’s-eye view, as just another episode of radical recomposition: a rephrasing of matter and relation that neither waits for, nor centres, the human.

# THE EARTH IS THINKING ALL ALONG... A GEOPHILOSOPHICAL TRAVELOGUE

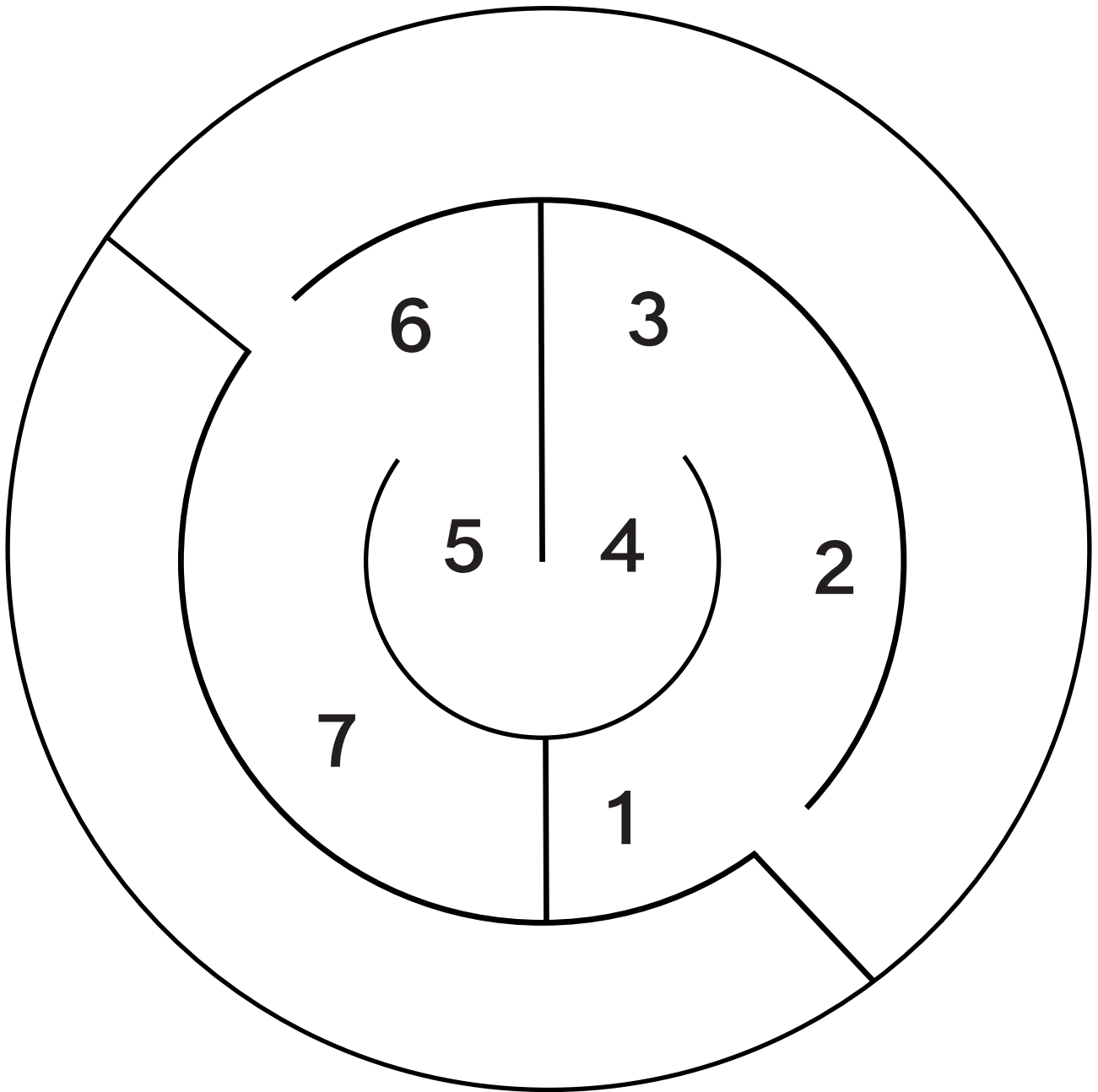
This exhibition does not offer a programme for survival, nor does it claim that art and philosophy will solve the crises addressed. Its wager lies elsewhere. It asks whether we might begin to recompose a form of empathy between the Earth and us: a capacity to sense-with rather than speak about the planet for our own sake. This requires a shift in attention toward what matters to more-than-human life: to ecologies in transition, to the shifting fabrics of reality we already struggle to comprehend, and to the scales and speeds at which the Earth thinks. The Dutch delta, with its drained seas and subsiding polders, is one of the places where this tension between control and planetary agency has been written most insistently into the ground. It reverberates quietly through the exhibition, mirroring back at us through the shiny surfaces of the mussels at the center in the work of Xandra van der Eijk. These surfaces, as well as others, invite us—not from a position of mastery, but from a position of exposure—to think along.

THE EARTH IS THINKING ALL ALONG... is conceived as a creative geophilosophical travelogue. It offers a series of entry points into what I call a *philosophy of land*: situated experiments inviting us to sense how earth, water, air, and fire think together with plants, animals, infrastructures, spirits, and machines. In this exhibition, seven philosophers from across the globe enter into dialogue with artists with whom they felt a strong resonance in thinking the Earth. Together, they experiment, map, and speculate in situ, situating themselves in land and water, listening for how art and philosophy can assume responsibility for the Earth together.

At RADIUS—a subterranean centre for contemporary art and ecology situated in the former pump house and underground water basin of the Delft water tower—the exhibition unfolds below ground, in an architecture shaped by water, pressure, and circular geometries. The site functions as an earthly diagram of how infrastructures tune and distribute life: pumping, storing, and circulating the waters on which the more-than-human city depends. From this setting, the exhibition rises from soil, sound, scent, gesture, and image. There are earths hovering above us, ideal circular forms that shift colour each time light touches them. At the same time, the soil is scattered underfoot: its smell, its blackness, its unbound power to begin new life accompany the visitor's movement through the curved spaces. Sound installations attune our ears to planetary vibrations and more-than-human rhythms. Works draw on songs from shamanic and animist practices in Manchuria and Inner Mongolia, on performed Baltic and brackish waterscapes, on

images of Japanese islands and the ever-changing lives they stage, and on plant life whose tactile and acoustic presence unsettles the perceived border between environment and body. And water—which is never one thing—as it carries through the exhibition and most of the artworks, in a dense mixture of life and death, of potentialities that flow in every direction. The aim is to open a field in which philosophers, artists, and visitors, the more-than-human world and the elements themselves can enter into a thoughtful relation. Here, in the dim unfolding of an underground basin, we are invited to reimagine the dimensionalities and directionalities that engage us with the Earth-in-thought-in-movement-in-change.

THE EARTH IS THINKING ALL ALONG... engages with frictions, asymmetries, wounds and misalignments between ways of knowing, sensing, and articulating the Earth. In the interstices and enfoldings of all that matters here—between soil and sound, text and vibration, speculation and sediment—new dialogues and negotiations must be set up as a new Earth makes itself heard. The question is not whether we can restore a lost equilibrium, nor whether we can preserve a stable climate calibrated to human comfort. The question is whether we can begin to recognise and think along with the thoughts of the Earth today, accepting that these ideas may appeal to us, exceed us, ignore us, invite us, or move on without us.



- 1 FERRAN LEGA and CHRISTIAN ALONSO
- 2 SHINTARŌ MIYAWAKI and TOSHIYA UENO
- 3 TIHOMIR TOPUZOVSKI
- 4 KATARZYNA PASTUSZAK and IRENA CHAWRILSKA, NAT CHYLIŃSKA
- 5 XANDRA VAN DER EIJK and RICK DOLPHIJN
- 6 SUNAH CHOI and ALEX TAEK-GWANG LEE
- 7 KRISTIINA KOSKENTOLA and GUAN JIN FANG, GAOWA, XIAOHAN HAN, EMMI KUITTINEN, REETA SUVANTO, PEKKA TUOVINEN

# 1

## FERRAN LEGA and CHRISTIAN ALONSO

*Thymus Vulgaris* (2023-2025)

Ferran Lega is an artist who explores the intersection between art, science, and ecology through sound. He understands sound as a physical phenomenon, a form of knowledge, and a critical tool that allows for attentiveness to interspecies ethics and relations. Lega collaborates with Christian Alonso, who is a writer, researcher, and curator and currently holds a position at the Universitat de Lleida (University of Lleida), Spain. Alonso's practice, grounded in critical posthumanities and environmental humanities, rethinks art and political ecology through ethico-aesthetic thought as formulated by psychoanalyst Félix Guattari.

The practices of Lega and Alonso resonate through their shared focus on Catalan ecologies. For their collaborative artistic research project *Thymus Vulgaris*, they attend to the Timoneda d'Alfés (thyme fields of Alfés), situated along the Segrià river. They approach the thyme fields as assemblages of agricultural, political, and activist memories and ecological dynamics. This approach is embodied in the work by Lega, in which human touch and biological variations articulate biocultural entanglements and translate them into sound. Rather than a fixed object, sound is approached as an index of complex multispecies relations—a modulation of human and more-than-human bodies, rhythms and listening habits.

# 2

## SHINTARŌ MIYAWAKI and TOSHIYA UENO

*Marginalands* (2022-2025)

In *Marginalands*, Shintarō Miyawaki attends to the long coastline of the Uwakai Sea in Japan—a landscape characterised by mountains, rugged cliffs, and rocky islets—and those who live in this remote place. In the complimentary essay to Miyawaki's photographic work, Toshiya Ueno reflects on these landscapes through 'archipelagic thinking'. This mode of thinking counters the idea that island(group)s are isolated entities and rather considers them as interrelated and dynamic assemblages of land and sea.

Ueno also expands the notion of archipelagos beyond islands—applying it to mountains and cities, as well as desires and relationships. Always in motion with the changing of tides. By understanding archipelagos as fractal structures—endless in self-repetition yet countless in variation—it becomes possible to see them beyond their seclusion in the midst of the ocean, but rather in the process of becoming with each other, of affecting and holding each other in multiple ways.

Ueno is a philosopher, cultural critic, and media theorist who teaches at the Wako University in Tokyo, Japan. Besides his academic work on the intersection of social philosophy, cultural studies, and Critical Theory, he is also a DJ and writes on urban tribalism, animation, and rock and pop music. Miyawaki's works as a photographer and more recently as a documentary maker. His practice focuses on depopulated and remote areas in Japan, drawn not only to the landscapes but also the people who are determined to live in places that seem hostile at first.

### 3

## TIHOMIR TOPUZOVSKI

*The Liquid Landscapes of Our Situation* (2025-2026)

*The Liquid Landscapes of Our Situation* consists of five glass containers that hold liquids from different bodies of water in the region of Delft. Tihomir Topuzovski considers liquid landscapes—always in flux and quick to carry, distribute, and reveal degrees of contamination—as highly sensitive indicators for environmental change. Therefore, Topuzovski argues, they demand approaches and methodologies that acknowledge and engage with their unstable and layered movements. By placing these liquids outside their original context and aesthetically repositioning them in transparent containers that expose variations in colours and clarity, this work challenges conventional and ‘stable’ representations of liquid landscapes. Each container becomes a vessel for deterritorialised environments, articulating an ethical-political demand through new affective encounters. Previously, Topuzovski executed this work in the context of North Macedonia.

Topuzovski is a researcher and writer whose focus is on the intersection of philosophy, politics, and environmental sciences. He received his doctoral degree from the University of Birmingham, UK, and currently holds a position as Assistant Professor at the Institute of Social Sciences and Humanities Skopje, North Macedonia. Besides his academic activities, Topuzovski is acting Director of the Museum of Contemporary Art Skopje, where this exhibition was hosted previously. He is also editor-in-chief of their annual journal for contemporary art, culture, and theory *The Large Glass*.

### 4

## KATARZYNA PASTUSZAK and IRENA CHAWRILSKA, NAT CHYLIŃSKA

*Swamp Body Tides* (2025)

Wetlands and their muddy swamps are often imagined as spaces of darkness, decay, and even death. Yet our ecosystems depend on them, as they play a vital role in the preservation of biodiversity and the purification and circulation of water. In *Swamp Body Tides*, Irena Chawrilaska and Katarzyna Pastuszek question on the hierarchies that define marches and swamps as dirty or monstrous, even, and as landscapes to be drained and reshaped for human use. They explore alternative ways of representing and relating to swamp life, attuned to its ever-changing and animate nature, re-framing decomposition as the creation of new life and new worlds. Through speculative thinking and dance improvisation, their collaboration proposes the idea of ‘queering landscapes’ as a way to resist seeing environments as transparent, ordered and extractable. It offers a space to imagine how sensing bodies—of both humans and more-than-humans—can move together, as an act of empathy and care.

Chawrilaska is an Assistant Professor at the Uniwersytet Gdański (University of Gdańsk), Poland. In her practice as researcher and writer, she focuses on philosophies of the land—particularly wetlands—and its more-than-human life, and explores its representations in literature and art. Her collaborator Pastuszek is a performer, dancer and choreographer whose research-based practice and practice-as-research explores ecopoetics through posthumanist and ecofeminist thought. Like Chawrilaska, Pastuszek is also an Assistant Professor at the Uniwersytet Gdański.

## 5

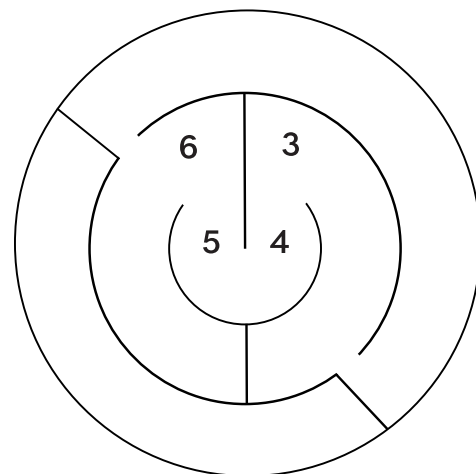
### XANDRA VAN DER EIJK and RICK DOLPHIJN

*Mother of Pearl* (2024)

Pearls form when mussels are penetrated by an unknown substance. As a self-defense mechanism, the mussel creates mother-of-pearl—a bio-geo layer with which the intruder is encapsulated within the mussel's shell. In their ability to filter water, mussels are vital actors in riverine ecosystems. Yet they are also extremely vulnerable beings, as water—with all its possibly contaminating or toxic substances—passes through them all the time.

In Xandra van der Eijk's *Mother of Pearl*, empty mussels appear to float in a dark space. The sound in the space are recordings from the Rhine-river, reflecting the constant flows of water passing through the mussel. In the accompanying essay, Rick Dolphijn expands the understanding of shells not only as witnesses of the passage of water and matter, but also of political undercurrents. The matte outer surfaces of the mussel's shell, as well as their shimmering interiors that reveal themselves once they open, testify to all pasts the mussel encountered and all possible, open futures yet to come.

Dolphijn is the guest curator of the exhibition THE EARTH IS THINKING ALL ALONG... Besides his curatorial work, he is a philosopher, writer, and educator who studies posthumanism, material culture, and ecology. He currently holds a position as Associate Professor in Media and Culture Studies at the University of Utrecht and is Honorary Professor at the University of Hong Kong. The collaboration with Van der Eijk builds on their shared affiliation with New Materialism and an interest in entangled ecological, political, and cultural worlds. As an artist and researcher, Van der Eijk's practice-led inquiries aim to generate an understanding of waterbodies as fluid, networked actors with their own rhythms and agency.



## 6

### SUNAH CHOI and ALEX TAEK-GWANG LEE

*Monde* (2025)

Alex Taek-Gwang Lee is Professor of Philosophy and Cultural Studies at the Kyung Hee University in Seoul, South Korea. His research focuses on art and politics and the non-Western perception of French and German philosophy. For this project, he collaborated with Sunah Choi, a visual artist whose oeuvre is characterised by abstraction, geometrical forms, and colour.

In his essay, Taek-Gwang Lee reflects on Choi's work *Monde*—German for moons—through Kazimir Malevich's artistic and philosophical conception of Suprematism. Following Malevich, art should not be a mimetic, objective depiction but capture the pure and true 'non-objective' world in its spiritual essence—achieved through abstraction, geometrical forms, and colour. Taek-Gwang Lee expands on this by conceptualising the Earth as the non-objective world; a pure form in essence, however inscribed by the objective worldviews of humans by the drawing of borders, the extraction of matter, and the imposition of ideological frameworks.

Choi's work—consisting of multiple glass circles and half circles in a variety of colours—similarly draws on Malevich by capturing the essence of the world through abstraction. Yet her work goes further, by not only focusing on the Earth, but also taking abstraction into the realm of celestial imagination. Where Malevich sought to capture a single world, Choi's moons reveal that world(view)s are plural.

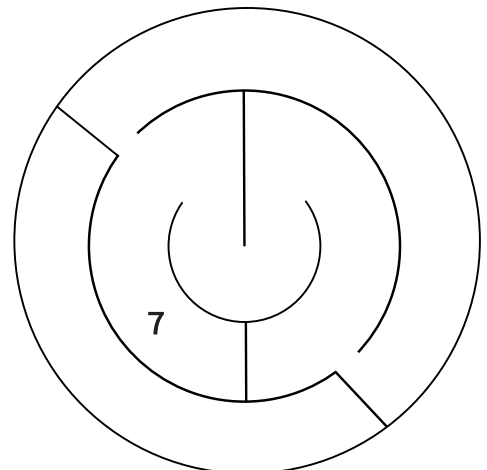
KRISTIINA KOSKENTOLA en GUAN JIN FANG, GAOWA, XIAOHAN HAN, EMMI KUITTINEN, REETA SUVANTO, PEKKA TUOVINEN

*Spirit Songs* (2026)

For the multi-sensory installation *Spirit Songs*, Kristiina Koskentola, a transdisciplinary artist with a Karelian heritage, collaborates with udgan (female shaman) Gaowa, shaman Guan Jin Fang, shaman Xiaohan Han, Emmi Kuittinen, Reeta Suvanto, and Pekka Tuovine. Their practices resonate through their engagements with shamanisms—holistic belief and knowledge systems that build on the interactive relationships between humans, more-than-humans, and spirits.

While shamanisms are tightly interwoven within regional ecologies, Koskentola and her collaborators explore the migrations of cultural and spiritual shamanic practices. In *Spirit Songs*, they attend to boreal forests throughout the Northern Hemisphere and encounter what they call 'forest connections'. From Inner Mongolia and Northeast China to Finish-Baltic borders, these places share ancestral histories that are tied to entangled ecosystems, interconnected mother tongues, and colonial legacies of communism, imperialism, and Christianity that prioritised human-centred knowledge systems and suppressed shamanic practices.

As an act of resistance against those who claim to produce 'proper' knowledge, *Spirit Songs* proposes different vehicles for the cultivation of knowledge. The moving images and the vibration of the drums reflect the Earth's frequencies, allowing the transmission of energy through human and more-than-human bodies and thereby activating processes of healing. Together, these processes nurture not one 'true' reality but multiple and magical—but therefor no less real—worlds.





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- 4 Daniel Chamovitz, *What a Plant Knows: A Field Guide to the Senses* (New York, NY: Farrar, Straus and Giroux, 2017).
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- 10 Rick Dolphijn. 'The resonance of dispartates: Spinoza, Damasio, Deleuze and the ecology of form', in *Philosophy after nature*, eds. Rosi Braidotti & Rick Dolphijn (Lanham, MD: Rowmand & Littlefield, 2017); D.-E. Nilsson, L. Gilsén, M.M. Coates, C. Skogh & A. Garm, 'Advances Optics in a Jellyfish Eye', *Nature* 435 (2005): 201-205.

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THE EARTH IS THINKING ALL ALONG...

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More-than-Human Studies Lab

# 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.

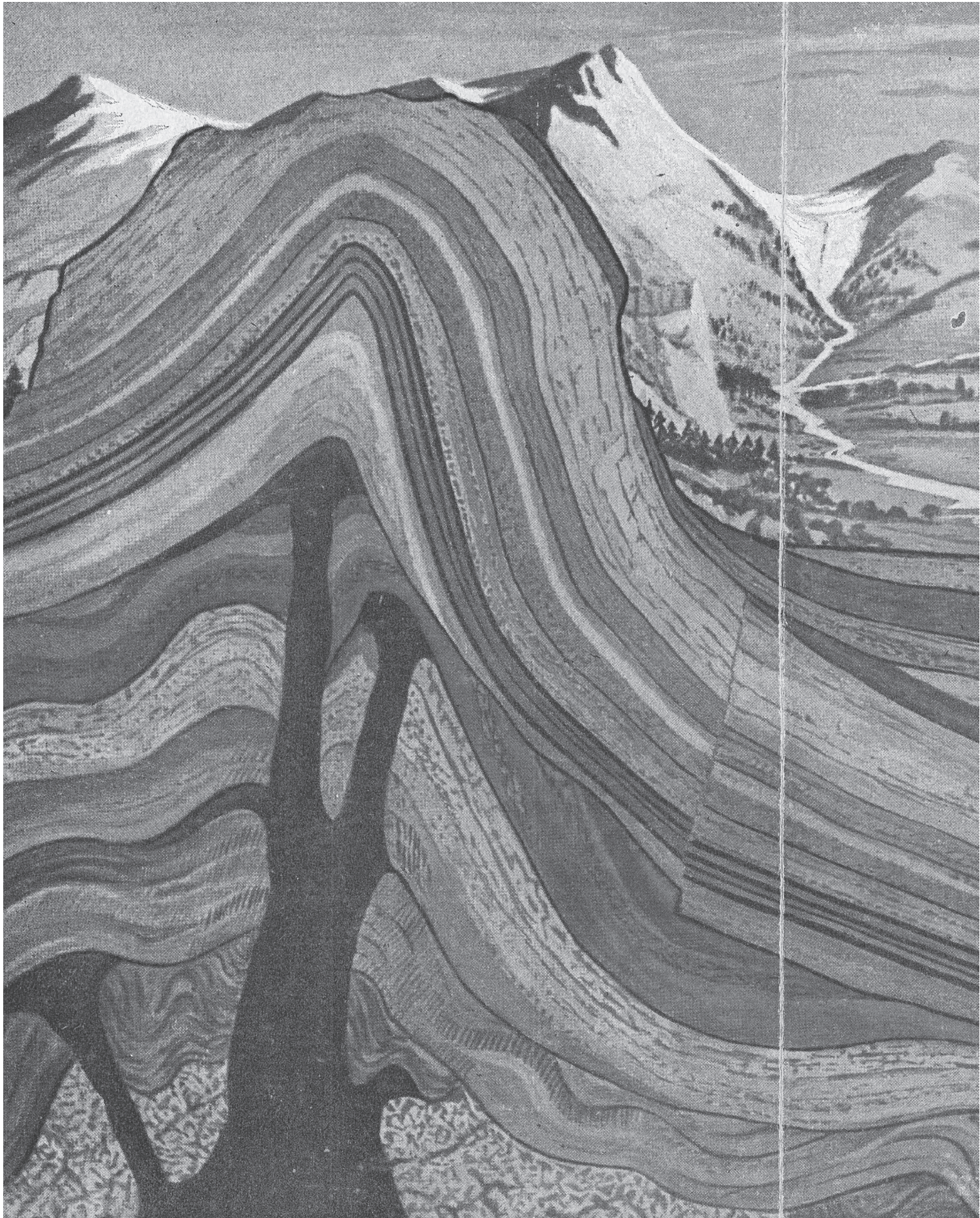
### ON THE ROLE OF ART AS VEHICLE

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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