



Post-humanism workshop

Through the lens of flora.
With Ana Carolina Rodrigues

3 half-day workshop: 1st session (today)


- Introduction: we will introduce our names and pronouns and we'll share how are we feeling today and expectations for these sessions;
- I will explain my use of this workshop for my Action Research Project(PGCert)
- In groups of twos, we will share why are these plants important, interesting for us and then then we share that to everyone.
- We will then display these plants in the room;
- Slides
- Discussion in groups of 3. Share to the whole group.
- Walk and drawing; share to the group and display in the room.





2nd session (Thursday)- Online on Teams

- I will share the link this evening;
- Slides and discussion in small groups, then share with the group;
- Mapping of your practices



3rd session (Tuesday
15th Nov)- In person,
here.

- Making of collages that bring together research and ideas .
- Bring images that you find interesting: plants, flowers, family, gardens, trees.
- Bring other materials discussed on the session 2.

Introducing ourselves

- Names and pronouns;
- We'll share how we are feeling today and expectations for these sessions;

My Action Research Project on the PGCert and why am I using this workshop.

- I started my PGCert in January this year and it's been a wonderful opportunity for me to reflect on my role as a tutor.
- For that reason, I wanted to create a workshop that I believe it will empower you with study skills of how to do research and also to bring your own individuality to your practice.
- It is important to me to have your feedback on this workshop to see the areas that are working well and the areas that need improvement.
- No names or any form of your identification will be used in this project. And any data collected will be deleted in January once I finished the PGCert.
- This Action Research project will be presented to my tutors and colleagues on the PGCert.
- For the workshop sessions, I would like to ask if any of you would oppose of me to take a few notes on how the workshop develops.
- And, at the end of the sessions I would like to ask you if you would like to respond to a questionnaire or/and take part on a short and informal conversation with me.
- Even if you say yes now y😊 can always withdraw from taking part on this research.
- Many thanks in advance.



In groups of twos

- In 10 minutes, share your interests, thoughts in the plant you brought.
- We will then share it with the group.
- And then display the plants around the room.

Post-Humanism

- "Humanism, the fifteenth-century revival of classical Greek culture, was in essence a survival mechanism. The Black Death, a global pandemic that between 1347 and 1351 killed some two hundred million people in Eurasia and North Africa, left humanity to grapple with a deep existentialist crisis... and , as the artistic production of the Renaissance amply demonstrates, humanism served us well for a few centuries, until it turned into outright arrogance." Giovanni Aloï, "The Milk of Dreams": A Posthuman Revolution at 59th Venice Biennale, Flash Art

- "In philosophy, the rise of posthumanism has coincided with the relentless deconstruction of the rhetoric and aesthetics of humanism that have perpetuated the privilege of the human over the non-human and the outlook of the white, male, cis-gendered individual over that of others. Black scholars like Franz Fanon and Sylvia Wynter were among the first openly denounce the racial bias of humanism that all along underpinned the exclusionist project of Western philosophy. They anticipated and broadened the interrogation of the very notion of "man" in Western thought, further enhancing the theoretical urgency of what will become known as posthumanism.

...Dada pioneer Hannah Höch have also been aware that "the human" as a concept was, since the dawn of colonialism, crafted out of exclusion of BIPOC and other minorities who were typified as lesser humans: LGBTQA+, Jewish, Roma, differently abled, and the neurodiverse." Giovanni Aloï, "The Milk of Dreams": A Posthuman Revolution at 59th Venice Biennale, Flash Art

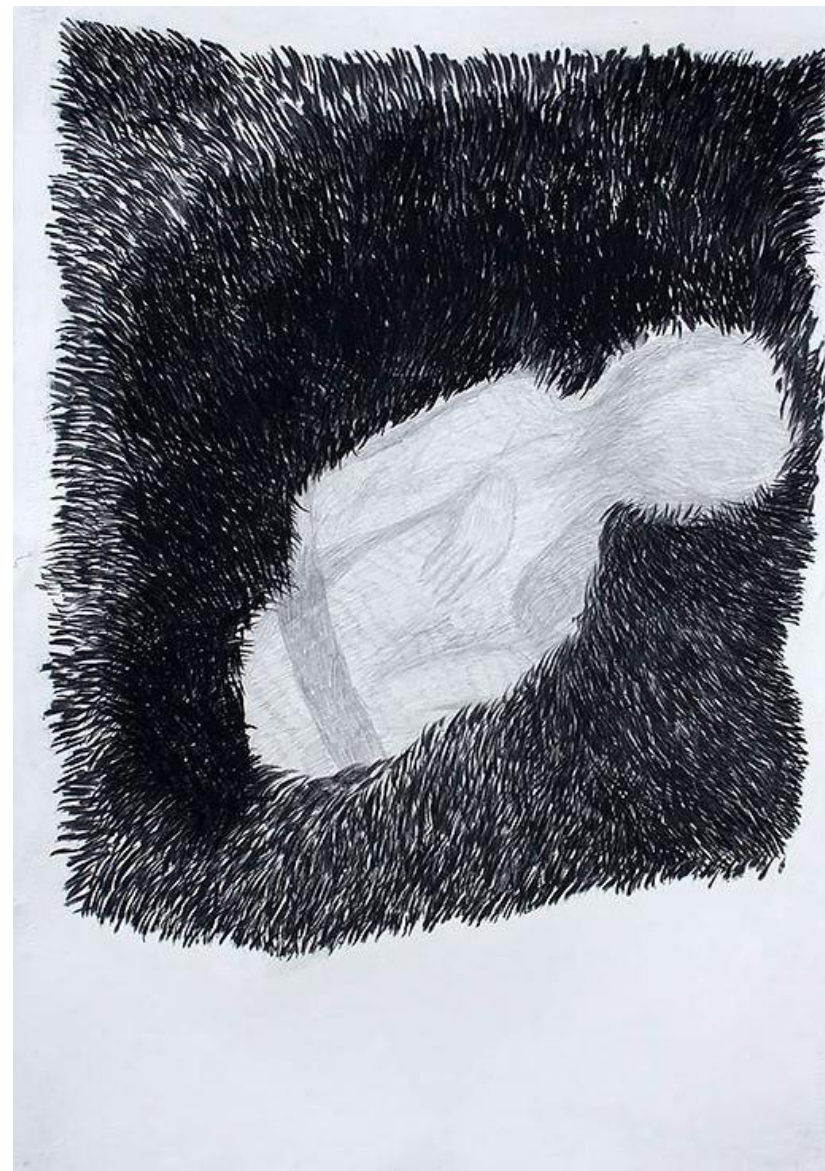
- "Since non-human beings are part of social space, we need to talk about them in a way that doesn't just reduce them to objects outside the human space. Humans caused mass extinction, not sharks, not jellyfish, so apparently there are things called humans and they do stuff that's different from sharks and jellyfish. So how do you say 'we' in a way that isn't racist or sexist or species-ist? How do you talk about the 'human' in a way that doesn't, when you scratch the surface, just mean a white guy? The last time we did it was in eighteenth-century Europe and it kind of sucked because we talked about 'Man' with a capital M." Timothy Morton, *Eco-Visionaries. Conversations on a Planet in a state of Emergency.*

"This book argues and tries to perform that, eschewing futurism, staying with the trouble is both more serious and more lively. Staying with the trouble requires making oddkin; that is, we require each other in unexpected collaborations and combinations, in hot compost piles. We become-with each other or not at all." Donna J. Haraway, *Staying with the Trouble*.

"Anna Tsing urges us to cobble together the "arts of living on a damaged planet"; and among those arts are cultivating the capacity to reimagine wealth, learn practical healing rather than wholeness, and stitch together improbable collaborations without worrying overmuch about conventional ontological kinds." *Donna J. Haraway, Staying with the Trouble.*

"... Children of Compost knew they could not deceive themselves that they could start from scratch. Precisely the opposite insight moved them; they asked and responded to the question of how to live in the ruins that were still inhabited, with ghosts and with living too. Coming from every economic class, color, caste, religion, secularism, and region, members of the emerging diverse settlements around the earth lived by a few simple but transformative practices, which in turned lured – become vitally infectious for – many other peoples and communities, both migratory and stable. The communities diverged in their development with sympoietic creativity, but they remained tied together by sticky threads." *Donna J. Haraway, Staying with the Trouble.*

Since I will ask you to share your views and your interests, I will start by doing the same...



From the series *The Three Days of the Death*, Ana Carolina Rodrigues 2010. Pencil and charcoal on paper, 100 x 60 cm.

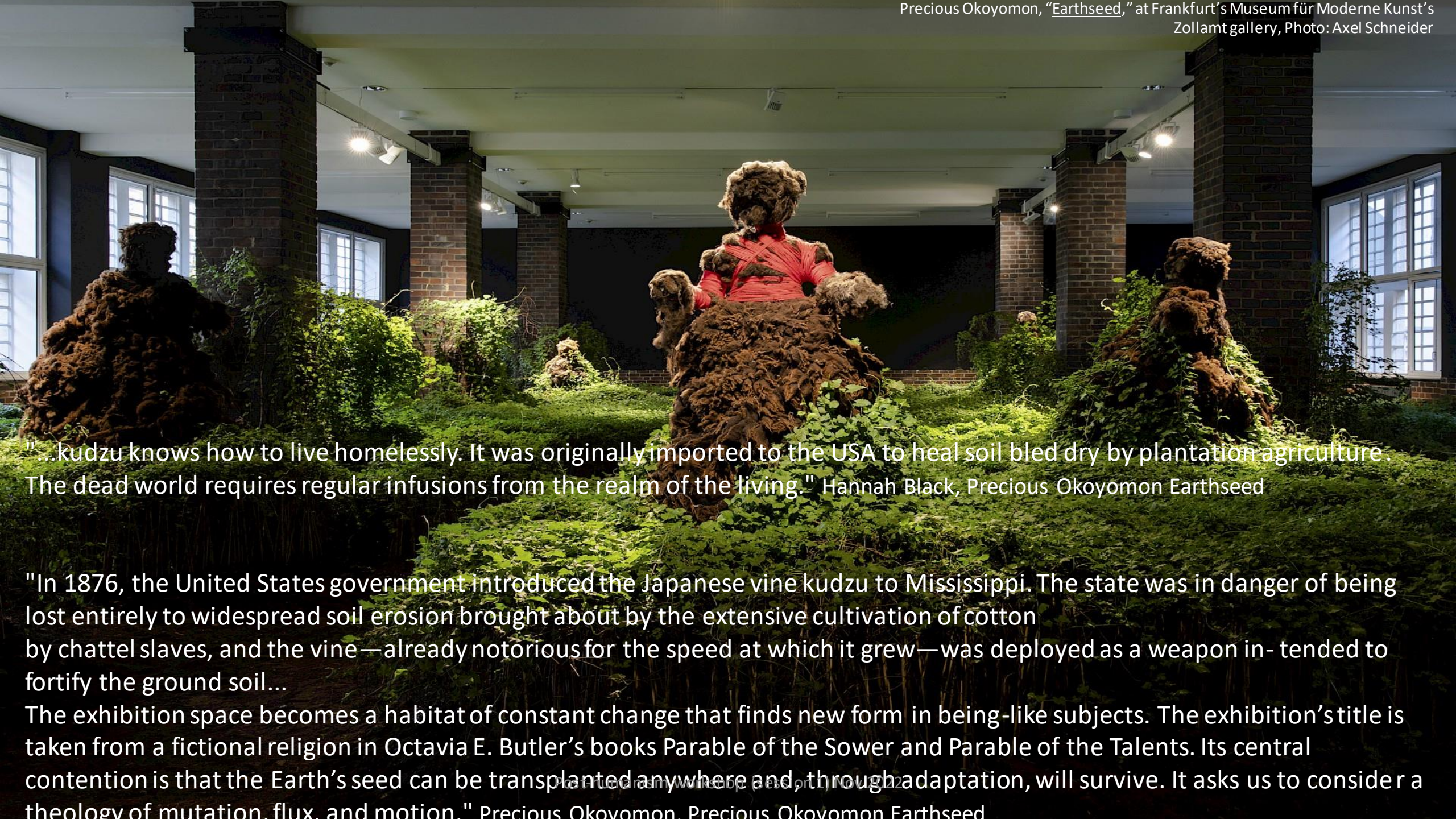
Post-humanism workshop (session 1) Nov 2022



Tronco, Ana Carolina Rodrigues, 2012/13



The singing morning
An event of singing from the Silvester Estate to the plants outside to grow. By Ana Carolina Rodrigues, 2018



"...kudzu knows how to live homelessly. It was originally imported to the USA to heal soil bled dry by plantation agriculture. The dead world requires regular infusions from the realm of the living." Hannah Black, Precious Okoyomon Earthseed

"In 1876, the United States government introduced the Japanese vine kudzu to Mississippi. The state was in danger of being lost entirely to widespread soil erosion brought about by the extensive cultivation of cotton by chattel slaves, and the vine—already notorious for the speed at which it grew—was deployed as a weapon intended to fortify the ground soil...

The exhibition space becomes a habitat of constant change that finds new form in being-like subjects. The exhibition's title is taken from a fictional religion in Octavia E. Butler's books Parable of the Sower and Parable of the Talents. Its central contention is that the Earth's seed can be transplanted anywhere and, through adaptation, will survive. It asks us to consider a theology of mutation, flux, and motion." Precious Okoyomon, Precious Okoyomon Earthseed



"Your dolls, you told me, are based on childhood toys that your grandmother made for you out of sticks and hay. 'I would destroy all my plastic dolls, but my grandma would remake these dolls for me so it didn't matter if I destroyed them, because I could have a new one that was made of things around me.' Infinite creation!" Hannah

- <https://www.mmk.art/en/whats-on/precious-okoyomon/>
- On your phone, read the publication available on this website, though the link I sent you earlier.
- In groups of 3 discuss the press release.

- <https://pollinator.art/gardens/commissioned-gardens/eden-project-cornwall>
- <https://pollinator.art/gardens/diy-gardens>

- First of all, I feel bad that my work made you feel pessimist, because my aim is to restart our ability to visualize, because visualization is all about opening oneself up to the future. Visualizing almost anything at all will do, it doesn't necessarily have to be about ecology. In fact it might be better if it isn't strictly about ecology because the way we make art right now isn't necessarily working...On the other hand, I feel like this is a great moment for art. I know many brilliant artists who are stepping up to the plan to do something. Timothy Morton, Eco-Visionaries. Conversations on a Planet in a state of Emergency.

Thank you. =)

