



Post-humanism workshop

Through the lens of flora.

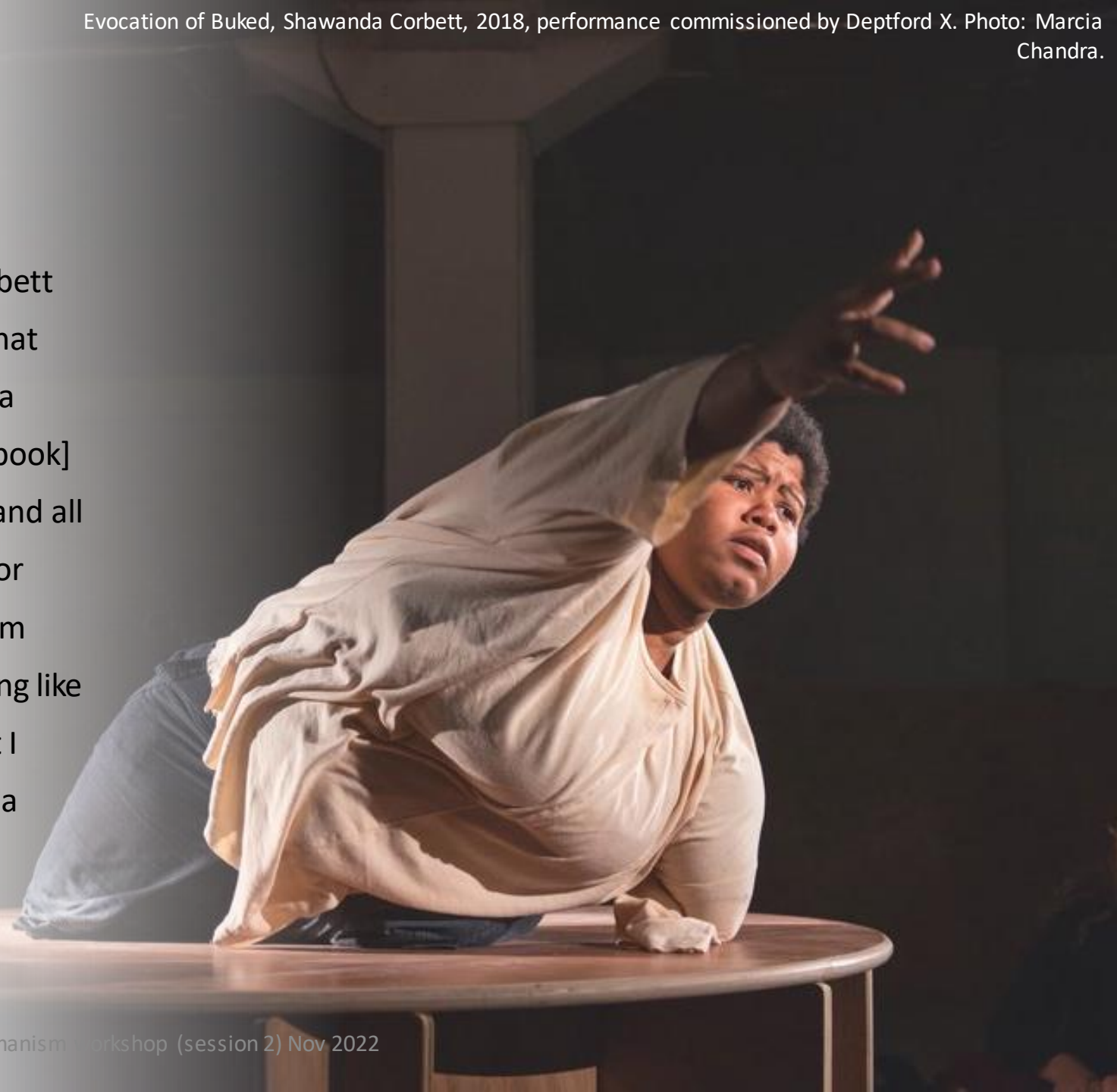
With Ana Carolina Rodrigues (part 2)

Merz barn Residency, Ana Carolina Rodrigues, 2017



Please take notes on words that are interesting to you

- “Corbett refers to herself as a ‘cyborg’ artist”... “for Corbett (her love of sci-fi aside), it refers to anything mechanical that can enhance human life. ‘It came about when I read Donna Haraway’s *Cyborg Manifesto* (1985). I wanted to use [the book] but with my perspective: a Black woman, queer, disabled and all these other social identities that I have, whether decided or decided for me,’ says the artist, who was born with one arm and without legs. ‘Terminology around disability or anything like that has such a heavy history to it. And it’s something that I don’t necessarily identify with. I would prefer to be called a cyborg.’”
- Shawanda Corbett on breaking the mould of ceramic art, Wallpaper



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Installation view of Shawanda Corbett: Neighbourhood Garden, Corvi-Mora. Photo: Marcus Leith, courtesy the artist and Corvi-Mora, London

- "'The vessels are stand-ins for people. They are just like bodies: that's why there are different shapes, colours and layers to all of them.' Each is inspired by a real person, remembered from the various neighbourhoods— mostly low-income, predominately home to people of colour— that Corbett has lived in for most of her life in New York and the American South."
- Shawanda Corbett on breaking the mould of ceramic art, Wallpaper





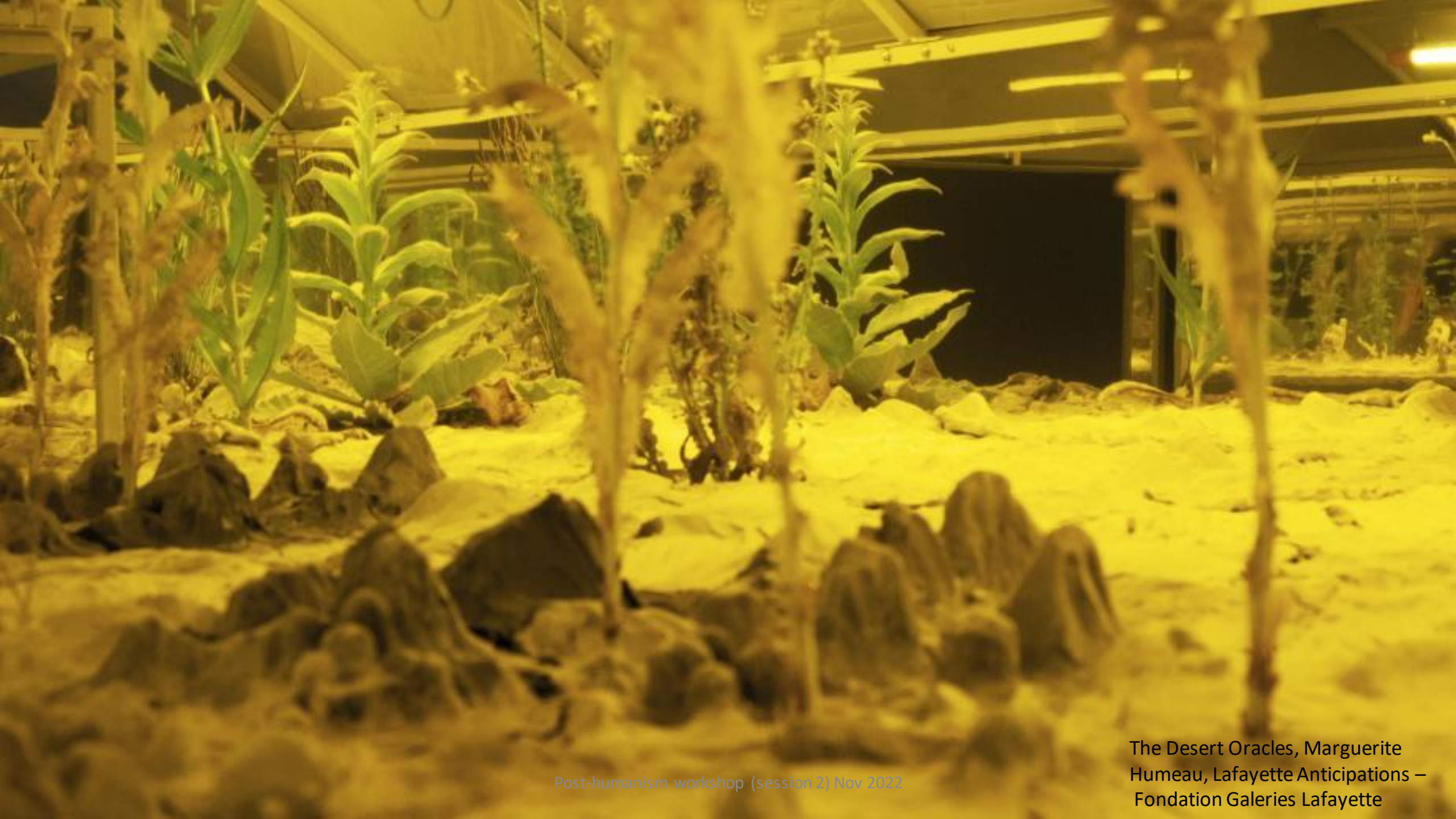
"It is reminiscent of the decoration of a luxury hotel and the profusion of overproduction. The plants reflect a way of life in which nature serves only as an artifice. Behind this lush beauty lies disgust and physical discomfort. These plants refer to infection. The lungwort treats lung infections, the liverwort treats liver diseases and the herb-Robert geranium acts on fluids and blood vessels. The plants are placed on an irregular and undulating shape which reminds us that human activity often disrupts the earth's breathing, which causes it to become threatening."

© Julia Andréone. *Lévation*, Marguerite Humeau, Lafayette Anticipations – Fondation Galeries Lafayette



"What if we were able to read the many signs indicating the end of the world?

Some weeds can predict soils' impoverishment due to the effect of climate change and chemical processes we force upon them. They are housed here in **Marguerite Humeau's** greenhouse. In this giant crystal ball, the vision of a possible drought is endlessly reflected. The powers of vegetation—the annual mercury plant signals soil erosion, broad-leaved dock reveals heavy metals—combine with the gifts of a clairvoyant who also lives in this greenhouse. They develop sensory abilities identical to those of plants, such as anticipation and empathy, but also prescience for worlds to come."



Post-humanism workshop (session 2) Nov 2022

The Desert Oracles, Marguerite
Humeau, Lafayette Anticipations –
Fondation Galeries Lafayette

- "Anemine` is a substance based on ancient and abundant natural properties found in the Amazon. The molecular structure of chlorocruorin (green blood), which comes from annelids found in the rainforest, was synthesized and has been turned into a lacteal green distillate. Enhancing the intensity of human perception the substance's impact echoes throughout the gallery's spaces as a simulation of its own effects.
- The exhibition's light installation, which runs along the tracks of the gallery's lighting system, is comprised of pure RGB green and blue projected onto the floor of the main spaces. It renders an artificial ambiance of light radiating through trees and plant leafage, water and skies. The image it produces is like a translation of the aerial view of the rainforest's green vegetation and the blue water of the Amazon river's serpentine movement." Pamela Rosenkranz, Anemine, Miguel Abreu Gallery



Post-humanism workshop (session 2) Nov 2022

Anemine
Miguel Abreu Gallery, New York,
2016

Installation view

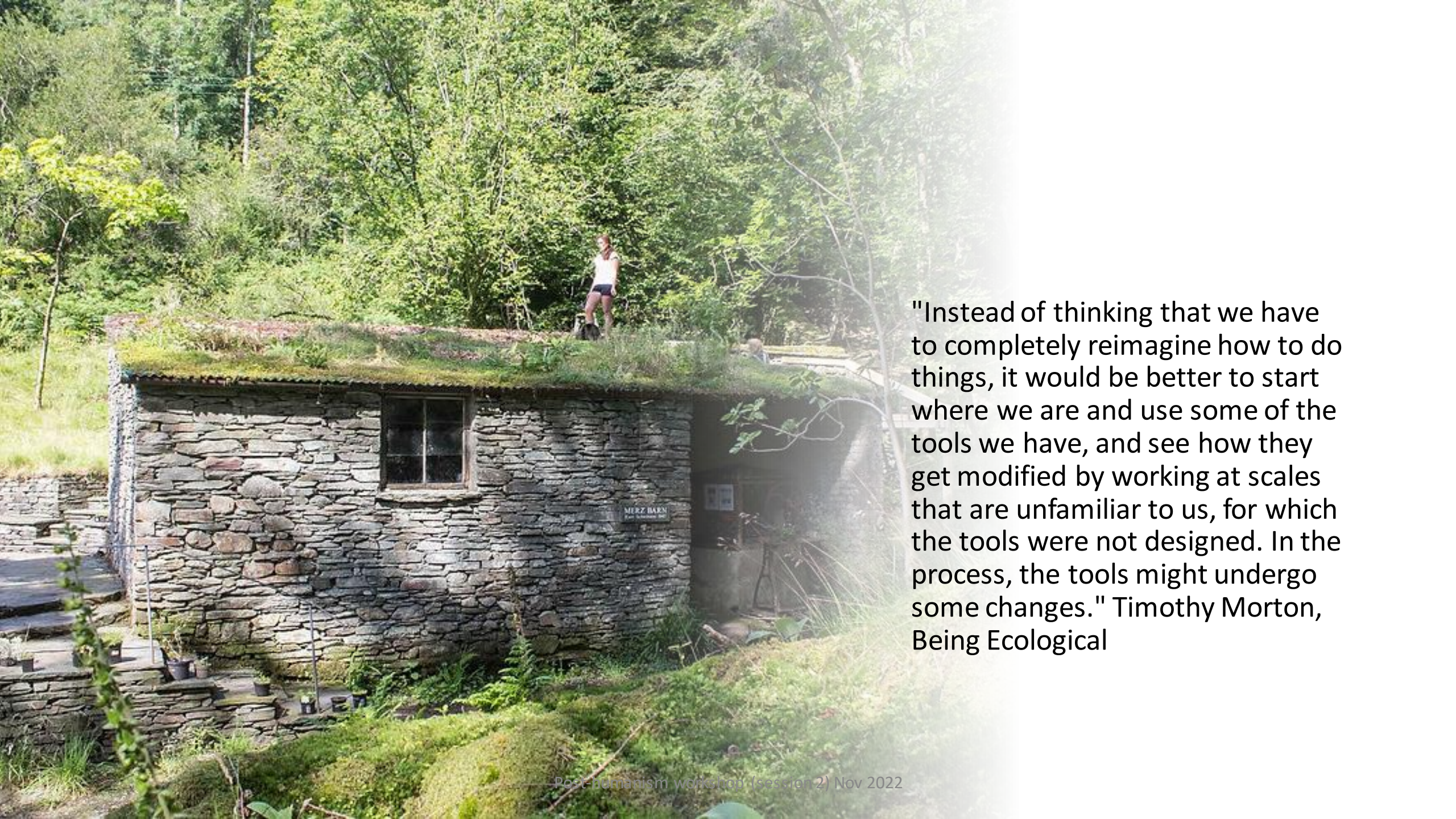
- “I was weeding the back garden and thinking about the way plants seed themselves, windborne, animalborne, waterborne, far from their parent plants. They have no ability at all to travel great distances under their own power, and yet, they do travel. Even they don’t have to just sit in one place and wait to be wiped out. There are islands thousands of miles from anywhere—the Hawaiian Islands, for example, and Easter Island—where plants seeded themselves and grew long before any humans arrived. Earthseed. I am Earthseed. Anyone can be. Someday, I think there will be a lot of us. And I think we’ll have to seed ourselves farther and farther from this dying place.”

— **Octavia E. Butler, Parable of the Sower**

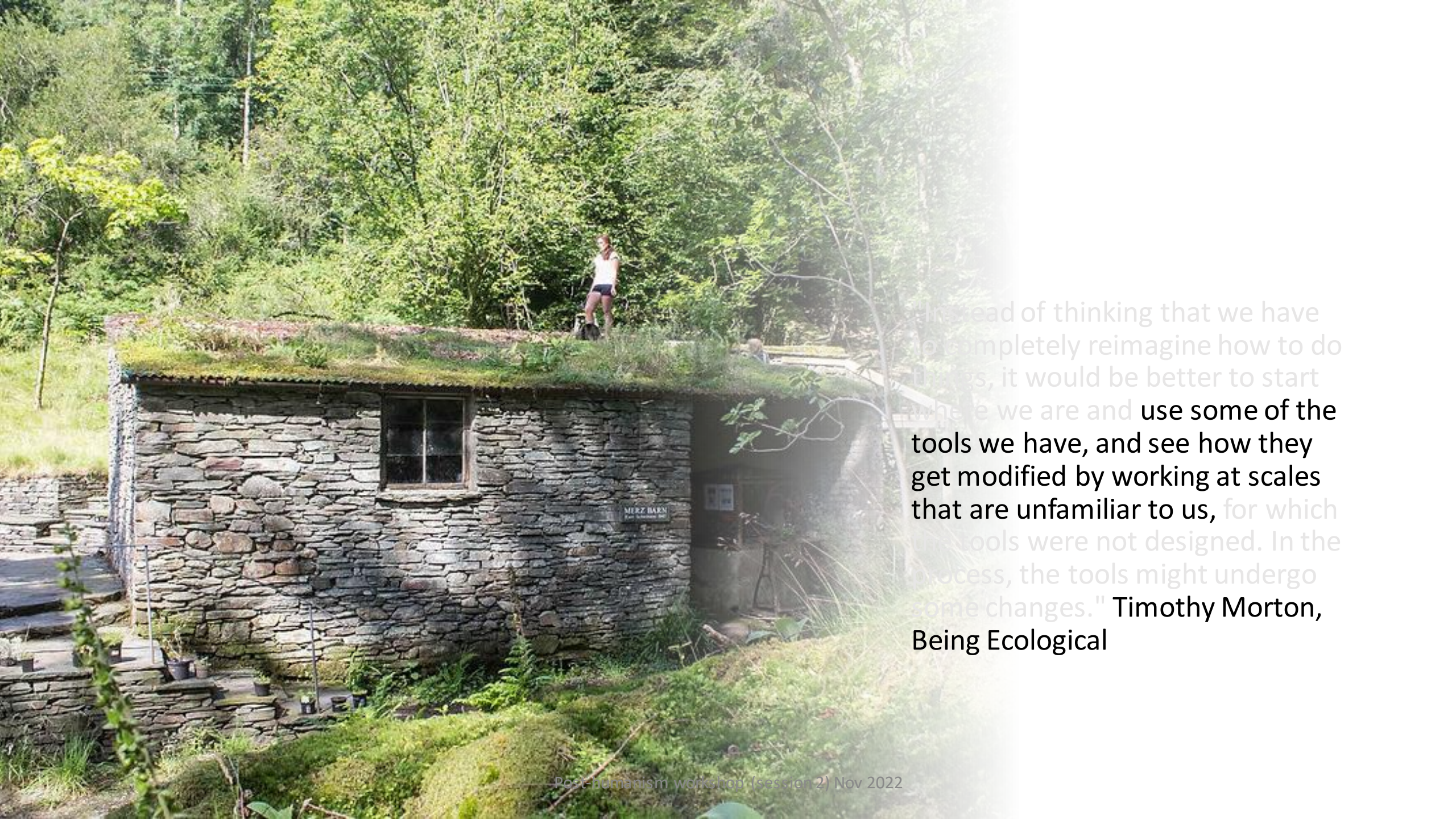
- “Human competitiveness and territoriality were often at the root of particularly horrible fashions in oppression. We human beings seem always to have found it comforting to have someone to take down on—a bottom level of fellow creatures who are very vulnerable, but who can somehow be blamed and punished for all or any troubles. We need this lowest class as much as we need equals to team with and to compete against and superiors to look to for direction and help.”

— **Octavia E. Butler, Earthseed: Parable of the Sower**

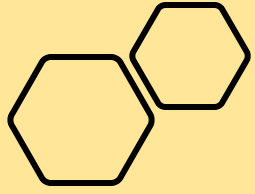
- “When apparent stability disintegrates, As it must — God is Change — People tend to give in To fear and depression, To need and greed. When no influence is strong enough To unify people They divide, They struggle, One against one Group against group, For survival, position, power, They remember old hates and generate new ones, They create chaos and nurture it. They kill and kill and kill, Until they are exhausted and destroyed, Until they are conquered by outside forces, Or until one of them becomes A leader Most will follow, Or a tyrant Most fear.”
- **Octavia Butler, *Parable of the Sower***



"Instead of thinking that we have to completely reimagine how to do things, it would be better to start where we are and use some of the tools we have, and see how they get modified by working at scales that are unfamiliar to us, for which the tools were not designed. In the process, the tools might undergo some changes." Timothy Morton, Being Ecological

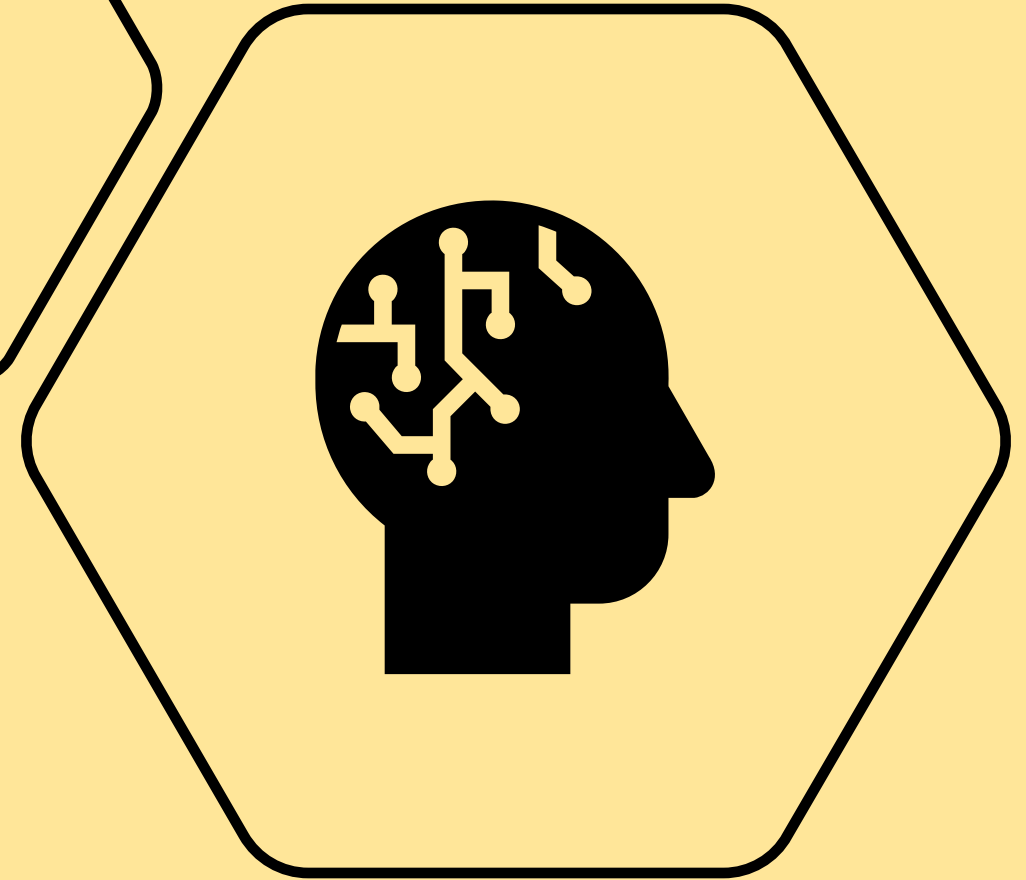
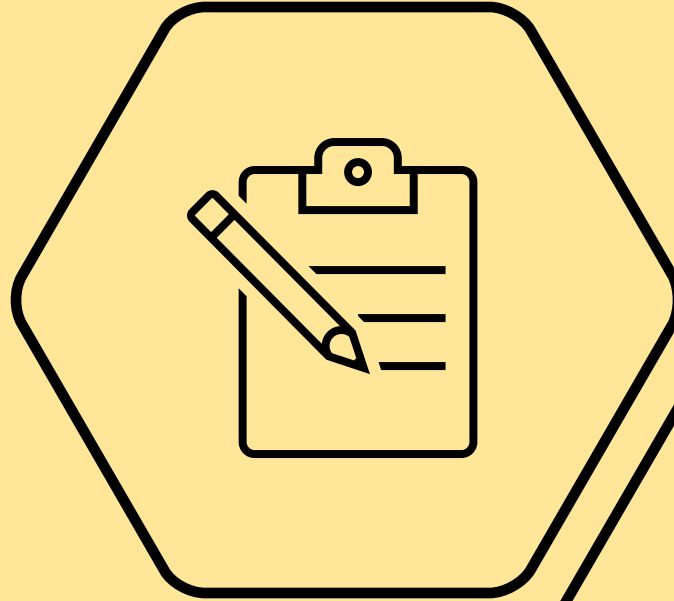


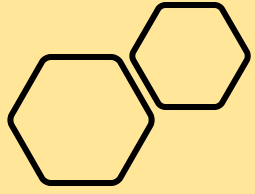
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Mapping our practice

- What is an art practice?
- What does it consist of?
- Write it on the white board.

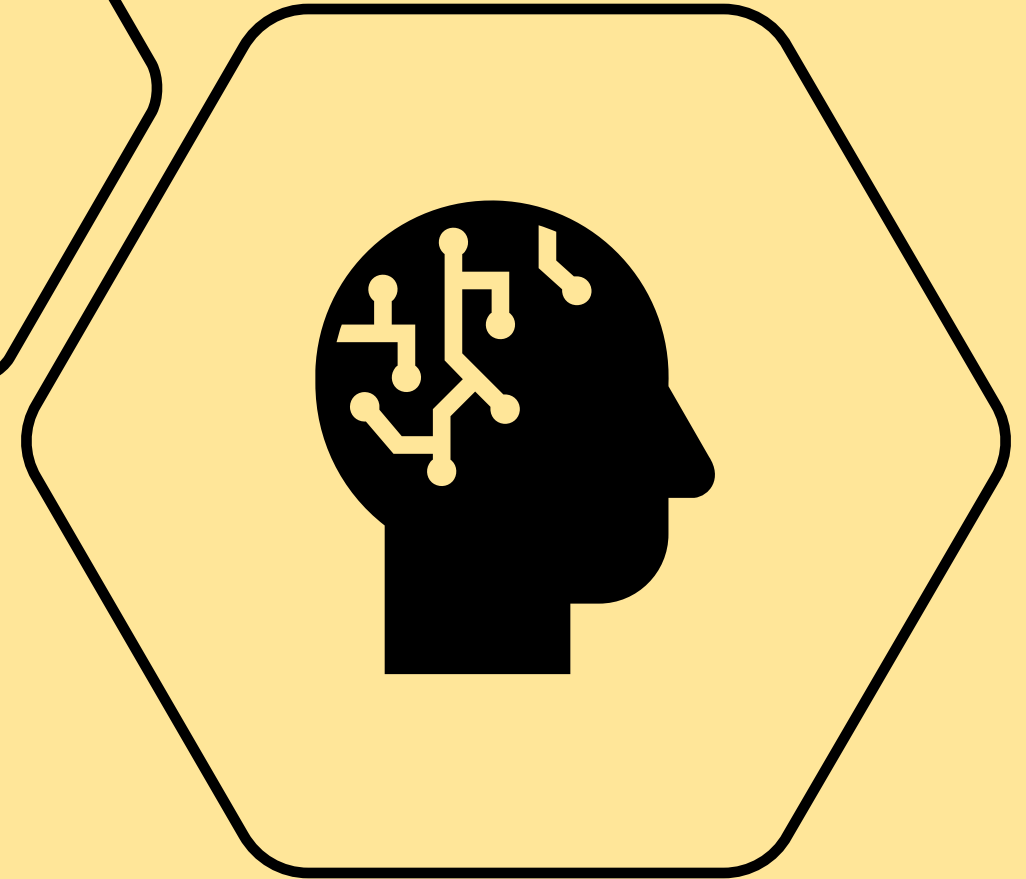
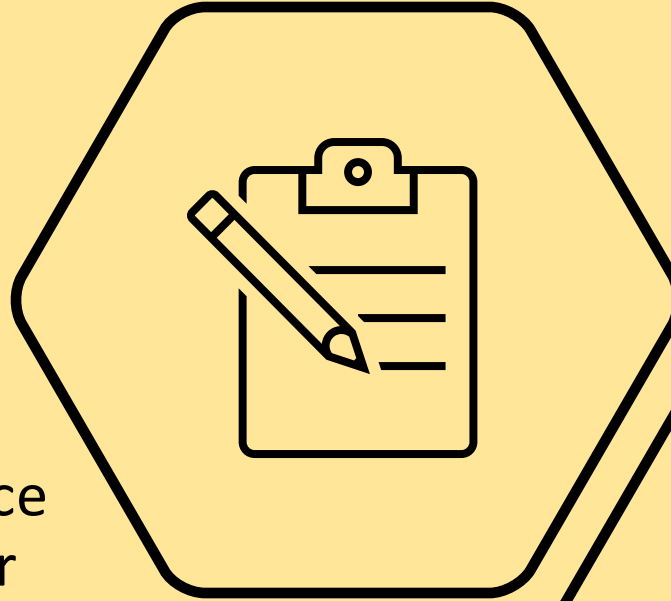




What is social justice ?

What aspects of social justice and ecology is a part of your practice or you would like to address?

Write it on the white board.



session aims

- map your practice
- introduce principles of ecology and social justice

My practice

- I am interested ...themes, ideas.

- Why... because (personal story)...

- I am making/ creating... drawings, objects, formats, performances, sculptures

- I am using...materials, software, images, principles

- These materials mean...

- So I can explore... concepts, questions related to

- With the aim of...

My Practice:

I am interested ...themes, ideas.

Why... because I (personal)

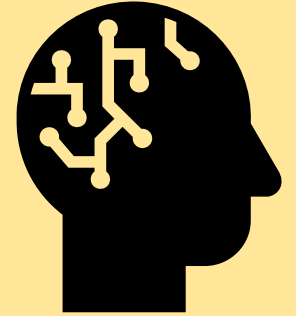
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Share with everyone the map of your practice



TAKE A PICTURE AND SEND IT
TO ME;



OR TAKE A SCREEN SHOT AND
POST IN ON THE CHAT;



3rd session (Tuesday
15th Nov)- In person,
in the studio.

- Bring what we've done today.
- Collect images, materials that relate to your practice map.
- And bring the materials that you are used to use.
- You will be collaging all of these things together to make work.