

A PARLIAMENT OF OWLS  
A CONSORTIUM OF CRABS  
A CULTURE OF BACTERIA  
A LABOR OF MOLES  
A BUSINESS OF FERRETS  
A SIEGE OF HERONS  
A CONSPIRACY OF LEMURS  
A WISDOM OF WOMBATS  
A PANDEMONIUM OF PARROTS

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# BEYOND POLITICAL BOUNDARIES, Chapter 1: A PARLIAMENT OF OWLS A CONSORTIUM OF CRABS A CULTURE OF BACTERIA A LABOR OF MOLES A BUSINESS OF FERRETS A SIEGE OF HERONS A CONSPIRACY OF LEMURS A WISDOM OF WOMBATS A PANDEMONIUM OF PARROTS

AN EXHIBITION ASSEMBLAGE ON MULTISPECIES WORLDS

SANDER BLOMSMA  
ELSA BRËS  
GABI DAO  
ANKA HELFERTO VÁ  
MARIANNE HOFFMEISTER CASTRO  
MANJOT KAUR  
JOCHEN LEMPert  
KRIS LEMSALU  
SONIA LEVY  
THE MULTISPECIES COLLECTIVE  
nabbteeri  
THOMAS PAUSZ  
HANNA RULLMANN

*Who benefits, cui bono, when species meet?*<sup>1</sup>

*The prioritizing of humans also leads to restrictive definitions of who counts as human, and the brutalization of animals is related to the brutalization of human animals. This will be a very important arena of struggle during the coming period.*

Angela Davis, interview with Astra Taylor in Jacobin (2020).<sup>2</sup>

We live amid accelerating social inequality and ecological breakdown, with the rapid depletion of life forms and unprecedented biodiversity loss being historicised before our eyes. At the root we find anthropogenic climate change, driven by an ongoing objectification of our living environment advanced through capitalism, manifesting itself as a feedback loop of destruction that casts its shadow far into the future. Capitalism turns bodies into machines, reproducing itself by coercing and commodifying the reproduction of human and non-human animals. In that, humans and other species of animal have much in common, both in the conditions for their well-being and their vulnerability to harm, working and breeding on the market's clock rather than their own biological one. Following political theorist Alyssa Battistoni, could we envision "the 'work of nature' as a collective, distributed undertaking of humans and nonhumans acting to reproduce, regenerate, and renew a common world."<sup>3</sup>

Confronting this insidious and entangled trajectory requires new ways of organising our thoughts and our material relations—our ideologies, economies, and ecologies. In so thinking, this multispecies exhibition assemblage argues that it is time for a new kind of political balance of power, one that reevaluates, recomposes and even intrudes the conventional human-animal dialogic focus, to its recovery in the key of multispecies worlds—and its multitude of lively agents and entangled relations. In that sense this exhibition assemblage is not meant as a mere representational and metaphorical exercise, but rather as something actual and felt, concerning the world that is actually lived by us—an 'assemblage' understood here as an open-ended gathering. Through the work

1 Susan Leigh Star first suggested, "It is both more analytically interesting and more politically just to begin with the question, cui bono?, than to begin with a celebration of the fact of human/non-human mingling": Star, "Power, Technologies, and the Phenomenology of Conventions," 43. See also Haraway, *When Species Meet*.

2 Angela Davis and Astra Taylor, 'Angela Davis on the Struggle for Socialist Internationalism and a Real Democracy', *Jacobin* (October 2020).

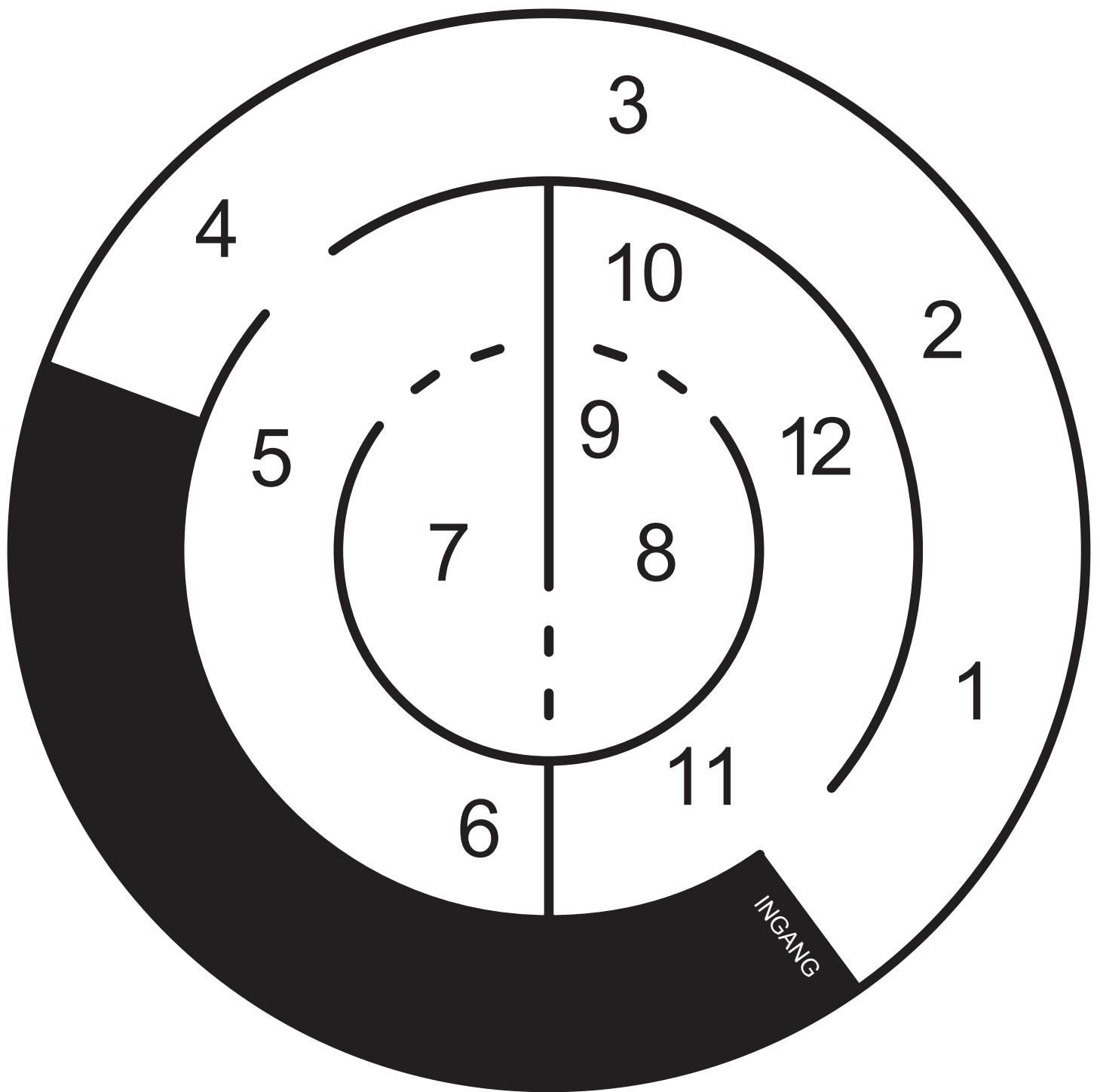
3 Alyssa Battistoni, 'Bringing in the Work of Nature: From Natural Capital to Hybrid Labor', *Political Theory* 45, no. 1 (February 2017) 5–31.

of thirteen artists, collectives and advocacy groups, this exhibition looks into the possibilities of broadening the scope of inter-species relations and multispecies worlding, to underscore notions of becoming-with and response-ability.

This exhibition thus places the living at the centre of the collective field of attention, that while we, as humans, in our cultural self-image do not see ourselves as living beings and thus put ourselves outside of the equation. Only-human stories will not serve anyone in a period shaped by escalating and mutually reinforcing processes of biosocial destruction—from mass extinction to climate change. What tactics do we need—as philosopher of science Isabelle Stengers calls it—to form an ‘ecology of practices’, in which multi-sensory embodied knowledge and care becomes part of our relationship to the multifarious and multispecies living environment again?<sup>4</sup> This exhibition proposes five of such practices towards a multispecies ecological thought and practice, through an equal number of templates: a parliament, a union, a common room for a common world, a network, and an assembly around a fountain in the garden that used to be a graveyard. Eventually this exhibition assemblage is imagined to serve as an assembler that links the living and the inert while being both, one that serves as a basis to explicate the social and the material, beyond the realm of the formal, and that leads us back to being animals.

4 Isabelle Stengers, ‘Introductory notes on an ecology of practices’, *Cultural Studies Review* 11, no. 1 (March 2005) 183–196.





13

One joins the multispecies collective by entering the garden.

# ONE ENTERS THE PARLIAMENT — ON ATTUNING, RENDERING ATTENTIVE & THE ARTS OF NOTICING

*Compared to the old parliament, the first dissimilarity concerns the layout of the meeting rooms. Instead of having a parliamentary space on one side, a collection of scientific platforms on the other, and in-between them a technocratic institution that prepares for arbitration by gathering and summarising facts, here we have a single space for all spokespersons, regardless of the origins of those they represent.*

Bruno Latour, *Sketch of a Parliament of Things* (2020).<sup>5</sup>

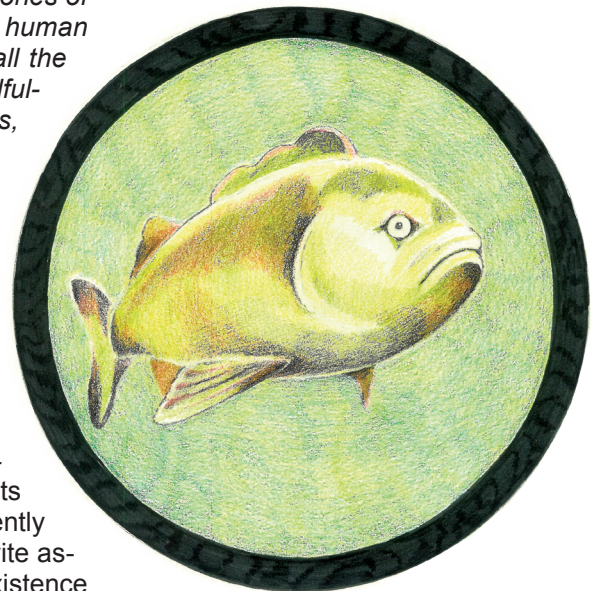
Following philosopher Bruno Latour's renowned text *The Parliament of Things* (1991), this multispecies exhibition assemblage is opened by a series of propositions by four artists, unified here to provide the initial grounding tools for identification and recognition of multispecies worlds. In his text, Latour argues that a new, more-than-human reality calls for a different type of politics. One in which non-human life forms should have a direct say at the political table. This direct representation should not be understood literally: this political space is not a parliament of species, but a collective engagement of humans and non-humans together, involved in transformational trajectories of certain ways of using the world. In this sense, *The Parliament of Things* is rather an experiment into the relations between the representative and the represented, between values and facts, between political delegation and scientific reference, towards a single space where all stakeholders concerned are located. The first template in this exhibition is concerned with overstepping anthropocentric stable patterns of non-recognition, towards attuning and rendering ourselves—as humans—perceptive and attentive to the different modes of being that make up our shared, multispecies living environment. Or, in the words of anthropologist Anna Lowenhaupt Tsing, let us practice “the arts of noticing”: *Telling stories of landscape requires getting to know the inhabitants of the landscape, human and not human. This is not easy, and it makes sense to me to use all the learning practices I can think of, including our combined forms of mindfulness, myths and tales, livelihood practices, archives, scientific reports, and experiments. [...] The new alliance I propose is based on commitments to observation and fieldwork—and what I call noticing.*”<sup>6</sup>

1

**JOCHEN LEMPERT**

*Lyren* (2013)

Jochen Lempert's photographic work aims to challenge the ways in which we view and interpret the world. Using analogue, black-and-white techniques, and hand-printing in the darkroom, his photographs resist categorisation. With a characteristic sharpness, he captures moments of subtle observation, focusing on seemingly ordinary moments or fleeting phenomena that otherwise might be overlooked. He frequently presents his photographic series as a concatenation of images that invite association, and direct our attention to the often invisible or unnoticed existence and movements of our own and other species in their surroundings.



<sup>5</sup> Bruno Latour, 'Schets van een parlement van de dingen' in: *Het parlement van de dingen. Over Gaia en de representatie van niet-mensen* (Amsterdam: Boom, 2020) 30–31.

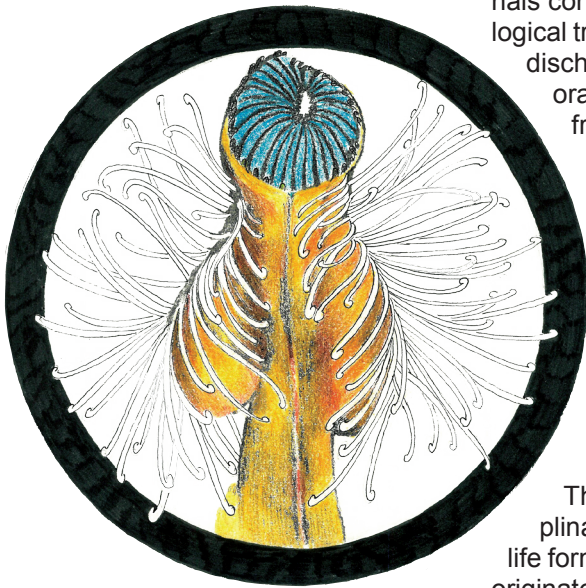
<sup>6</sup> Anna Lowenhaupt Tsing, *The Mushroom at the End of the World. On the Possibility of Life in Capitalist Ruins* (Princeton and Oxford: Princeton University Press, 2015) 159–160.

2

**SONIA LEVY***Creatures of the Lines* (2021)

Duration: 17 minutes

*Creatures of the Lines* explores how desires for economic growth and linear progress have impacted England's watery terrains, specifically due to the constructions of canals. A colonial infrastructure key to British imperialism, the canals connected Indian cotton fields to English textile mills, facilitating vast ecological transformations from monoculture agriculture in the colonies to industrial discharges in England's waters, soil, and air. Levy worked in close collaboration with anthropologist Heather Anne Swanson and other academics from Loughborough University to follow and reveal histories of colonial capitalism and their material legacies in England's watery ecologies of today. Working amid mucky, submerged sites—a deliberate choice that avoids grand narratives on nature and colonial feedback loops—the film travels throughout the rasterised and homogenised English canals, all the while raising questions about ecological transformations and their ties to infrastructures of the global political economy.



3

**THOMAS PAUSZ***Biopilgrimage (Sol-Roc)* and *Silica Cinema* (2024–2025)

Thomas Pausz is a designer, artist and researcher whose trans-disciplinary practice explores alternative ecologies and creates frictions between life forms, technologies, and media. The two works presented in this exhibition originated during an artistic research residency, where he conducted immersive field trips to beaches of the Normandy coast and engaged in dialogue with the multiple inhabitants of their intertidal ecology: shellfish, fishermen, honeycomb worms, and biologists. Combining different media techniques, archival research, and digital work, Pausz brings attention to the critical state of the intertidal zones in Normandy and foregrounds the experience of this encroaching loss among humans and nonhumans alike.

Vibrating across the space are 3D-printed artefacts mimicking reef-forming honeycomb worms known in the Normandy coast as 'hermelles.' Honeycomb worms live in colonies in intertidal zones, where they build tubular reefs that resemble sandcastles. The 'sandcastles' are also dwelled by shellfish such as oysters, making sandcastle worms architects of symbiosis. Using a geophone, Pausz recorded the resonances inside the sandcastles, and has localised and amplified them in his sculptures. Accompanying the sandcastle worm sculptures is *Silica Cinema*, a video work that experiments with archival media, close-ups of sandcastle reef-making, and fieldwork footage to narrate the erosion of coastlines and sandy beaches in Normandy and the consequent impact on local ecosystems.

4

**SANDER BLOMSMA***Radio Umwelt: How to Become an Intraspecies Radio* (2022–2023)

*Radio Umwelt* is a multidisciplinary research project that theorises on a model for intraspecies communication using radio technology. The project argues for an alternative model to conceptualise a non-anthropocentric world, and it is inspired by Jacob van Uexküll's notion of 'Umwelt' theory and its criticism of anthropocentric understandings of perception. The project uses radio as a medium to capture and transmit sounds from nonhuman species such as plants and fungi, highlighting both human and nonhuman voices in ways that challenge traditional boundaries between nature and culture. In so doing, Blomsma opens possibilities of engaging among other species through sound as a more agential and less anthropocentric means to register and respond to the more-than-human. Seemingly, Blomsma re-envisioned radio as an ecological tool: not just a transmitter of human content, but a medium capable of fostering more holistic, inclusive forms of listening that acknowledge and integrate the more-than-human.

# ONE CROSSES BORDERS FOR A GATHERING TO BECOME A HAPPENING— ON BECOMING UNION MEMBERS OF THE LIVING

*Our union represents the bacteria, the fungi, and the slime moulds as well as the nouveau riches, fish, birds, and animals and the landed establishment of noble trees and their lesser plants. Indeed all living things are members of our union, and they are angry at the diabolical liberties taken with their planet and their lives by people.*

James Lovelock, *The Earth Is Not Fragile* (1992).<sup>7</sup>

The second template of this exhibition is dedicated to foregrounding positions that seek to forge equal footings—whilst working across differences—and alliances between humans and non-humans, with an emphasis on the struggles around mobility, borders and land sovereignty, to its recovery in the key of unionising. What follows is a provocation—part thought experiment, part call to action—that asks: What would it look like to organise a multi-species union? Let us consider the latter question, especially if we come to recognise that ‘nature’ was a dualistic concoction that contributed to the destruction of our habitats, and that notions of ‘protection’ and ‘preservation’ were paternalistic conceptions in our relationship with the living. In other words, it is not that we as humans protect an otherness that would be ‘nature’: as living beings we defend the living, that is, our multifarious living environments. Thus, in similar breath, philosopher Baptiste Morizot calls on us to become union representatives of the living: to fight a radical battle against the political and economic powers that weaken and destroy the forces of the living, and to oppose to extractivist political and economic elites who privilege profits, private land ownership and limitless growth at the expense of planetary health, sustainable well-being, and its myriad ‘workers.’<sup>8</sup>

<sup>7</sup> James E. Lovelock, ‘The earth is not fragile’ in: *Monitoring the Environment. The Linacre Lectures 1990–91* (Oxford, New York, Tokyo: Oxford University Press, 1992) 121–122.

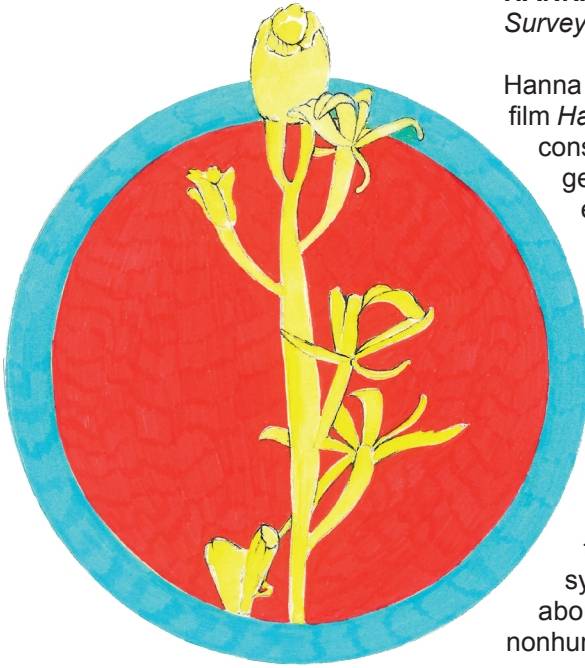
<sup>8</sup> Baptiste Morizot, *Het levende laten opvlammen. Een collectief front* (Amsterdam: Octavo, 2022) 207–209.



5

## HANNA RULLMANN

*Surveying Species: Waste and Protection* (2025)



Hanna Rullmann presents an expansion of the research she did for her 2019 film *Habitat 2190*, a collaboration with Faiza Ahmad Khan. The film surveys the construction of a nature reserve at the site of the so-called 'jungle,' a refugee camp in Calais, France, after it was evacuated and destroyed at the end of 2016. Addressing the ways in which nature is weaponised in the governing of borders, the film interrogates the intersecting mobilities, rights and co-existence of human and nonhuman life and exposes the duality in the same language used to treat 'the migrant problem' and to address the restoration of a natural environment.

In this extended look at the topic, Rullmann displays a collection of material on the species found by botanists in the area where the refugee camp once stood. Some of the species, like onions and date palms, primarily sprouted from food waste in the camp, while others became endangered by its presence in the area, like the fen orchid. Even though human activity is particularly important in all of these species' life cycles, they are assessed through entirely different systems of value, language and protection. On the whole, Rullmann thinks about the standards and protocols of waste and protection migrants and nonhuman species are subjected to.

6

## ELSA BRÈS

*Notes for Les Sanglières* (2021)

Duration: 17 minutes



In this preparatory work for her upcoming feature film *Les Sanglières*, Elsa Brès explores the confrontational dynamics between human and animal that emerge as a result of artificial borders that separate nature and culture. The work focuses on wild boars, who historically have been understood as transgressors by humans, and have oftentimes been used as metaphors for the migrant and the trespasser. Brès proposes a boar-centric approximation to human constructs—*boarcentrism* instead of anthropocentrism—to reflect on the concept of private property, connecting it to the first peasantry struggles with land enclosures in premodern Europe. Interspersed with declarations for an establishment of common property and multispecies resistance, the film employs fragments from Monique Wittig's groundbreaking queer novel *Les Guerrillères* (1969) to underscore the revolutionary potential of building multispecies alliances.

# ONE IS ENMESHED IN COMMON WORLDS—ON MULTISPECIES WORLDING

*Making worlds is not limited to humans. We know that beavers reshape streams as they make dams, canals, and lodges; in fact, all organisms make ecological living places, altering earth, air, and water. Without the ability to make workable living arrangements, species would die out. In the process, each organism changes everyone's world. Bacteria made our oxygen atmosphere, and plants help maintain it. Plants live on land because fungi made soil by digesting rocks [...] Humans, pines, and fungi make living arrangements simultaneously for themselves and for others: multispecies worlds.*

Anna Lowenhaupt Tsing, *The Mushroom at the End of the World* (2015).<sup>9</sup>

All living beings emerge from and make their lives within multispecies communities. As anthropologist Gregory Bateson put it, the fundamental unit of survival is the “organism-in-its-environment.”<sup>10</sup> Beyond the notion of survival and visions of stasis and enclosure, provided we pay attention, all around us are emergent multispecies assemblages—viral swarms, multitudes of feral animals, and other flighty agents—that coalesce to form new worlds, as anthropologist Celia Lowe writes.<sup>11</sup> Departing from a previous, often relentless focus on *anthropos*, the artists in this exhibition template focus on careful and critical attention to the specificity of other species' lifeworlds. Here, the notion of ‘worlding’ insists on the co-constitution, the interplay of matter and meaning, inside dense webs of lively exchange, that shapes what is.

7

**GABI DAO**

*Lucifer falls from Heaven at Dawn & Uncharismatics* (2023)

Duration: 23 minutes

In Gabi Dao's film we meet the bat Lucifer, who is accompanied by a colony of ceramic bat marionettes dressed in hand-me-downs from family and friends and other eclectic materials. Lucifer is a bat who, just like the biblical angel, has fallen to Earth, although in this case after flying into a wind turbine. Such is the fate of many migratory bats of North America and elsewhere, leading to a decline on their population in the continent, which has had significantly adverse ramifications for ecosystems—as they are top pollinators for a variety of plants—and for the economy—as they are used in agro-industrial business for pest control. Lucifer's story and musings depart from the cultural and economic understanding of the bat from an anthropocentric, capitalist perspective, and they bridge the stereotypes and instrumentalisation of bats as free labour with the historical, ethnocentric constitution of the migrant as an antagonistic, alienated worker with a precarious existence.

In 2020, bats became the centre of xenophobic rants against Asian peoples after the false pretence that they were the origin of the spread of COVID-19 after having been ingested in a Chinese food market. Bats, however, have had a bad reputation in Western societies for a long time, often associated with evil and darkness. Long thought of being carriers of pestilence and bad omens, bats are paradoxically bringers of prosperity for contemporary agro-businesses, which use them as free labour that preys on crop-eating insects. This duality echoes what scholar Iyko Day calls ‘alien capital,’ a concept coined to describe how the historical alignment of Asian bodies and their labour with capital's abstract and negative dimensions became one of settler colonialism's foundational and defining feature.<sup>12</sup> Despite the benefits they bring to capitalism, ‘aliens’—either human or nonhuman—are often subjugated to precarity and are turned into scapegoats under xenophobic rhetoric. In their work, Gabi Dao shows similarities between the human exploitation of more-than-human species and the racist inequalities that lie at the heart of capitalism.



9 Anna Lowenhaupt Tsing, *The Mushroom at the End of the World. On the Possibility of Life in Capitalist Ruins* (Princeton and Oxford: Princeton University Press, 2015) 22.

10 Gregory Bateson, *Steps to an Ecology of Mind. Collected Essays in Anthropology, Psychiatry, Evolution, and Epistemology* (Northvale and London: Jason Aranson Inc., 1987) 457.

11 Celia Lowe, ‘Viral Clouds: Becoming H5N1 in Indonesia’, *Cultural Anthropology* 25, no. 4 (2010) 625–649.

12 Iyko Day, *Alien Capital. Asian Racialization and the Logic of Settler Colonial Capitalism* (Durham: Duke University Press, 2016).



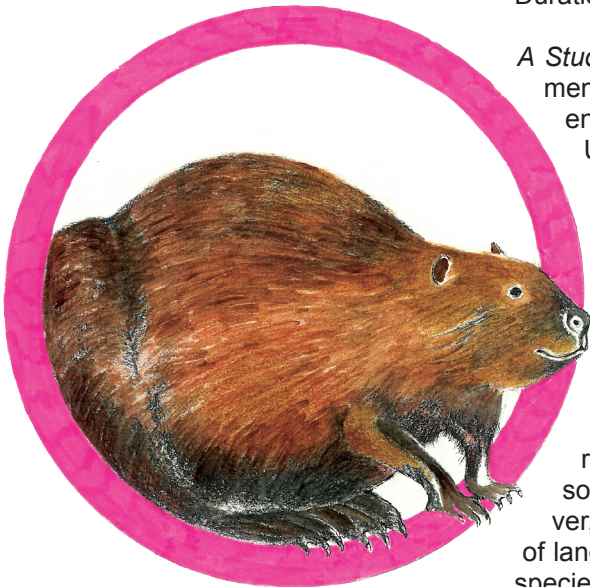
**ANKA HELFERTO VÁ***Wombat Solidarity* (2023)

Between 2019 and 2020, Australia experienced one of its most catastrophic fire seasons on record. Nicknamed *Black Summer*, the megafire incessantly burned throughout the country for one whole year. Besides causing the death of at least 434 people, the fires took the life of more than a billion animals and displaced two billion more. Together with other animals who shelter in burrows, the survival rates of wombats were among the highest, and they were spotted saving other smaller animals from the fires by welcoming them in their underground dwellings. The news of the wombats' kindness towards other animals went viral, yet some scientists opposed the seemingly altruistic gesture with 'rational' and 'objective' explanations, as if wombats were not capable of interspecies solidarity. These scientific positions, which deny animals of any affectivity and confines them in strictly Darwinian, survival-of-the-fittest narratives, hinder the development of more empathetic ways of relating to nonhumans.

For *Wombat Solidarity*, Anka Helfertová installed a reading nook where we are invited to join a ceramic, blue-skin wombat and cat in reading a selection of books submitted by the artist, including Sally Weintrobe's *Psychological Roots of the Climate Crisis* (2021), James Bridle's *Ways of Being* (2022), and Oksana Timofeeva's *Solar Politics* (2022).

**MARIANNE HOFFMEISTER CASTRO***A Study of Beaverness* (2020–present)

Duration: 9 minutes, 31 seconds



*A Study of Beaverness* is an ongoing research project and narrative experiment that weaves stories of human and beaver entanglements across different geographies. Examples of this are the presence of the beaver in the United States, or the introduction of beavers in Tierra del Fuego in 1946 to develop a fur industry in the region, the latter of which turned out to be a failure as the animals became a threat to the archipelago's biodiversity and hydrological cycles. The project explores binary and colonial logics in the concept of 'invasive species' and poses broader questions on how certain representations of animals mediate and define our relations to and understanding of them.

In the video work *A Study of Beaverness, or How (Not) to Be a World Destroyer* (2021), Marianne Hoffmeister Castro uses visual and sonic cues that conjure up the world of the beaver: the bright orange refers to the colour of their teeth, the wood gnawing and running water sounds evoke their ecosystem. A piece of wood 'carved' by an actual beaver, further invokes it. In summation, the work pays attention to the role of language and representation in reconfiguring and reimagining the invasive species paradigm by fabulating a beaver-centric approximation.

# ONE BECOMES MORE THAN ONE BUT LESS THAN MANY—ON BECOMING-WITH, OR WHO BENEFITS WHEN SPECIES MEET?

*The tentacular are not disembodied figures; they are cnidarians, spiders, finery beings like humans and raccoons, squid, jellyfish, neural extravaganzas, fibrous entities, flagellated beings, myofibril braids, matted and felted microbial and fungal tangles, probing creepers, swelling roots, reaching and climbing tendrilled ones. The tentacular are also nets and networks, it critters, in and out of clouds. Tentacularity is about life lived along lines—and such a wealth of lines—not at points, not in spheres. “The inhabitants of the world, creatures of all kinds, human and non-human, are wayfarers”; generations are like “a series of interlaced trails.”*

Donna Haraway, *Tentacular Thinking: Anthropocene, Capitalocene, Chthulucene* (2016).<sup>13</sup>

Multispecies relationality makes evident a lively world in which being is always becoming, becoming is always becoming-with.<sup>14</sup> Insofar as we all help to shape worlds—co-becoming, these days, often necessarily implicating the figure of the human—we are accountable for how these worlds are created and what they end up looking like. As philosopher, feminist theorist and physicist Karen Barad puts it, “Ethics is therefore not about right response to a radically exteriorised other, but about responsibility and accountability for the lively relationalities of becoming of which we are a part.”<sup>15</sup> Can we depart from particular grounds of possible flourishing to bring justice to other multispecies sites and scales, like the editors of *The Promise of Multispecies Justice* state?<sup>16</sup> The works presented in this section delve into such ‘sympathetic imagining,’ offering fresh perspectives on the flourishing of animals as dignity-bearing subjects, agents, and world makers, emerging from interwoven patterns of living and dying, of being and becoming, in a larger world.

## 10

### MANJOT KAUR

*While She Births an Ecosystem II* (2023)

*When She Weaved the Web of Life* (2024)

Manjot Kaur’s artistic practice attempts to displace patriarchal views and violence with regard to ecology and women’s bodies. Her works illustrate intimate interspecies relationships based on care and kinship. She fabulates these multi-species intimacies by drawing imagery from ancient mythologies and merging it with human and nonhuman elements, altogether creating a post-human visual vocabulary.

In *While She Births an Ecosystem II*, the Hindu goddess Lajja Gauri, a lotus-headed deity associated with abundance, fertility, and sexuality, is giving birth to an ecosystem that sprawls towards microscopic, bacterial life contained in spheres that dot a lichen-like archipelago. In *When She Weaved the Web of Life*, Kaur reimagines the Ancient Egyptian goddess Taweret, the protective deity of childbirth and fertility. Taweret, a hybrid of a hippopotamus, a crocodile, a lion, and a human, is also giving birth to a vibrant ecosystem. Both works propose alternative frameworks to think about the notions of motherhood, care, symbiosis, and reciprocity by harkening back to theriomorphism, reanimating the ancient ways of spiritual, interspecies world-building.<sup>17</sup>

## 11

### nabbteeri

*mutant and nondurable* (2020–ongoing)

*mutant and nondurable*, by artist duo nabbteeri, is a growing collection of found bug carcasses and other debris. The arthropods have been carefully assembled between 35 mm slide mounts, and they are presented as a multi-channel

<sup>13</sup> Donna Haraway, ‘Tentacular Thinking: Anthropocene, Capitalocene, Chthulucene’, *e-flux Journal* 75 (September 2016).

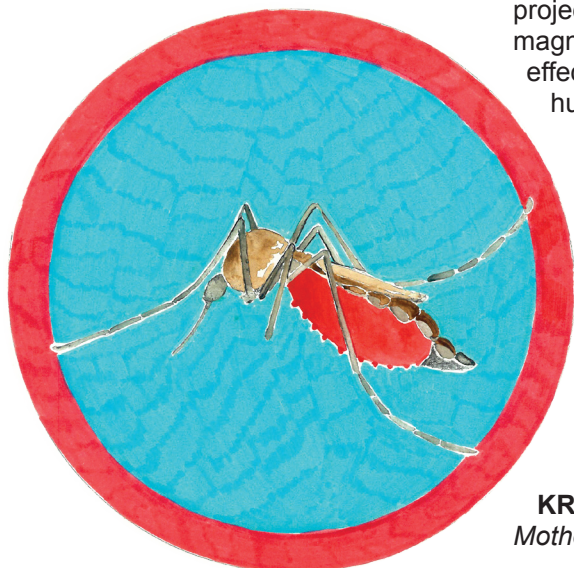
<sup>14</sup> Thom van Dooren, Eben Kirksey, Ursula Münster (eds.), ‘Multispecies Studies: Cultivating Arts of Attentiveness’, *Environmental Humanities* 8, no. 1 (May 2016) 2.

<sup>15</sup> Karen Barad, *Meeting the Universe Halfway. Quantum Physics and the Entanglement of Matter and Meaning* (Durham and London: Duke University Press, 2007) 393.

<sup>16</sup> Sophie Chao, Karin Bolender, Eben Kirksey (eds.), *The Promise of Multispecies Justice* (Durham and London: Duke University Press, 2022).

<sup>17</sup> The attribution of animal characteristics to humans, which is particularly prevalent in the representation of deities in polytheist religions like Hinduism.





12

**KRIS LEMSALU**

*Mother Gone Pissing* (2022)

Kris Lemsalu explores the notion of the body beyond its human boundaries, creating interspecies hybrids that combine ceramic human and nonhuman body parts with found natural materials such as fur, leather, or wool. Either as paintings, sculptures, or props for her performances, these works evoke a sense of the bizarre and the uncanny. Confronted with their strangeness, they kindle reflections on life and death by way of transformation, decay, and sensuality. Her hybrids are in constant monstrous metamorphosis, proposing a multispecies imagery that instead of striving towards harmonious kinship, finds its political articulation through the grotesque and the repellent in striking bodily assemblages.

## ONE WONDERS: WHY LISTEN TO ANIMALS?—ON MULTISPECIES ASSEMBLIES

13

**THE MULTISPECIES COLLECTIVE**



The final section of this exhibition is a project by The Multispecies Collective, which takes place outside of RADIUS in the garden aside the exhibition space. Before it became an art centre, this site was part of Delft's water infrastructure, built at the turn of the previous century. Before that, the grounds accommodated a graveyard, with its present elevation still reminding us of its previous function as a burial mound. For their contribution to this exhibition, The Multispecies Collective—an art collective in which dogs, humans, and other creatures collaborate and learn from each other—propose a fountain structure as a site for multispecies gathering.\* Immersing oneself in multispecies worlds often necessitates forming collaborative teams to bring together complimentary skills and expertise, and precisely this collaborative and complementary aspect is at the core of The Multispecies Collective's contribution. The collective investigates what more-than-human animals and plants make, and creates new multispecies works of art to show that we are always connected to others and need each other to live and work. Animals, plants, and the ecosystems we are all part of, determine how we live and who we are, and therefore, the art we create. The Multispecies Collective acknowledges these relationships and does not see them as obstacles but rather as a starting point for new forms of co-existing. The humans in the collective acknowledge other animals as subjects who have their own agency and dignity, and their own perspective on life. In their work, they aim to undermine the anthropocentric world view that currently exists in the art world and beyond as much as possible, together with non-humans.

As a part of the public programme related to this exhibition, The Multispecies Collective is organising three gatherings around the fountain structure revolving around the question of who presides ownership over the water. These are set to take place on 23 March, 4 May, and 18 May.

\* This contribution is realised in collaboration with Sjuul Joosen.

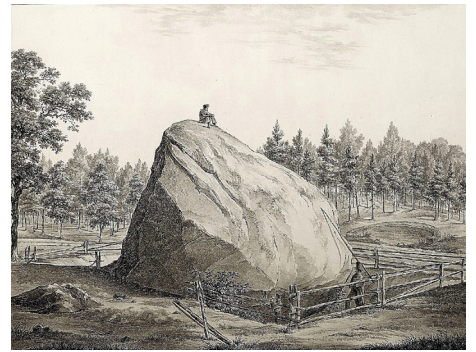
# YEAR PROGRAMME 2025 BEYOND POLITICAL LIMITS

Alongside the overarching title BEYOND POLITICAL LIMITS, the 2025 year-programme at RADIUS focuses on developing new language templates informed by the convergence of art and science. Through a program revolving around observation, fieldwork, reflection and imagination, RADIUS aims to offer a counterpoint to the language of status-quo politics, currently failing to create a shared desire to collectively confront and mitigate climate change.

Whether we are talking about the nitrogen crisis, the protection of the Wadden Sea against oil drilling, floods in Limburg, or earthquakes in Groningen, the political reality seems extremely malleable while the boundaries of our ecosystems are fixed. Against this capricious background, RADIUS presents BEYOND POLITICAL LIMITS, a year-programme on the political representation and advocacy of the more-than-human, and the ongoing need for collective political resistance within a highly polarised political climate. By means of four exhibitions and a public and educational programme, we aim to present the work of visual artists to imagine the ways by which humans and non-humans alike can emancipate and organise themselves politically beyond the current political status quo, moving towards a multispecies political ecology. Within this programme, we thus focus on restoring relations between humans and non-humans, zoom in on the emancipation and representation of multispecies worlds and the fundamental notion of interdependence on a microbiological level on the one hand (exhibition chapters I and II). In the second half of the year, on the other hand, we focus on a further reconstruction of social groups that have traditionally been ignored, marginalised and dispossessed through binary and dualistic thinking in politics and science (exhibition chapters III and IV). How can we (re)introduce new voices into the political arena, so that the climate, non-human life forms, oppressed and marginalised groups are granted a voice and can be heard?

Building on this, RADIUS intends to become a space and platform that promotes and supports resistance to current political and socio-economic hegemony, moving towards a multispecies political ecology. In other words, we want to generate space for challenging dominant values, ideas and existing power relations. In our view, this hegemony is overly focused on the, for both humans and the living environment, exhausting effects of neoliberalism, advanced capitalism, as well as the polarising effects of far-right politics and consequent populist thought patterns. With the 2025 year-programme, we aim to formulate a counterpoint that instead promotes affect, solidarity, reciprocity and interdependence in the interest of systemic change and countering anthropogenic (man-made) climate change. Here, we see an important role for art, which provides the key element for action and agency through imagination. Or as French philosopher and activist Michel Foucault noted, "Where there is power, there is resistance."

We hope to meet you at RADIUS in 2025 during the BEYOND POLITICAL LIMITS year-programme!



Julius Schoppe, "Illustration of giant stone near the Rauen Hills near Fürstenwalde," circa 1827.



"Life is matter that chooses," quote by Lynn Margulis.



\* The year-programme BEYOND POLITICAL LIMITS is developed as a continuation and extension of the 2024 year-programme THE LIMITS TO GROWTH, which explored the increasing imbalance between economy and ecology.

BEYOND POLITICAL BOUNDARIES, Chapter 1:  
A PARLIAMENT OF OWLS  
A CONSORTIUM OF CRABS  
A CULTURE OF BACTERIA  
A LABOR OF MOLES  
A BUSINESS OF FERRETS  
A SIEGE OF HERONS  
A CONSPIRACY OF LEMURS  
A WISDOM OF WOMBATS  
A PANDEMONIUM OF PARROTS  
— AN EXHIBITION ASSEMBLAGE ON MULTISPECIES WORLDS  
8 March — 18 May 2025

SANDER BLOMSMA  
ELSA BRÈS  
GABI DAO  
ANKA HELFERTOVIÁ  
MARIANNE HOFFMEISTER CASTRO  
MANJOT KAUR  
JOCHEN LEMPET  
KRIS LEMSALU  
SONIA LEVY  
THE MULTISPECIES COLLECTIVE  
nabbteeri  
THOMAS PAUSZ  
HANNA RULLMANN

**A PARLIAMENT OF OWLS (...)**

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**Project Manager Production:** Pilar Mata Dupont

**Curator:** Sergi Pera Rusca

**Intern Assistant Curator:** Arthur Saint-Remy

**Project Manager Communication & Public Programme:** Daan Veerman

**Office Manager, Administrator & Host Coordinator:** Suzanne Voltaire

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Municipality of Delft

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