

MONSTERS & GHOSTS

**Exploring Creative Strategies
for Regenerative Re-imagination
in the Anthropocene**

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Background & Today's Trailmap



SLIDES

Key Inspiration I *Arts of Living on a Damaged Planet*

Key Inspiration II *Meeting the Universe Halfway*

[Research-Creation]

Strategies / Approaches

Sample Artworks

DISCUSSION CONVERSATION EXCHANGE DEBATE

- How are the presented approaches & their realizations received?
- What other strategies & practices could be used to counter eco-anxiety & foster regenerative re-imagination?
- What medium(s) would you choose to express your response?
- Whose work inspires you?
- ...

CONCLUSION? BOTTOM LINE? OUTCOME? OUTLOOK?



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Key Inspiration I

ARTS OF LIVING ON A DAMAGED PLANET

GHOSTS AND MONSTERS OF THE ANTHROPOCENE

Anna Tsing, Heather Swanson, Elaine Gan, Nils Bubandt (Editors), 2017

“monsters” = multi-species assemblages
that foreground our embeddedness in the webs of life

“ghosts” = lingering presences
that haunt landscapes marked by past destruction and today’s debris

> Unravelling of the twin myths of human progress and individuality

- Lynn Margulis (1938–2011): significance of “the co-opting of strangers” (symbiosis) in evolution
- Donna Haraway: knotted species / becoming with /science art activisms
- Deborah Bird Rose: multi-species entanglements / conviviality
- Conflicting (Rose) / undecidable (Bubandt) nature of the Anthropocene
- **Profound interdisciplinarity across and within contributions**

STAYING WITH THE TROUBLE
(Haraway 2016)

REPARATION IN AN ERA OF IRREPARABILITY
(CURE Symposium 2025)

DO WORRY, BE HAPPY
(Kunsthalle Barmen 2025)

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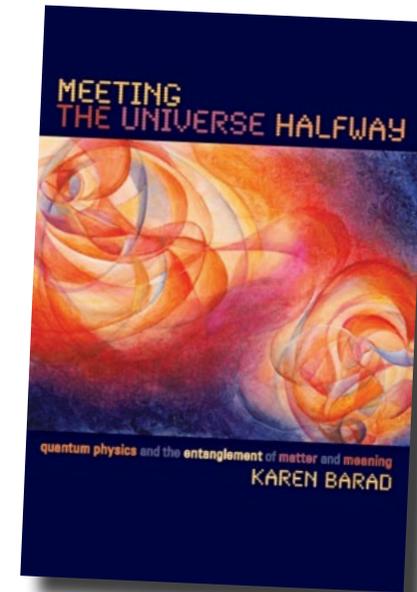
Key Inspiration II

Karen Barad's (2007)

MEETING THE UNIVERSE HALFWAY

Quantum Physics and the Entanglement of Matter and Meaning

*"we are part of that world
that we seek to understand"*



AGENTIAL REALISM

- "posthumanist performative account of natural/cultural practices"
- intra-action = the mutual **constitution** of entangled agencies
> **ontological** (not merely epistemological) inseparability of intra-acting components
- **epistemological**, **ontological**, and **ethical** framework because the correlation between **discursive practices** and **material phenomena** creates **responsibilities**
- reworking (not sacrificing, weakening, or questioning) causality and objectivity
- AR not about an independent reality but about the real consequences, interventions, creative possibilities, and responsibilities of intra-acting within and as part of the world.

DIFFRACTIVE METHODOLOGY

- Commitment to understanding which differences matter, how they matter, and for whom.
- Responsibly exploring entanglements and the differences they make.

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[Research-Creation]

“Research-creation...is neither an attempt to stage, as an illustration or an example, some philosophical concept. Nor is it a question of making art under the cover of a university paycheque.” (Mookerjea)

RECHERCHE-CREATION
beginnings as a visual
arts doctoral program
in Quebec

“la production d’une œuvre, artefact ou
spectacle original, ainsi que la production
de connaissances” (UQAM)

ARTS-BASED RESEARCH

SSHRC: an approach to research that combines creative and
academic research practices, and supports the development
of knowledge and innovation through artistic expression,
scholarly investigation, and experimentation

EXPERIMENTATION

CRITICAL (ART) PRACTICE
“discipline of art that places an equal
emphasis on theory and practice”
(Royal College of Art)

CRITICAL ART
“art that aims to produce a new perception
of the world, and therefore to create
a commitment to its transformation”
(Rancière)

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Strategies / Approaches

in response to the urgency of the topic & encouraged by the powerful insights and approaches in *Arts of Living* and *Meeting the Universe*

TAKING CREATIVE RISKS

- SHEDDING INVISIBILITY
- ADMITTING / EMBRACING IMPERFECTION(S)

COMBINING ENGAGEMENT & PLEASURE

“Protest and Pleasure” (Alaimo)

EMBODIMENT

IMMERSION / AMALGAMATION /
EXPOSURE / PERFORMANCE

INSURGENT VULNERABILITY

BEING BOTH BOLD & HUMBLE

PLAYFULNESS

ALLOW FOR FUN
& SPONTANEITY

PARTICIPATION / COLLABORATION

PARTICIPATORY & COLLABORATIVE
PROJECTS

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filling gaps with empathy, digital photography, 2025

IMMERSION EXPOSURE PERFORMANCE

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hillhugging, digital photomontage and stop-motion video, 2025

IMMERSION AMALGAMATION EXPOSURE PLAY

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Marlene Creates



from the series: Between the Earth and the Firmament, frottage, photography & handwritten text, 2020

IMMERSION AMALGAMATION PLAY

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Frauke Eckhardt



Translocation Link, sound installation, 2022

IMMERSION PARTICIPATION

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Christine Wertheim & Margaret Wertheim



Crochet Coral Reef, an ever-evolving nature-culture hybrid since 2005



INSURGENT VULNERABILITY PLAY PARTICIPATION

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cyborgs, holobionts and other critters, digital photography, since 2024

PLAY INSURGENT VULNERABILITY AMALGAMATION

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KELPANDI, digital photography, 2024

AMALGAMATION INSURGENT VULNERABILITY

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The Scream 3.0, digital montage, 2025

INSURGENT VULNERABILITY EXPOSURE

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Spencer Tunick & Greenpeace Switzerland



Aletsch Glacier, 2007

EXPOSURE IMMERSION PARTICIPATION AMALGAMATION

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becoming spruce, digital photography, 2025

AMALGAMATION INSURGENT VULNERABILITY

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PHOTO



PHOTO



AMALGAMATION

IMMERSION



PERFORMANCE



PARTICIPATION



SOUND



EXPOSURE



MIXED MEDIA



PLAY
INSURGENT VULNERABILITY

VIDEO

OBJECT



PHOTO



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References & Further Readings

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Websites: [Marlene Creates](#) | [CURE](#) | [Frauke Eckhardt](#) | [Rona Rangsch](#) | [The Crochet Coral Reef](#) | [Spencer Tunick](#)