**How to Look at Natures? – Art and the Capitalocene**

*What My House Would Be Like If It Were a Person*

This person would be an animal. (…)

Denise Levertov

I would also like to be an animal or a plant sometimes because when I think of nature, I feel that I am at home, and this is not an apartment or a skyscraper I am crammed in. When I think of nature, I think of numerous natures hidden in every being, and that is why this exhibition is a homage to Natures, to all those whom we do not have space to name individually here.

Ivana Filip

People have been sown thicky but have rarely sprouted.

Mara Gatara

The exhibition programme *How to See Natures? - Art and the Capitalocene* documents visual practice, its responses to possible green initiatives that can detect the consequences of the Anthropocene and Capitalocene, which treat Nature only as a resource. Perhaps it suffices to remind us of the fact that merely a hundred years ago all our food was organic, and today we buy it in specialized stores of neoliberal market capital. Or that the original economic system was based on the gift economy, and not on market predation that leads to global Geocide and apocalyptic climate changes that threaten the sixth extinction, as warned by Elizabeth Kolbert, for example.

The works exhibited in this collective green exhibition talk about relationships with Others (non-humans), those whose voice is different from the human one, such as all the Natures - Animals, Plants, Twigs, Sun, Seas, Oceans, Waters, Paths, Forests, Flowers, Stones, all those that are neglected and vulnerable in the anthropocentric image of supposed progress. The idea behind the exhibition is to show all that makes a human being a fascinating and inexhaustible source of discoveries and creations, which is created in co-creation with Others.

**Let us start alphabetically, following the path of this exhibition, with the Anthropocene,** and with the voices of the artists about their own works, in a meaningful and concise manner, as much as the form of the brochure made of fallen trees can handle. It is noticeable that different determinants are used for *the nature of things* - nature, landscape, (built) environment, environment, landscape, space, place.

**Maša Bajc,** in her work ***The Nature of Things*** (2020), as a starting point takes the space of the meadow, where she points out that just as people shape the landscape physically and symbolically, it reciprocally affects the shaping of their identity and mutual connections (cf. Paola Filippucci: “Landscape”, *Cambridge Encyclopaedia of Anthropology*, 2018).

Using the designation ***Earthlines*** (2022-2023), **Alex Brajković** names a series of visual works created using his own algorithms for the interpretation of world data, thus raising the question of how art visualizes the complex connection between people and the built environment and responds to the crisis of the relationship between man and nature?

With the spatial, participatory installation ***A Tiny Mouse Fits in the Hollow of My Hand*** (2022–2023)**, Nikolina Butorac** thematizes the state in which our so-called pets (or as ethically defined by anthrozoologists – companion animals), the most common ones being dogs and cats, reconnect us with nature as well as facing the death of our non-human friends.

**Tanja Dabo** began the ***Muddy Waters*** project (2021) as artistic research into the state of water in Croatia today, through which the artist actively researched how much information is publicly available, what the actual state of water is, what harmful elements are contained in water, and how much we as a society deal with the issue of water.

In the short film ***Yorishiro*** (2020), **Charlotte Dumas** records how a little girl, the artist's five-year-old daughter Ivy, in a purplish-greyhorse suit travels to the remote island of Yonaguni, where wild horses of the ancient Yonaguni species still roam freely. For months she wandered around in a horse suit and behaved like a horse and ultimately, she found an interspecies kinship.

A horticultural intervention, the installation ***I'm Not a Robot*** (2020)by **Darko Fritz,** combines the aspects of technological communication, dry stone construction and horticulture. As the artist states, the textual content has been taken from the digital domain, a digital interface intended for machines "that want confirmation that they are interacting with real people and not with machines pretending to be people."

In the work ***Do Animals Have*...?** (2017) from the niche of animal rights, **Igor Grubić** thematises animal death, which he emphasises on anti/advertising surfaces. The photographs document the interior of former slaughterhouses with questions in English: "Do animals dream of freedom? Do animals have legal rights? Do animals go to heaven? Do animals know they are products? Do animals survive extermination?".

A series of oil on canvas paintings with animalistic motifs from the wider series titled ***Placeholders*** (2019) by **Nenad Jalšovec** includes paintings, drawings and material and virtual objects. As the artist emphasises, these ironically problematize "the widespread tendency of pseudoscientific dissection of anything and everything and the ensuing fashion of clarifying complex phenomena with infographics trivialized to the level of children's understanding" in the global society and the media.

In the work ***Playset – Falling Deer*** (2021), **Lisa Jevbratt** thematizes the mystical aspect of human/non-human relationships. She focuses on an intrinsic magical interconnectedness between humans and non-humans, equalizing thus species hierarchies where deeper knowledge can be found in a deer, a bush, or maybe even a cliff or a wave.

**Gustafsson’s & Haapoja's** work ***Embrace Your Empathy!*** (2016) contemplates a revolution of interspecies relations in which empathy is the main value, and the division of beings into animals, humans, and plants, has been erased and we exist - we, humans and more-than-humans, all as co-creators of this world. In short, *Earthlings,* as stated by Shaun Monson.

**Olga F. Koroleva's** work ***Cautiously*** ***(dear deer***) (2017) is created by observing a deer for a month in a remote location on Vancouver Island, Canada. A hanging sculpture composed of deer bones now hangs over the spot where the animal died.

**Zvjezdana Jembrih’s** water/land art ***Blue for a Tree*** (2020) with the work of **Alen Novoselc** ***Forgive Me, Thank You, I Love You*** (2020), in addition to connecting the space of performance - the left bank of the Kupa near Obrež Vivodinski, is also part of a joint network of art and scientific project *Land Art, Earth Art, Earthworks: e/Earth and the Anthropocene,* which was conceived in 2019 as the first systematic art and scientific research of land art practice in Croatia.

With the work ***Banana Project*** (2020)**, Erez Nevi Pana** points to the possible apocalyptic consequences of climate change, placing the main protagonist of his film ***Tropical Milan*** (2020), which like *an icon,* represents all of humanity, in an environment similar to a banana jungle, alluding to the danger of monocultural cultivation, limited food resources and global mass migration.

With the photograph ***Cheetah Interaction*** (Namibia, 1998)**, Olly & Suzi** document nature in culture, a moment when cheetahs look at their own portraits. Olly & Suzi combine live-action ecology and art through painting by jointly creating a work of art (both work on the same artwork simultaneously) in the presence of an animal/and in its/their environment so that at the, end the animal interacts with the work. We decided on the mentioned documentation considering that it is featured on the cover of the first book by Steve Baker, a prominent theoretician of visual animalism.

In the cross-species work ***Arachnid – Tick Sensing*** (2021), **Kira O'Reilly** together with **Antye Greie-Ripatti (AGF)** explores human/tick transspecies encounters. The cross-species and trans-species work is inspired by the sound textures developed by Antye Greie-Ripatti (AGF) who edited and mastered the TICK TALKs podcasts, her sound work *I vs Us*, as well as the essay *The Microbial Self: Sensation and Sympoiesis* (2017) by Kyle Schuller*.*

With the object ***Shadow of the Anthropocene/Surrogate Painting*** (2022-2023), **Ivana Ožetski** warns of the fact that one trillion cans are produced in the world annually. In 1810, Englishman Peter Durand patented tin-coated iron cans for canning meat (of slaughtered animals) for the needs of the English army and navy, and in 1963, the first aluminium can was produced. In 1962, Warhol's print *Campbell Soup* featuring tomato soup became a symbol of mass culture, but also of the *wasteocene*), as defined by Marco Armiero. "Basic data on the production of materials for making cans are written next to the object as a reminder that a large part of the world still perceives Nature only as a resource and a dumping ground."

**Julia Schlosser's** work ***alex/ julia*** (2009) sheds light on the multi-layered relationship between herself and her cat Alex in the everyday moment of togetherness, inviting us to enter the world of the cat's experience, senses and the *environment* or herself.

With the work ***Lakes*** (2021-2022)**, Ana Ratković Sobota** warns about the Plitvice Lakes as a victim of mass tourism and unplanned construction of multi-apartment buildings, which led to the appearance of two new "lakes", septic tanks, created by the discharge of wastewater from nearby hotels and apartments.

In his documentary film ***Places That We Will Breathe*** (2022), **Davor Sanvincenti** cites his, as he calls them, literary interlocutors: J.A. Baker, H. D. Thoreau, Predrag Matvejević, Ken Loach, Chris Marker, Žarko Škugor, R. M. Rilke, Salvatore Murano, Confucius, Chico Mendes, Miro Gatara, and records a visual essay that advocates imagination through a travelogue of constructed and anonymous landscapes. The work also acts as a kind of note about the future. The film ends with a recording of a mother sea turtle carefully burying her eggs in the sea sand – one can only hear the sound of the sea. The end of the essay on the future.

The contemplative and atmospheric video installation ***Landscapes*** (2021–2023) by **Nives Sertić** immerses us in the macro- and micro-environments of the Mediterranean motifs, intimately close to the artist. Their long shots and slow rhythm want to encourage the viewers to become observers again - of their surroundings, of themselves, but also of the invisible bond that exists between the two (non)separate entities, to slow down and remember what that time is - the forgotten dimension of the 21st century.

With the film ***The Kitty AI: Artificial Intelligence for Governance*** (2016) **Pinar Yoldas** humorously and critically engages with a dystopian future in which artificial intelligence rules the political world and the AI Kitty becomes the first non-human female governor in 2039. The work points to the uncanny intersections of algorithmic or machine intelligence with the issue of emotions, the problem of forced migration and climate change.

**Vjeran Vukašinović,** with his work ***Biodiversion*** (2023), warns that the Anthropocene has reached its limits in the sense that the world we knew is rapidly being wiped out and disappearing. Donna J. Haraway and Anna Tsing use the term *plantationocene* to describe the severe damage done to planet Earth caused by industrial monoculture plantation practices. The machines of the plantationocene destroy and turn everything into a lifeless desert. "Down to Earth" by Bruno Latour is just one call for re-learning how to live on Earth and for an urgent policy change. The seeds of new beginnings are sprouting from deep underground, the hidden forces of creation are awakening and taking root around the world. Renewal and resistance start from underground.

The exhibition was opened with the performance ***Murmurs of the Silent Garden*** by the local author **Otchuda Say,** performed live by **Kaia Liifsong.** In their first collaboration, Otchuda Say and Kaia Liifsong combine poetry, music, sound art and video, exploring the impact of the Anthropocene and the overlap between animal and human rights. Their performance, which thematizes biocentric ethics and veganism, illuminates the issues of responsibility and emphasizes the inherent value of all living species. This performance offers a reflection on the connection between art, activism and environmental / nature protection.

According to Bruno Latour, society and nature are woven from a series of networks of relationships that constantly change and create our reality. In the web of life, we are all equally important, no more and no less, and everyone has an equal share in creation. We know that we are not an island, but do we know how to preserve Gaia in order to enter the era of human development of coexistence with Nature, which the Australian scientist Glenn Albrecht calls the Symbioscene? We have, therefore, classified this network of life; exhibited in these works, according to four elements – Earth (Zemlja), Air (Zrak), Water (Voda) and Fire (Vatra), which are marked on the exhibition labels using symbols from the tradition of the Hopi people.