



In face of the current climate and ecological crises, creative practitioners and scholars across the humanities are rethinking how we can engage with other-than-human natures in more responsible and accountable ways. Areas of critical animal and plant studies, environmental humanities, ecocriticism, and posthumanities, to cite some, share an intention to displace and deconstruct clear-cut boundaries between the human social and the environment, in favour of thinking inter-dependency and 'sympoiesis' (Haraway, 2016). This wave of interest continues work that has been going for much longer in ecological thinking and arts, and in traditional and land-based knowledges.

In this presentation, as a starting point, I take recent reworkings of modern(ist) conceptions of matter and materiality, and instead look at matter as "active, self-creative, productive, unpredictable" (Coole & Frost, 2010). This materialist outlook invokes different – more horizontal and nonhierarchical – relationality with/in the natural world, and, at the same time, it proposes a more complex and differentiated understanding of the human body, reconfiguring the dynamics of disability, gender, race through the notions of 'transcorporeality' (Alaimo, 2010), 'posthumanist agency' (Barad, 2007), 'naturecultures' (Haraway, 2003), 'viscous porosity' (Tuana, 2008), and others etc. This (new) queer and feminist materialism opens to seeing creative practice as part of a natural-cultural generativity. How this looks in (creative) practice is however far from given, since these understandings of the body and materiality question some of the core assumptions of modern art, such as authorship, creativity, intentionality, subjectivity, environment, etc. Thus it is a matter of attentive and caring experimentation with bodies, forces and agencies.

Through an exposition of my art-research approach, and by presenting several works that tackle extraction and financialisation of nature, as well as open to minoritarian engagements through touch, desire and intimacy in a more-than-human social, I would like to raise and discuss the following questions:

How does one 'work' with other-than-human bodies when they are seen as agential in ethico-political sense? What constitutes a space and time of creative action, who are its actors and collaborators? What are responsibilities/'response-abilities' (Schrader, 2012) of creative practice

with/in a multispecies community?

Looking forward to meeting you, sharing and listening, in this digitally mediated format...