

CREATURES FESTIVAL



Catalogue

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CreaTures Festival Catalogue

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Edited by: Jaz Hee-jeong Choi & Felipe G. Gil

Editorial advisor: Ethel Baraona Pohl

Copy-editor: Daniel Lacasta Fitzsimmons

Photography: Julio Albarrán Pérez

Design: Ricardo Barquín Molero

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dpr-barcelona

Comte Borrell 122, 3ro Izq. 08015 Barcelona

dpr-barcelona.com

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SEEKING CRACKS FOR FERAL BEGINNINGS

*Jaz Hee-jeong Choi
& Felipe G. Gil*

The half a century leading up to year 2020 was what many called the era of *anticipation*. Given the grand promises of digital technologies to expand anthropocentric possibilities in unanticipated ways, the “future” seemed to be on everyone’s mind. This was also palpable in the creative sector, as art historian Claire Bishop noted in 2013:

This future does not have yet a name, but we are standing on its brink. If the last forty years have been marked by “posts” (post-war, post-colonialism, postmodernism, post-communism), then today, at least, we seem to be in a period of anticipation – an era that museums of contemporary art can help us collectively to sense and understand (Bishop 2013).

From speculative art to design, not all such anticipatory ardour led to a distinct departure from the status quo, snug with white supremacist capitalist patriarchy (hooks 1996). This meant to sense-make, then make the future imaginaries that seemed sensible (enough) to white supremacist capitalist patriarchy to ascertain the possibility of implementing any of the imagined transformation (for only one of many similar critiques, see for example Ackermann 2023). Over time, a collective realisation started to emerge, amplified by the profound re-shaping of the status quo invoked by the COVID-19 pandemic. Now, many have become less concerned about anticipatory future making, and at last, have begun to seriously acknowledge and live with/in the more-than-human entanglements that make us, where care is “a shared risk” that allows us to see other arrangements of the possible” (Sharpe 2018).

CreaTures (Creative Practices for Transformational Futures) was a three-year EU Horizon 2020 project that brought together 11 consortium members across Europe (and Australia, by extension of RMIT Europe and Melbourne). It was unique in its practice-based approach

that placed entanglement as a philosophical and methodological principle. Through four interconnected programmes – Experimental Productions (ExP) in *(Co-)Laboratory*, *Observation*, and *Evaluation* of diverse transformative creative practices, and direct *Engagement* with various stakeholders (and stake-seekers) – we hoped to better understand and advocate for the often abstruse power of eco-socially transformative creative practices, and engender new and different ways to engage with them. In Brighton early 2020, the CreaTures consortium members gathered for the first time to mark the project’s start. We were excited about what may await us on our journey together.

Our first surprise appeared immediately: the outbreak of COVID-19. The pandemic devastated the livelihoods of many people, especially those already on the margins. It fundamentally challenged how people connect with one another and imagine possible futures. To date, the creative sector across the world is still struggling with the profound damage caused over the past three years. Entangled in uncertainties, CreaTures shifted much of its activities online. Despite the challenges, we were able to support multiple times more ExPs and related engagement activities. This was not because it was easier to do so but because, despite the challenges, which at times felt like impasses, we felt the need to support more people in the creative sector during this time, further fuelled by our passion and commitment to continue our roaming. And we did.

The CreaTures final event as a project deliverable was initially planned as a small concluding symposium to share the key outcomes. However, as the event organisers, we felt for once we had to pause, however briefly, to honestly reflect on our collective journey through this historic juncture, including the fear, suffering, unease, joy, wonder, and hope. We decided that we must radically re-imagine and re-design the event as the first and last coming-together of all the consortium partners,

where they could share, engage with, *and celebrate* the project's research and creative outcomes, experiences, insights, and people, together with diverse participants from the creative, research, public, private, and third sectors who share interests in eco-social transformation through creative practices. Importantly, it had to be a transformative experience for all participants, enabling further transformative actions beyond the event and the project. That is how a small closing event became the CreaTures Festival, care-fully inter-weaving ideas, insights, speculations, provocations, and creative works arising from *and in relation* to the project, not as the end but the beginning of new possibilities for learning, collaboration, and imagination.

In any journey there is always a moment when you find yourself asking how we ended up here. Creating, like researching, is a journey, one of re-searching. A journey made of questions, of uncertainties, and into the unknown. There is a growing need and desire to take this journey together in hope for liveable, more-than-human futures. What are the stories being told by others in different places? How might we tell the stories that transform ourselves and the worlds we are part of? How do we know when a change occurs and to talk about it together when we speak different languages? What's in our carriers bags and whose voices are there in the stories we tell one another? And, how might we travel together care-fully?

How can we create spaces for people to come and share what we have collected, as Le Guin (1988) would say, in our carrier bags? How can we hold those spaces for and with people, to be together, and transform, differently, together, especially after a long period of physical distancing and growing eco-social fractures? With a firm acknowledgement that there cannot be a prescriptive or linear solution, these three concerns guided the forms and textures of the CreaTures Festival, in itself a critical experimental production: a *care-full*, *plural*, and *relational* entanglement.

Care-full in all collaborative processes and materials used, drawing attention to plural ways of being while remaining respectful of the local cultures and traditions: to create environments that give a sense of safety, inclusion, and conviviality for participants, and developing and integrating processes, artefacts, and relations that can be sustained beyond the life of the festival.

Seville, the province and capital of the Spanish region of Andalusia, was selected to host the festival for three key reasons: 1) its significant role in the European art and cultural history; 2) its dynamic participatory culture that has been developing over the past few decades, through close collaborations between creative, political, and private sectors, especially evident through ZEMOS98's cultural mediation work; and 3) the increasingly visible effects of climate change the city has been experiencing. Working intensively in a team spread across three different Spanish cities, with participants from across the world, the care-tactics listed below helped us remain open to and change direction according to the diverse needs and desires of all the stakeholders and stakeholders:

- The exhibition was presented bilingually in English and Spanish to enable broader local engagement, including the artwork descriptions, labels, programmes, banners, and other promotional materials, as well as the keynote presentations including the Q&A, which were translated in real time.

- Wherever possible, we used eco-socially sustainable products and services. For example, recyclable wooden fans were provided, as is tradition to cool down during the city's notoriously hot summer, and we commissioned furniture specifically designed with an on-site legacy of multi-purpose use after the festival.

— Two multilingual Spanish-speaking professionals who were actively involved in the local creative sector were recruited as Festival Mediators. They were present during the nocturnal sessions to guide visitors through the exhibition, as the point of contact between the ExP creators and visitors, and importantly, to listen to and encourage people to share thoughts in casual and welcoming ways, creating a lively social environment.

— We provided ample on- and offline opportunities for the ExP creators to socially connect with one another prior to and during the festival, which contributed to building a sense of community, leading to immediate and future collaborations.

Plural in the backgrounds, perspectives, skills, and aspirations of the participants from creative, research, public, private, third sectors, and more; engaged through diverse modes of participation and experience, including an exhibition, workshops, performances, keynotes, and presentations, hosted by the festival in two historic venues:

— Espacio Santa Clara (Santa Clara), a former sixteenth century monastery, now one of Seville's key public art and cultural centres.

— Real Fábrica de Artillería (Artillería), a landmark in Sevillian industrial architecture that has become one of the largest cultural hubs in Spain.

Relational in how knowledge, practices, and experiences are shared and activated, encouraging learning and unlearning by emphasising conceptual, thematic, creative, and social connections in the festival activities, interactions, and spaces.

Re-mixing design, art, and curation, our focus was on the physical co-presence of humans, creative works, and other-than-humans, a crucial aspect of the creative sector and socio-ecological worlds that had been lacking for a prolonged period during the COVID-19 pandemic. A nightly exhibition of Experimental Productions (ExPs), participatory workshops, a PechaKucha presentation session by the creators of the ExPs, keynote presentations, and the opening and closing celebrations all took place at the Artillería. The exhibition showcased 22 ExPs – 17 produced in the CreaTures project and another 5 eco-socially transformative ExPs from local areas – generating an expanded space for creative relationships beyond the project. Based on the project's insights and research outcomes, we composed the following curatorial narrative for the exhibition.

As shown in the visual plan on the next page, people are invited to enter the liminal space created by the light coming through the “crack” from ExP #1 (Of Other Spaces), a large projection of a two-channel film about the intersection between urban decay and the ruins of capitalism and patriarchy. Resonating in this beginning of light and darkness is the concept of 間 (ma), the in-between space that evokes a heightened awareness of spatiotemporal relationality. From there, visitors can continue into a tunnel occupied by mysterious subjects/objects, encouraging people to unlearn their familiar ways of being and knowing, and expand their imagination and awareness of the unknown or hidden – for example, an artificial ecosystem of mycelium. On exiting the tunnel, one immediately enters a large open space that, aided by a renewed sense of awareness, draws attention to the richness of the many everyday but often overlooked worlds we live in. This is represented in the spatial vastness and material diversity, as well as multi-sensoriality of ExP #5, amplified by specially designed olfactory experiences (Gardens in the Air). From this beautiful day-to-day space toward the other end, we come to more critical and speculative design works, including ExP #16, Superflux's Refuge for Resurgence (an installation showcased at the 2022

Venice Architecture Biennale). Crossing the outer edges, with participatory ExPs focused on the broader societal issues such as capitalism, healthcare, food security, or the degradation of forests and ocean, people can see co-creative works that address these issues in place-specific ways, ranging from a film documentation of a thematically related local event (Magallanes) to a digital-spiritual space created by Interspecies Meditation as part of The Treaty of Finsbury Park 2025, before returning to where the journey began. As each ExP is next to other conceptually relevant ExPs, people can also choose to explore the space in their own sense-making way, concurrently highlighting the project's core theme of entanglements.

PLURAL, RELATIONAL, CARE-FULL TRANSFORMATION, DIFFERENTLY, TOGETHER

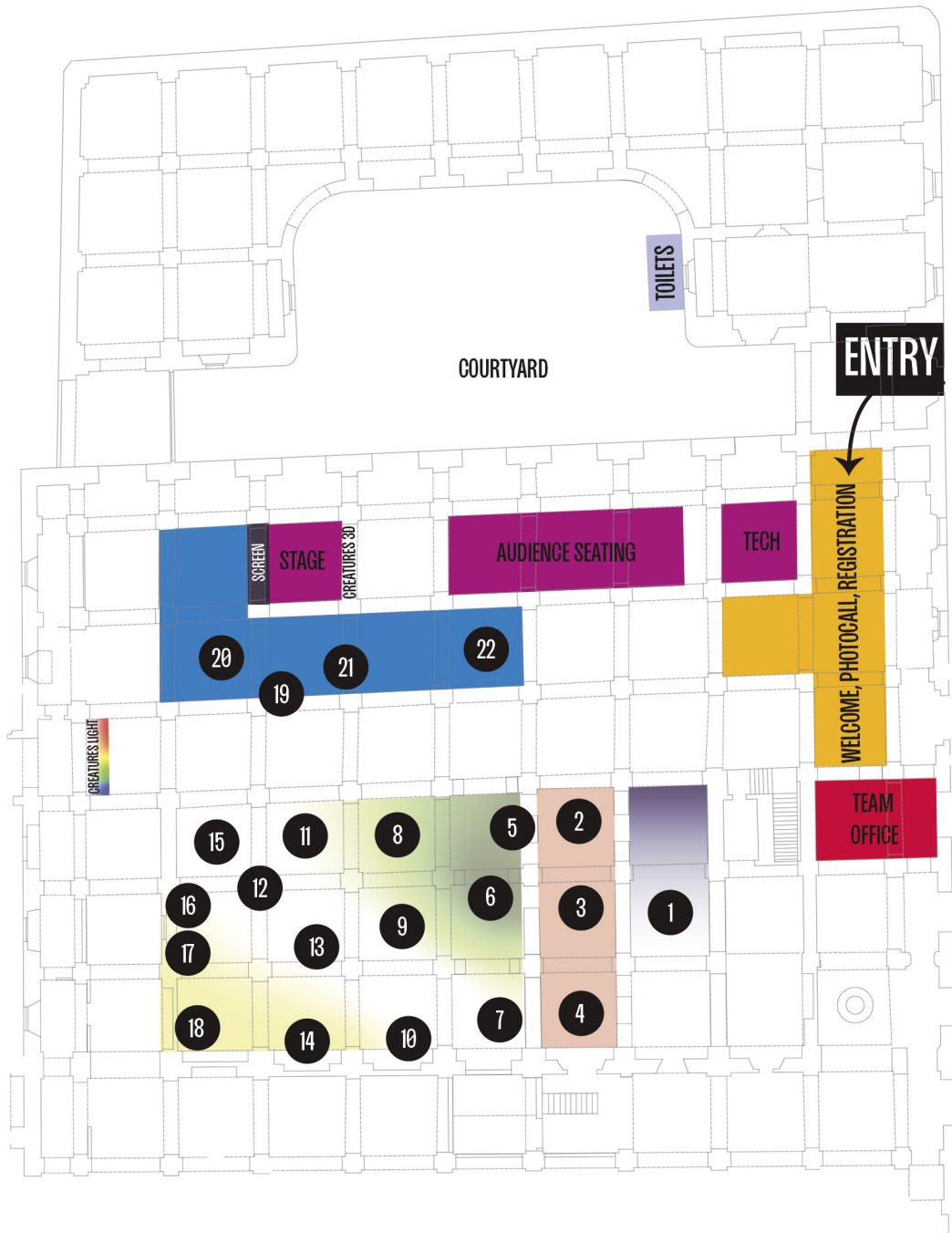
The festival was well-received by the attendees, including the pigeons who tolerated us with grace (and their droppings). Most of the feedback related to the sense of safety, trust, and care the festival gave the participants; learning and unlearning enabled through the careful juxtaposition of ideas and practices; and the transformative and collaborative potential it stimulated in one's own professional practice. Selected comments are included in a short film about the festival, which can be viewed online here:

<https://bit.ly/CreaTuresFestivalDocumentary>

In practice, we were like squatters in the ruins, seeking cracks for feral beginnings.

CREATURES FESTIVAL / ARTILLERÍA (SEVILLE)

- 1 **Of Other Spaces** / Laine Rettmer
- 2 **MyCoBiont** / Kersnikova ft. various artists
- 3 **Nocturne** / Isabel Beavers
- 4 **The Fallen Clouds** / Josefina Buschmann, Daniela Camino, Nicole L'Huillier, F. Sáez, Melisa Miranda
- 5 **Gardens in the Air** / Nomad Garden
- 6 **Sustainability Futures Game** / Hellon
- 7 **Open Forest** (incl. Secret Project) / Open Forest Collective
- 8 **Baltic Sea Lab** / Julia Lohmann & Department of Seaweed
- 9 **Open Urban Forest** / Michal Mitro
- 10 **Yarmouth Springs Eternal** / Genevieve Rudd
- 11 **Commonspoly** / ZEMOS98
- 12 **Experimental Food Design for Sustainable Futures** / Feeding Food Futures
- 13 **Fed Cities** / La Placita
- 14 **The Hologram** / Cassie Thornton & Lita Wallis ft. Furtherfield
- 15 **You Live in an Agricultural City!** / Plata
- 16 **Refuge for Resurgence** / Superflux
- 17 **Invocation for Hope** / Superflux
- 18 **Botanical Treatise on Choreographic Illustration** / Roberto Martínez
- 19 **CreaTures Glossary** / Amira Hanafi
- 20 **The View from the Window** / Martyna Miller
- 21 **Pixelache: How Do We Keep Going? Transformations in Practice** / Andrew Gryf Paterson
- 22 **The Treaty of Finsbury Park 2025** / Furtherfield ft. Cade Diehm







**EXPERIMENTAL
PRODUCTIONS
AT THE
CREATURES
FESTIVAL**

In this catalogue, the languages of humans and the Artillería interweave the 22 Experimental Productions presented at the festival. Each description provides details about the work, the artists, and their thoughts on their practice and the festival. The “interludes” interspersed between them are fragments of the space-time we shared with the Artillería during the festival and the words shared by the artists.

All words were gathered through the conversations we had over the three years of the CreaTures project and through our making of Messages in a Bottle (messagesinabottle.net or creaturesmessages.org). Our experiment resulted in an online space where a collection of key learnings and experiences from current transformative creative practitioners are presented in the form of short messages, intertwined with research insights from the CreaTures project and beyond. More details about the experiment are in the Ten Learnings section of this catalogue.



Of Other Spaces

Laine Rettmer

ABOUT THE EXP

Of Other Spaces is made up of video and photographic works that focus on the ruptures in social connections and their need to be redefined. These pieces look at the TWA Hotel, a monument to the American ideals from the 1960s regarding the nuclear family, capitalism, travel, and leisure, juxtaposed with The Pines Resort, an abandoned “family” resort in upstate New York, and the concrete mines and plants that created and developed these sites. Thus, the work examines the extraction of New York’s natural resources to build edifices whose original ethics of community decay while their insistence on outdated values persists. Looking forward, the pieces hope to posit new sites of resistance. By making visible the decay and alienation of these structures, they imagine inclusionary futures.

TYPE OF EXP

Two-channel video.

ABOUT THE ARTIST

Laine Rettmer is a visual artist and opera director whose work has been presented nationally and internationally. Their stage productions have been praised as “wickedly smart” and “devastatingly funny” by The New York Times. Recent awards include two National Endowment for the Arts Grants and three MAP Fund grants for the multimedia production Standby Snow: Chronicles of a Heatwave and the experimental opera Ellis. They have been awarded numerous residencies and fellowships, including Robert Wilson’s Watermill Foundation, BANFF Center for the Arts, as well as having been invited as a visiting artist at the Vermont Studio Center and the Massachusetts College of Art and Design. They are currently the Graduate Program Director and an Assistant Professor in Residence in the Photography Department at the Rhode Island School of Design. For more credits, please see the Experimental Productions Additional Credits section.

ON THE FESTIVAL

When walking into the festival, the first thing that struck me was the space and the way in which the pieces or the work were inviting and collaborating with the space. Not that it was site-specific, but the way it felt in the room was collaborative with a much bigger system. It wasn't a gallery. It didn't feel like it was curated to be presented, to be sold to collectors. It felt like the space, which was transformative, uplifting, but old, was beginning to be cared for. It felt like the same thing that was happening by activating the site was also happening in the art. It felt like it was a desire or it was like dropping a wish into the world.

ON PRACTICE

1.

There's something that I think is constantly leading me towards where I'm going. It often feels like it's not things that have happened, but things that I keep imagining. And I think that throughout my whole life, I feel like I'm trying to catch up to this idea of myself being in front of me. So talking about something that happened as I thought it was formative is kind of funny because I've often felt like the thing that happens is this: It's not what it could be. And so there's this



constant thought: “let’s keep thinking through, let’s keep moving forward”. [...] And so those moments are very rare and often really informative for me when something can feel comparable to what I had hoped for.

2.

I would describe my practice as almost constantly in flux. I used to try and use very concrete words to describe what I do. And then the truth is that when people ask me to do something, when things come up, things transform or change based on the interaction with what people want to create together and my skill set and also how my skill set develops or the things my mind is focusing on that I want to highlight or show in a concrete sense outside my body.

LINKS

www.lainerettmer.com



I don't know if plurality needs to be at the centre for everybody, but it's definitely vital in the sense that we we must find ways to be open and prepared for the answers to the questions we don't have, to be multiple, and come from various places that we aren't aware of, and which we must be respectful towards. And most of those places and sites of thought are things that Western dominant science, for example, hasn't been taking into account very much and has even tried to brush aside. So there is a big debt we all have to shoulder; we should all be aspiring to be anti-racist and anti-colonial and anti-many things in order to get our shit together.

Andrea Botero







MyCoBiont

Kersnikova ft. various artists

ABOUT THE EXP

The MyCoBiont project involves a series of workshops where participants learn about the life cycle of fungi, engaging in co-creative experimentation with various practical and speculative uses of fungi as a climate-friendly biomaterial. The project aims to provoke a reflective discussion about the more-than-human entanglements surrounding the life of fungi and catalyse a shift in human's perception of the non-human organisms that surround us: from their perception as materials or resources to be used exclusively for human benefits, towards one where they are organisms with which we co-exist.

TYPE OF EXP

Life systems installation combining locally sourced organic materials and technological components.

ABOUT THE ARTISTS

The Kersnikova Institute, established in 1995 is a non-for-profit organisation that produces and incubates contemporary investigative art projects that focus on impacts of science and technology on contemporary society. It combines four open platforms: Kapelica Gallery – a gallery for contemporary investigative art; BioTehna – the first Slovenian wet lab & platform of artistic research of life systems; Rampa Lab – laboratory for mechatronics; and Vivarium – a lab dedicated to animal, plant, and robot interactions. The Kersnikova Institute encourages, facilitates, and showcases investigative artistic practices and projects, creating a public debate, engaging citizens into science, stimulating a critical understanding of the time we live in, and educating children and young people by using its own unique approach (investigative learning). The MyCoBiont project was produced in collaboration with Taro Knopp, Nastja Ambrozic, Eva Debevc, as well as Rok Zalar and Bojana Rudovič Žvanut (Gobjnak), Martin Howse, Mary Maggic, and Theresa Schubert.



ON THE FESTIVAL

I don't even know how to describe it because I don't think I've processed it yet... but it was just like a magical gathering, basically doing some rituals together with a community of the most adorable, heartwarming people I have ever seen in one place. It was like a gathering of silly creatures who try to create something with care. Like the magic rituals that were driving us through our creative practice with the project.

ON PRACTICE

1.

We communicate with nature when we go for a walk to the forest. Just taking a walk through forests, when you stand on the ground, the trees know that you're there because the mycelium feels your walk, feels you walking through the soil and then passes the information on to the trees. Feet on sides are small molecules, water like compounds that go out of the trees and heal you. And in Japanese practices children go to some kind of doctors and therapists and they recommend going to a certain type of forest for different kinds of problems and symptoms, and they heal themselves. So yes, nature is healing. Bio-art helps us to observe, explore, and develop a kind of an interface to communicate with nature.

2.

If you share, you can enable others to do things they want to do, not what you want to make them do, to provide conditions for all of us, not only in human society, but the whole, what I call life. In our Western, so-called developed society, we pretend to be able to understand everything. How boring would the world be if we could understand everything? I hope I'm never going to understand everything or even pretend to. A contradiction for me is not an obstacle. It's a part of existence. It's part of the system. It's part of life.

LINKS

www.kersnikova.org







I think building networks of care with other creators is important and we need that sort of transdisciplinary, collaborative thinking to really move forward with a lot of challenges we face as a society.

Isabel Beavers

Nocturne

Isabel Beavers

ABOUT THE EXP

Nocturne is a series of wild altars located in an urban wilderness, meant to be experienced at dusk, dawn, or at night. The altars are experienced outdoors in chance encounters, as well as in museum and gallery exhibitions. Rooted in intimate experiences with the elements, landscape, seascape, and more-than-human species, each site calls upon a specific and ephemeral moment of sensory collaboration: times when the sun, light, sound, and scent coalesce through the senses of the human body to produce from sublime to ordinary, yet always intimate moments. Nocturne was initiated by the LA-based artist Isabel Beavers, who has opened the project and invited others to build altars in their local urban surroundings. By welcoming others to engage in the collective, distributed practice of altar building, the Nocturne project aims to grow a relational network of more-than-human collaborations with diverse local ecosystems that offer opportunities for generating new eco-rituals.

TYPE OF EXP

Immersive installation composed of light sculptures made of beeswax, pigment, and light.

ABOUT THE ARTIST

Isabel Beavers is a transdisciplinary artist and creative producer based in Los Angeles. Their work explores ecologies, examines environmental histories, and postulates about climate futures through multimedia installation + new media. Beavers' work has been presented, exhibited, and screened at Helsinki Design Week (2022), MODA (2021), San Luis Obispo Museum of Art (2022), New York Hall of Science (2020), CultureHub LA (2020), SUPERCOLLIDER Gallery (2020), MIT Museum (2019), Icebox Project Space (2019), Framingham State University (2018), Humbolt-Universität zu Berlin Thaer-Institut (2018), Mountain Time



Arts (2017), Emerson Media Arts Center (2017), among others. She has held workshops at the Hammer Museum (2020) and the Institute of Contemporary Art/Boston (2019). She holds an MFA from the SMFA at Tufts University and a BS from the University of Vermont. Recent honours include the 2021 AICAD/NOAA Fisheries Art + Science Fellow, 2022 Creative Impact Lab Amman Lead Artist with ZERO1. Beavers is the Artistic Director of SUPERCOLLIDER and a visiting lecturer at Claire Trevor School of the Arts, UC Irvine.

ON THE FESTIVAL

I was so happy that the CreaTures festival happened in person. I felt like it was important, maybe after two or three years of everybody working together remotely, to finally have the opportunity to congregate and meet in person.. It was one really beautiful experience being with a group of other humans who think about these questions as deeply as I do, and are so concerned with them on a day-to-day basis and in their practices. So that just felt very exciting to be amidst that group. It was really exciting and I felt very invigorated by a lot of the discussions as well. And I think now I have made new friends, have made new professional relationships that are really exciting.

ON PRACTICE

The only way we have the possibility of approaching, creating solutions, adapting with the climate crisis, or any of these things comes from working across disciplines, and everyone's knowledge together is stronger than anyone's knowledge individually.

LINKS

www.isabelbeavers.com



I think fundamentally what gets people involved is that they actually want to help. People fundamentally want to help each other. And if you ask them, "would you be interested?" unless there's something absolutely pressing and they cannot, by and large, people want to help. They want to play a part. They want to play their part in it.

Anab Jain





The Fallen Clouds

Josefina Buschmann, Nicole L'Huillier, Daniela Camino, Francisca Saez and Melisa Miranda

ABOUT THE EXP

The Fallen Clouds is a speculative research-based project that delves into the socio-environmental resonances of digital infrastructures in Chile to break down the myth of dematerialised cloud computing. The narrative follows a digital cloud searching for its body and origin extended from submarine cables in the Pacific ocean, data centres in Santiago, to lithium extraction in the Atacama desert. Along the journey, it becomes entangled with diverse human and more-than-human beings, socio-environmental conflicts, as well as past, present, and future myths. This journey takes the form of an atmospheric installation composed of a floating sound sculpture and a film projection to generate a deep listening and immersive experience.

TYPE OF EXP

An atmospheric installation composed of a sound sculpture, video, and texts.

ABOUT THE ARTISTS

Josefina Buschmann is a researcher, filmmaker, and media artist exploring the intersection between technology, society, and the environment. She holds a master's degree in Comparative Media Studies from MIT, where she worked at the MIT Open Documentary Lab. Josefina is a member of MAFI – Filmic Map of a Country, a collective with whom she co-directed the feature documentary film *God* (Visions du Réel 2019, Youth Jury prize) and she was the general editor of MAFI.tv (IDFA Doc Lab 2012). She made the expanded documentary *Operational Atmospheres* (Forecast Forum, 2019) and the installation “The Fallen Clouds” (Ars Electronica, 2022).

Daniela Camino is a producer and director of documentary films, with experience in editing and distribution, graduated from the Universidad Católica de Chile with the degree of Audiovisual Director. In 2013 she co-founded Mimbres Films, a women-led company that works in three areas: film production, audiovisual production services, and group workshops. With offices in the regions of Arica and Parinacota, Valparaíso, and Los Lagos, Mimbres works alongside a talented and diverse team of professionals and strategic partners. They develop, produce, and distribute auteur films, fictions, and documentaries that have been screened and prized at festivals around the world, such as *Naomi Campbell* (CPH:Dox 2013), *Plants* (Berlinale 2016), and *The Journey of Mona Lisa* (IDFA 2019). Since 2019, Daniela has been an assistant teacher of “Ecology of Images”, an elective course at the Universidad Católica analysing images in the context of our profound ecological crisis and motivating students to carry out critical thinking and performative artwork.

Nicole L’Huillier is a transdisciplinary artist and researcher from Santiago, Chile. Her practice centres on exploring sounds and vibrations as construction materials to delve into questions of agency, identity, collectivity, and the activation of a vibrational imagination. Her work is materialised through installations, sonic/vibrational sculptures, custom-made (listening and/or sounding) apparatuses, performances, experimental compositions, membranal poems, and writing. She holds a Ph.D. in Media Arts & Sciences from MIT (2022). Her work has been recently shown at Transmediale, Sonic Acts, Kunsthalle Baden Baden, Ural Industrial Biennial, Museo de Arte Contemporáneo MAC, Bienal de Artes Mediales, Venice Architecture Biennale, and Ars Electronica, among others.

Francisca Sáez Agurto is a Chilean cinematographer and audiovisual artist based in Berlin, with experience in short films, documentaries, feature films, and video installations. Her works as director of photography have been screened at Berlinale, Cannes, Rotterdam, IDFA, BFI, and Ars Electronica, among others. In 2018 she received the Costa Rica National Prize of the Arts for her work on the short film *Selva*. In 2021 she was selected to participate in the Berlinale Talents. She is currently working on her third feature film and developing experimental 16mm films.



Poli Mujica is a transdisciplinary artist, teacher, and cultural mediator. Her work emphasises the relationships between art, science, technology, and communities. Her projects are mainly oriented towards play and interactivity, covering topics such as human perception, transpersonal experiences, contemporary spiritualities, geometry, and nature. In addition, she is a researcher in the area of media arts and mixed realities. She currently works as a Media Arts teacher at the Faculty of Arts at the Catholic University of Chile. She has exhibited projects at the Ars Electronica Festival 2019 in Linz, Austria; the Shipyards of Grao in Valencia, Spain; the Bruegel Cultural Center in Brussels, Belgium; and the Museum of Contemporary Art in Santiago de Chile, among others. She graduated in Visual Arts from the University of Chile and has a Master's in Media Arts from the Polytechnic University of Valencia, Spain.

For more credits, please see the Experimental Productions Additional Credits section.

ON THE FESTIVAL

Meeting other fellow artists in CreaTures was a very thriving and nourishing experience, to perceive other sensibilities, and share the most interesting conversations that flourished while sharing tapas and beers, in corners of the enchanting Artillería building, or while walking through the evocative streets of Seville and its ceramics.

ON PRACTICE

It is important to systematise the methodologies carried out throughout this process.

LINKS

bio.site/thefallenclouds



We have the capacity to learn so many different things in our lives. It's a question of meeting and getting involved with the right community, with the right people. The problem is that often most people don't think about that positive possibility of learning. So we have to create those learning contexts.

Javier Orcaray



Gardens in the Air

Nomad Garden

ABOUT THE EXP

Gardens in the Air is a circular initiative of urban re-naturalisation started in 2020 in the humble neighbourhood of Tres Barrios-Amate, in Seville (Spain), materialised in three interconnected works, matured over a year of workshops, meetings, and shared celebrations, with the aim of exploring the resources and species of the neighbourhood to imagine new relationships that allow them to thrive in balance, generating a more sustainable habitat.

The mashrabiya is an ancient climatic device of Arabic architecture. Gardens in the Air has created a vertical garden on the façade of the classrooms of the educational and social association AES Candelaria through the installation of a series of devices inspired in this tradition. It was built using a pinewood structure with perforated phenolic plywood cladding, anchored with stainless steel screws, and protected with polyurethane paint. It was installed on the façade with the same strategy as air conditioning machines, from which water is also collected for the automated irrigation system thanks to a system of sensors. On the lower floor there are nesting boxes, and on the upper level, clay



pots with plants adapted to the Seville climate which, when watered, not only embellish and provide shade, but also generate a “botijo effect” by cooling the air that circulates through the latticework of the mashrabiyas (microcurrents of air) and comes into contact with the damp clay (evapotranspiration), thus cooling the façade and interiors.

TYPE OF EXP

Multisensory installation composed of a vertical garden and the perfumes of local flora.

ABOUT THE ARTISTS

Nomad Garden is an organisation that develops ideas, projects, and actions to value gardens as spaces for coexistence. The gardens are spaces of dialogue between society and nature, laboratories where the potential of plants, animals, and human desires are linked. Nomad Garden aims to encourage and rethink these alliances by developing projects and tools aimed at enhancing the value of gardens, landscapes or urban ecological infrastructures as spaces for coexistence, combining classic approaches with more innovative ones linked to data analysis and visualisation or digital cartography.

ON THE FESTIVAL

It was so special to participate in an event that helps discover other projects similar to ours, but in other parts of Europe. It was really short and we really wished it was longer so that we could learn more about all the practitioners participating in the festival.

ON PRACTICE


Either we solve urban problems together or each of us will not be able to do anything; we will continue to breathe the air we breathe, and we will see what water we are going to drink. That is to say that this is a community problem, of urban societies mainly, and that we have to solve it together.

LINKS

nomadgarden.net

gardenatlas.net/gardens/jardin-acondicionado-1



A group of people are seated in white folding chairs in a large, arched stone hall. The hall features two large, arched windows with intricate metal grates. Stage lights are positioned around the room, illuminating the scene. The architecture is made of rough, textured stone. The people are dressed in casual attire, and some are looking towards the right side of the frame.

What we've discovered along the way is that all species already have culture. All species already have ways to communicate what is important to them and what matters to them. And now we're just finding out how to make this more visible and feelable to more of us.

Ruth Catlow

Sustainability Futures Game

Hellon

ABOUT THE EXP

Accelerating sustainability transitions requires imagination and creativity to make desirable futures narratives more concrete. For this purpose, Hellon designed the Sustainable Futures Game to focus on connecting societal sustainability goals with everyday organisational contexts and help build organisations' capabilities for imagining alternative futures. The game is designed for decision makers and developers within public and private organisations, offering a creative and holistic approach to address sustainability challenges.

The game aims to help players co-imagine a desirable future state of a collectively decided city in 2030 through fictional storytelling and design prompts and then back-cast ways to tackle critical challenges to reach the co-narrated future. As the story is co-narrated, the outcome of each game session varies depending on the participants' interests and aspirations. This diversity of perspectives helps the players find new opportunities and create novel pathways to reach desirable futures.

TYPE OF EXP

A board game and facilitated physical and digital play sessions.

ABOUT THE ARTISTS

Sonja Nielsen is part of the Hellon project team. Hellon is a creative service design agency (offices in London and Helsinki) helping organisations become more human-centric and achieve business goals in socially, ecologically, and economically sustainable ways, considering specific organisations' context and maturity.

ON THE FESTIVAL

My experience of the CreaTures Festival was very positive, very thought provoking. It was so interesting to see so many different creative practices coming together. I felt that in our ways of seeing our agency in the world, even if our philosophies of change were so different, there is still a kind of shared direction among us, exploring the role of creative practices in eco-social transformations.

ON PRACTICE

We need to understand that there are so many different perspectives and that we still need to listen to them. Even if we don't agree with them, we can still appreciate them. The way we do that is to use creative methods, which may be the main benefit of using design approaches.



LINKS

hellon.com





Imagine a collectivity with the capacity to precipitate a more symbiotic urban landscape through the gradual alignment of more seen, situated, and sustainable knowledge, practices, institutions, and cultural expressions.

Salas Mendoza Muro

Open Forest (inc. Secret Project)

Open Forest Collective

ABOUT THE EXP

Open Forest is an experimental research and practice-based inquiry into various forests and more-than-human dataflows. The project explores how forests and forest data can be thought of and engaged with otherwise, in feral, co-creative ways that consider perspectives of diverse forest creatures and reach beyond techno-solutionist, extractivist renderings of forests as resources. The creative work involves a series of experimental forest walks, interactive installations, and sharing circles inviting participants to walk-with various forest patches around the world and share their experiences as forest stories. Through these co-creative engagements, the Open Forest Collective aims to better understand how various stakeholders make sense of forests and forest data, questioning what can constitute a forest dataset, how it can be produced, and by whom.

TYPE OF EXP

Interactive installation and participatory performance

ABOUT THE ARTISTS

Open Forest Collective is a multi-disciplinary group of forest-curious creatures of diverse cultural, professional, and biological origins who experiment with co-creative approaches to engaging with more-than-human futures. Current collective members include Andrea Botero, Markéta Dolejšová, Jaz Hee-jeong Choi, and Chewie.

ON THE FESTIVAL

For a moment in time, we had some kind of critical mass, if not permanent, at least in this protected space, for a couple of days with a lot of energy around it, so that we could all feel that there are things happening and things can be connected ... So it's not about making explosions and changing things, but we can open cracks in the current ways of doing, in current practices – with other people doing things differently. I wish more people could have experienced it.

ON PRACTICE

Care talks to you about pausing and paying attention to things and asking why you pay attention to certain things and not others, because that is also something very important in care. When you care, you cannot care for everything. You have to choose what you're caring for, because there are limits to everything.

LINKS

openforest.care



I love being collaborative in the sense that it's like friendship: it can be difficult and frustrating, and sometimes unfair, but the act of collaboration is very, very beautiful and unique in creative terms. And then there is something that you couldn't have done by yourself, and then there is somebody else who couldn't have done it by themselves. Then, in the overlap of both of your shadows, something arises. And that is really magical.

José Luis de Vicente





Baltic Sea Lab

*Julia Lohmann
& Department
of Seaweed*

ABOUT THE EXP

The Baltic Sea Lab develops co-creative ways and tools to activate people in promoting sea health. The main aim of the project is to grow a network of stakeholders willing to care for their local sea environment through co-creative engagements. Creative practices offer unique ways of engagement to connect communities with their local sea; and yet, these practices are often only enacted once and bound by the artist's or designer's spatial and temporal reach. Can creative practice seed a range of similar engagements, all adapted to their specific locality and community context? In collaboration with diverse sea-focused stakeholders, Baltic Sea Lab develops a set of creative approaches to sea inquiry that can be adapted and adopted widely, outside of the project's initial scope and authorial framing.

TYPE OF EXP

Installation and place-based participatory events.

ABOUT THE ARTIST

Julia Lohmann is a Professor of Practice in Contemporary Design. She investigates and critiques the ethical and material value systems underpinning our relationship with flora and fauna. Julia's research interests include critical practice and transition-design, bio materials, collaborative making, museums, and residencies, embodied cognition and practice as research. As a designer in residence at the Victoria and Albert Museum in 2013, she established the Department of Seaweed, an interdisciplinary community of practice exploring these marine organisms' potential as a design material. She holds a PhD in Innovation Design Engineering from the Royal College of Art, London.

ON PRACTICE

Transformational processes are like three energies that you need to cultivate together and combine: knowing, caring, and acting. There's so much emotional work to be done within science. There's so much internal grief, and always this belief that we can solve it, but then you realise that you don't have all the capacities.

LINKS

creatures-eu.org/productions/baltic-sea-lab





The most important part is to really understand or to admit that we actually need help. You know, for many people, it's very hard to admit this and it's a big step to actually react to a call for an experiment in collective care.

Martyna Miller

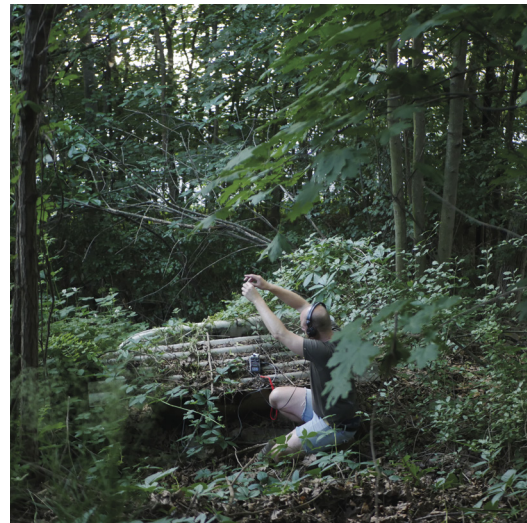


Open Urban Forest

Michal Mitro

ABOUT THE EXP

The scale of human impact on planetary ecosystems has been so profound that talking about pristine and untouched nature is more of a romantic and colonial vision of the savage than a meaningful abstraction. Yet, we tend to forget that our own bodies – flesh and bones – are no less natural than they were millennia back. The natural and the artificial are intertwined like the rhizoids of the mosses that cover the walls of our houses and the bark of trees. Open Urban Forest is an artistic research process exploring how the human and the more-than-human work with and around each other. These explorations are situated in the specific context of a nature-reclaimed communal site – a forest turned garden turned forest – located on the steep hills of the Svratka River in Brno, Czech Republic. The research seeks to pave the way for meaningful communication and cohabitation between various agents that occupy and utilise this space.



TYPE OF EXP

Multi-channel video installation.

ABOUT THE ARTIST

Post-medial tendencies, “sculpturality”, and visuality are defining pillars of Michal’s practice. Michal’s working method is best described as artistic research and its outputs often take a hybrid art-science shape. Topics that resonate often in his works are those that explore present and future states of our planet, networks of political, economic and societal constellations, and relationship between the human and non-human. Michal approaches art-making as information-sharing and to that end utilises immersive and narrational strategies.

ON THE FESTIVAL

I felt really empowered to see so much meaningful effort and energy invested into the projects that came to fruition thanks to the CreaTures project. All that compressed in one shared space-time felt really heart-warming. A huge number of initiatives and practitioners from around Europe and beyond, across the fields and on various levels all came together beautifully. The whole festival was a huge inspiration, and both a practical and symbolic support and contribution to my own practice. I feel reassured that creative practices, science, and civic initiatives can bring about sparks of light and warmth in dim, overcast moments.

ON PRACTICE


Curiosity drives us towards experiences and knowledges that can then eventually sit, compost, and blossom into a body of work. I feel it is important to document and store the results in an available space – normally somewhere online – so those who did not have a chance to experience the work in person can still familiarise themselves with it and benefit from it. And if the audience, which may often blend into a set up or even exhibit, is other than of human nature, it must be shared accordingly and with gratitude. That could be a small gesture or just an acknowledgment, but that still can make all the difference if well aimed and sincere.

LINKS

www.ssesi.space

www.michalmitro.com





I'm more like a community collective worker, always surrounded by people. In my practice there are always a lot of human beings touching each other. So intimacy becomes really open. We dig into it and how to share intimacy, how to be a radical power of comfort and kindness, and be more connected. I love to make the unseen seen.

Roberto Martínez

Yarmouth Springs Eternal

Genevieve Rudd

ABOUT THE EXP

Yarmouth Springs Eternal is a community arts, walking, and nature project instigated and led by community artist Genevieve Rudd. The project celebrates and connects with everyday or overlooked aspects of the natural world, while recognising the inequality of access to green and natural spaces. It challenges definitions of “nature”, emphasising that “nature” is not just pretty pastoral landscapes requiring walking boots and a car to access, but it is the stuff living all around us. Great Yarmouth’s streets, buildings, places, and culture are central to the project. The project celebrates the perspectives of individuals with lived experiences of homelessness and migration as well as loneliness, mental health challenges, and addiction, and brings them into conversations about the natural world. Over the two years of its existence, the project involved a range of creative community practices including writing, drawing, photography, sensory walking activities, and fermenting foods and drinks.

TYPE OF EXP

Video installation and participatory workshops.

ABOUT THE ARTIST

Genevieve Rudd is from/based in Great Yarmouth, Norfolk, and has been leading participatory arts projects since 2011. This includes developing programmes with people in museums, galleries, theatres, libraries, schools, care homes, festivals, and outdoor public spaces, including producing remote resources. In 2021, Genevieve founded Under Open Sky Ltd, a not-for-profit social enterprise exploring the changing coast through arts, cultural heritage, science, and walking.

ON THE FESTIVAL

It felt surreal that a little patch of Great Yarmouth found its place in Seville for the Festival. I was blown away by the ingenuity and thoughtfulness of the projects, activities, and artists represented, and I felt proud that Yarmouth Springs Eternal was a part of this.

ON PRACTICE

I grow plants to make colour and forage, I capture weather events, light shifts, and cycles, and I create artworks that can break down as compost, feeding future creations and Earth. My studio is my garden, streets and local rivers, and the coastline. My arts practice is a deep well that enriches and sustains me, where I go to understand, express, and process the world. These ideas flow through and from my participatory work, and sprout into fresh shoots with the inspiration and active participation for the community groups I collaborate with.

LINKS

www.genevieverudd.com







If you work with kids, then it's much easier to add playful elements to it. But even when working with very strict institutions, it's possible to add some play elements to the discussion. That's when people open up and then they are ready to express themselves. Also it's a lot about the researchers or facilitators themselves and how they open up and how they welcome everybody to share their views.

Sonja Nielsen

Commonspoly

ZEMOS98

ABOUT THE EXP

Commonspoly is a non-profit, open-source board game that encourages a culture of cooperation and questions the hegemonic, extractivist model of neoliberal privatisation. The game design principles draw on insights from commoning practices, encouraging players to pool their resources and act collectively rather than competing to accumulate goods. The challenge is to create a society where working together furthers the common good. Commonspoly works as an educational artefact supporting peer-learning and critical discussion about commons by collectively envisioning socio-economic systems based on collaboration, mutuality, and solidarity – rather than exploitation and extractivism. In the long term, the Gaming for the Commons – Commonspoly project aims to build a trans-local community network of stakeholders interested in critical discussion and education related to the topics of the commons and socially sustainable economic models.

TYPE OF EXP

Board game and facilitated collaborative play sessions.

ABOUT THE ARTISTS

ZEMOS98 is a 25-year-old non-profit organisation and its mission is to produce social change through a methodology that supports the ideas of free culture, expanded education and peer-to-peer mediation in which digital media plays a crucial role. ZEMOS98's vision is to strive from the fringes to care for a culture of participation and foster critical citizenry. The main goal of the organisation is “mediation for social change”, with the aim to connect the social and cultural with the political. ZEMOS98 has been working internationally on contemporary narratives and socially engaged artistic practices for the last 15 years.



ON THE FESTIVAL

The event as a concept is the hardest one, as you have to take into account many details to build a welcoming space that embraces everyone. We need more spaces where we can show that collaboration between researchers and artists who are concerned about what is happening with the planet and the environment is possible. And that happened during the CreaTures Festival. A place for encounters after the pandemic. A place to re-think our role in the combination of arts, research, and activism. A place to also draw the possible futures of the building that hosted the event, the Artillería.

ON PRACTICE

Humour as a way to foster bonds in a community. One of the things we have been doing as ZEMOS98 is to try to include everyone in the room. So, while I know humour can be used to be mean and cruel to other people, and I also know humour is a tool to reinforce privileges, the humour I would like to save for the future is that which deconstructs privileges, that which invites everyone to take part in the conversation, that which helps us make spaces, shared spaces, public spaces, as common and as shared as possible.

LINKS

www.commonspoly.cc

www.zemos98.orr/en





*When you come with curiosity
and questioning, not with the
assumption that something
has been built from the desire
to hurt someone, I find that
people want to question those
systems with you.*

Laine Rettmer

Experimental Food Design for Sustainable Futures

Feeding Food Futures

ABOUT THE EXP

Experimental Food Design for Sustainable Futures was a two-day workshop organised as part of a long-term design research practice of the Feeding Food Futures (FFF) network. The workshop experimented with food as a biodesign material and socio-culturally potent, sensory-rich starting point from which to reflect on social and ecological uncertainties. Acknowledging that human-food practices are key drivers of climate change, it prompted participants to co-create scenarios and collages imagining alternative food practices that prioritise eco-social sustainability and consider more-than-human perspectives. Workshop outcomes were compiled into a collaborative *More-than-Human Food Futures Cookbook* presenting eleven experimental food futures recipes that aim to stir the imagination and inspire critical thinking on how human-food practices could be different – supporting relational flourishing.

TYPE OF EXP

Workshops and a co-created book.



ABOUT THE ARTISTS

The workshop was co-organised by the Feeding Food Futures collective and collaborators, specifically by Markéta Dolejšová (Aalto University; CreaTures), Hilary Davis (Swinburne University), Danielle Wilde (University of Southern Denmark), Sjeff van Gaalen (Institute for Atemporal Studies), Ferran Altarriba Bertran (UC Santa Cruz), Paul Graham Raven (Lunds Universitet), Sara Heitlinger (City, University of London), and Ann Light (University of Sussex; CreaTures). Feeding Food Futures is a loose collective of designers, researchers, and practitioners interested in experimenting with various methods and approaches to foster sustainable food system transitions.

ON THE FESTIVAL

The festival was like a personal experience with something really, really great and hopeful to go through, in the sense of being part of something that was just moving forward on the basis that everybody needs to do something, everybody needs to help one another. And it was really happening. The energy of the festival felt very much rooted in the place in Seville. I think that was a large part of it. Working there in Seville, especially with the openness of the local crew who were supporting us in terms of production. Ideas were actually unfolding on the spot.

ON PRACTICE

It stands at the core of our creative practice: playing with something that we actually don't even know what it is at the beginning, but we try to be patient and wait for it to emerge through the whole process of playing together with others.

LINKS

creatures-eu.org/productions/food-futures
cookbook.foodfutures.group

*We are working to imagine
better or other possibilities for
the future or for the present.
Not only for the future, because
we have to change things now,
so it's necessary not only to
think in dystopia, but also in
utopia.*

Lilian Weikert





Fed Cities

La Plasita

ABOUT THE EXP

Fed Cities, *Ciudades alimentadas*, aims to place the food perspectives holistically within urban planning and land management processes. Food sovereignty and a locally based agroecological perspective guide our work with a socio-cultural approach. ART and UTOPIA are applied as mechanisms to raise awareness and as levers for direct action to transform the WORLD. The video included in this project, “Walking along the Pudio River”, is about the river that belongs to the Guadalquivir Basin in Aljarafe, a part of the Sevillian bioregion. The audiovisual material connects the construction of the fabric-based work of art, *El Gran Textil*, with this territory and the exhibition in the Artillería. The installation also includes a dish that La Plasita cooks on site with local ingredients to share with visitors.

TYPE OF EXP

Video installation and performance.

ABOUT THE ARTISTS

LaPlasita has been investigating since 2009 the relationship between cities and food in order to respond to three main issues: how to solve the fact that cities are food deserts; how to transform the food systems that are harmful to our health and to that of the planet; and how to reimagine the relationship between the urban and the rural, a dichotomy where the cities seem to not acknowledge the values of the countryside.





In this scenario we consider: How is the city we want fed? How do we articulate a new form of relationship between the countryside and the city? To put ideas into action we work with the concept of “gastrosophy”, which refers to a philosophy of food, as Nietzsche put forward in *The Gay Science* (1882), a theory of care around food and an analysis methodology for decision making in territorial and urban planning.

ON THE FESTIVAL

It was really nice to participate and also to cook there – or prepare food, because we didn’t really cook – but also to establish this relationship with the festival visitors using watermelon on the second day and picadillo on the first day. We got to know from the CreaTures projects presented at the festival that we are working together to imagine other, better possibilities for the future, or for the present. It was also great to learn from other invited local projects, because although we had heard about them we hadn’t had a chance to learn about their work and experiences.

ON PRACTICE

The problems or the issues that we have to solve here are more or less the same in most European cities, probably also in North-American cities. I don’t know if some other continents have similar issues, but most probably do. The food systems we have are global, and are not good. So it’s the same problem for everyone. We can try to work on the problems locally in Seville, but I think they can then be extended to other territories around the planet. So this is why we work here in Seville, but believe that the solutions we design here could be also applied elsewhere.

LINKS

laplasitaproyectos.com



We need the contemporary world to use contemporary means, also in art practices. You can't repair current problems with past tools. Never be afraid of new things, even if you don't understand them.

Jana Putrle Srdič





The Hologram

*Cassie Thornton
and Lita Wallis ft. Furtherfield*

ABOUT THE EXP

The Hologram is a “mythoreal” viral distribution system for non-expert healthcare, practised from couches around the world. The premise is simple: three people – “the Triangle” – meet on a regular basis, digitally or in person, to focus on the physical, mental, and social health of a fourth – “the Hologram”. The Hologram, in turn, teaches these listeners how to give and also receive care. When they are ready, the Hologram will support them to each set up their own triangle, and so the system expands.

This video installation attempts to model the Hologram practice, and its presence and use both online and offline. It also reveals a radical proposal underneath the practice, which is that many people simultaneously create an infinitely expanding network of people who are healthy and stable enough to survive and thrive through the end of capitalism, and to make new ways of organising human cooperation with what is found in the rubble. The video consists of a simulation of the protocol performed by people who are a part of the large community of practitioners who use and organise The Hologram in their life.

TYPE OF EXP

Video installation.

ABOUT THE ARTISTS

Cassie Thornton is an artist and activist who makes a “safe space” for the unknown, for disobedience, and for unanticipated collectivity. She uses social practices including institutional critique, insurgent architecture, and “healing modalities” like hypnosis and yoga to find soft spots in the hard surfaces of capitalist life. Cassie has invented a grassroots alternative credit reporting service for the survivors of gentrification, has hypnotised hedge fund managers, has finger-painted with the grime found inside banks, has donated cursed paintings to profiteering bankers, and has taught feminist economics to yogis (and vice versa). Her new book is available from Pluto Press called *The Hologram: Feminist, Peer-to-Peer Health for a Post Pandemic Future*. She is currently the co-director of the Re-Imagining Value Action Lab, at Thunder Bay, an art and social centre at Lakehead University in Ontario, Canada.

Lita Wallis is a youth worker, organiser, and informal educator based in London. Whether in work or her personal life, Lita has spent much of her time experimenting with different shapes of supportive relationships (eg., cooperatives, triangles, flows, and webs.) She is still working on ways to build sustainable support networks that challenge isolating social norms, and then how to commit to them in a social context that is so hostile to putting down roots. Four years ago she and two friends made a lifelong commitment to The Tripod, a platonic support system, which aims to provide much of the financial, emotional, and housing support that many people end up relying on couple relationships for. She hopes to bring some learning from this experience, plus some seeds of inspiration from her work with young people and her avid sci-fi habit, to set founding Hologram members fourth in good stead.

Furtherfield is one of the longest running non-profit international hubs for critical explorations in art and technology. Since its founding in 1996, Furtherfield has developed an international reputation as a leader in art, technology, and social change. It has continued to invest time and energy in a decentralised and distributed network, fostering new projects with artists, seizing and challenging debates, and always advocating for open and playful engagement with people, encapsulated in its process of “doing it with others” (DIWO).



ON THE FESTIVAL

First was the shock of seeing all the projects together, being brought into that space, and being curated and installed with such panache. I think it's really hard to do that stuff. You see other people looking at them, you see them and we have conversations together around it, and then you understand the work in a different way, in a way that is more pleasurable, basically. And pleasure is very important to take in learning.

ON PRACTICE

What we do is work with the people that will bring the world we would like to see into being. So we're either rehearsing so hard for the world that we would like that then we all become really good at creating that world and making it. So, this kind of creative practice is always about trying to do what it says to live its own message.

LINKS

www.furtherfield.org/the-hologram-larp

For so long creativity was a tricky word for us because there are agents who commodify many experimental practices, especially when it comes to activists and social movements. At ZEMOS98 we believe that we need imagination to improve our democracies and societies. That imagination is a collective process that you don't create alone. This romantic notion of authorship has been really bad for everyone.

Felipe G. Gil





You Live in an Agricultural City! *Plata*

ABOUT THE EXP

You Live in an Agricultural City! (¡Vives en una ciudad agrícola!) is an 18-month project that aims to recover, through arts, sciences, and humanities, the agricultural heritage of the city of Córdoba in its psycho-cultural aspect. It also seeks a new direction for that identity to create a better space. To achieve this, the project proposes a hybrid working group combining art, science, agriculture, and community involvement, with the aspiration of bringing about a local transformation that is replicable in other contexts. The project aims to integrate the perspective of food in a comprehensive manner into urban planning and land management. As such it is guided by principles of food sovereignty and a locally based agroecological approach with a socio-cultural perspective. We employ ART and UTOPIA as tools for raising awareness and as catalysts for direct action to transform the WORLD.

TYPE OF EXP

Interactive installation.

ABOUT THE ARTISTS

Plata brings together a range of interests related to contemporary artistic practices in the community and territory. Based in the city of Córdoba (Spain), Plata operates in a collaborative way with other independent collectives, artists, and cultural institutions. Its practice is situated within a cultural critique that is sensitive towards ecofeminism, agroecology, the care of bodies, and the diversity in queer thinking. We challenge ourselves to approach every project from the principle of learning, incorporation of dissident voices, and ways of doing that are in opposition to hegemonic cultural policies.

ON THE FESTIVAL

We were really happy to participate. It's not easy for a local organisation like Plata to receive invitations outside our local context. The festival gave us the opportunity to share knowledge on an international scale, which is quite rare for us here. We were thrilled to be in such a vast space with a rich history, while also presenting our very minimal processes. We felt comfortable because the festival gave us the space to experiment, and when opening our practice to the broader creative community, making mistakes is sometimes part of the learning process.

ON PRACTICE

Why is it not possible for kids and teenagers to become farmers? Why? It's like you're not smart enough to go to a school or to university, so you're going to end up working in the field, harvesting grapes. We're trying to shake that out. We are trying to show from the very beginning that farming is a possibility. It's a beautiful job. And also, it's a way of connecting yourself to a community of beautiful people.

LINKS

platalugar.org





Art is something that speaks to people of all walks of life, of all educational backgrounds. And I think this is a strength. It's not a bourgeois elitist thing. It has the capacity to speak to everyone. I think we just need to learn how to speak to one another.

Alexandra Pirici





Refuge for Resurgence

Superflux

ABOUT THE EXP

Refuge for Resurgence is a multi-species banquet with a fox, a rat, a wasp, a pigeon, a cow, human adults and children, a wild boar, a snake, a beaver, a wolf, a raven, and a mushroom. The scene lays bare a conversation between the paralysis of fear and the audacity of hope.

TYPE OF EXP

Immersive installation.

ABOUT THE ARTISTS

Founded by Anab Jain and Jon Ardern, Superflux is an award-winning research, foresight, speculative design and innovation company based in London, UK. Superflux researches, designs, and produces impactful future strategies, products, experiences, and provocations that transform decision making today. For over a decade, they have operated on the edges of the “normal” – consistently advising and partnering with organisations willing to take the risk to move beyond tradition and norm, to explore how they can effectively navigate uncertainty, and maintain competitive edge by inventing bold, but practical, research and foresight tools and methods.

ON THE FESTIVAL

I think it was the first realisation that we've been working from different parts of the world and collectively experienced two years of trauma. We come out of it and see that everyone brings their own experiences into the work they've done.

ON PRACTICE

The thing is the world is burning in a way. The planet is tired and we are tired. We are all exhausted. And I can feel our bodies are in sync with the exhaustion of the planet. I feel that being in sync is another sign of the relationality that we're trying to get at.

LINKS

superflux.in/index.php/work/refuge-for-resurgence



Invocation for Hope

Superflux

ABOUT THE EXP

Invocation for Hope invites humanity to reassess its place in the natural world. To emerge from the ashes of fire-blackened trees into resurgent greenery – and a glistening pool with a surprise below the surface. The vast, immersive installation examines the complex interconnected relationships throughout the natural world, and raises the possibility of a more-than-human future – a post-anthropocentric planet in which humanity is just one part of a dynamic and multifaceted ecosystem. Audiences are invited to travel through a grid of burnt and blackened pines, salvaged from a recent wildfire, towards a resurgent living forest at its centre, where multiple species living in harmony with humanity offer a promise of a new way of living. Invocation for Hope was first shown at the Museum of Applied Arts (MAK) in Vienna, from 28 May to 3 October 2021.

TYPE OF EXP

Immersive installation.

LINKS

superflux.in/index.php/work/invocation-for-hope-3





We bring food on the table because it's this very everyday life element that many creatures have some experience with. So it's this interesting, familiar element that you can get together with others and get creative around it, and do something that might seem very mundane at the beginning, but that might turn into something quite unexpected.

Marketa Dolejšová

Botanical Treatise on Choreographic Illustration

Roberto Martínez

ABOUT THE EXP

Botanical Treatise on Choreographic Illustration (Tratado Botánico de Ilustración Coreográfica) is a collective choreographic research project seen as a dialogue between a traditional botanical observation of plants and the matter of uniting bodies, with art and Nature as partners of the same investigation. This transdisciplinary project proposes a journey through the lines drawn by a community of dancers, body practitioners, singers, and sound designers, led by Roberto Martínez. Finding inspiration from Nature they have focused on observing the dynamics of plants through meditative walks, botanical studies, colouring sessions, poetry practices, climbing trees, bodily practices in the forest, or drawing dances.

TYPE OF EXP

Immersive multimedia installation.



ABOUT THE ARTIST

A performer, artist, and craftsman, Roberto Martínez is mainly influenced by human interactions, movement, craft, and nature. He pursues a multi-dimensional art approach with a very close bond with Nature's elemental dynamics, combining dance, healing practices, drawing, painting, art installation, poetry, and textile work. Since 2007 he has been creating different dance performances that explore his own autobiography, constructing his own personal mythology.

ON THE FESTIVAL

The Artillería is quite fragile, which I love because I love fragility, and where things are not really well balanced and are moving. We struggled with the dust, animals, and the dirt, as well as the male energy that this building has. We tried to add a sense – or smells, and plants, and kindness, and touch – and all these things that would say, “come here, I’m here with you”. [...] And so that was something that helped me to connect with people that had the same vibration, as that was really stunning.

ON PRACTICE

I try to be less productive now, to be slower with my practice and my creations.

LINKS

www.tea-tron.com/robertomartinez/blog

www.instagram.com/robretomartinez

I've noticed that it's a lot easier for institutions to embrace the discourse of decarbonisation and Net Zero, what is sometimes referred to as white ecology, than to embrace questions that are much more difficult and deep, and in many ways painful, around decolonisation and how tied together those two things are.

Lucia Pietroiusti





CreaTures Glossary *Amira Hanafi*

ABOUT THE EXP

The CreaTures Glossary is a set of tools for giving meaning to a lexicon of terms related to creative practice and transformational change. The Glossary includes games, a website, workshops, and other interactions that facilitate language as a social practice. The website includes open-source, real-time text editors and games that request input from users. Data is recorded on a real-time database which feeds into the interconnected parts of the site, creating a hidden web of linguistic interaction that resembles real life language exchanges. The website makes these interactions visible, which under other conditions might remain hidden. The CreaTures Glossary aims to give meaning to a lexicon that is particular to the field of creative practice and eco-social transformation, but which might also work more broadly. Here, language is understood as belonging to no one in particular and to everyone at the same time. Anyone can participate.

TYPE OF EXP

Interactive installation.

ABOUT THE ARTIST

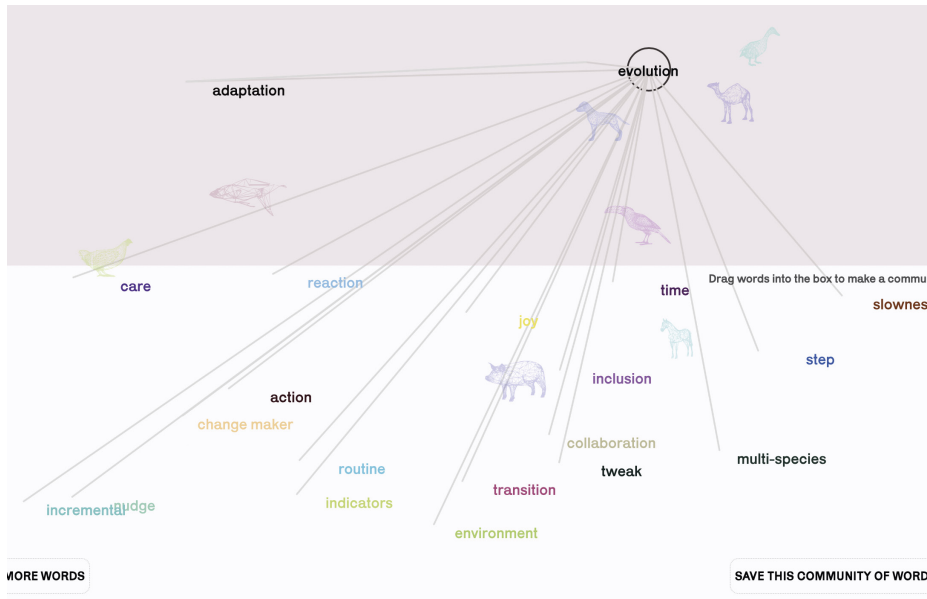
Amira Hanafi is a poet, cultural worker, and artist working with language as a material. She makes systems and games to prompt and play with different kinds of language, where publishing and performance are fundamental tactics. Polyvocality is both a theme and a strategy in her work, which has been shown widely online and in offline spaces around the world. Amira is the author of the hybrid genre books *Forgery* and *Minced English*, a number of limited edition print works, and several works of electronic literature, including *A Dictionary of the Revolution*, which won Denmark's 2019 Public Library Prize for Electronic Literature.


ON PRACTICE

When you take a verb and make it a noun, there's a detachment that happens. There's an immediacy that in a lot of ways the forms of the terms in nouns can feel like taking a step away ... rather than being a creator who is using these words but instead as a person who comes after the creation, looking at the things that are already made.

LINKS

glossary.languagin.gs
amirahanafi.com





Creative practices are so powerful in imagining and bringing about change. For me, transformative creative practices are less about making to show, but to live. It is really to live, together. So I'm interested in art as feral care.

Jaz Hee-jeong Choi







The View from the Window

Martyna Miller

ABOUT THE EXP

The View from the Window is a participatory project involving neighbours whose windows overlook the artist-run space DOMIE, which connects young artists and activists from around Poland and abroad. DOMIE is an open art centre that offers a space to work, exhibit, organise, store artworks, or to create a workshop. It is a non-institutional, artist-run initiative, embracing groups excluded from the public debate and not fitting in the current Polish political agenda. The CreaTures Festival installation is a picnic staged on a carpet showing publications, a collection of photographs, plans of greening up the yard, a map of the neighbours and windows participating, and portraits of the members from the community.

TYPE OF EXP

Immersive installation.

ABOUT THE ARTIST

Martyna Miller is an interdisciplinary artist, director, and anthropologist, who has received her doctorate in fine arts at the University of Arts in Poznań. She is co-founder of duo Polanki and TYNA collective. Since 2018 she has been co-running the DOMIE project in Poznań, an experimental endeavour on the boundaries between art, architecture, and social sciences. She is interested in the relationship between nature and community in the processes of healing, production, and transformation. She works with body and memory. Her projects are long term investigations, gathering different groups and perspectives to search for collectively developed knowledges and experience communities. She uses video, performance, sound, and more. She is a recipient of the Minister of Culture and National Heritage Scholarship (2014), a recipient of the SIGMA Scholarship (2013–2015), the TOKAS residency (2020), and the Art Center Ongoing Residency (2022) in Tokyo. The publication is made in cooperation with ZINEK – a queer riso printing space and zine library located in the neighbourhood of DOMIE.

ON THE FESTIVAL

Coming to CreaTures festival with all these amazing people from all over the world and feeling safe in this mixture of artists, creative practitioners, and academics was a big thing for me, a huge inspiration. In a week I'm starting my teaching practice again with my first classes at the Academy of Arts. This is a big change in my personal life, and I'm pretty sure it started during conversations in Seville.

ON PRACTICE

It's a very similar concept in a way to finding my way home. And I never considered my home like an alienated, closed space. It was more like a home feeling, you know, being with people, feeling safe around them, willing to share things together and understand one another. So it's really a practice of becoming part of a community, learning how to belong, how to feel good with it.



LINKS

martynamiller.com

vimeo.com/790932359



Lucia

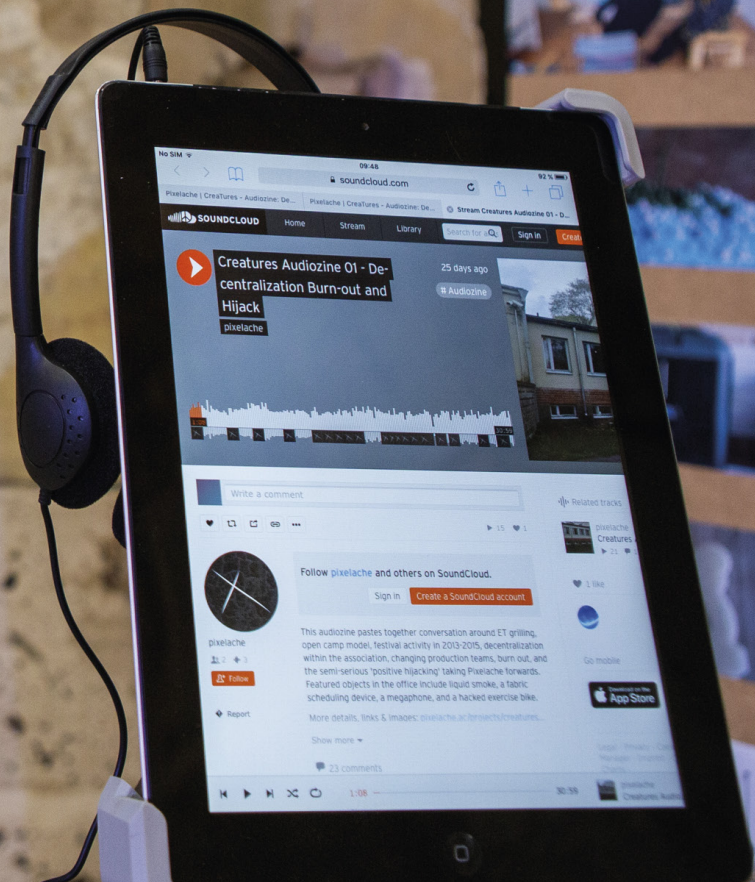
Creati



a Pietroiusti, Seville, 30 June 2022

Call it art. Call it playing. Call it an experiment. Call it you are trying to feel alive to do something. I did not consider what I'm doing as art for a long time.

Taro Knopp



Pixelache: How Do We Keep Going? Transformations in Practice

Andrew Gryf Paterson

ABOUT THE EXP

Pixelache Helsinki is a Finland-based creative association of emerging creative practices with almost 20 years of activity engaging in issues of eco-social transformation. Throughout the two decades of its existence, the association has been running a transdisciplinary platform for emerging art, design, research, technology, and activism that involves a dynamic local community and an annual festival that has been experimenting with a rotating directorial model. The association's rich history and activities in the field of transformational creative practice are the core focus of the Pixelache project conducted for CreaTures. This audiozine pastes together conversations around organisational labour, friendships, and motivation, changing disciplines within Pixelache in recent years, the 2019 festival, safer space ambitions, things left behind, and a need to collectively imagine future desires.

Featured objects include our internal “pixel” currency for association work, a 3D printer, a bed-side artwork, and safe space guidelines. By engaging with organisational meta-data, the Pixelache office as a tangible memory device, and the production of two audio zines, the group gathered perspectives from active members reflecting on how the organisation has transformed internally over the course of its existence.

TYPE OF EXP

Audiozine installation.

ABOUT THE ARTIST

Andrew Gryf Paterson is an “artist-organiser”, cultural producer, educator, and independent researcher, involved with Pixelache Helsinki since 2004. Other contributors currently named in the project, including Antti Ahonen, Irina Mutt, and Sumugan Sivanesan, are all members of the Pixelache association from various disciplinary backgrounds.

For more credits, please see the Experimental Productions Additional Credits section.

ON THE FESTIVAL

It was the first time in several decades where I had to imagine a personal artwork or research installed by others on remote instruction. However, the installation presented by Pixelache was the first prototype of presenting our work in public, and crucially gave a deadline to complete the work.

ON PRACTICE

There are people who would identify as designers, people who identify as hackers or tinkerers or circuit benders from the experimental interaction side. There are people who start in cultural production and become curators, and who may also see themselves as VJs. So there is a mix of roles, and people may be a blend of those roles.



LINKS

www.pixelache.ac

Our climate and ecological life-supporting cycles are in a state of breakdown and disruption. Sometimes the response to this emergency can feel lacking, in both action and spirit. The projects at the Festival showcased ways of living and being that felt relevant, sensitive, and bold, and most importantly, they presented a community-centred vision for the future.

Genevieve Rudd







The Treaty of Finsbury Park 2025

Furtherfield ft. Cade Diehm

ABOUT THE EXP

In The Treaty of Finsbury Park 2025, we are catapulted several years into the future where all the species of the park have risen up to demand equal rights with humans. After much unrest, it has been agreed that a treaty will be drawn up, designating these rights, but first humans must learn to better relate to and understand other species, so they can cooperate better together. Thankfully, there has been a new invention – The Sentience Dial – which allows humans to tune into all the flora and fauna of Finsbury Park. The species of the park issue a call to action for all species to join the Interspecies Assemblies.

The Treaty of Finsbury Park 2025 is an immersive fiction that looks at what it would be like if other species were to rise up and demand equal rights with humans. It forms an ambitious multi-year project by Furtherfield to promote biodiversity by reimagining the role of urban humans in greater collaboration with all the species of the London-based Finsbury Park. It features live action role-playing (LARP) games where participants join the Interspecies Assemblies to play as the species of Finsbury Park and plan a major collaborative event for the future: The Interspecies Festival of Finsbury Park. It is designed to explore new ways of building empathy pathways to non-human life forms through play. It is a critique of colonialism as expressed through the human domination of all living creatures and systems.

TYPE OF EXP

Performative workshops.

ABOUT THE ARTISTS

Ruth Catlow is a co-founder of Furtherfield, one of the longest running non-profit international hubs for critical explorations in art and technology. Since its founding in 1996, Furtherfield has developed an international reputation as a leader in art, technology, and social change. It has continued to invest time and energy in a decentralised and distributed network, fostering new projects with artists, seizing and challenging debates, and always advocating for open and playful engagement with people, encapsulated in its process of “doing it with others” (DIWO).

Cade Diehm is the founder of The New Design Congress, an international digital infrastructure research group. After studying design in Australia, Cade was the product lead for a CN/AUS Augmented Reality fashion startup (2013), prototyped Signal with Open Whisper Systems (2014), led design and strategy with emerging cryptocurrency technologies (2015), and was Chief Design Officer at SpiderOak, a Snowden-approved cloud storage company (2016). From 2017 to 2019, he led design and collaborated on information security research at Tactical Tech, a Berlin-based NGO that works to raise awareness of issues of data, privacy, and technology in societies.

The concept for the Treaty of Finsbury Park 2025 is the result of collaboration across two programmes from two cultural organisations, Furtherfield and New Design Congress, with research-based creative practices – one based in London, the other in Berlin. Furtherfield’s contribution to the work is led by artist and curator Ruth Catlow; New Design Congress is represented by Cade Diehm. For more credits, please see the Experimental Productions Additional Credits section.

ON PRACTICE

This idea of public of the commons as a space that is co-owned and co-managed by the people who love it and use it and produce it. And moving to the park gave us the perfect platform to really explore that with people in a very real way. I think I've become much more interested or much more aware of my interest in pleasure over the last few years actually, and the importance of pleasure as a way to really engage people. It's much more inviting for people, if you can literally say that. An invitation to enjoy something is much more inviting than an invitation to come and learn something hard.

LINKS

www.furtherfield.org/the-treaty-of-finsbury-park-2025







INTELLIGENZA E L'ARTE
NEL MONDO DEL LANCIO
E DELLA GUERRA D'ARTILLERIA
L'arte e la guerra: un binomio che ha
sempre caratterizzato la storia dell'umanità.
In questo spazio espositivo, potrete ammirare
le opere di artisti che hanno vissuto
in epoche di grande conflitto.

WE NEED EVERYTHING TO CHANGE, TOGETHER

*Jaz Hee-jeong Choi
& Felipe G. Gil*

We met for the first time through the EU Horizon project CreaTures (Creative Practices for Transformational Futures), thanks to affinities of affections. Andrea Botero, a professor at the Aalto University in Finland, was our common connection; our affection and trust for her helped us welcome the opportunity to entangle emotionally, intellectually, and politically, without knowing each other or any of the others from the 11 consortium members, and without knowing exactly where the project might take us.

Even so, once the project began in full, it became difficult not to worry about the minute details of its formal requirements: bureaucratic language pervaded everything we did and the pressure to stay legible in that linguistic structure was high. In part, this makes sense as a means to justify that our work continues to make a good use of public resources. Yet we can and should question the extent of control especially when it stifles the very exploratory, experimental nature of a project. It isn't rare, at the mention of EU funding, to get a response along the lines of "isn't it so bureaucratic that you end up spending most of the time on paperwork instead of doing the actual project work?" We agree with the sentiment that the EU needs to rethink its models of financing and monitoring creative-artistic practices and projects that involve them in various capacities.

But this doesn't only apply to the EU. It often feels like we live in projects. This very text and all the other ones in this catalogue came to life thanks to a project. For a long time creative, cultural projects with a potential to be somewhat sustainable for all those involved have required us to go through endless bureaucracies and protocols so consolidated, they defy any concerns over their legitimacy: budgets, agreements, deliverables, programmes, work packages, video calls, and emails fit perfectly into a flow chart, but don't guarantee the flow of the

flow. Without romanticising the alternatives to this work model, or assuming that the lack of structures or work arrangements would lead to a processual utopia, let's be frank: anyone who has experience in experimental projects in the social, creative, and cultural fields knows that our work often sustains itself thanks to the things that are not written or documented in legal terms, thanks to the people who serve as the glue holding the group together, and thanks to gestures or moments that are difficult to put into words. Affections and relations are interwoven into the very strength of the "project", breaking, being trapped in, and existing beyond Excel columns and official statements, and are often what remains after the project's official conclusion.

As such, as with countless projects in the creative sector across the world, the arrival of the COVID-19 pandemic forced us to rethink so many things about CreaTures, as well as our lives. Some may have seen the period as a "hiatus" that can eventually be controlled, lending itself to the entrepreneurial catch-phrase "every crisis is an opportunity". However, many lives have been lost and continue to suffer, and hope for new opportunities can feel irrelevant to those whose hopes for survival have been threatened because of the fundamentally interconnected ecological, social, and political injustices that became more visible over the past three years. This collective trauma continues to affect us in multiple ways, and the increased social and political pressure to ensure the wellbeing of humans (and other-than-humans) never feels enough.

As mentioned in our opening text, many of the Experimental Productions (ExPs) had to change their forms or be postponed. Above all, it prevented us from being able to meet and spend time together for a long time, since the official launch of the project in early 2020. The CreaTures Festival for us was where the conversation would no longer only be mediated by the project roles but also by personal desires and intuitions, amplifying and creating new spaces for intimacies, affection, and collective care and hope, in our bodies, here, now. So we decided to do it. We would bring together many people who had been orbiting around the project. We would share and celebrate what has been achieved collectively as part of the project, but also that we are still alive and connected in deeper ways than simply as a list of names on official documents.

Producing an event can be complex and demanding, involving a wide range of uncertainties – much more so than producing a website, a documentary, or a book, at least in our experience. No matter how necessary, setting up the CreaTures festival within the bureaucratic system the project operated in was difficult. It meant having to find a way to multiply the budget by about 20 times, only counting the Euros in explicitly visible terms, not the additional less visible resources in the system, including our time. It also meant working with

a complex web of interests involving the Seville City Council through ICAS (Seville Institute of Culture and Arts), the 11 CreaTures partner organisations, each with their own respective protocols, velocities, and inertia; artists, researchers, and organisations in various parts of the world; multilingual production teams across multiple sites, and; very little time, in the post-pandemic context. The CreaTures Festival was a fool's dream, an absurdity. Some contracts were negotiated in the last couple of weeks, if not days before the event. There were questions and doubts even from within the closest professional circles, right up to the opening day. In the end, we managed, just, despite the difficulties and uncertainties. It worked, just. We learned so much. Some of the stories of joy and pain will stay only with us. For now, we would like to share five reflections from our experience of bringing this CreaTures beast out into Seville.

1. CONTACT IS ALWAYS MORE THAN YOU CAN DOCUMENT

In the movie *Contact*, based on the homonymous novel by Carl Sagan and Ann Druyan, the protagonist Dr. Eleanor Arroway is commissioned to investigate a possible extraterrestrial contact. Millions of dollars are spent to create a machine that will allow contact between a human and other-than-humans. Eventually, Dr. Arroway embarks on a mission to travel through various wormholes where she witnesses more advanced life forms on another planet, conjured up in ways that are familiar to her. On Earth, the experiment appears to be a failure because the machine breaks down in seconds. Arroway argues that she has had an 18-hour “contact” experience. The film doesn't explicitly resolve this “gap”, but Felipe often referred to this film in discussing our experience of undertaking cultural projects. He thought it was a perfect metaphor for what often happens in this space, especially organising events seeking to bring together people who don't know one another. From the outside it may be a short-term encounter and we may not be able to document what really happens or its effects beyond the event itself, but those who have been on the mission know that it has been a much longer and expansive journey.

Despite our best efforts to create a festival that is a care-full, plural, and relational entanglement and a transformative experience, as we shared in the opening text of this catalogue, when the festival ended, we had

doubts about whether it had really been any of that. Making it actually happen – *despite it all* – had been the aim *de jure* the entire time, and we didn't know how or what to look for other than that. It wasn't until months later, when we started interviewing the festival participants for the Messages in a Bottle project (see the Ten Learnings section), that we were able to see and listen to people telling us that our efforts had been worthwhile. In their words, they described the festival as transformative, inspiring, interesting, exciting, and even life-changing. We realised then that perhaps we had been engulfed in the language that could only describe from the outside what might have happened. How could “ticking the boxes” assure us that we were doing a “good job”? We forgot that we had really been inside of the “contact machine”. In some ways CreaTures was always supposed to be about that: understanding what happens in contact machines. CreaTures came to an end only a couple of months prior to us writing this text. We still don't know if we achieved this as a project, but we do know that the CreaTures Festival achieved it at least for some people.

2. WE DON'T NEED WHITE MUSEUMS

The CreaTures Festival was held in a strange place: an old artillery factory used for centuries to make war and now, after a period of abandonment, it is a heritage building dedicated to serving cultural purposes. It's not easy to change the course of a building nor of a city or society. Seville is a city that continues to celebrate, despite the political blushing it generates, its colonial past. Today, Spain may be part of the so-called PIGS (a derogatory acronym for Portugal, Italy, Greece, and Spain, used to refer to their vulnerable and peripheral economic status within the Eurozone), whose recent history has been tainted by years of dictatorship and a transition carried out with democratic timidity. Yet looking further back, there is still so much reparative work to be done from many points of view, including decolonial, gender, and environmental matters. No event disputes the supremacy of a story. And perhaps a place of war in Spain isn't the best space to celebrate life. Yet neither are contemporary museums with their white walls, the colonial inertia of “exposing” Others' cultures, and the intellectual pulpits from which many of them have gradually distanced themselves to serve the interests of the patriarchal capitalism that exerts mighty power over their sustenance. It is no coincidence that in recent years many cultural institutions in Europe and North America are having a(nother) “decolonial turn”, with varying levels of relevance, or trying to open up and reach out to broader publics, especially those outside their main audience profiles.

That the CreaTures Festival happened in the Artillería may not have been most strategic. If we are to focus on the evidence of impact in the current dominant frame of cultural evaluation, occupying these already institutionalised spaces in a metropolis would increase our chances of attracting easily recognisable audiences and produce an easily legible impact. But doing so would and did make it difficult to challenge the status quo and its problematic power dynamics, and ensure our visions and values aligned. It became clear to us that it would be more useful to inhabit the ruins of the past in order to be together now with a shared desire to create different futures. The Artillería was far from being an ideal public space: full of dust, pigeon droppings, with limited portable toilets for humans, a large amount of technological equipment dependent on a single point of power, and with questionable accessibility. It was a messy and dirty space. But at the same time, it was a space full of possibilities, inspiring creative practices, creatures of diverse origins and interests, and affections.

3. WE MUST CONTINUE CREATING SHARED GARDENS, CARNIVALS, PATCHES, PANS (판), “RADICALS, MOTHERS, SALADS, SHELTERS”, AND MORE, TO BE TOGETHER, DIFFERENTLY

For Felipe, one of the most interesting intellectual tensions that arose during the project was the need to explore the “wild”. Some people involved in the project have produced academic literature as well as artistic projects where they try to celebrate it, with an anti-speciesist will. He observed this movement with respect

but with some doubts: the wild can also be violent, brutal, and ruthless. He's not sure where to situate himself between not wanting to apply an anthropocentric vision to this issue and allowing himself to be moved by what he understands to be a way of decentring his Eurocentric gaze as a heterosexual white man. Jaz, who's been exploring a related concept of the "feral" together with Marketa Dolejšová, Andrea Botero, and Chewie, shared concerns in a similar yet different way. For Jaz, the wild represented the savages in the colonisers' eyes; the pillage, extraction, and cowboys, and the Peter Pans of whitewashed rock'n'roll dreams.

Earlier in the development of the Festival, we tried to come up with a different name for what finally stayed as the "Exhibition", to help us move away from the colonial and controlling resonance of the word. A concept of a "shared garden" came up as an invitation to explore further possibilities in the formats, textures, and ambiances of the festival. We also explored a metaphoric interpretation of the nocturnal sessions at the Artillería as a "carnival", with all its unruliness, sensory conviviality, symbolic gestures, magical spirits, awes, and (some) wine. Time pressure and tensions to be legible and legitimate (enough) within the formal structures that make the project put a stop to our possible journeys towards a shared garden or a carnival. Like museums, we were compromised and compromising.

Yet looking back, even only partially and as a metaphor, it explains what we wanted to bring to life, and to this day we wonder what would've happened had we continued exploring those paths. We think in relation to, for example, what Anna Tsing, Andrew Matthews, and Nils Bubandt (2019) call "patches", which help us pay attention to "modular simplifications" and "feral proliferations" in attuning to the landscape. We also think in relation to the Korean notion of *pan* (판), which refers to specific space-time for things, especially for play (among other things). For example, pansori (pan + sori or sound) is a performative musical storytelling art. What's perhaps most important about pan is its participatory nature. It's open to people, including the audiences to come in and out, and actually become part of whatever is going on in space-time. And we keep going back to the edited book (which Felipe gifted Jaz on their birthday) "As radical, as mother, as salad, as shelter: What should art institutions do now?" where Chloë Bass (2018) considers "the institution, the individual, and the audience as a kind of polyamory" urging us to remember that "meaningful polyamory is actually an invitation for increased accountability, not increased promiscuity".

For the CreaTures festival, we hoped to create spaces for becoming more than what we are assigned to be or normally identify as, for example, "researchers" or "artists". We are all shapeshifters. We're wild, tame,

and feral, *all at once*. The festival wasn't about impersonating and reproducing, nor about doubting different ways of being, knowing, and doing. It was about celebrating the power that exists in the carnival of identities, allowing us to generate relational spaces of learning and unlearning for all. We need *everything* to change together: rigour, structures, methods, measurements, along with disorders, intuitions, experiments, a secret party where nobody knows what happens before or after. We change. That's what we hoped the CreaTures festival would be in many ways. We believe that we need to create more shared gardens, carnivals, patches, pans, "radicals, mothers, salads, shelters", and *everything everywhere all at once*, recognising care as a shared risk (Sharpe 2018) and accountability in knowing that epistemology (how you know the world), ontology (what the world is like), and axiology (being good in the world) do not need to be separated (la paperson 2017) – to be together, differently.

4. CARE IS TRANSFORMATIVE AND CARE IS SACRIFICE

Unlike the rest of our two texts, which involved multiple sessions of us playing with words and ideas together and apart, we wrote this part in full, completely separately. We thought about how we might meld them into one, but eventually decided to simply keep them as they are.

Felipe: The CreaTures Festival was possible thanks to the efforts of many people. Specifically, I am going to talk about one in this text. Not because that person wants this role (that's part of the magic of those people who are key in a community; it rarely coincides with those who fundamentally seek visibility). At the CreaTures Festival, Jaz has been a person who has been "everywhere all at once", involved in administrative, legal and institutional issues, and also in curatorial, intellectual, and political issues. It is highly probable that this paragraph fails to pass the filter of your sense of responsibility. If you do, you need to tell the world that CreaTures Festival was made possible by the stubborn will of Dr. Jaz Hee-jeong Choi, who fought against institutional inertia, bureaucratic obstacles, and even against different ailments that affected their health for months to get the Festival ahead and for what happened next, Messages in a Bottle.

And the most fascinating thing of all is that despite the mistakes that anyone, including myself, could make during the process, Jaz never stopped being careful with the rest. They never stopped trying to make their point in the most polite and respectful way they could. They never gave up in their efforts to maintain the excellence of what was being done while ensuring that no one remained silent or silenced. And they did it with a lot of sacrifice. What is painful is that although now we talk so much about care, to the point of even romanticising it, sometimes we forget that care fundamentally entails sacrifices. Events happen and are possible thanks to the fact that there are people who sacrifice themselves and take care of others. At the CreaTures Festival many people filled that role temporarily, especially in jobs related to production and communication. But there was one person who filled that role permanently, and who deserves this special mention. That person is Jaz.

Jaz: For the past twenty years, Seville has been home to ZEMOS98, who have been practising cultural mediation with collaborators across the world. Through cultural mediation, they enliven connections, create fissures, and enable imaginative collective action with people who they may not know, and who may have differing views and experiences to one another, professionally and otherwise. Care guides their practice. One can easily sense traces of ZEMOS98 in many parts of Seville's spirited contemporary cultural landscape. As such, hosting the CreaTures Festival would no doubt have been a pleasure yet also a greater heft to carry than for anyone else, including myself.

I knew of Seville's oranges, operas, and flamenco. That was before I met Felipe and the rest of ZEMOS98. Afterwards, I started and have never ceased since, to learn about cultural mediation, flamenquines, humour, and care. Together with them, the city stays in me. I've come to know that togetherness is the very stuff that makes Felipe a human and ZEMOS98 a collective, and what envelopes, expands, and rearranges how they care. It's not just about being physically co-present. It's the kind of togetherness that consciously defies the sovereign fantasy stemming from the dominant geopolitically-specific ideology of seeing autonomy as evidence of freedom, as Laurent Berlant has described. Sovereign here is "the name for a confused, reactive, often not-quite-thought view that there ought to be a solution to the pressure of adapting to 'other people' and to other nations' force of existence, intention, action, entitlement, and desire" (2022). Freedom here is a fetish object increasingly sought from shame, that which "hides the truths of structural inequality in an Oz-like image of capitalist democracy and individual sovereignty" (2016).

From their practice of cultural mediation and commitment to profound mutuality, Felipe and ZEMOS98 understood the many different forms being open may take, and importantly, how difficult they

can be, no matter if it's with two or several hundred people. It's easy to hold an "open discussion" only to arrogate to oneself the sole power to make decisions for the group. It's easy (enough) to ensure that people understand what they need to do precisely, but difficult to ensure they feel comfortable (enough) to share any new possibilities they sense for collective doing and being, even more difficult to then actually pay attention to and enact some of those possibilities, together. Over time, not giving up, to continue being open and respectfully encouraging others to do so despite such difficulties builds a culture of trust that evolves with people learning to accept, expect, and even welcome the friction, trouble, or terror that being together with others entails, knowing that we are all fundamentally connected. Working with them, together, in creating the CreaTures Festival and witnessing these transformative unfoldings was a beautiful experience. From welcoming the keynote speakers as they arrived to help with their limited contact with the other participants, and picking up the remnants of others' unfinished work, to knowing that when all feels exhausted we can still open ourselves to giving or receiving a hug, they never stopped nurturing our care-full relations in which we all matter. I lament my lack of linguistic capacity to express the sheer unrepresentability of their care that carried us through the process. Doing this takes a lot. And I know why many people left the CreaTures Festival carrying Seville in them, just as I did.

5. THE AFFECTIONS REMAIN

Perhaps in a few years only a few people will remember the CreaTures Festival. What remains, like seeds planted in carnival gardens, is the affection. It may not always feel generative in measurable ways. It may even feel counter-regenerative sometimes; the openness it demands may sometimes feel like some kind of vulnerability, a risk of failure. But it helps us to at least sit with the uncertainty or potential, and thereby becoming, of many possibilities – with those who came to Seville in the summer of 2022, who we shared thoughts and sweat with, laughed and danced with, questioned, avoided, furiously resisted, and marvelled at, humans and other-than-humans, all together. From these cracks, the seeds might sprout and thrive, nurtured by our mycorrhizae of affection, and with them, we just might be able to imagine and create futures that are liveable and care-full for everyone with whom we share the planet. Like the messages in a bottle, carrying the thoughts and feelings from the creatures who gathered at the festival (see the Ten Learnings section), we don't know how our feral journeys might unfold. *Pero con gusto, ¡vamos!*

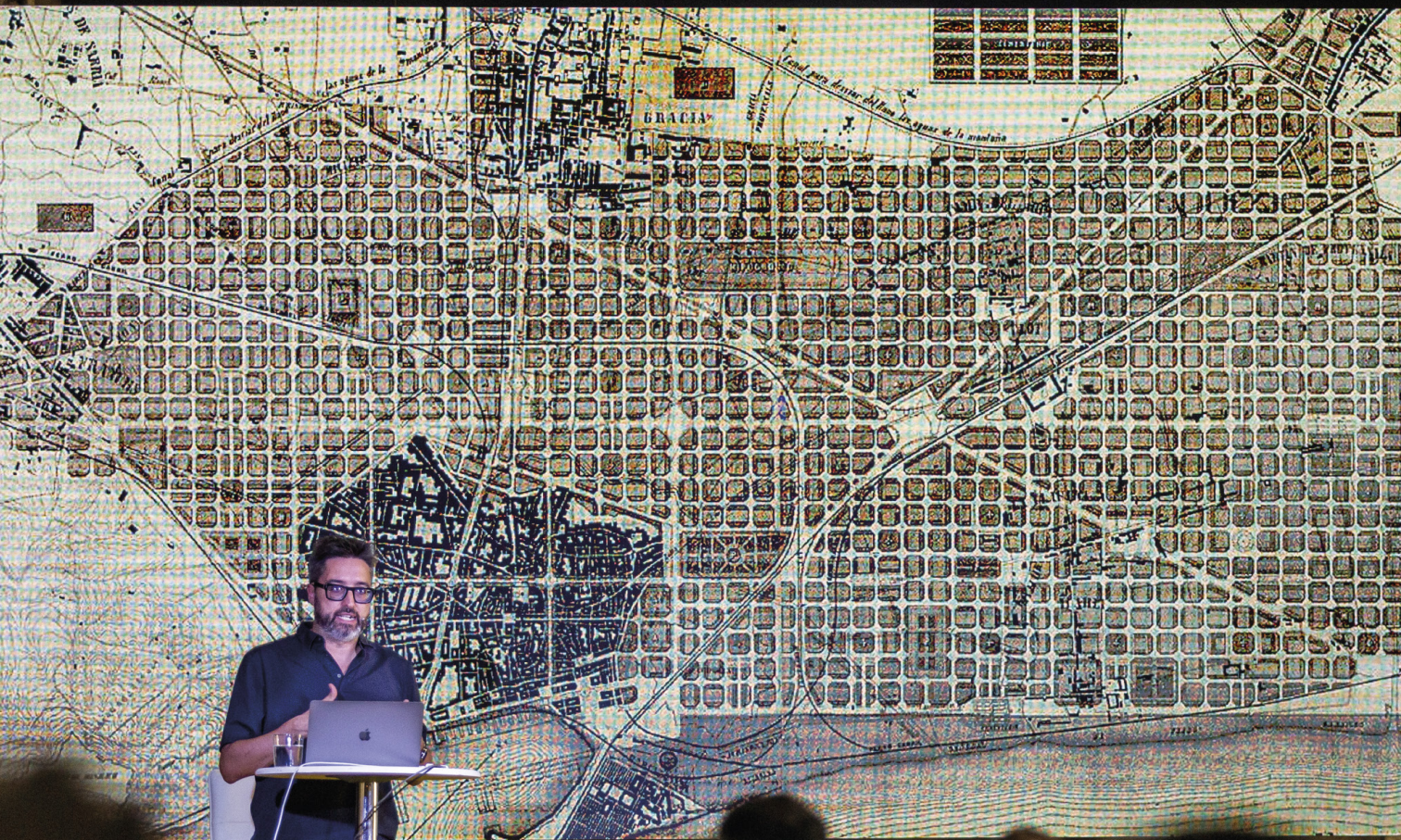




















CREATURES FESTIVAL PROGRAMME AND CREDITS

The CreaTures Festival took place in the Espacio Santa Clara and the Real Fábrica de Artillería in Seville from June 29 to July 1, 2022. Each morning started with a five-hour conference session including presentations and panel discussions by researchers across disciplines, creative practitioners, policy actors, and leaders in creative and community sectors. This was followed by the nocturnal session, which included exhibitions showcasing 22 experimental productions, workshops, performances, and keynote presentations by Alexandra Pirici (artist and Professor of Performance, Academy of Fine Arts Munich), Lucia Pietroiusti (curator and Head of Ecologies at Serpentine, London), and José Luis de Vicente (cultural researcher, curator, and Director of the Design Museum, Barcelona).

DAY 1 - JUNE 29, 2022

9:30 AM – 9:45 AM **WELCOME AND INTRODUCTION**

Tuuli Mattelmäki (Aalto University) and Christina Sarvani (European Commission).

9:45 AM – 10:15 AM **CREATIVE PRACTICES FOR TRANSFORMATIONAL FUTURES**

Tuuli Mattelmäki (Aalto University).

10:15 AM – 11:30 AM **A CreaTures Tale: Research Design and Development**

Cristina Ampatzidou (RMIT Europe), Andrea Botero (Aalto University), Markéta Dolejšová (Aalto University), Jaz Hee-jeong Choi (RMIT), Lara Houston (Sussex University), and Tuuli Mattelmäki (Aalto University).

12:00 PM – 12:30 PM **EXPERIMENTING WITH ENGAGEMENT**

Cristina Ampatzidou (RMIT Europe) and Jaz Hee-jeong Choi (RMIT).

12:30 PM – 2:00 PM **ENGAGEMENT AS RELATING**

Andrea Botero (Aalto University), Josefina Buschmann (The Fallen Clouds ExP), Ruth Catlow (Furtherfield), Felipe G. Gil (ZEMOS98), and Laine Rettmer (Of Other Spaces ExP), hosted by Jaz Hee-jeong Choi (RMIT) and Cristina Ampatzidou (RMIT Europe).

6:00 PM – 7:30 PM **COMMONSPOLY**

Commonspoly turns modern Monopoly on its head and returns to the basic principle of Elizabet Magie's traditional game; imagine a viable world based on cooperation instead of competition.

You've probably played Monopoly at some point and you're very good at speculating in goods and you even feel a little comfortable with the extractivist economy ... which is not incompatible with trying other ways of playing! This is what Commonspoly proposes, a board game that encourages cooperation in the struggle against speculation and puts into practice the idea of joining collective efforts to take care of common goods. Coordinated by ZEMOS98.

6:30 PM – 7:00 PM **SIGNALS FROM WITHIN**

During this 15-minute sound performance, a DIY electronic sound instrument transforms the signal from mycelia inside the self-sustaining globes with local plants and fungi, which are the integral part

of ml-iso|la|ti|o|nis|mus art installation. Symbiotic organisms are connected with electronic devices in a way that allows the technology to be incorporated into an organic circle of information. OctoSens is a multi-sensory interface and digital sound synthesiser. Data on the mycelial conductivity information, which comes from the electrodes inside the mycelial body, is used to manipulate several aspects of sound. Multiple oscillators produce a low-frequency “square” signal, which results in an organic-sounding drone that changes the sound texture, but also turns the synthesiser on with chosen interesting rhythms. Performed by Taro Knopp, Nastja Ambrožič, Eva Debevc, and produced by Kersnikova Institute, OctoSens, Osmo/za, Jakob Grčman.

7:00 PM – 7:30 PM **SCAN LINE WALK**

How can we unravel the past traumas of a building? Can we collectively change the energy of a space like the Artillería? What can we do together towards a better future for a cultural art space? This practice is intended to connect us together in a minimal slow walk through the space of the Artillería, bringing our perceptions to a soft and fluid way of confronting this rough and dusty building. This participatory walk opens the opportunity to read and listen to the labour, pains, energetic knots, and traumas stored in the history of the building of the Artillería to move towards a togetherness, a healing, and a slowness to accompany the transformation of the space and its nearby future. Led by Roberto Martínez.

8:00 PM – 9:30 PM **KEYNOTE BY ALEXANDRA PIRICI**

The keynote focuses on the concept of “entanglement” both in relation to the artist’s work and its general meaning. Touching upon its understanding in the field of quantum physics and in relation to the philosophy of Karen Barad, her talk then highlights connections between seemingly separate fields of knowledge production, art forms, between humans and more-than-humans, as well as between humans and technology, grounding them in examples of artistic practice. Exploring unbreakable relationships as the very fabric of our world, the talk hopefully hints at new ways of thinking-acting in a framework of shared agency and responsibility, in which any attempt at eco-social transformation is intrinsically linked to the need for economic, political, and cultural shifts – performed together.

Alexandra Pirici is an artist and choreographer whose performances and installations explore history and invisible structures of power in both gallery and public spaces. Her work was shown at the Venice Biennial (2022, 2013); Manifesta 10, St. Petersburg (2014); at the Berlin Biennale (2016); and the decennial exhibition Skulptur Projekte Münster (2017).

9:30 PM – 11:30 PM **FESTIVAL OPENING PARTY**

DAY 2 - JUNE 30, 2022

9:30 AM – 9:45 AM **WELCOME AND INTRODUCTION**

Andrea Botero (Aalto University).

10:00 AM – 11:30 AM **CREATURES CO-LABORATORY**

Andrea Botero (Aalto University), Ruth Catlow (Furtherfield), Markéta Dolejšová (Aalto University), Felipe G. Gil (ZEMOS98), Anab Jain (Superflux), Isabel Beavers (Nocturne ExP), and Jana Putrle-Srdić (Kersnikova Institute).

12:00 PM – 12:30 PM **THE OBSERVATORY: TUNING INTO TRANSFORMATIONAL STRATEGIES**

Lara Houston (Sussex University) and Ann Light (Sussex University).

12:30 PM – 2 PM **ANTICIPATING CHANGE: INTERSECTIONS BETWEEN
CLIMATE COLLAPSE AND TRANSFORMATION TO ECO-SOCIAL FUTURES**

Dani Admiss (Curator), Kit Braybrooke (Technical University Berlin), Lara Houston (Sussex University), Ann Light (Sussex University), Martyna Miller (The View from the Windows ExP), Genevieve Rudd (Yarmouth Springs Eternal ExP).

6:00 PM – 7:30 PM **COMMONSPOLY**

Commonspoly turns modern Monopoly on its head and returns to the basic principle of Elizabeth Magie's traditional game; imagine a viable world based on cooperation instead of competition.

You've probably played Monopoly at some point and you're very good at speculating in goods and you even feel a little comfortable with the extractivist economy which is not incompatible with trying other ways of playing! This is what Commonspoly proposes, a board game that encourages cooperation in the struggle against speculation and puts into practice the idea of joining collective efforts to take care of common goods. Coordinated by ZEMOS98.

6:15 PM – 7:30 PM **GETTING TO KNOW THE CREATURES EXPS**

A lively PechaKucha-style introduction of the CreaTures ExPs delivered by their authors: Commonspoly, Open Forest, Nocturne, The Treaty of Finsbury Park 2025, Sustainability Futures Game, Experimental Food Design for Sustainable Futures, Yarmouth Springs Eternal, Open Urban Forest, The View from the Window, The Fallen Clouds, and MyCoBiont. Hosted by Marketa Dolejsova.

8:00 PM – 9:30 PM **KEYNOTE BY LUCIA PIETROIUSTI**

This keynote is titled “How Do We Encounter Climate Breakdown? How Do We Negotiate the Impossibly Complex?” If, as Amitav Ghosh suggests in *The Nutmeg’s Curse*, the greatest obstacle to facing planetary trouble is not a crisis of means, but one of imagination, then how do we, creative and cultural practitioners, whose lives are dedicated to the possibilities of the imagination, how can we participate in nurturing and encouraging a renewed senses of our purpose? This question is both delightfully conceptual and overwhelmingly practical. In this presentation, Pietroiusti brings stories from her own curatorial practice, as well as some new thoughts and future intentions, to bear on this question. To help her do so, Pietroiusti relies on the intelligences of many different ecologies (environmental, psychic, organisational, social, human, and more-than-human) in order to think through how these are inextricably tangled up with one another, and what directions they may point towards, for both creative and systemic practices.

Lucia Petroiusti is a curator working at the intersection of art, ecology, and systems, usually outside the gallery format. She is the curator of *Sun & Sea (Marina)* by Rugile Barzdzikaite, Vaiva Grainyte, and Lina Lapelyte, the Lithuanian Pavilion at the 58th International Art Exhibition, La Biennale di Venezia (and 2020–2022 international tour).

DAY 3 - JULY 1, 2022

9:30 AM **WELCOME AND INTRODUCTION**

Ann Light (Sussex University)

9:45 AM | 10:15 AM **EVALUATING CREATIVE PRACTICES
FOR SUSTAINABILITY TRANSFORMATIONS**

Joost Vervoort (Utrecht University) and Tara Smeenk (Utrecht University)

10:15 AM | 11:30 AM **OPENING THE RICHNESS OF CREATIVE PRACTICE:
THE CREATURES OPEN CREATIVE PRACTICE FRAMEWORK**

Joost Vervoort (Utrecht University) and policy makers from The Netherlands, Scotland, and Finland

12:00 PM – 1:30 PM **ETHICS COMPLEXITIES AND OPPORTUNITIES
IN ART SCIENCE PROJECTS**

Claudia Garduno (Universidad Nacional Autónoma de México), Jana Putrle-Srdić (Kersnikova Institute), Špela Petrič (CreaTures Advisory Board), Víctor Renza (Artsformation), and Melanie Sarantou (AMASS), and Tuuli Mattelmäki (Aalto University)

1:30 PM – 2:00 PM **CREATURES TOWN HALL MEETING**

CreaTures consortium members, moderated by Iryna Zamuruieva (Sniffer)

6:00 PM – 7:30 PM **COMMONSPOLY**

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You've probably played Monopoly at some point and you're very good at speculating in goods and you even feel a little comfortable with the extractivist economy ... which is not incompatible with trying other ways of playing! This is what Commonspoly proposes, a board game that encourages cooperation in the struggle against speculation and puts into practice the idea of joining collective efforts to take care of common goods. Coordinated by ZEMOS98.

6:30 PM – 7:30 PM **THE INTERSPECIES MEDITATION AND SHARING CIRCLE**

This meditation can be practised alone or with others to build empathy pathways to other life forms. Participants use their imaginations and a bonding ritual to enter the body and consciousness of a different species and to reflect on the nature of their existence. This ritual transports us to the interspecies multiverse where we sit for a guided meditation. Groups can follow the meditation with a sharing circle to describe the experiences of new bodies and sentience. By listening to one another, the participants understand more about their place in the web of life. Led by Ruth Catlow. This meditation was developed and performed by Ruth Catlow and Sarah Friend at the Glitch Community Residency at Château du Feÿ, in France, October 2021. Music is by Matt Catlow. Illustration by Sajan Rai. The bonding ritual was originally created for a multispecies food justice live action role-playing game (LARP) called Now London is a City Farm... created by Ruth with Sara Heitlinger, Lara Houston, and Alex Taylor as part of the Algorithmic Food Justice research project.

8:00 PM – 9:30 PM **KEYNOTE BY JOSÉ LUIS DE VICENTE**

This keynote looks at one of the creatures most entangled with humans in urban environments – the pigeon. As visible in our cities as it is ignored or dismissed by many citizens, the pigeon is a fascinating example to look at how our lives are intertwined and entangled with non-humans on a constant basis, presenting complicated and sometimes uncomfortable questions that we often try to avoid. Humans and pigeons have grown together and co-adapted to each other, and they are in a sense as much citizens as we are – natural creatures of the city. The question of the pigeon in the city is very different depending on whether we consider them as architecture, as entertainment, as neighbours or as a plague. How do we navigate the space of this relationship, what do we know about how it feels to be a pigeon in the city?

José Luis is a curator and cultural researcher on the current and future impact of social and technological innovation. He is the Director of the Design Museum Barcelona, and the former curator of Sónar +D. He has curated several exhibitions, in and outside Spain, such as Big Bang Data and After the End of the World (both at the CCCB), Atmospheric Memory (Manchester International Festival), and others.

9:30 PM – ongoing **FESTIVAL CLOSING PARTY**

CREATURES FESTIVAL CREDITS

Festival Directors

Jaz Hee-jeong Choi, Felipe G. Gil - ZEMOS98

Coordinators

Cristina Ampatzidou, Markéta Dolejšová

Local Coordinator

Pedro Jiménez - ZEMOS98

Advisor

Andrea Botero

Creative Producer

Thibault Pradet

Technical Producer

Benito Jiménez

Communications

Karen Matthews, Noelia Barrientos

Support Staff Coordinator

Malena Burghardt

Support Staff

Gemma Tarradell, Inés Crosas, Jordi Segarra Farnell

Graphic Design

Tania Malrechauffe, Alicia Ruiz Muñoz

Photography

Julio Albarrán

Simultaneous Interpreting

María Perales

Publication Translations

Word Avenue

Catering

Ventum

Keynote Speakers

Alexandra Pirici, Lucia Pietroiusti,

José Luis de Vicente

Participating Projects

Art Tech Nature Culture (ATNC), Baltic Sea Lab, Fed Cities, Commonspoly, CreaTures Glossary, Experimental Food Design for Sustainable Futures, Gardens in the air, The Fallen Clouds, Invocation for Hope, MyCoBiont, Nocturne, Of Other Spaces, Open Forest (incl. Secret Project), Open Urban Forest, Pixelache, Refuge for Resurgence, Sustainability Futures Game, The Hologram, The Treaty of Finsbury Park 2025, Botanical Treatise on Choreographic Illustration, The View from the Window, You Live in an Agricultural City!, and Yarmouth Springs Eternal

Conference speakers

Dani Admiss, Nastja Ambrožič, Cristina Ampatzidou, Isabel Beavers, Andrea Botero, Kit Braybrooke, Josefina Buschmann, Ruth Catlow, Jaz Hee-jeong Choi, Eva Debevc, Markéta Dolejšová, Felipe González Gil, Claudia Garduno, Jakob Grčman, Lara Houston, Anab Jain, Taro Knopp, Ann Light, Roberto Martínez, Tuuli Mattelmäki, Mianna Meskus, Martyna Miller, Michal Mitro, Sonja Nielsen, Špela Petrič, Jana Putrle-Srdić, Víctor Renza, Laine Rettmer, Genevieve Rudd, Melanie Sarantou, Christina Sarvani, Tara Smeenk, Tarmo Toikkanen, Joost Vervoort

EXPERIMENTAL PRODUCTIONS ADDITIONAL CREDITS

GARDENS IN THE AIR

Gardens in the Air – Neighbourhood lights 2020 (including Chimeric Fables from Gardens in the Air – Neighbourhood lights 2021) is a circular initiative of urban renaturation promoted by the Seville Institute of Culture and Arts (ICAS), Ayuntamiento de Sevilla, Ecosistema 41.

Project awarded with a New European Bauhaus Prize (European Commission), S+T+Arts (Nesta Italia), COAS, and HCDA Honourable Mention.

With the support of Universidad Internacional de Andalucía, Thermo Fisher Scientific, Cátedra EMVISESA-ETSAS, Institut Français d’Espagne, and the collaboration of AES Candelaria, SAFA Blanca Paloma, Parroquia de Nuestra Señora de la Candelaria, Plataforma de Tres Barrios Amate, ISA, AEDI.

Student workshop participants: Adam, Ainhoa, Alison, Álex, Ángela, Carlos, Daniela, Dina, Donald, Javi, Juan, Juanse, Julio, Manuel, Mari Reyes, Paula, Saber, Verónica, and team of AES Candelaria.

Participants in parent workshops: Ángela, Clotilde, Cristina, Margarita, Rachida, Rocío, Verónica

Digital fabrication: Museographia; Graphic design: Estudio Pätē; Carpentry: Iván Vega; Robotisation: Pablo Pujol; Data visualisation: t/ejido; Structures: Nacho Quijano; Work at height: Dalí; Design laboratory: T11; Workshops laboratory: Bosque Anxanar and Grupo TAR; Perfume creation: Barnabé Fillion; Candles: Thibault Pradet; Stories: Donna Haraway, Gilles Clément,

Rosario Izquierdo, Remedios Zafra, Fernando Iwasaki, Rafael Cobos, Carmen Camacho, Bernard Yaméogo, Zemos 98; Concert: Desirée Martín, ProyectoeLe; Sound workshops: Antropoloops, Vibra-to, Amigos del Parque Amate, and Seobirdlife; Sound: Manu Meñaca; Photography: Manu Trillo; Video: Javi Vila, Juanma Carmona; Communication: Surnames; Production: El Mandaito; Ideation and Direction: Nomad Garden

OF OTHER SPACES

Produced by Andrea Merckx. Cinematography by Andrea Merckx and Jess Bennet. Sound by Mike Flannery. Foley by Matt Adolf

PIXELACHE

Voices: Antti Ahonen, Anastasia Artemeva, Agnieszka Pokrywka, Steve Maher, Irina Mutt, Saša Nemec, Andrew Gryf Paterson, Vishnu Vardhani Rajan
Production Team: Andrew Gryf Paterson, Irina Mutt, Simugan Sivanesan, Antti Ahonen.
Workshop planning & facilitation: Irina Mutt, Sumugan Sivanesan, Andrew Gryf Paterson.
Audio recording: Sumugan Sivanesan.
Audio editing and post-production: Sumugan Sivanesan, Irina Mutt, Andrew Gryf Paterson.
Background organisation, research, and metadata: Andrew Gryf Paterson, Irina Mutt.
Photographs: Antti Ahonen, Andrew Gryf Paterson.
Project lead and report: Andrew Gryf Paterson.
Support team/financial admin: Mathilde Palenius.
Technical support/web admin: John Fail.

THE FALLEN CLOUDS

Director & researcher: Josefina Buschmann.
Producer & researcher: Daniela Camino.
Sound artist: Nicole L'Huillier.
Director of photography: Francisca Sáez Agurto.
Technical producer: Poli Mujic.

Film crew

Camera assistant 1: Higinio Herrera.
Camera assistant 2: Javiera Farfán.
Sound recordist: Jorge Herrera.
Assistant director: Pascual Mena.
Educational mediator: Karenn Vera Tito.
Production designer (museum): Andrea Vera.
Production assistants: Tomás Plana, Nicole Claverie.
Sound post-production: Jorge Herrera.
Image post-production: Thomas Woodroffe.
Research assistants: Vicente Didier, Damián Sabatini.
Key participants in the film
MOSACAT. Participating members of the organisation: Pamela Ramírez, Marisol Mora, Tania Rodríguez, and Rodrigo Cavieres.
The communities: Comunidad Lickanantay de Santiago de Río Grande and Comunidad Lickanantay de Toconao: Ashley Condori, Armando Condori, Maritza Condori, Isabel Tito Colque, Karenn Vera Tito, and Juana Anza González.
Geologist: Gabriela Ramírez.
Key collaborators
The Atacama Association of Geologists, led by Jocelyn Santander. Remza Délic from Grupo GTD. Osvaldo Muñoz from the Museo de Historia Natural y Cultural del Desierto de Atacama, Calama.

Project partners

Mimbre Films

Ministry of Cultures, Arts and Heritage, and the
Ministry of Foreign Relations, Chile

THE TREATY OF FINSBURY PARK 2025

The project team involved

Artistic Direction by Ruth Catlow, Furtherfield.

Concept by Cade Diem, New Design Congress, and
Ruth Catlow, Furtherfield.

Visual design by Cade Diem.

Illustrations by Sajan Rai.

LARP Design and hosting by Ruth Catlow, Bea Xu,
and Max Dovey.

LARP Player Support by Lekey Leideker and Tanya
Boyarkina.

Writing by Ruth Catlow and Dr Charlotte Frost,
Furtherfield.

Music by Matt Catlow.

Digital Mask animation by PopuLAR.

Research by CreaTures, stewarded by Dr Lara
Houston and Dr Ann Light.

Production support for prototype LARPs by Tanya
Boyarkina, Furtherfield.

Outreach for prototype LARPs by Pita Arreola,
Furtherfield.

First players Shawn, Carien, Anne, Tom, and Ricard
Research consultant Ricard Zanolli, Finsbury Park.
Ranger.

Partners

Arts Council England.

I AM Weekend 2021 Festival.

PopuLAR (digital masks).

Haringey Council London: People need Parks.

YARMOUTH SPRING ETERNALS

The project team involved

Project Lead: Genevieve Rudd.

Project Assistant: Moyses Gomes.

Film-maker: Becky Demmen/Supporting Your Art.

Print: Lotte LS/Red Herring Press.

Visiting facilitators: Ligia Macedo, Holly Sandiford,
Jacques Nimki, and Tiffany Wallace.

Community facilitators: Henrik Kedves, Catarina
Pimenta, Sara Moreira, Kerri Taylor, and Russell
Hughes.

Partners

Norfolk County Council's Arts Project Fund –
contribution towards visiting arts and ecology
facilitator costs.

Original projects; – use of PRIMEYARC venue.

Herring House Trust and GYROS – participant
referrals.





TEN LEARNINGS

Some of the quotes included in this Catalogue come from Messages in a Bottle, an experiment based on the CreaTures project. It was created in response to a task within the project that called for an accessible guide for current and future creative practitioners aspiring to pursue transformative practices to make effective use of the project's key research outcomes.

To create such a learning space, we devised the following two overall objectives:

- To amplify the voices of creative practitioners, which often hold limited authority in how transformative creative practices are understood, valued, and supported through policy and other related systems and strategies.
- To provide a collective space to share diverse authentic, experiential, and practice-based learning in accessible and engaging ways for peers and wider audiences.

To achieve these, we decided that:

- The learnings must not be didactic and instead be guided directly by the voices of current transformative creative practitioners reflecting on their own experiences, as well as the learnings from the CreaTures project and related literature.
- The space where they coalesce should appeal to the broader audiences, especially those who are currently engaged in or aspiring to engage with transformative creative practices in the future.

These led to the reframing of the Training Guidelines, which became Messages in a Bottle, an online platform (creaturesmessages.org) that presents a collection of key learnings and experiences from current transformative creative practitioners in the form of short messages. It connects each of them with some of the critical research insights from the CreaTures project and beyond, and provides an avenue for other practitioners to contribute and share their learnings.

We also decided to use the metaphor of “messages in a bottle” as it can be useful for communicating complex ideas in a more relatable manner and making the project easy to remember. The idea of sending messages in a bottle suggests that these practitioners are sending their knowledge and wisdom out into the world, in the hope that it will be found and used by others. The publication of these messages can be seen as a way of sharing learnings with and providing guidance to other practitioners who are interested in pursuing transformative practices. The metaphor serves as a useful reminder to creative practitioners of the value of sharing their work, experiences, and insights with others living in different places and temporalities, while encouraging the audience to engage with the ritual of opening and reading the messages, and remember them in ways that are meaningful for them.

We invited the creative practitioners who directly contributed to and participated in the CreaTures Festival – e.g. by showcasing their work, giving a keynote speech, or working as part of the ground staff – to an individual, face-to-face interview, taking advantage of the shared understanding and experience of the project and the festival as the project’s main engagement in “experimental production,” which brought together the project’s various insights, experiences, and outcomes.

In line with the core methodological approach of CreaTures favouring transdisciplinary, experimental methodologies, we asked the participants to complete a creative pre-interview activity: each to create a hand-written message for future creative practitioners, which was then to be kept in a physical bottle.

Each interview lasted between 30 and 45 minutes. All the recordings, including one interview conducted in Spanish, were transcribed in full and reviewed by four researchers to identify the crucial learnings related to the overall CreaTures project. In addition, emergent themes from each interview were identified, leading to a total of 34 themes across all interviews. The second review of the full interview transcripts guided a comparative analysis of these 34 themes, through which they were revised and the total number was reduced to ten, each with two to three related themes. Informed by the literature review, the final themes were further interrogated and expanded, resulting in the Ten Learnings, each corresponding to the ten key themes respectively. Finally, through this winding journey, Messages in a Bottle came to life.

TEN LEARNINGS

1. Accountability

Related themes: agency, strategy

To be accountable, recognising our own agency and the differential powers it carries, and that *only in some cultures epistemology (how you know the world), ontology (what the world is like), and axiology (being good in the world) are separated* (la paperson 2017).

2. Attunement

Related themes: embodiment, intuition

To attune to the more-than-human world – the plural ways of knowing and being, including embodiment, *to notice the strange and wonderful, as well as the terrible and terrifying* (Tsing, Swanson, Gan & Bubandt 2017).

3. Care

Related themes: patience, awareness

To cultivate care through dialogic relations, with humility, patience, and often humour, *tinkering with bodies, technologies, and knowledge, and with people, too* (Mol 2008).

4. Collaboration

Related themes: accessibility, equality

To value the process of collaboration as the change itself, not a means to arrive at it, creating an accessible condition for everyone to become more charismatic, *for charisma is listening very carefully and responding* (Scott 2012).

5. Commons

Related themes: equality, data

To do commoning as a concrete action to form relational sites of creative possibilities *in an age that is defined by planetary civil war, growing inequality, and proprietary digital technology [...]* The boundaries of the institution have become fuzzy (Steyerl 2017).

6. Entanglement

Related themes: relationality, mutuality, decentring, justice

To respect the more-than-human entanglements, mutual relations enlivening the self, practices, the planet, and everything that makes life. To *know the ways of the ones who take care of you, so that you may take care of them [...]* Never waste what you have taken. Share. Give thanks for what you have been given. Give a gift, in reciprocity for what you have taken. Sustain the ones who sustain you and the earth will last forever (Kimmerer 2013).

7. Feral

Related themes: liveness, environment

To stay feral: to seek (comfort in) the extraordinary – the strange yet familiar –, honour lifeways, and resist and mess with the hegemonic systems *to make present life as the antidote to violence* (Sharpe 2017).

8. Flexibility

Related themes: change, resilience

To become flexible with intentions, expectations, and aspirations, recognising that soft and yielding will overcome the hard and rigid. *Be like water* (Lao Tzu 2019).

9. Imagination

Related themes: play, hope, humour

To understand that imagination is nurtured through playful, hopeful, and care-full encounters, and crucially generative *for transitional concepts for unlearning, not better concepts for a utopia* (Berlant 2022).

10. Transdisciplinarity

Related themes: criticality, research, science

To question, break, and play with disciplinary boundaries to critically and creatively reframe and co-create the histories of transdisciplinary knowledge and practice, *for science explicates; poetry implicates. Both celebrate what they describe* (Le Guin 2017).





LOVE LETTER TO ARTILLERÍA

ZEMOS98

The origin of the Artillería, or Real Fábrica de Artillería [Royal Artillery Factory], dates back to the sixteenth and seventeenth centuries. Before the factory was established, there was a suburb outside the walls of Seville known, since the Arab period, as Benaliofar, which became one of the main camps for Ferdinand III's troops during the two-year siege by the Spanish to regain power. The area began to acquire an industrial character when several smelting furnaces were established, one of them belonging to the Morel family. In 1559, the Cathedral Chapter of Seville commissioned Bartolomé Morel to build the tenebrary and several pieces of the new tower and the Giraldillo, the sculpture that still crowns La Giralda today. In 1565, there is a record of three contiguous neighbourhood plots that were sold to him "in perpetual tribute" for his business use. On the death of Juan Morel Ribera, Bartolomé Morel's son, in 1604, the heirs were forced to sell the foundry, and the factory began to grow. In 1634, the Royal Treasury acquired it and the foundrymen settled for periods of ten years in the foundry and undertook to carry out the orders that the State placed on them.

In the period of the reign of Philip V (1700–1746), the factory was still outside the urban nucleus, in the suburb of San Bernardo, near the Tagarete stream. The Royal Artillery Factory began its activity as such in 1720. Apart from a brief period during the French occupation, between 1810 and 1812, the main activity of the Factory has always been linked to warfare, although other ornaments were also cast, some of them of cultural relevance, such as the lions of the Congress of Deputies (forged in 1865 and still there in Madrid today). In 1985 the factory was declared an Asset of Cultural Interest in the monument category. Since then, a small part of it has been used by the offices of the Spanish Army. It officially ceased its activities in 1991.

In 2018, after the property had become the responsibility of the Seville City Council, it received a European grant thanks to the Interreg project between Spain and Portugal to transform the building into a cultural facility. The CreaTures Festival took place in the Fundición Mayor room, an area of the building restored only from a heritage point of view but not equipped a priori to be permanently inhabited but only for specific and temporary activities. So on the one hand, it posed a series of real discomforts for the people involved (pigeons have occupied the building since humans abandoned it and they are still there, including their droppings; the rooms were more dusty than a person with average allergies might bear; the building has no adequate electrical or acclimatisation systems; and there are no bathrooms yet, so temporary ones had to be brought in). On the other hand, it also sent a political message that we want to highlight now: buildings are what we make of them.

It is evident that the history of the Artillery Factory is fraught with war. It is also necessary to name, as part of the great contradictions, that the title of the Interreg project that serves to rebuild this space and turn it into a contemporary cultural centre, bears the name of Magallanes, a name that is still linked to the celebration of voyaging around the world, and yet it is still not easy to associate it with the brutal colonial history of Spain. But even with all these contradictions, even the most dilapidated of places that have been able to generate violence can be transformed into a space for culture, for the coexistence with human and non-human beings, and even, although it may sound naïve, for peace.

As a Mayor of Seville, it is enormously satisfying that we can be hosting this European project here with many artists. I believe it has a lot to do with the Bauhaus philosophy, which tries to combine science, technology, and culture. It is an initiative, as you well know, launched by the current commissioner. As the mayor, I ask you to welcome, above all, artists who come from outside Seville and from outside Spain. It is a pleasure to have you here, with your doses of creativity. And I want you to know one thing. The Artillería represents, for the government I lead, the greatest bet from a cultural point of view. There have been many years of work. A phase is coming to an end at the end of the year, which will mean putting fifty percent of the building into operation. And you have to understand, this is a unique space. We are seduced by it because we understand that there will be a before and after when the Artillería begins to work. We want it to be a space for cultural industries, a space for laboratories, thought, reflection, not only to enjoy an exhibition or any artistic discipline, but above all it should serve to open our minds, so to speak. And a space for creativity where creators feel comfortable, without any hindrance, and where you can develop your artistic projects. We know that in Seville there is a lot of creativity. There are many artists in different disciplines, but we also want talent from abroad to come here, as in this case. That's why I think CreaTures is an essay, so to say, or a project that perfectly exemplifies what the Artillería, a cultural centre, can be in its future. I think that this eclecticism, this language between science, culture, and technology, is perfectly valid or is a perfect example of what to expect when we fire up the Artillería engine. So welcome. Thank you very much and I hope that you are trapped, seduced, and abducted by the Artillería to continue thinking about future projects.

**Antonio Muñoz's speech
during the opening of the CreaTures Festival
Mayor of Seville (2022–2023)**

There has been a change in the local government, and the conservative party Partido Popular, who recently won the elections, has historically shown less interest in promoting experimental and socially engaged practices. Nonetheless there is still a chance to build a community around contemporary culture in that space. Since the future of the Artillería continues to be written, here we express our love for the building, using this catalogue as a place to share our desires.

1. A PLACE TO EXPERIMENT WITH CONTEMPORARY CULTURE FOR THE COMMON GOOD

We need a cultural laboratory in Seville – a place where we can combine different types of knowledge from people in the fields of science, technology, and the arts. We envision a space that mixes people of different ages (especially youth and the elderly), regular citizens, experts, individuals from academia, and those from social movements. While there are already exhibition spaces, what we need is a place for cultural co-creation, where experimentation takes centre stage. It should serve as a link between public and non-public agents, producing contemporary culture that serves the common good.

2. A PLACE TO THINK ABOUT AND ACT ON ENVIRONMENTAL ISSUES

It's no secret that the south of Spain faces the direct consequences of the climate emergency. It is urgent to allocate resources to investigate and produce solutions of varying scales, from small experiments to large research projects. We need more cultural projects dedicated to contemplating and acting on environmental issues. Seville has the potential to become a reference point for academic research and artistic experimentation on climate-related issues.

3. A PLACE TO CELEBRATE DIVERSITY, PLURALITY, AND PEACE

We cannot erase the past, but every cultural institution must acknowledge the colonial history of its society. Seville is filled with celebrations of the “discovery of America”, and it’s time to critically examine all these symbols and stories. The Artillería could be a space for showcasing decolonial artistic practices, providing a platform for projects led by anti-racist communities, and producing cultural events and initiatives dedicated to building critical notions of diversity and peace in the twenty-first century. Utilising the space as a way to foster pan-European collaborations and inviting artists and researchers from other places can also help the Artillería become a hub for intellectual, cultural, and social plurality.

4. A PLACE FOR SOCIAL ECONOMIES AND SUSTAINABILITY IN ALL THEIR FORMS

Cities need more spaces for alternative economies. Mainstream economy dominates urban landscapes already. Spain has yet to question the model of “mass tourism”, and many public policies fail to address the negative consequences of this model. Furthermore, Seville is filled with large shopping centres, big brand shops, and a plethora of AirBnB apartments in the city centre. There is nothing innovative about this. We need more spaces where different types of economies can thrive. Social and ethical economics is not a new concept, and it is connected to critical reflection, questioning endless growth models, and conceiving the economy as a tool to care for our environment, not exploit it. A cultural space can potentially become a place for experimenting with environmentally and socially conscious economies.

5. A PLACE FOR JOY AND PLAYFUL ENVIRONMENTS

There is a growing tendency to incorporate play into our work and learning environments. Beyond the “gamification hype” and the marketing that surrounds it, spaces that evoke joy and playfulness are crucial for the future of our cities. We need cultural spaces where individuals don’t merely play the role of passive spectators but actively participate as civic engagement.

The future of the Artillería is permanently being re-written and also yet to be written, and there will likely be an inertia that pushes it toward the “official” version of the story. Not towards war, but filling the city with mass consumer tourism or innovative startups that celebrate the neoliberal model of infinite growth. However, at ZEMOS98 we know there are people both inside and outside the institution who want to bring about change. Hopefully, the Artillería will be remembered a hundred years from now as a place that embodied a culture aware of the world in which it exists. This was evident during the three days of the CreaTures Festival, so at least there is already a precedent.



THE COMMONS POLY
GAMEPLAN: WE NEED
EACH OTHER, LET'S
COOPERATE!

CREATE HERE

COMMONS POLY
COMMONS POLY

COMMONS POLY
COMMONS POLY



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CO-EDITORS

Jaz Hee-jeong Choi is an Associate Professor in Civic Interaction Design at the Amsterdam University of Applied Sciences in Amsterdam and was formerly the Director of the Care-full Design Lab at RMIT, Melbourne. Their transdisciplinary research and practice situate 'care' at the core of transformational encounters in different settings ranging from cities as complex cyberphysical networks to forests as moving creatures. They build on this to explore how radical transformation can materialise carefully through creative-critical engagements. Jaz's work is often experimental, multisensory, playful, and participatory, and starts from the margins to understand and create just futures.

+ *nicemustard.com*

Felipe G. Gil works at ZEMOS98, a 25 years old non-profit organisation dedicated to cultural mediation. Felipe currently coordinates Commonsopoly: an open source board game that fosters a culture of cooperation. He also coordinates Concomitentes UCIPediátrica, a 4 years project on how arts can help in an Intensive Care Unit for Children in a hospital.

He also writes at elDiario.es about Internet culture and digital and socially engaged creativity. He plays any sport which implies using a racquet (especially padel), he loves spicy sauces and he is a Star Wars fan.
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CREATURES

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