

Zeszyty

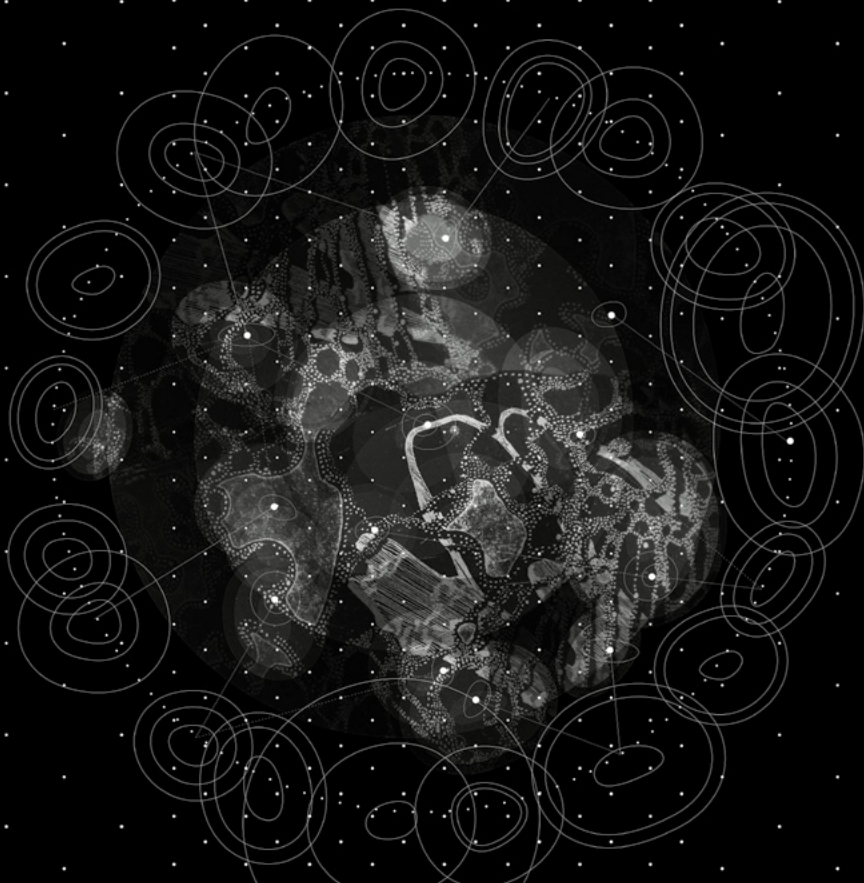
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Intuiciones Ambientales, Towards a Worldly Knowledge Making Between Situated Agroecological and Artistic Practices

Abstract

Intuiciones Ambientales (*Environmental Intuitions*) was a pedagogical-curatorial initiative that consisted in monthly online-based public discussions that gathered diverse actors dealing, through agroecological lenses, with the environmental crisis. It was created by Ivett Peña, Fernando Lomelí Bravo and David Gutiérrez Castañeda, with the collaboration of Barush Fernández, and based on the Agrosilvicultural Poetics pedagogical project at UNAM in 2024 (<https://www.youtube.com/@IntuicionesAmbientales2024>). These agents –artists, researchers, and territorial/communal leaders– from Latin America worked in situated contexts, reacting-to (resonating-with) concrete communities, ecosystems and ecologies of practices. *Intuiciones* fostered collaborative reflections on how to develop and articulate research –either artistic or not– in situated contexts. Through assembling heterogeneous practices, *Intuiciones* conjured intuitions as a mode of inquiry. An intuition, regarded by Suely Rolnik as an eco-ethological knowledge, is a way of apprehension-through-affection of relationships/interactions. It can also be an array of prosaic dispositions and worldly practices of accountability. These worldly and eco-ethological ways of knowing are against certain hegemonic approaches that have privileged general hypothesis, transcendental positions, and scalable-homogeneous modes of inquiry that view subjects as objects-of-research. *Intuiciones*, as a curatorial endeavor, displayed situated knowledge practices in conversation with each other. Mutual affection and dubitative/partial assumptions were an epistemological alternative to co-produce sensible-thinking. *Intuiciones* dealt with the question of how to effectively react to the ecological crisis by enabling dialogue between unexpected subjects. Through intuition, new optics were collaboratively reaped in artistic and non-artistic practices, as well as in practices-of-research. This paper affirms the necessity for places that enable unexpected resonances between practices, in order to provide new critical tools to properly react –by being affected– to the ecological crisis. We propose intuition as an eco-ethological performative way of thinking-through-difference that, perhaps, can only be developed in the context of pedagogical-curatorial devices.

Keywords: agroecology, eco-ethological knowledge, worldly knowledge, pedagogy, intuition

Intuiciones Ambientales, w stronę tworzenia wiedzy o świecie pomiędzy usytuowanymi praktykami agroekologicznymi i artystycznymi

Abstrakt

Intuiciones Ambientales (*Intuicje środowiskowe*) to inicjatywa pedagogiczno-kuratorska, polegająca na comiesięcznych publicznych dyskusjach online, w których uczestniczyli różni aktorzy zajmujący się kryzysem środowiskowym z perspektywy agroekologicznej. Została ona stworzona przez Ivett Peña, Fernando Lomelí Bravo i Davida Gutiérreza Castañedę we współpracy z Barushem Fernándezem i oparta na projekcie pedagogicznym Agrosilvicultural Poetics realizowanym na Uniwersytecie Narodowym Meksyku (UNAM) w 2024 roku (<https://www.youtube.com/@IntuicionesAmbientales2024>). Działacze ci – artyści, badacze i liderzy terytorialni/społeczni – z Ameryki Łacińskiej pracowali w konkretnych kontekstach, reagując-na (i rezonując-z) konkretnymi społecznościami, ekosystemami i ekologią praktyk. *Intuiciones* sprzyjało wspólnym refleksjom na temat tego, jak rozwijać i artykułować badania – artystyczne bądź nie – w konkretnych kontekstach. Poprzez łączenie heterogenicznych praktyk, przyjęto intuicję za sposób prowadzenia badań. Intuicja, postrzegana przez Suely Rolnik jako wiedza ekologii behawioralnej, jest sposobem pojmowania relacji/interakcji poprzez uczucia. Może to być również zbiór prozaicznych dyspozycji i światowych praktyk odpowiedzialności. Te światowe i eko-etologiczne sposoby poznawania są sprzeczne z hegemonicznymi podejściami, które uprzywilejowały ogólne hipotezy, transcendentalne stanowiska i skalowalne, jednorodne sposoby badania, traktując podmioty jako obiekty badań. *Intuiciones*, jako przedsięwzięcie kuratorskie, prezentowało praktyki wiedzy sytuacyjnej w dialogu. Wzajemne odczucia i wątpliwe/częściowe założenia stanowiły epistemologiczną alternatywę dla współtworzenia rozsądnego myślenia. *Intuiciones* zajmowało się kwestią skutecznego reagowania na kryzys ekologiczny poprzez umożliwienie dialogu między nieoczekiwanymi podmiotami. Dzięki intuicji uzyskano nowe spojrzenie w praktykach artystycznych i nieartystycznych, a także badawczych. Niniejszy artykuł potwierdza konieczność istnienia miejsc, które umożliwiają nieoczekiwane rezonanse między praktykami, aby zapewnić nowe narzędzia krytyczne pozwalające odpowiednio reagować – poprzez bycie dotkniętym – na kryzys ekologiczny. Proponujemy intuicję jako eko-etologiczny performatywny sposób myślenia-poprzez-różnicę, które być może można rozwinąć jedynie w kontekście narzędzi pedagogiczno-kuratorskich.

Słowa kluczowe: agroekologia, wiedza ekoetologiczna, wiedza usytuowana, pedagogika, intuicja

***Intuiciones Ambientales,* Towards a Worldly Knowledge Making Between Situated Agroecological and Artistic Practices**

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Intuiciones Ambientales (*Environmental Intuitions*) was a monthly online seminar that congregated a diverse group of lecturers and participants from different disciplinary fields. *Intuiciones* reunited, along the duration of a year, a community of artists, art theorists/art historians, agroforestry researchers and communal leaders. The series of public discussions offered a platform to talk, in the same conjecture, about agroecological endeavors, artistic projects and artistic research. In each session –except four magistral conferences– two or more main panelists shared progress of their practices in research. They also shared reflections based on memory from their experiences in fieldwork.

We argue that intuition played a key role in the duration of *Intuiciones*. Intuition was a mode of knowledge production in situated contexts. It also can be regarded as a mode of assembling knowledge: a co-production of concepts in a collective endeavor that makes available another set of questions for art and agroecology. We argue, through specific examples, that knowledge assembled through *intuición* tries to address the issue of speculative modes of accountability in specific contexts of agroforestry/artistic practices.

Intuiciones was developed by David Gutiérrez Castañeda, an art historian specialized in contemporary art based in Michoacán, México; Fernando Javier Lomelí Bravo, a sound artist currently working with agricultural communities based in Puebla and Michoacán, México; and Ivett Peña, an indigenous and

afrodescendant agroforestry researcher based in Baja California Sur, México. Their individual differences in formation and research fostered a diversity of approaches towards the subject of environmental activism, art-agroecological practices and climate crisis.

Intuición (intuition) emerged in conversation with Ana Isabel Moreno-Calles, a Mexican agroforestry researcher from Michoacán, México. Moreno-Calles made the case for intuition as an operation of meaning. She argued that intuition could be a way to re-orient, re-conceptualize and re-think a new perception of environmental wisdom within art practices.¹ For Moreno-Calles, intuition –as a concept-practice of knowledge making- could be used to approach research issues following each ones' own gut feeling. It was also a type of knowledge that does not adhere to hegemonic and modern paradigms of comprobation by demonstration. Thus, Moreno-Calles called for a kind of embodied knowledge that emerged from the disposition to respond to a set of given ambiental, societal and material variants and a praxis of care in a speculative manner.

Following Moreno-Calles conceptualization, we insist on an operative interpretation of intuition that congregates different genealogies found in the writings of Suely Rolnik (under the notion of eco-ethological knowledge) and Donna Haraway (which coins the term of worldly knowledge). As well as a handful of theories of practice that engage in critical discussion with their thoughts. Intuition comes to us as a toolkit of dispositions towards knowledge-making. It can be the exercise of apprehension through sensation of environments (going beyond semiotization and against modes of representation such as empathy).² It can also function as the assertion of accountability by performing practices of care in the fieldwork.³ Last, as a practice, intuition was the assemblage of knowledge by accepting differences

1 David Gutiérrez Castañeda, "Culturas fósiles, conferencia magistral de Jaime Vindel", at 2:31, virtual lecture, February 16, 2024, posted September 4, 2024, by Intuiciones Ambientales, YouTube, 1:57:11, <https://youtu.be/fyDpnZuihd8?feature=shared>.

2 Félix Guattari and Suely Rolnik, *Micropolítica: cartografías del deseo*, translated by Florencia Gómez (Buenos Aires: Tinta Limón, 2013), 478.

3 Donna J. Haraway, *When species meet* (Minneapolis: University of Minnesota Press, 2008) 83, 93.

and looking for “latent commons”⁴ and the production of “thought in act” by the “collective tracing of cartographies of meaning”⁵

Intuition as resonance

In her book, *Spheres of insurrection*, the Brazilian philosopher Suely Rolnik presents intuition as an eco-ethological knowledge, which means, a sensible-knowledge based on mutual affection between bodies. Intuition is the enabling of sensory relationships with the surrounding environment. These eco-ethological processes of apprehension of the environment make new kinds of feeling and seeing available.⁶ The eco-ethological, she follows, is a bodily knowledge that goes beyond linguistic communication and enables forms of correlation with otherness that are not based on semiotization or the metaphorical but in the co-production of experience between human and more than human bodies. Intuition is the pulsatile ability of the bodies (either human or non human) to co-produce through encounter an experience of the external world.⁷

In the following examples, intuition takes form not by means of questioning the techniques or technologies of representation deployed to produce artistic research. Instead, the question of intuition allows us to see the ways in which each artist achieves a mode of mutual affection with the territories in the context of their research. We argue that this mode of mutual affection is made possible through attunement and resonance.

Session three of the seminar received the title of *Resonancias del territorio* (Resonances from/within the territory).⁸ Coyolicatzin Hernández Solórzano, a zapotec singer based in Oaxaca, México; and Fernando Lomelí Bravo, both participated in said encounter. Their discussion focused on their ways of

4 Anna Lowenhaupt Tsing, *The Mushroom at the end of the world: on the possibility of life in capitalist ruins* (Princeton: Princeton University Press, 2015), 254-255.

5 Guattari and Rolnik, *Micropolítica*, 15.

6 Suely Rolnik, *Esferas de insurrección*, translated by Cecilia Palmeiro; Marcia Cabrera; Damian Kraus (Buenos Aires: Tinta Limón, 2019), 47.

7 Rolnik, *Esferas*, 48.

8 Fernando Lomelí Bravo and Coyolicatzin Hernández Solórzano, “Resonancias del territorio,” virtual lecture, April 3, 2024, posted September 4, 2024, by Intuiciones Ambientales, YouTube, 1:24:11, <https://youtu.be/GFWJW10ZjX0?feature=shared>.

engaging with the territory through different listening, recording, and sound production practices.

Based on his experience working in rural communities with children and developing sound installations in orchards, Lomelí Bravo proposed the term of listening-with (*escuchar-con*) meaning a set of dispositions of attention towards territories. Those dispositions blur the ontological division between subject-listener/object-listened. While producing sound pieces, he regards its components in an active manner: there is no isolated object being listened to. Rather, there are relationships that generate conditions of sound production and listening. The emergence of a sound and the capacity of listening to it conjure a relationship between agents interacting in an environment. Everyone listens and everyone is producing sound. Listening-with is paying attention to resonance in acoustic-affective terms, not just semantic ones. Resonance generates entanglements and shapes the potential for action between those who come into contact through vibratory means.

Coyolitzin Hernández Solorzano shared views of her practice as a singer. For her, singing is a bodily vibration affected by societal, environmental and political linkings. Singing is a way to situate her body and produce sound that emerges from the material-semiotic conditions of her locality.

Both arrived at the notion of resonating-with as practice of enabling sensorial relationships with the environment. Resonating-with establishes a perceptive-active relationship with their surroundings. It is a practice of attention towards the reciprocal affections between bodies. It questions the ways in which a body reacts-interacts with a given environment. Hernández Solorzano and Lomelí Bravo are operative examples of an artistic practice that develops a mode of resonance with living and energetic entanglements situated in a territory.

José Esteban Muñoz, in his essay *Brown Wordlings* –which recalls Haraway’s “practice of becoming worldly”⁹ – argues that performance art can enhance our perceptual capacities and allow us to “become attuned to the brownness of the world [...] to see what is here but is concealed”.¹⁰ Hernández Solorzano and Lomelí Bravo art practices

9 Haraway, *When species meet*, 36.

10 José Esteban Muñoz, *The sense of brown* (Durham: Duke University Press, 2020), 118.

of sound-research and sound-production enact attunement towards the world. That mode of attunement can be regarded as an operation of intuition based on a bodily disposition to the affective and sensorial realm of landscapes and territories.

Intuition as modes of response. Intuition against empathy

Another deployment of intuition in artistic and agroecological research practices appears in the performance of mundane practices of care. Donna Haraway, in her seminal book, *When Species Meet*, introduces the notion of becoming worldly as an array of prosaic bodily dispositions of accountability and responsibility respecting animal otherness.¹¹ Her account of the embodied praxis and her interest for the empirical and ethical implications of touch can be read in parallel with Rolnik's eco-ethological knowledge and her interest for vibration and sensible apprehension.

Responsibility and care are not metaphors, they imply situated and empirical practices of taking into account the well-being of the others within research matters. These modes of accountability take numerous shapes. They are not scalable, homogeneous nor transcendental. Care takes place in the pragmatic, everyday and mundane possibilities of research. Care takes shape not under Ethical Principles of Empathy towards the non-human, but in a practice of non-mimetic sharing of possible suffering.¹² In that sense, care consists in being held accountable for the disparities of power that flourish during research by taking care of those disparities.

Intuiciones congregated artistic and agroecological researchers that shared an interest for taking into account the Others who participate in the practice of research. Instead of formulating a stable method or principles of care, they exhibited the complex and always diverse ways in which care comes to matter.¹³ The next sessions are examples of intuition as a practice of care. And lastly, they show the ways in which care differs from empathy.

The second session of *Intuiciones* made links between artistic-research and

11 Haraway, *When species meet*, 36.

12 Haraway, *When species meet*, 75-77.

13 Karen Barad, "Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter," *Signs* 28, No. 3 (2003): 823, <https://doi.org/10.1086/345321>.

artistic practices developed in territories.¹⁴ *Saberes territorializados y creación artística* (Territorialized Wisdom and Artistic Creation) was the title of the session, and it dealt with two artistic projects situated in indigenous/rural communities of Latin America.¹⁵ Marcos Benítez, a contemporary artist based in Paraguay, presented memories and reflections gained from his work on *Poha-ñaná* (2018-2023) an artistic research project about the ancestral medicine practices in the Atlantic Forest ecosystem. The Atlantic Forest is an ecosystem inhabited by the indigenous *guaraní* communities from South America. Benítez referred to it as a “cultural territory,” meaning a geographical/topological/ecological demarcation inhabited by the Mbya Guaraní people before the imposition of modern-colonial borders. Benítez developed an exhibition that tried to denounce the current political and environmental crisis that endangers the region, the knowledge, the practices and communities that inhabit it. In his practice of research,¹⁶ Benítez mixes bibliographical research and a practice of curiosity: he goes and talks to the *Yuyeras* (women who sell plants) from the Asunción Market and other peripheral ones. His artistic research performed a “practice of curiosity”¹⁷ that meshed different kinds of vernacular and academic ethnobotanical knowledge to denounce territorial injustices such as the displacement of the Guaraní people caused by the climate crisis.

Nilka Nereida Solorzano and Nuria Hernández Olivera –two rural teachers based in Oaxaca, México– presented memories and experiences about their work developed in San Pedro Comitancillo, their hometown. Solorzano and Hernández proposed the notion of Oral Pedagogy as a method for communal

14 Marcos Benítez, a Paraguayan artist, shared his research with Mbya Guaraní indigenous communities in the Atlantic Forest, is a cultural territory meaning it does not adhere to the National State conventional borders. We can say that this territory is located in the frontier of Brazil, Paraguay and Argentina. Nereida Solorzano and Nuria Hernández Olivera shared experiences from their work in the Municipality of San Pedro Comitancillo, in the southern region of the Oaxaca State, México.

15 Marcos Benítez, Nilka Nereida Solorzano and Nuria Hernández Olivera, “Saberes territorializados y creación artística,” virtual lecture, March 6, 2024, posted September 4, 2024, by Intuiciones Ambientales, YouTube, 1:34:11, <https://youtu.be/GFwJW10ZjX0?feature=share>

16 Claudia Isabel Céspedes, Ramón Bruno Fogel Pedroso, Nélida Blanca Soria Rey, Sintya Carolina Valdez Ayala, *Etnomedicina de los pueblos Mbya Guaraní y Paĩ Tavyterá: usos de 86 plantas medicinales* (Paraguay: Centro de Estudios Rurales Interdisciplinarios, 2016). Cited by Benítez as his main resource of information regarding plant practices and rituals.

17 Donna J. Haraway, *Staying with the trouble: making kin in the Chthulucene* (Durham: Duke University Press, 2016), 127.

intervention with children and adults. Oral Pedagogy consists in a set of practices to (re)orient the attention of the inhabitants of Comitancillo towards the necessities of their territory. Through storytelling and traditional playground games, Solorzano and Hernández configured a method to engage with the actual ecological stage of the community. Its environmental endangerment is mainly caused by pollution, but also by an indifference from the population and a lack of care for the territory. Oral Pedagogy was a mode of intervention that produced an interest in the community towards their territory to enhance its eventual defense. Storytelling and playground games are mundane everyday practices that were lost in the community due to modernization and communal transformation. . The rehabilitation of these practices can be regarded as a project interested in rebuilding curiosity and reinvigorating the communal sense of nature.¹⁸

Session four was called *Tejer en colectivo* (Embroidery in collective(s)).¹⁹ It had three participants: a group of women with agroecological projects in the Mexican territory that co-produced a book based on their embroidery reunions, and two communal agroecological interventions, viewed as practices of entanglement/*enredo*.²⁰

Awentanel Collective (an agroecological initiative based in Mérida, Yucatán; fostered by Vanessa Oviedo and Esteban Romero) presented how they work with peasant women from the outskirts of Mérida. Working with them and listening to their interests, they develop and conceptualize more efficient crops for them. Awentanel's social interventions are not only situated, but *specific* in the manner that they only work with a small number of families. Their methodologies, instead of proposing plans of action previously formed, are based on trust, emotional relationships (with people, their needs and their territories) and the material-economic conditions located in the community. They make decisions as they go. Their main goal is helping peasant families in Mérida to

18 Tsing, *The mushroom at the end of the world*, 281.

19 Ana Lilia Torres Juárez, Esteban Romero, Vanessa Oviedo and Vanessa Rivero, "Tejer en colectivo," virtual lecture, April 17, 2024, posted September 4, 2024, by Intuiciones Ambientales, YouTube, 1:54:39, <https://youtu.be/OuSK591uj3Y?feature=shared>.

20 In Spanish, "*el enredo*" (entanglement) happens when two or more threads are knotted together in an unorganized manner. *El enredo* is a by-product of practices of knitting or embroidery. The direct translation from *enredo* to entanglement allows us to name, in the same gesture, two critical genealogies: textile practices and feminist epistemologies.

maintain their crops. Due to economical conditions that have threatened the well-being of crops, they are no longer profitable for small families, so they leave them to work in the city. Awentanel tries to prevent this from happening by collaborating with specific families that maintain an interest in growing their own food. They help by giving advice to manage their crops in a more efficient manner and they mostly repair fallen infrastructure. On a visit to Merida's outskirts during the summer of 2024, we paid a visit to one of the families that collaborated with Awentanel: two elder sisters who viewed them as a young couple of enthusiasts that were there when they needed them.

In the same session, visual artist Vanessa Rivero shared the development of *Terrario Sitpach*, an artistic project designed to promote biological synergies according to the knowledge provided by Syntrophic Agriculture. It is a garden constructed in such a way as to intervene directly on the trophic chain, both by the gardeners themselves and collectively.²¹ Rivero works in the suburban villages of Mérida, Yucatán. The soil in the area is infertile because of the neo-colonial henequen crops planted back in the beginnings of the past century.²² She works closely with Arnaud García (a syntrophic farmer who later appeared in the eighth session of the seminar) and an assembly of agents: her own husband, construction workers –hired to accommodate the premises–, and students in the Environmental Sciences field. *Sitpach* has recovered the life of the soil and has managed to reinstate trophic links between species (human, plants and more-than-human entities) who now come to the terrarium as guests. In a second phase of the project, *Sitpach* will be a site for social encounters between vegetal species, animal species and the human kind that lives nearby.

Lastly, Ana Lilia Torres Juárez, a member from the women collective *Agroecólogas en Movimiento*, talked about the process of conceptualization, production and edition of their book *Bordando saberes y alternativas para la agroecología*. *Agroecólogas* is a group of women based in multiple places of México, they work in the field growing food and caring for the land. In the context of the COVID-19

21 Vanessa Rivero, "Proyecto Sitpatch," accessed June, 12, 2022, <https://www.vanessarivero.mx/proyecto-sitpatch/>.

22 See: José Antonio González-Iturbide, Ingrid Olmsted and Fernando Tun-Dzul, "Tropical dry forest recovery after long term Henequen (sisal, *Agave fourcroydes* Lem.) plantation in northern Yucatan Mexico," *Forest Ecology and Management* 167, no. 1-3 (2002): 67-82, [https://doi.org/10.1016/S0378-1127\(01\)00689-2](https://doi.org/10.1016/S0378-1127(01)00689-2).

epidemic, they reunited periodically –online and in-person– to produce memories regarding their experiences in the field. Their reunions produced bodily dispositions and choreographies embedded in embroidery practices. Those practices helped them to give their lived experience material-embodied form. Torres recalled the necessity for a space of mutual consideration and collective care during the pandemic. *Agroecólogas* was not only an artistic project, but a communal effort to distribute care and engage affectively/effectively with the material-emotional circumstances of each member.

These vast array of practices of intervention can exemplify the means in which rural and indigenous agroecological territories are not homogeneous. Artists and researchers alike deployed their capacity for accountability and care with ecosystems, communities and more-than-human bodies. Caring for the soil and the territory is not only a basis of intervention in inert bodies of dirt. Territories and ecosystems are nourished by assemblies of peoples (human and more-than-human). In their respective way, each speaker gave us a brief example of how they cared for the land in a responsive manner: building mundane and immanent relationships with specific social actors and actively caring for them, even going beyond the capacities of the art/agroecological research projects. Intuition was a form of knowledge-in-the-making that was modeled in the ability to respond to the environment-communal needs

Session eight had the concurrence of three interdisciplinary artists currently working with plants in different fields.²³ Christina Ochoa is based in Tulum, México; in her long stance artwork *Jardín encantado* (2014-present) (Enchanted garden) she nourished a medicinal garden to preserve indigenous Mayan knowledge and the seed variety necessary to preserve it. Zoitsa Noriega, a Colombian artist based in México, revisited her oeuvre to reflect on her practices of use of plants in choreography and her closeness with those species. In both cases, they employ herbal medicine (*herbolaria*) and advocate for the ethical transport of seeds, the preservation of ancestral knowledge and the symbiotic relationship that it supports. They insist: to care for a plant is to care for oneself. Ochoa views her artistic practice as a continuous confrontation

23 Christina Ochoa, Zoitsa Noriega and Jorge Menna, "Complicidades con las plantas," virtual lecture, September 18, 2024, posted February 5, 2025, by Intuiciones Ambientales, YouTube, 1:43:12, <https://youtu.be/14f3US7txhs?feature=shared>.

with an ever changing ethical demand, she tries to account for the interests and necessities of the communities (humans, plants and more-than-human beings) who inhabit her Enchanted Garden.

Jorgge Menna is a Brazilian artist who presented his project *Urtica Dioica: Stinging Nettle Powder* from the Sandhills Institute (2017). In his case, he comes to encounter plants that are perceived as plagues and as hostile agents in environments.²⁴ By picking the plant and producing herbal powder he renegotiates a relationship of use in order to advance a more symbiotic and gentile possible relation within species.

By their own means –and always with different grades of accountability– each artist explored a way to perform a caring practice with plants. Maria Puig de la Bellacasa, in *Matters of care*, recounts her own encounter with permaculture farmers and gives us a hint about what a caring practice with plants might entail. Caring for plants consists in a disposition towards care mediated by the knowledge of the biophysical needs of those species: irrigation, sun exposure, oxygen availability.²⁵ Theresa L. Miller studies affective interrelation between indigenous communities from the Brazilian Amazonia and describes two practices of care: to attend to biological growth and to perform emotive rituals with them, such as singing or talking to them.²⁶

Noriega and Ochoa both discussed their entanglements with plants along the duration of their lives. Their disposition towards care came from their personal biographies, also there was an interest for complex relationships without clear paths or answers. Care is not a matter of calculation of outcomes, instead invites to being touched by the emergence of necessity. Menna's practice, in his own means, reflects on the symbiotic and mutual affection between human and vegetal bodies. The conversion of *Urtica dioica* plants to powder is a way to redirect an hostile imbrication between bodies. It fosters a more gentile kind of entanglement. In their respective practices, Noriega, Ochoa and Menna question our dispositions towards care of the non-human and

24 The *Urtica Dioica* is a poisonous plant that produces irritation on the skin when touched.

25 Maria Puig della Bellacasa, *Matters of care: Speculative ethics in more than human worlds* (University of Minnesota Press, 2017), 146.

26 Theresa L. Miller, *Plant Kin. A multispecies ethnography in indigenous Brazil* (University of Texas Press, 2019), 72-73, 227.

the practices of accountability that we engage towards silent beings such as plants.

There is a certain trend in agroecological research that presents communities and territories as transcendental, scalable and homogenous settings where knowledge just seems to appear. Omar Felipe Giraldo and Ingrid Toro, in *Afectividad Ambiental* (Environmental affection), talk about empathy as a biological characteristic proper to multiple critters (including humans) that allows for a mutual affection of their vital trajectories.²⁷ That capacity to reckon with the perceptual intensities of territories is at odds with some of the arguments that continue in the book. They will argue that rural peasants in México –which are announced as an homogenous category, instead of a diverse, complex and struggling societal sector in México, where they develop their research– engage in an environmental empathy when they describe their crops as “pretty” (*bonitos*), symmetrical, organized and proportionate.²⁸

As Vinciane Despret would point out, caring for humans and more than human otherness requires a set of practices and dispositions towards care that can manage the “complicated *agencements*” that take place in practices of research. That form of care tries to “respond, in a sensitive way, to these events”.²⁹ Although *counterintuitive*, empathy cannot be the guide to give response because their principles are too general and too narrow. Empathy cannot account for the difference that flourishes in art-agroecological practices and the vast and diverse conglomerate of art-agroecological initiatives presented in *Intuiciones* pay testimony to that. The modes of engagement with each environment/ecosystem/community surges from each practice of research, hence they are not similar in their methods. Rigid methods and general categories cannot account for heterogeneous *agencements*. Care is fostered by allowing oneself to be affected by the surrounding and intuitively answering to that set of variants.

Intuition as an assemblage of knowledges

Intuition produces assemblages of knowledge. These forms of knowledge are

27 Omar Giraldo and Ingrid Toro, *Afectividad ambiental: sensibilidad, empatía, estéticas del habitar* (Chetumal: Colegio de la Frontera Sur, 2020), 15.

28 Giraldo and Toro, *Afectividad ambiental*, 101.

29 Vincianne Despret, *What would animals say if we asked the right questions?* translated by Brett Buchanan (Minneapolis: University of Minnesota Press, 2016), 5-6.

not abstract rhetorical figures: they are operations of meaning enacted in each session. These practices mix modes of organizing, presenting and discussing research. According to Anna Tsing, an assemblage refers to the ways in which species in a given environment influence each other through encounter.³⁰ *Intuiciones* enabled juxtapositions and correlations between art projects and agroecological research. These juxtapositions conjured new approaches towards situated knowledge in the context of each project/participant. By putting artists and agroforestry researchers one besides the other, echoes were conjured and another meaning was fostered. The topic of each session had an approach that tried to juxtapose methods, interests and areas of intervention. As it has been so far reviewed, each session made links between art practices, agroecological research, communal intervention, and territorial activism.

In the fifth session, two issues came to the surface when discussing the issue of syntropic ecology interventions in Mérida, Yucatán. First, the vocabulary in renegotiating capitalist/modern imaginaries. Lomelí Bravo raised the question regarding the use of complicated terms –such as “colonization,” “accumulation,” “abundance”– to define stages of growth. Arnaud García, who shared his experience in the field of syntropic ecology, referred to certain costumes in the field but recognized the necessity for new terms to explain the relationships fostered in syntropic environments. María Fernanda Cartagena (Ecuador), Diana Barquero (Costa Rica) and Marcela Armas (México) shared their most recent artistic and curatorial works, each dealing in their own circumstances with the issue of monocrops in their respective territories. David Gutierrez Castañeda raised the question for the concrete ways of living in a territory and growing communities. He questioned the modes in which their art intervenes in communal-territorial dynamics beyond representation. That provocation gained traction between the artists, inviting them to draw the limits of art in communal settings and the emergence of unexpected responsibilities beyond the artistic enunciation.

Each session produced juxtapositions between practices and thus formed a particular correlation not commonly assembled between discourses and practices. Intuition works here as an assemblage of knowledge as it is a collective practice of dialogue interested in finding a latent common. *Intuiciones Ambientales* asked

30 Tsing, *The mushroom at the end of the world*, 292.

the same questions in different fields and practices in order to understand their differences and their common interests for care in spite of those differences. We unleashed the politics of representation embedded in the scientific-social knowledge of agroforestry and territorial activism. And also, it allowed us to ask pragmatic and ethical questions regarding the relationships that flourished in the context of art production.

Displacing knowledge

Along the duration of *Intuiciones*, there was also a series of magistral conferences with individual guests that shared some insights on their artistic research practices. Sessions one, seven, ten and eleven were dedicated to these encounters. Each session delved in their trajectories as researchers, the products of their research and the practices that they enacted concerning situated knowledge, environmental activism and interspecies caring practices.

Jaime Vindel is author of two seminal books on petrocapi-talism and its entanglements with a visual culture of energy resources.³¹ As an art and culture historian, Vindel conjures in his books ways in which a politics of showing and representing intercede in the macro-political and co-produce the current environmental crisis. He revisits certain visual legacies and artistic products to unveil their political and environmental dimensions. Following his presentation, David Gutiérrez Castañeda and Ivett Peña raised questions regarding the implications of his research in current territorial activism. Those questions dislocated the issue of representation and raised awareness towards the possible links between environmental activism and militant research such as Vindel's.³²

Colectivo Tres is a Mexican art collective based in Xalapa, Veracruz. Since 2009, Tres has produced artistic research projects whose main inquiry is the reconceptualization of detritus and garbage. The oeuvre ranges from chewing gum and cigarette butts collected from the sidewalk to human urine and technological residues.³³ For their talk on *Intuiciones*, they presented memories

31 See: Jaime Vindel, *Estética fósil. Imaginarios de la energía y de la crisis ecosocial* (Barcelona: MACBA, 2020) and Jaime Vindel, *Cultura fósil. Arte, cultura y política entre la revolución industrial y el calentamiento global* (Madrid: Akal, 2023).

32 Castañeda, "Culturas fósiles."

33 See: *Chicle y pega* (2012), *Huella latente* (2011), *Todo lo que brilla es oro* (2011) and *No quiero*

regarding their 2022 project: *Las torres del silencio*. *Las torres del silencio* consisted in a public installation of rotting meat and pumpkins offered in a ritual manner to the *gallinazos* (vultures) that fly over the Rimac River of Perú. The Rimac River crosses the center of Perú and recollects biological residues disposed in them, including remains of animal flesh and vegetables. The offering was an effort to produce an interspecies relationship with the *gallinazos*: “[it was] an speculation about their taste and customs”. Tres worked with Leticia Salinas, an ornithologist from the Universidad Nacional de San Marcos, their interdisciplinary effort enabled a disposition towards care informed by ethological and ecological knowledge regarding the vultures.³⁴

Session ten had as guests an interdisciplinary archival group formed by Fernanda Carvajal, Javiera Manzi, Lucía Esperanza Bianchi and Paulina Varas. They collectively work in the production of the Elena Lucca Archive, who was also present in the session and gave some words regarding the collective effort to develop an archive of her performance pieces. They work in an in-disciplinary approach towards archives. In that sense, their singularity and perceptual experience is taken into account when producing the scriptural support for Elena Lucca’s art practices, which range from performance art, to social practice, to Mail Art.³⁵ They get in touch with the temperament of the archive, they perform attunement to its contents. In their archival practices, they allow for other kinds of information to appear, such as bodily dispositions and sensations, anecdotal experiences and affective memory.³⁶

Joanne Clavel and Marie Bardet participated in the last session of the seminar. Joanne Clavel talked about the ecologies of practice that were explored during

oro, ni quiero plata... (2022-2023) in <https://tresartcollective.com/>.

34 Colectivo Tres, “Danzar lentamente en los márgenes riosiduales,” virtual lecture, June 12, 2024, posted September 4, 2024, by Intuiciones Ambientales, YouTube, 1:41:55, https://www.youtube.com/watch?v=zFTV7ZrT-vc&ab_channel=IntuicionesAmbientales2024.

35 An in-disciplinary approach consists of an array of methods and practices that challenge disciplinary boundaries and breach gaps between different kinds of epistemological realms. See: Gonzalo Enrique Bernal Rivas, “Manual para crear objetos indisciplinados: revisión y propuesta metodológica”, *Revista de investigación en Artes Visuales*, no. 13 (2023): 21.

36 Fernanda Carvajal, Javiera Manzi, Lucía Esperanza Bianchi, Paulina Varas and Elena Lucca, “Zambullirse en lo inapropiable, activaciones alrededor de algunas experiencias de Elena Lucca,” November 20, 2024, posted February 5, 2025, by Intuiciones Ambientales, YouTube, 1:57:41, https://youtu.be/_zz-pYl6x7M?feature=shared.

the work of the group Soma&Po, which mixed different disciplinary fields in an heterodoxical manner to co-produce new meanings and new senses. She presented her work regarding crops in Montpellier and the use of graphic scores to make cartographies and track down the uses of land and the relationships that flourished between its more than human inhabitants: French growers and their vegetables.³⁷ Nevertheless the assessment of intuition that inhabits Clavel's research endeavor, there was a gesture of translation that requires critical evaluation. Marie Bardet was designated as the translator of the reunion, bridging the gap between Fernando Lomelí and David Gutierrez Castañeda (who speak Spanish and English) and Joanne Clavel (who speaks French and English). Bardet developed a third iteration of the language by translating the conversation in real time (going from Spanish to French and vice versa).³⁸

Mexican translator Mayra Luna, in her essay *Traducirme (y sus contraducciones)* (Translating myself (and its contranlations)) reflects on her practice of translation as a practice of linguistic freedom. When translating outside the person's mother tongue, the subject can conduct themself without set orientations or set meanings. Translation becomes transversion, asserts a different version of what is given. Translation becomes the account of an encounter between tongues.³⁹ Bardet, while translating, interceded her own account working either with Clavel or with the Soma&Po collective. Translation, done in mundane settings as an effort to produce unexpected conversations, is a mode of intuition that gives the translator not a passive role in the interchange. Without given directions, the translator explores meaning-in-the-doing, becomes a subject who asserts their own account of the fact.

In *Intuiciones*, intuition displaced meanings and art theories to the realm of the communal defense of the territory. Intuition acknowledged the necessity for interdisciplinary approaches and methodologies in artistic research projects

37 Joanne Clavel and Lucile Wittersheim, "Gestes sonores: enquête au cœur de la récolte maraîchère," in *Unheard Landscapes. Listening, resonating, inhabiting*, ed. O. Gaudin, Fr. Michi, J-P. Thibaud, N. Tixier, L. Voisin and S. Zorzanello (Blois: Galaad Edizioni, 2021), 122-136.

38 Joanne Clavel and Marie Bardet, "¿Qué puede la ecosomática? Conversación y activación a los 10 años del trabajo de „Soma & po“," December 3, 2024, posted February 5, 2025, by Intuiciones Ambientales, YouTube, 2:00:45, <https://youtu.be/C8F4Qai56oc?feature=shared>.

39 Mayra Luna, "Traducirme (y sus contraducciones)," in *Contraensayo. Antología de ensayo mexicano actual*, ed. Alvaro Uribe and Vivian Abenshushan (Ciudad de México: Universidad Nacional Autónoma de México, 2012), 44-45.

in order to co-produce an interspecies interchange. It is also the possibility to approach archival practices through the sensible, the haptic and the temperamental (as the discernment of the energetic and the emotional that is contained in the records of an archive) and to allow oneself to be affected (emotionally and materially) by the contents of the archive or by the material-societal conditions of a given environment/ecosystem/community. Intuition can also be a mundane practice of translating *in vivo* in order to co-produce another meaning in a set repertoire of enunciations, as it gives the chance to account for the subjectivity of the translator. Those modes of intuition work in the margins and heterodoxically, producing a new way of seeing, interpreting and above all else, of doing and caring.

Intuition is not a metaphor and is also not a given set of strategies of meaning. *Intuiciones* had the opportunity to display a diverse variety of approximations towards intuition as a knowledge making practice. In each account one thing prevails: intuition is fostered by an ability to respond to the immediate environmental conditions. Either a disposition towards care (Haraway) or a bodily apprehension of the exterior (Rolnik), both operations affirm the necessity for affection and affective practices. Intuition comes to be a mode to take into account the otherness that takes action and evolves in our endeavors. Curatorial practices such as *Intuiciones Ambientales* demonstrate the ways in which artistic practices can host and become an ecosystem that foster the entanglement between different fields of knowledge. Artistic spaces can become a place to blur epistemological frontiers and to practice a different kind of approximation towards knowledge making, an approximation that enacts performances of care and response.

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