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MULTISPECIES IMAGINARIES: THE ART OF LIVING IN A CONTINGENT, UNCERTAIN WORLD CURATED BY CHRISTIAN ALONSO

CURATORIAL PROJECT

03.02 - 30.04.22

In a world conditioned by economic recessions, climate collapse, viral pandemics, the rise of racism and xenophobia, and the increase in cases of gender-based violence and violence against LGTBIQ+ people, humans, animals, rivers, oil wells and mines are similarly exposed to exploitative practices through which capitalism produces value. The sense of shared vulnerability when facing common dangers can generate an interconnection between human and non-human beings, a bond that is becoming more tangible as a result of bionic prostheses, assisted-reproduction technologies, genetically modified food, and xenotransplantation. These phenomena disrupt the anthropocentric belief that we can live in isolation from the environment and show that we maintain a constitutive relationality and a consequential implication with a larger world. The precarization of life in our technologically mediated societies requires rethinking the coexistence between species, demands embracing a more transversal, relational, and affective conception of subjectivity, and encourages us to build heterogeneous communities based on common well-being. This imperative, however, implies something more than understanding that "everything

is interconnected". It involves perceiving that life is co-created by multiple spatialities, temporalities, and corporalities and then profoundly transforming our ways of being, feeling, thinking, and acting.

How could we imagine a community in which humans remain inscribed in dense networks of material interaction with other forms of life, a community in which humans do not occupy a hierarchical, hegemonic, and violent position? How can we apprehend a collectivity that includes the climatic, geological, atomic, bacterial, and viral bodies with which humans interact, exchange, and radically transform their existence? Multispecies studies start from these questions and examine the epistemological, ethical, and political implications of paying attention to beings that do not have to show their human equivalence. Starting from the premise that symbiosis is a prerequisite for life, this interdisciplinary field takes up the legacy of non-dualistic indigenous knowledges (Viveiros de Castro, 2010) and states that "to be one is always to become with many" (Haraway, 2008), that every expression of life emerges from deep histories of co-evolution (Margulis and Sagan, 1986), from a more-than-human sociability (Tsing, 2013), and from reciprocal

captures (Stengers, 2010). Paying attention to the ways in which other entities constitute shared worlds enables new understandings, relationships and responsibilities, which can emerge only if we move away from transcendental thought towards the immanence of experimentation, from a paradigm of communication to one of enunciation (Deleuze and Guattari, 1988), and from liberal individualism to the ethics of sustainability (Braidotti, 2009).

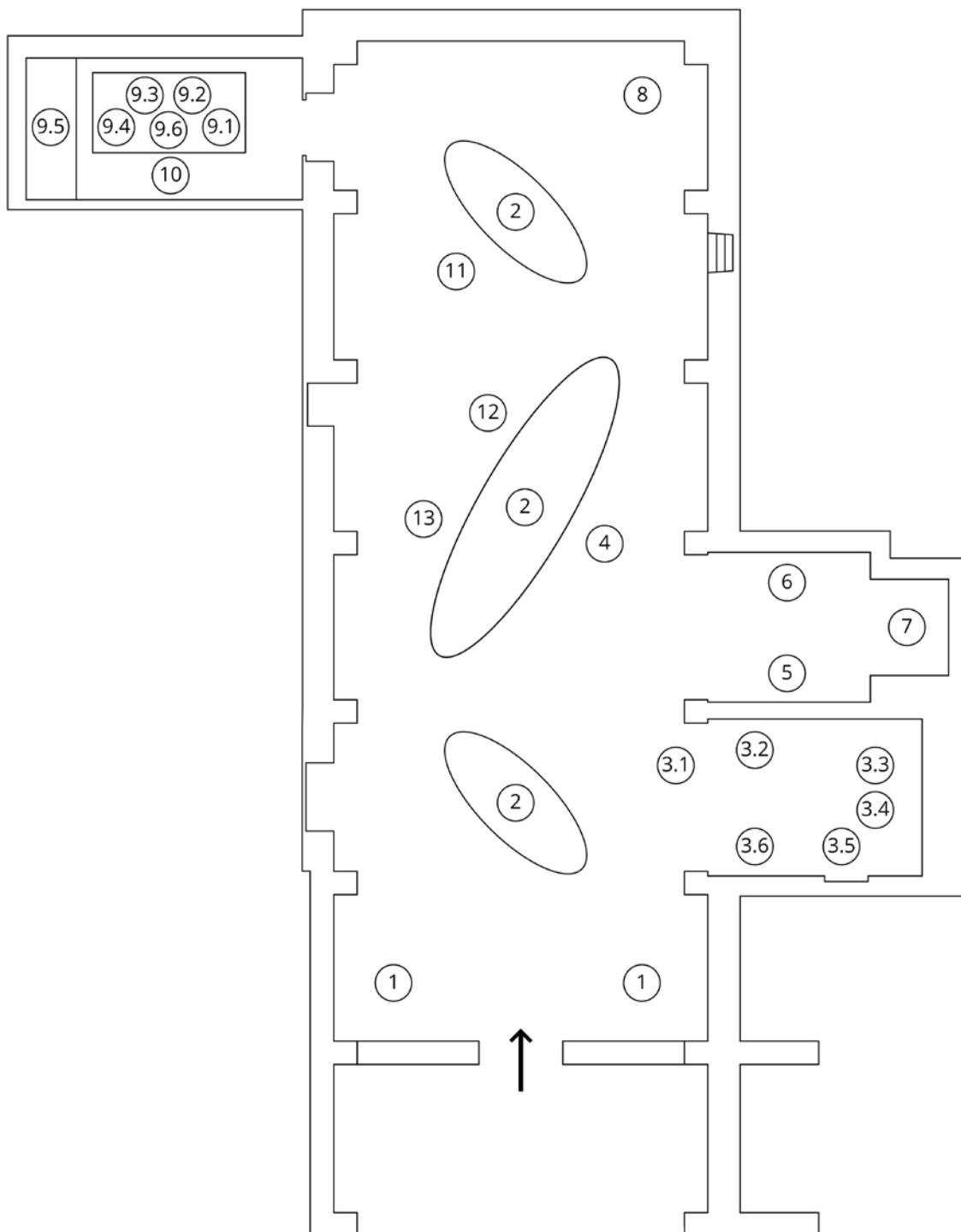
Multispecies Imaginaries: The Art of Living in a Contingent, Uncertain World is a curatorial research project that examines the contribution of artistic practice to the multispecies imagination. The artists immerse themselves in the complex worlds of microorganisms, plants, animals, fungi, and techno-bodies, and build narratives that shape singularized and entangled experiences, traversed by questions of gender, race, and colonialism. Their situated methods of knowing and becoming with other beings allow us to understand how dense ecologies made of fleshiness, fluids, genetic materials, acids, spores, and microchips are produced. The contingent encounters in which they engage help us in understanding that we affect and are affected by all



kinds of agencies at all times and invite us to develop different modalities of trans-species hospitality and care. Their transcorporeal sensibility helps us comprehend that we are inscribed in interrelated patterns of living and dying, allows us to respond to the living conditions of an expanded *we*, and encourages us to cultivate a curiosity that becomes decisive for collective survival. *Multispecies Imaginaries* presents eight newly

commissioned projects and four existing projects that arise from long-term research lines. The project as a whole is rooted in the territory of the Llobregat River Delta, a complex, fragile and severely degraded ecosystem, with which we propose to imagine relational, creative, and transformative – as well as materially interdependent and ethically responsible – ways of life.

Labels of exhibited works are not included to prevent the text from excessively mediating the visitors' experience. However, you may use this dossier as a guide where you will find a suggested itinerary, the ground plans, the technical sheets and the descriptions of the projects, and the activity programme and schedule.



LIST OF WORKS AND ARTISTS

1

Llapispanc, *Votive Offering to Excess*, 2021-2022. Accumulation of electronic waste that is presented as a votive offering dedicated to society of an uncertain future. As resident at the La Escocesa art center (Poblenou, Barcelona), Llapispanc has carefully selected, altered and classified hundreds of household waste for years, and they have shaped a mutating companion species with which he has lived, created and transformed. The artist's attraction towards ordinary objects led him to preserve all kinds of products that he stacked and arranged in his studio, generating a monstrous assemblage that provided him shelter and brought the habitability of space to the limit. Llapispanc acknowledges his responsibility for contributing to consumerist culture, and understands his studio as a wasteland and at the same time as a workplace; a dung heap that, as artist Perejaume has noted, is characterized by simultaneously destroying and producing life. A rotten dump in which, over the years, plants, bushes, trees have germinated, which, in turn, have formed a lush forest. Despite their immaterial and harmless appearance, electronic devices are toxic entities that pollute and transform ecosystems, organisms, bodies and crops. These devices consume resources in their manufacture (minerals, metals, solvents), require fossil-fuelled infrastructures to power them, proliferate ever-increasing waste because of programmed obsolescence, and trigger geopolitical conflicts in different latitudes. According to the United Nations, each person on the planet will have produced 7.6 kg of electronic waste by 2021, and only 17.4% will have been properly collected, treated and recycled. For *Multispecies Imaginaries*, Llapispanc has collected e-waste from various recycling points in Barcelona, and has build a jumbled, immersive installation. Three videos hidden in the piles of trash bring us to the artist's intimate coexistence with his waste in his studio. [1 hr:34 min./ 25:44 min./50:43 min.]. Website: <http://llapispanc.blogspot.com>

2

Vicky Benítez, *Garden of Exotic Invasive Species #Llobregat River Delta*, 2022. Botanical occupation of allochthonous

plants listed in the "Spanish Catalogue of Invasive Alien Species", a ministerial report that establishes the legal framework for controlling and eradicating various species of flora and fauna. According to the catalogue, these alien species threaten national biology because of their "invasive behaviour", or because of the "risk of genetic contamination". This report assumes that, firstly, there is a static nature that is alien to humans. Secondly, that it is native. And finally, that it lives under threat from invasive species. By bringing the notion of invasive species from the field of biology to the broader socio-cultural context, the artist re-signifies the garden as a plants refugee camp in order to emphasise that nature is not based on balance and stability, but on flux and change; that the dualism separating culture and nature prevents us from understanding that humans transform ecosystems and are transformed by them at all times; and that anthropogenic phenomena such as climate change, global trade and population growth exceed the transformative power of alien plants. In this sense, Benítez's eccentric horticulture cultivates non-transcendent ethical and political relations. For *Multispecies Imaginaries*, Benítez has designed a tentacle garden of naturalised allochthonous species in the Llobregat River Delta, formed by communities of *Agaves*, *Ailanthus*, *Opuntias*, *Cortaderias*, *Tradescantias* and *Carobrotus*. In recent decades, 219 species of exotic/invasive plants have been identified in the Llobregat River Delta. Its high population density and presence of goods and passenger infrastructures encourage the arrival of propagules, and the anthropisation of the area facilitates the settlement and expansion of these species. Consult the research material of this project in the *Natural-Cultural Observatory of the Llobregat River Delta* space. Website: <https://vickybenitezblanco.com>

3

Eduard Ruiz, *Intervened Mobility #Llobregat River Delta*, 2021-2022. A series of works based on a research on mobility in the Llobregat River Delta, where the artist explores the way in which human and non-human movements in this enclave

are determined by processes of sedimentation, urbanisation and salinity, by airport fences, migratory, commercial and tourist routes, deportations, flows of capital and data, migrant workers, goods, road infrastructures and toxins. In *Reed Bed (Arundo donax)*, 2021 [3.1], a three-reed pyramid intervened with transparent methacrylate pipes expresses the role played by this plant as a natural refuge for birds and basic structure for farmers. The construction of Terminal T1 at El Prat airport (inaugurated in 2009) entailed the destruction of the El Pas de les Vaques reed bed, the only nesting area of the marsh harrier (*Circus aeruginosus*) in the province of Barcelona. *Habitat extinction*, 2021 [3.2], is a handmade glass structure that recreates a nest of the greater short-toed lark (*Calandrella brachydactyla*) that the artist came across in the Delta. The area is regularly used by 35% of species included in the EU's bird protection legislation, yet many have disappeared (such as the *Botaurus stellaris* or *Charadrius morinellus*), or else their populations have been reduced because of urbanisation, air and noise pollution, accidents with built elements or hunting. In *Passpartout (Salmo salar; Ciconia ciconia)*, 2021 [3.3], and *Passpartout (Danaus plexippus)*, 2021 [3.4], Ruiz has used metal wire ripped off an airport fence to overlay two Spanish passports illustrated by the migrations of species such as the monarch butterfly, which travels 5,000 kilometres per year as part of a round trip from southern Canada to Mexico to hibernate. In *Media Materiality*, 2022 [3.5], compressed newspapers and magazines found in the pine forest of La Pava (Gavà) form a tree trunk to demonstrate how the media aims to shape public opinion. The intense media campaign of Grup Godó (loyal to the interests of the political and financial elites of Catalonia) in favour of enlarging the airport is symptomatic in this respect. *Avian Geomorphism*, 2021 [3.6], shows an aerial view of the Cal Tet lagoon, a body of water shaped like a flying duck that was built to compensate for diverting the river mouth in 2005. This ecosystem helps to regenerate water, maintain floodplains, ensure aquifer recharge and provide a habitat for flora and fauna.

Consult the research material of this project in the *Natural-Cultural Observatory of the Llobregat River Delta* space. Website: <https://eduruiz.es>

4

Angela Melitopoulos and Maurizio Lazzarato, *Assemblages: Research Interviews, 2010/2022*, 2022. Three-channel video essay that brings together the thoughts of Brazilian anthropologist Eduardo Viveiros de Castro, Brazilian philosopher Suely Rolnik and French anthropologist Barbara Glowczewski on the relationship between animist thought and the notion of non-dualist subjectivity elaborated by Félix Guattari. Indigenous communities are governed by conceptual, sensible universes based on a continuity between subject and object, mind and body, and nature and culture, thereby undermining the Western view that places the subject in a position of transcendence with respect to the world of objects. Guattari theorises subjectivity as a material entity that is neither anthropocentric nor logocentric, comprising social, economic, technological and ethological components and constantly formed and transformed as a result of the entanglement of the mental, the social and the environmental. The alliance between these two worldviews helps us to open up our ways of being, feeling and thinking to non-human expressions of life, as well as to reconfigure our position, our social relations and our value systems upon a new sense of finitude and responsibility in a world deeply affected by social, political and ecological crises. [32:22 min./19:05 min./22:24 min.]. Don't miss the 5th International Symposium *Mutating Ecologies in Contemporary Art: Machinic Animism*, with Angela Melitopoulos and Maurizio Lazzarato! Check the programme and calendar of events in this dossier. Direct link to the programme *Metrópolis* (RTVE) dedicated to Angela Melitopoulos, 2019: <https://www.rtve.es/play/videos/metropolis/metropolis-angela-melitopoulos/4947178/>

5

Ruben Verdú, *Operation SCODY: Socialising the Microbiotic Unknown*, 2022. A device for disseminating the farming of kombucha, a traditional fermented beverage made up of

a multispecies microbial ecosystem of complex interactions based on collaboration and conflict. The fermentation of this carbonated, slightly acidic beverage occurs thanks to the social biochemistry of SCODY, a symbiotic culture of acetobacteria and osmophilic yeasts interacting with an infusion of sweetened black tea. The yeasts produce an enzyme that helps the yeasts and bacteria to metabolise the sugar. The bacteria, in turn, produce a biofilm that protects the culture from microbial competitors present in the surroundings, storing resources and facilitating increased access to oxygen. Like cheese, sourdough or kefir, kombucha provides a unique model for analysing cooperation based on mutually beneficial relationships between individuals that are not of the same species. The drink is an important source of protein and vitamins, acts as a natural preservative, offers a tool to control pathogens and its consumption reduces the risk of cancer. Furthermore, the biofilm is a resource for developing medical and textile materials; it is easy to propagate, non-toxic and low-cost, making it an excellent system for scientific research and citizen science. Kombucha helps us understand that what is known as the "human body" is not as human as we think, as it is made up of a multispecies microbiotic ecology. Only 10 per cent of its trillion cells are human, and the rest are made up of other microscopic organisms. Our genes are even less human: the Human Genome Project (1990-2021), which sequenced the biogenetic structure of humans to find our supposed "authenticity", shocked the world by showing that humans are governed by an evolutionary co-constitution with other companion species, including viruses, bacteria, fungi and other microbes. In *Operation SCODY*, artist Ruben Verdú – who has explored the transformative potential of living cultures for years – advocates fermentation as a practice of food sovereignty, democratising popular knowledge, decentring our anthropocentric self, caring for interdependent heterogeneous collectivities, anti-essentialist queer politics, symbiosis, collaboration and co-evolution, and multiagency social change. [4:39 min.]. Don't miss the activity *The Power of Symbiotic Drinks*, by Ruben Verdú! Check the programme and calendar of events in this dossier. Website: <http://www.peepingmonster.com>

6

Olga Olivera-Tabeni, *Here the Seed, the Mycelium of Disobedience!*, 2021-2022. A series of eight stories that explore the social life of fungi. Following anthropologist Anna Tsing, we could define fungi as non-totalisable multiplicities that invite us to develop an anti-capitalist, collaborative thought and practice based on solidarity, care and the flourishing with other species. Olga Olivera understands storytelling as a tool to make our collective existence more sensitive and to build non-anthropocentric perceptions of the beings that inhabit the planet. Drawing on situated experiences and research, ecofeminist methodologies and practices of listening and mapping environmental processes, the artist articulates stories in which human beings remain intertwined in dense networks of material-semiotic exchanges with other beings. In *Multispecies Imaginaries*, Olga Olivera sonifies eight spatio-temporal narratives that combine speculative practice, ethnographic chronicle, political theory, historical memory and literary criticism. Each connected to growbags of a species of mushroom known as maitake (*Grifola frondosa*), the artist imagines other past, present and future realities, and echoes Haraway's leitmotif: "it matters [...] what thoughts think thoughts, what descriptions describe descriptions, what ties tie ties. It matters what stories make worlds, what worlds make stories." (Haraway, 2016, 66). By traversing-mapping-feeling different surroundings, beings, agencies and mutations, Olivera sensitises the vibration of matter and warns us that, like mushrooms, we can only survive if we cooperate among humans and with other species. Her visions, sensations, reflections and reconfigurations invite us to strengthen practices of care for the others, maintaining and repairing our damaged world so that we can live as well as possible. This entails understanding that our bodies are always intertwined with other creatures with which we form a complex web of life-sustaining co-dependence. [4:07 min./6:46 min./6:44 min./4:19 min./3:51 min./6:15 min./ 8:04min./5:28 min.]. Website: <https://www.olgaoliveratabeni.net>

Nien Boots, *Aberrant Bestiary*, 2022. Sculptural group that sequences the courtship ritual between a wasp and an orchid, a symbiotic, trans-species figuration that has been used by thinkers Gilles Deleuze and Félix Guattari to describe the concept of mutual becoming.

The work of artist and educator Nien Boots, who hybridises the visual arts and community art methodologies with social justice, explores how the archetypes of folk tales and fables constitute human retro-projections that can shape repressive or emancipatory ways of life. Convinced that every being possesses a creativity that is gangrened by social norms, Boots defends a naive plastic art that frees art from academic norms and deploys an imaginary that analyses, questions and subverts gender, race and class roles. For *Multispecies Imaginaries*, Boots is interested in the symbiosis between two species that, like lichens, maintain an alliance and exchange different regimes of signs. Because orchids are intraspecifically sterile, they can only reproduce by insects that operate as external breeders. By configuring its appearance to attract the wasp, the orchid sets a trap for the insect and integrates it as a pollinating agent. By presenting an image of a wasp that draws the attention of the insect, the orchid does not imitate the wasp, but rather the wasp qualitatively transforms its existence to form a heterogeneous system of transversal communication where there are no objects or subjects, but immanence of relations. As philosopher Anne Sauvagnargues (2006, 76) has argued, the unnatural connection of the orchid and the wasp challenges the model of biological reproduction between similar species, contests the essentialist and fixed character of the liberal subject, and posits a notion of life that based on relationships and processual change. Currently, 26 orchid taxa are recorded in the coastal pine forests on dunes of the Llobregat River Delta, 30% of the total recognized in all of Catalonia. Among them, the species *Orchis coriophora*, *Ophrys sphegodes*, *Ophrys apifera* and *Serapias parviflora* stand out. The latter constitutes the most important population of Catalonia. Website: <https://www.nienboots.com>

Quimera Rosa is a research and experimentation collective on art, science and technology founded in Barcelona in 2008. Its members are inspired by Haraway's *cyborg*, a hybrid machine and living being that blurs the boundaries between the artificial and the natural, mind and body, man and woman, human and animal, helping to construct new forms of kinship with human and non-human beings. *Trans*Plant* is a multi-branch transdisciplinary research project in which its members speculate on the possibility of becoming a plant through practices that combine performance, bio-art and self-experimentation. In *Open the Identity*, Yan has an RFID microchip to identify pets and livestock implanted in her hand. The chip, which registers her new name, Kina, stores the data stemming from the transition process. The name Kina is inspired by cinchona, the compound found in the bark of the cinchona tree (*Cinchona officinalis*), native to the Amazon and used by Andean witch doctors as a remedy for fever, to treat muscle pain and as an abortifacient. Quinine is extracted from cinchona, a natural alkaloid used worldwide for the treatment of malaria, one of the most lethal mosquito-borne diseases in human history. *Open the Pill* develops and disseminates DIY protocols and tools to treat skin lesions caused by human papillomavirus using photodynamic therapy, a procedure that allows the human body to undergo a process of photosynthesis. *Open the Molecule* is a performance involving the hybridisation of human blood with chlorophyll through a protocol of intravenous injections. *Open the Seed* highlights the disastrous effects of seed patents by the biotech industry and imagines a future with *Artemisia annua*, the plant from which the component of anti-malarial drugs has been extracted. *Open the Code* imagines a collaboration with plants to reverse the depletion of planetary resources. Various materials related to *Open the Identity* are displayed on a light table in *Multispecies Imaginaries*. Firstly, a skin book made of bacterial cellulose sheets produced by Quimera Rosa to become familiarised with the technique of chlorophyll ink tattoos. Secondly, images of the chlorophyll tattoo on Kina's body of an *Elysia chlorotica*, a sea slug that is able to perform deep-sea photosynthesis by using the solar energy it obtains from the chloroplasts present in the algae on which it feeds. Website: <http://quimerarosa.net/transplant>

Working group on the hybrid ecologies of the Llobregat Delta, *Natural-Cultural Observatory of the Llobregat River Delta: Patterns of Complexity*, 2021-2022. Repository of visual, textual, sound and audiovisual materials compiled by the Working group on the hybrid ecologies of the Llobregat Delta, a transdisciplinary research laboratory that promotes projects of creation, mediation and artistic experimentation. The group situates its projects in the Llobregat river Delta, a complex socio-biotechnical ecosystem located just fifteen kilometres from the centre of Barcelona, on which El Prat airport was built. Its wetlands, coastal forests and floodplains provide a habitat for several endangered species that are protected by various legal provisions, such as the Plan for Areas of Natural Interest in Catalonia and the EU's Natura 2000 network. As well as being a strategic enclave for migratory bird routes linking Africa and Europe, it is the most important peri-urban agricultural area in the Barcelona Metropolitan Area. However, the deltaic ecosystem has become extremely damaged because of infrastructures such as the airport, logistic port and dense network of roads and railways that have fragmented the spaces and restricted the mobility of non-human species. In addition to the dumping of industrial and urban waste, pesticides and fertilisers along the river basin, and the salinisation of groundwater caused by lack of traction of the river and maritime penetration as a result of diverting the river mouth 2.5 kilometres to the south in 2005.

Although the enlargement of the airport's third runway was rejected in September 2021, AENA, the Spanish and Catalan governments, and the financial elites continue to negotiate this enlargement, in this case masked under the name of Airport City, which will involve the urbanisation of 195 hectares, a logistics park, hotels, restaurants, car parks, shopping centres, business centres and the construction of a satellite terminal connected by a tunnel that will endanger the life of the aquifers. A growing number of stakeholders, organisations, entities and governments oppose the enlargement because it is inconsistent with the climate commitments of Catalonia and Spain towards ecosocial transition, because it will lead to an

increase in global warming gases, will promote an unsustainable economy based on tourist monoculture, and will further alter ecosystems that have already suffered greatly due to the fact that the compensatory measures of the previous projects have not been fulfilled. The group argues that in order to achieve multispecies sustainability, it is necessary to go beyond the blind spots of conservationist thinking and compensatory measures and to reconsider urban life from a less anthropocentric and humanistic approach, based on inter-species egalitarianism. In order to pursue this goal, the group constructs narratives based on examining the complexity of the non-human worlds inhabiting the Delta, weaving stories that enable new forms of understanding, relationship and responsibility in a heterogeneous world. The group is led by Christian Alonso and is made up of Vicky Benítez, Eduard Ruiz, Chiara Sgaramella, Ferran Lega and many other collaborators. The projects carried out are grounded in thematic research areas that revolve around the notions of infrastructure, invasive species, mobility, land use and hydrology. Don't miss the three activities located in the Llobregat Delta organized in the frame of *Multispecies Imaginaries!* Check the programme and calendar of events in this dossier. Website: <https://transcorporal.org/Working-Group-Llobregat-Delta>

You can access the audiovisual record of the roundtable discussion *Building the Multispecies City: Rethinking Urban Cohabitation with the Llobregat Delta* (Espai Finestres, La Capella, 27.11.2021), during which, accompanied by several agents with local, agroecological, technical, scientific and land-related expertise, we analysed the complexity of life in the Llobregat Delta, the connections between culture and nature, subjects and objects, and the heroes and those left behind by progress. Direct link: https://www.youtube.com/watch?v=Tbet6JXRijA&feature=emb_imp_woyt



Christian Alonso, *Count City Parasitism*, 2022. In collaboration with Mélissande Machefer [9.1]. Two-screen animation that uses an aerial, satellite view to depict the anthropogenic transformations of the Delta territory according to data obtained in 1956

and 2020. The first animation shows a detail of the airport, which was enlarged in the mid-20th century to the detriment of farmland, natural spaces and the coastline. During this period, the construction of reservoirs and dams in the basin and at the mouth of the river caused a sedimentary collapse that prevented the Delta from growing offshore, receding by more than 320 metres between 1956 and 1999. An ecosystem of wetlands, unfragmented coastal pine forests, an unchannelled river with little pollution, and well-preserved coastal sandbanks had been conserved until the 1960s. Radical change arrived from 1960 to 2022, characterised by replacing agricultural land with built-up areas (urban, commercial, industrial and road), water cycle contamination, overexploitation, loss of biodiversity and reduction of resources for the population. [12 sec.]

The second animation shows the evolution of the project to divert the mouth of the Llobregat River, completed in 2004 and stemming from the demand for land in order to extend the port of Barcelona with its Logistics Activities Zone (ZAL). The increasing inability of the river's traction and enlargement of its mouth led to water from the Mediterranean Sea to enter the river, salinising groundwater, surface water and agricultural soils. The new mouth, the only one in Catalonia covered with asphalt, was inaugurated in 2004. Three months before its inauguration, Spain's Supreme Court declared the diversion project null and void due to a formal defect. Although El Prat City Council has historically opposed the extension, it ended up agreeing to it in exchange for various environmental compensations included in the Delta Plan. Most of these measures have not been implemented. [16 sec.]

In the context of the working group of the Delta, cultural researcher and curator Christian Alonso examines how infrastructures mediate human and non-human life, how and for whom they are built, how beings resist them and how the world could be transformed by intervening in these complex systems.

Mélissande Machefer is a research scientist for Earth observation specialising in water and soil. She uses satellite data and climate models to assess risks and opportunities associated with climate scenarios as well as to develop environmental

applications. She works at Lobelia, a pioneer company in the use of Earth observation satellites to address the climate emergency. Website: <https://www.lobelia.earth>

Chiara Sgaramella, *Memory(ies) and Resistance*, 2022 [9.2]. In collaboration with Ivette Serral (Centre for Research on Ecology and Forestry Applications), the Ni Un Pam de Terra platform and farmers' union in the Baix Llobregat. Drawing on a research process based on dialogue with various agents of the territory and locating archival documents, we present a selection of historical maps that describe the transformations suffered by the ecosystem of the Llobregat Delta. At the same time, we show various strategies of collective resistance that have been launched over the past few decades against large speculative projects, managing to preserve a part of this territory. We also analyse the role of agricultural practices in preserving the Delta as a living, productive biocultural landscape. In the context of the Working group of the Delta, artist and researcher Chiara Sgaramella analyses the transformation in land use of the Llobregat Delta area and proposes a critical, interdisciplinary study of its agrarian geography. Drawing on an expanded notion of agriculture, understood as a space of co-evolution in which human, animal and plant communities have generated forms of coexistence, cooperation and mutual care over the centuries, the artist and educator explores the potential of artistic-cultural practices to bring us closer to the sociobiological processes and productive networks that feed us. <https://chiarasgaramella.com>

Vicky Benítez, *The Only Invasive Species is a Particular Type of Human Being*, 2022 [9.3]. Selection of graphic and textual materials that describe the symbolic, aesthetic, ethical and political dimension that surrounds the concept of *invasive species*. Firstly, reproductions of three paintings by three nineteenth-century artists that include different species of allochthonous plants with the aim of evoking a Mediterranean landscape are shown [Carlos Vázquez Úbeda, *Recolección de higos chumbos en Granada*, c. 1901. Museo Nacional Centro Nacional de Arte Reina Sofía; José Benlliure, *El descanso en la marcha*, c.1876. Museo Nacional del Prado; Ramon Martí i Alsina, *Paisatge*

amb atzavares, c. 1866-1872. Museu Nacional d'Art de Catalunya; Claude Monet, *Les Villas à Bordighera*, 1884. Musée d'Orsay]. Secondly, reports of the “Spanish Catalogue of Invasive Alien Species” of the plants that inhabit the garden of invasive species built for the purpose of *Imaginaries Multispecies* are included. Lastly, an interview and an article written by Christian Alonso that expand on the ethical-aesthetic practice of Vicky Benítez are provided. In the context of the Working group of the Delta, Vicky Benítez critically analyses the otherness-production discourses that justify policies of control, repression and extermination of forms of life. Through the construction of gardens of allochthonous plants and the design of mediation strategies, the artist inscribes the biological discourses of eradication of the invasive and protection of the native in the broader sociocultural context. The artist's intention is not to question the impact that certain non-native species can have on other forms of life, but rather to emphasize that the arguments used to eradicate so-called *invasive species* refer to questions of a philosophical nature (and not just biological ones) that deserve to be negotiated.

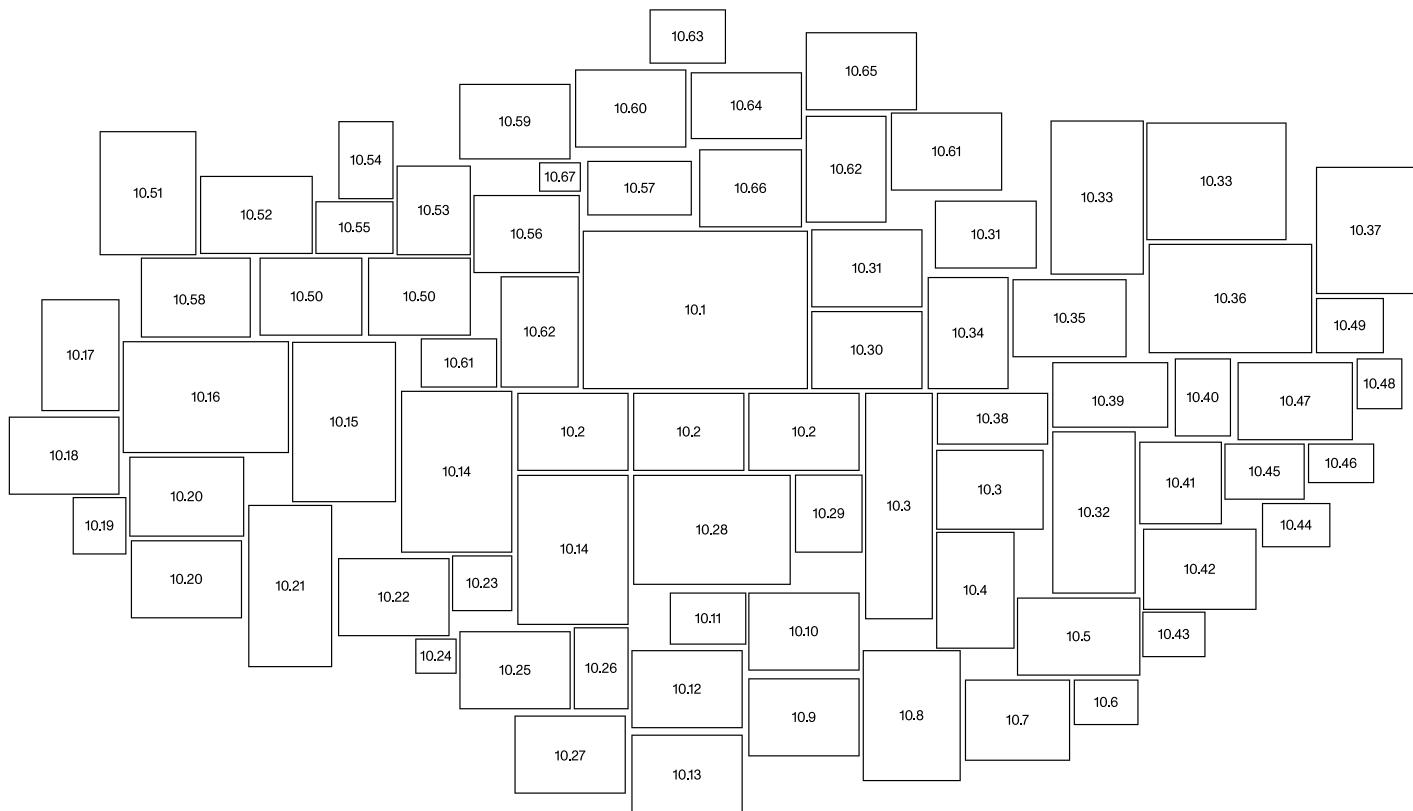
Eduard Ruiz, *Express Group Evictions*, 2022 [9.4]. A set of visual and textual materials that help us grasping the frictions between the various species inhabiting the Llobregat Delta. Some of these materials document graphically the Pineda de la Pava (City of Gavà), a biological corridor threatened by real estate and leisure projects on the coastline that are destroying the habitat of birds such as the Eurasian nuthatch (*Sitta europaea*). It also includes two animations, the first one depicting the evolution of the project to create the Cal Tet lagoon (El Prat de Llobregat), a duck-shaped lake created to compensate for the airport enlargement, the deterioration of which has profoundly transformed communities such as macroinvertebrates. The second animation shows the territorial transformation of the Llobregat river mouth from 1945 to 2022. In the context of the Working group of the Delta, artist and educator Eduard Ruiz examines how the patterns of human and non-human movement in the Llobregat Delta and the Mediterranean Sea are determined by a multiplicity of agencies, placing special emphasis on the subversive practices that

short-circuit the containment and fragmentation of mobility by excessive urban planning.

Ferran Lega, *Deltaic Hydrophonies*, 2021-2022 [9.5]. Installation comprising 20 glass bottles containing water samples taken from the main aquatic ecosystems of the Llobregat river Delta. The artist has recorded various environments with the help of hydrophones as part of his field research in order to create a sound work that addresses the transformation of space through water as a key element in the survival of human and non-human species. The delocalised water is transported to La Capella's exhibition space to construct an alchemical archive-story that attracts the attention of visitors so that they can listen carefully to a complex environment. Ferran Lega examines the acoustic ecology of water ecosystems as part of the working group of the Delta. Human action under the umbrella of industrially developing the port and airport is transforming the surroundings. The movement of the river mouth and reduction of natural lagoons due to an expanding airport is leading to the salinisation of aquifers and altering biodiversity. Website: <https://www.ferranlega.com>

Francisco Rocha, Adrianna Szojda, Samuel Tettner and Camilo Pazmiño, *Cultivating a Multispecies Sensibility. An Illustrated Coexistence Manual of the Llobregat River Delta*, 2021 [9.6]. Publication produced in the framework of the perceptive tours organized by the Working group on the hybrid ecologies of the Llobregat Delta in collaboration with On Mediation/8 training seminar on curatorship. The Llobregat Delta's ecosystem is seriously threatened by human destruction that is driven by specific financial and political interests. This manual addresses a fragile, interconnected and changing planet by inviting us to imagine futures and ask questions that will help us to devise new ways of living in a world of contingency and uncertainty. Readers will not find rules or moral dogmas, but instead stories, reflections and provocations to help us imagine new possibilities for living and thinking based on multispecies sensitivity. Direct link: <https://issuu.com/multispeciessensitivity/docs/manual>





10

Collective Mural (Natural-Cultural Observatory of the Llobregat River Delta: Patterns of Complexity, 2021-2022), 2022.

10.1. Eio Ramon, *Pernis apivorus / Airbus A32*, 2016. Mirador de Cal Francès, Viladecans. Espais Naturals del Delta del Llobregat.

10.2. Working group on the hybrid ecologies of the Llobregat Delta. *Fieldtrip research with Ferran López*. 20.03.21. Espais Naturals del Delta del Llobregat.

10.3. *Building the Multispecies City. Rethinking urban cohabitation with the Llobregat Delta* (Round table). 27.11.2021.

10.4. Consorci Delta Llobregat, *Salicornia*, 2018.

10.5. Unknown author, *Ca l'Arana Beach*, 2018.

10.6. Ferran López, *Larus audouinii*, 2019. Espais Naturals del Delta del Llobregat.

10.7. Christian Alonso, *Baix Llobregat Greenhouses*, 2016.

10.8. Vicky Benítez, *Opuntia sp.*, 2022. Drawing inspired by the illustrations in the book Castroviejo, S. (Coord.) (1986). *Flora ibérica*. Real Jardín Botánico, Madrid: CSIC.

10.9. Eio Ramon, *Anas Crecca*, 2018. Espais Naturals del Delta del Llobregat.

10.10. Working group on the hybrid ecologies of the Llobregat Delta, *Aerial view of the Mouth of the Llobregat River*, 2016.

10.11. Ivette Serral, *Water Treatment Plant and Industrial zone*, 2021.

10.12. Unknown author, *Civil War bomb shelter swallowed by the sea*. Playas del Baix Llobregat.

10.13. Eio Ramon, *Platalea leucorodia*, 2018. Espais Naturals del Delta del Llobregat.

10.14. *Thinking with the invasive species. A walk through the Llobregat Delta*. With Christian Alonso and Vicky Benítez. 17.07. 2021.

10.15. Unknown author, *Agave americana*.

10.16. Chiara Sgaramella, *No trespassing*, 2022.

10.17. Laura Bonet Gorchs, *Protest against ARE Sud project*, 2021, 2021. Courtesy of the author and the platform Ni un Pam de Terra.

10.18. Eio Ramon, *Phalacrocorax carbo*, 2018. Espais Naturals del Delta del Llobregat.

10.19. Wikipedia collaborators (Impress). *Llobregat River Basin*, 2017.

10.20. S.O.S Delta del Llobregat, *La Pava Pinewood* (Gavà city), 2018-2019.

10.21. Xavi Iroz Pascual (Design); Gemma García (Picture). *Poster of the demonstration of September 19, 2021*, 2021. Courtesy of the authors and the platform Ni un Pam de Terra.

10.22. Eio Ramon, *Upupa epops*, 2018. Espais Naturals del Delta del Llobregat.

10.23. Natalia Riera Manzano, *Protest against ARE Sud project*, 2021, 2021. Courtesy of the author and the platform Ni un Pam de Terra.

10.24. Eio Ramon, *Otis tarda*, 2018. Espais Naturals del Delta del Llobregat.

10.25. Eio Ramon, *Grus grus*, 2018. Espais Naturals del Delta del Llobregat.

- 10.26. Xavi Iroz Pascual (Diseño), *Flyer of a demonstration against ARE Sud project*, 2020, 2020. Courtesy of the author and the platform Ni un Pam de Terra.
- 10.27. Eio Ramon, *Tadorna tadorna*, 2018. Espais Naturals del Delta del Llobregat.
- 10.28. Chiara Sgaramella, *Graffiti in El Prat de Llobregat*, 2022.
- 10.29. Christian Alonso, *AVE Bridge and Irrigation ditch*, 2016.
- 10.30. Pedro Murillo Loras, *Wild boar community crossing the Llobregat Delta*, 2019.
- 10.31. Ferran Lega, *Sound art workshop On mediation/8*, 2021. Espais Naturals del Delta del Llobregat.
- 10.32. Ferran Lega, *Delta Soundscape*, 2021.
- 10.33. Francisco Rocha, Adrianna Szajda, Samuel Tettner and Camilo Pazmiño, *Cultivating a Multispecies Sensibility. An Illustrated Coexistence Manual of the Llobregat River Delta*, 2021.
- 10.34. Christian Alonso, *Ophrys fusca*, 2021. Espais Naturals del Delta del Llobregat.
- 10.35. Eio Ramon, *Limosa limosa*, 2018. Espais Naturals del Delta del Llobregat.
- 10.36. Jaime Almera, *Geological and topographical map of the province of Barcelona*, 1888. Cartoteca digital, Institut Cartogràfic i Geològic de Catalunya.
- 10.37. Vicky Benítez, *Carpobrotus edulis*, 2022. Drawing inspired by the illustrations in the book Castroviejo, S. (Coord.) (1986). *Flora ibérica*. Real Jardín Botánico, Madrid: CSIC.
- 10.38. La Directa, *El Prat airport expansion infographic*, 2021.
- 10.39. Unknown author, *Nelson Mandela Bridge, El Prat de Llobregat*.
- 10.40. Plataforma Aturem Eurovegas, *Let's Stop Eurovegas Flyer*, 2012.
- 10.41. Observatori de projectes i debats territorials de Catalunya, *Location of Eurovegas on the Delta del Llobregat*, 2012.
- 10.42. Unknown author, *Emberiza melanocephala*.
- 10.43. Eio Ramon, *Podiceps cristatus*, 2018. Espais Naturals del Delta del Llobregat.
- 10.44. Ferran López, *Gallinago gallinago*, 2018. Espais Naturals del Delta del Llobregat.
- 10.45. Ivette Serral, *Transportation*, 2021.
- 10.46. Raúl Bastida, *Emberiza melanocephala*, 2018. Espais Naturals del Delta del Llobregat.
- 10.47. Eio Ramon, *Arenaria interpres*, 2018. Espais Naturals del Delta del Llobregat.
- 10.48. Unknown author, *Ophrys apifera*. Espais Naturals del Delta del Llobregat.
- 10.49. Xavi Iroz Pascual (Design), *Poster No to the expansion of the airport*, 2021. Courtesy of the author and the platform Ni un Pam de Terra.
- 10.50. Christian Alonso, *Views of Irrigation ditches*, 2016.
- 10.51. Vicky Benítez, *Ailanthus altissima*, 2022.
- 10.52. Eio Ramon, *Alcedo atthis*, 2018. Espais Naturals del Delta del Llobregat.
- 10.53. Consorci Delta Llobregat, *Map of the Agrarian Park of the Llobregat Delta*.
- 10.54. Chiara Sgaramella, *Winter Tomatoes*, 2022.
- 10.55. Chiara Sgaramella, *Save the lands*, 2021.
- 10.56. Christian Alonso, *View of the artichoke fields*, 2016.
- 10.57. Unknown author, *Aerial view of El Prat airport over the Llobregat Delta*.
- 10.58. Ferran Lega, *Industrial processes on the Delta*, 2021.
- 10.59. Unknown author, *Ardea Purpurea*. Espais Naturals del Delta del Llobregat.
- 10.60. Chiara Sgaramella, *ARE Sud Construction Site*, 2022.
- 10.61. Eio Ramon, *Plegadis falcinellus*, 2018. Espais Naturals del Delta del Llobregat / Chiara Sgaramella, *Wetland Espais Naturals del Delta del Llobregat*, 2021.
- 10.62. Chiara Sgaramella, *Water*, 2022.
- 10.63. Ferrán Esbrí, *Demonstration against the expansion of the airport*, 2021. Courtesy of the author and the platform Ni un Pam de Terra.
- 10.64. Working group on the hybrid ecologies of the Llobregat Delta, *Aerial view of artichoke fields*, 2016.
- 10.65. Unknown author. *Logistics port*.
- 10.66. Christian Alonso, *Logistics port*, 2016.
- 10.67. Ferran López, *Estrilda astrild*, 2019. Espais Naturals del Delta del Llobregat

Pluriversal Radio, Winter 2021/22 (*A Meaningful, Liveable Life to Protect and Honour the Source of Everything: Water*), 2021-2022. A sound project developed by Pluriversal Radio, a collaborative practice of listening to- and sensing land and seabodies. Based on a decolonial, ecofeminist, queer, anti-capitalist and anti-fascist perspective, the group amplify voices of resistance to extractivism and stories about livelihoods that do not imply exploitation of human and non-human bodies. Its practices are rooted in solidarity with indigenous peoples and local communities that defend water, air and land from the assault of capitalism bent on extracting power, labour and knowledge from Nature and people without reciprocity or consent. Their collaborators live and work in Fennoscandia and Sami land, the Opaskwayak Cree Nation (Turtle Island) and the former Yugoslavia. In Winter 2021/22, Pluriversal summons energies, visions, sensations and meanings to ask ourselves why life is worth living: "We gather our geographically dispersed voices / to witness and pay attention to HOW and where we are doing things / to document WHAT we feel learn by reflecting upon HOW / to join forces to bring forward acts that can make change FOR REAL / to formulate alternatives to a necropolitical system that controls death (what life is disposable and what kind of life is valued) and set standards for what makes life meaningful and livable / to unlearn ways of doing and thinking that keeps us stuck in the dysfunctional system/logic of exploitation of life and nonlife / to learn HOW to live and die as trees in the old forest / to protect the biosphere from the system that kills us all if we don't do something NOW.". Pluriversal Radio are akcg (anna kindgren + carina gunnars), Alex Wilson Neyonawak Inniniwak, Elin Már Øyen Vister and mirko nikolic. [42:18 min.]. Website: <http://pluriversal.radio>

Tue Greenfort, *Horseshoe Crabs*, 2013. A video project whose starting point is the horseshoe crab (*Limulus polyphemus*). This benthic arthropod has inhabited North America's Atlantic coast and Southeast Asia for four hundred million years, during which time its morphology has remained unchanged, which is why it is

considered a living fossil. The high concentration of bacteria to which it is exposed in its brackish marine environment has equipped it with a highly effective immune system. This species has become a key player in the pharmaceutical industry, as its blue blood contains an enzyme that induces very rapid coagulation and its use can detect the presence of infectious bacteria or endotoxins. It is therefore extracted from the crab to be used in the testing of pharmaceutical products before they are sold. Its blood is also used to produce vaccines, detecting if they are free of *Escherichia coli* and *Salmonella*. The reliability of the test method is such that the crab has become irreplaceable for pharmaceutical companies. The human dependence on this organism means that we can speak of a parasitic relationship on the part of humans, who are endangering a living fossil to prevent disease, keep infant mortality low and sustain the quality of life to which we are accustomed. Intensive fishing of this species is endangering another species, the red knot (*Calidris canutus*), because the crab eggs it feeds on in its migratory routes have drastically decreased in number. Website: <https://www.tuegreenfort.com>

Mary Maggic, *Housewives Making Drugs*, 2017. Short film linked to Open Source Strogen (OSE), a collaborative, experimental and speculative project that examines the cultural representations and molecular biopolitics governing our bodies, in an attempt to rehearse non-oppressive ways of life. OSE warns of the risks to human and non-human health caused by hormone disruptors called xenoestrogens (BPA, DDT, PCBs, etc.). These non-biodegradable synthetic hormones, which live stealthily among us, as they are present in plastic bottles, contraceptive pills, food and cosmetic preservatives, cleaning products, pesticides, solvents, etc., alter the hormonal balance of bodies and put the endocrine, neurological, immune, metabolic and reproductive systems at risk. Legitimised by a new narrative linking hormonal composition to sexual/gender identity, the pharmaceutical and petrochemical industry began synthesising these molecules in the 1930s, when it saw an opportunity to market a compound that could supposedly correct gender

deviations through hormone therapy. It has thereafter been believed that oestrogen produces a female body, and testosterone produces a male one. Our institutions continue to perpetuate a dualistic heteronormative system that pathologises and hinders hormone therapy for transgender bodies. In *Housewives Making Drugs*, trans actresses Maria and Maria appropriate the feminized aesthetics of cooking shows to explain how the low-cost, open-source protocol designed by Mary Maggic works. This protocol has been designed to allow anyone to capture, synthesise and administer hormones in their home kitchen. Through this non-profit, ethical-political practice, OSE reverses the molecular colonisation of bodies, genders and environments, reclaims gender sovereignty and imagines a world based on solidarity between species. Website: <https://maggic.ooo>

ACTIVITY PROGRAMME AND SCHEDULE

19 February 2022, 5-7pm. *VIRAL LANDSCAPES: WILD BOAR AND OTHER WILD BODIES AFTER COVID-19.* By Aníbal García Arregui. Espai Finestres, La Capella. Prior registration at lacapella@bcn.cat. The Covid-19 pandemic has revealed a vital-lethal entanglement of human and non-human bodies on a planetary scale. In this talk, anthropologist Aníbal García Arregui examines how seemingly independent viral processes in fact interact, both biologically and socially, within and across species. Drawing on an ethnography of the process of the urbanisation of wild boars in Barcelona, and connecting with the SARS-CoV-2 pandemic and African swine fever epidemic, he argues that some of the most crucial viral interactions for contemporary ecologies and economies occur between humans, domestic pigs and wild boar. Aníbal defines this complex contemporary viral landscape as a planetary “wild” niche, a context of relationships that remixes human and non-human bodies in ways that render obsolete current techno-scientific paradigms of biosecurity, population control and domestication. Aníbal García Arregui is an anthropologist at the Department of Social Anthropology, University of Barcelona. Website: <https://ub.academia.edu/An%C3%A9balGArregui>

26 February 2022, 5-7pm. *THE POWER OF SYMBIOTIC DRINKS.* By Ruben Verdú. Espai Finestres, La Capella. Prior registration at lacapella@bcn.cat. Introductory workshop on how to cultivate kombucha, an easy-to-make probiotic drink that helps you to keep your immune system healthy. It is a source of living organisms that contribute positively to maintaining the intestinal flora. It is also a source of antioxidants and vitamin B, acts as an antibiotic against bacterial pathogens, lowers high cholesterol levels and slows down the digestion of carbohydrates. Although the tradition of kombucha cultivation is thousands of years old, microbiology, molecular biology and biochemistry are now studying its use in treating functional disorders. Kombucha has recently been proposed as a suitable beverage for consumption by astronauts on long space missions, as its community of living organisms is an efficient source of bacterial nanocellulose, and it is able

to survive long periods of time under extraterrestrial conditions.

5 March 2022, 10.30am-2:30pm; lunch included. *SPECULATIVE FABULATION EXERCISE, #LLOBREGAT RIVER DELTA, 2022.* By Helen Torres. Les Cabasses, La Fundació(Camí Ferran Puig s/nº, Parc Agrari del Baix Llobregat, Sant Boi de Llobregat, 08830. <https://goo.gl/maps/TaRQuGR38DMSL0az8>. Prior registration at lacapella@bcn.cat. A speculative fabulation workshop held in the Llobregat Delta in which we will create a collective narrative about possible futures. We will use as raw material our game-activated imagination, walks through the Delta, works by philosophers of science Vinciane Despret and Donna Haraway and anthropologist Anna Tsing, as well as the material collected in the *Natural-Cultural Observatory of the Llobregat River Delta*, present in *Multispecies Imaginaries*. What are the undesired effects of the infrastructures created by humans in this area? What organisms inhabit it and how do they relate to each other? What are the future prospects for the species inhabiting the Delta? What are the other possible uses for the land based on the reality today? How can human responsibilities be activated to help a flourishing multispecies? These will be some of the questions from which we will project ourselves into the future to speculate on our present, in order to produce a common imaginary ground from which to sow situated narratives about the problems affecting the Llobregat Delta. Helen Torres is a sociologist, translator and educator. She works from feminist and anti-colonial perspectives, articulating language, art, and politics. She has specialized in the thought of Donna Haraway, from whom she has translated *Seguir con el problema* (Consonni, 2019), *Testigo_Modosto@Segundo_Milenio: HombreHembra_Conece_Oncoratón* (UOC, 2002), y “Manifiesto Chthuluceno” (Laboratory Planet, 2016).

12 March 2022, 10:30am-1:30pm. Espais Natural del Delta del Llobregat. *INTERTWINED MOVEMENTS AND OCCUPATIONAL RESISTANCE: A WALK THROUGH THE LLOBREGAT DELTA.* By Chiara Sgaramella and Eduard Ruiz. Prior registration at

lacapella@bcn.cat. This five-point walk explores the transformations that the Llobregat River Delta has undergone in recent decades. We will observe how various construction and infrastructure enlargement projects linked to the neoliberal expansion of the city of Barcelona have modified landscapes, land use and social and ecological balances. What rifts and conflicts have these territorial transformations produced? What role do the flows of capital, labour, goods, information and tourism play in human and non-human displacements in the Delta? We will walk through a variety of spaces altered by anthropic pressure to learn about the struggles promoted by various citizen networks and social collectives in order to defend this fragile ecosystem, envisioning new possibilities of resistance and political imagination for the future of the Delta.

26 March 2022, 10:30am-1:30pm. *INTERSPECIES COLLAGE.* By Oficina de Relació Interespècies (Quim Packard and Caterina Almirall). Location to be announced. Prior registration at lacapella@bcn.cat. Popular legends, tales, sayings, fables and songs are filled with representations of relations between species. Based on readings, tales, fables, *rondallas* and illustrations, we will create a collage of all these species and their representations in the popular imagination. Come and spend some time with us and take part in this interspecies collage! The Oficina de Relació Interespècies focuses on the problems generated by the presence of wild boar in urban areas in order to rethink our relationship with the natural-urban environment and the management of public spaces based on a more transversal perspective.

2 April 2022, 10:30am- 2:30pm. 5th *INTERNATIONAL SYMPOSIUM MUTATING ECOLOGIES IN CONTEMPORARY ART: MACHINIC ANIMISM.* With Angela Melitopoulos and Maurizio Lazzarato. Espai Finestres, La Capella. Prior registration at lacapella@bcn.cat. The animist cosmologies and the materialist thought of Félix Guattari offer a conception of subjectivity that serves as an antidote to the blind spots of the Western paradigm. According to these frameworks, the subject is not a prerogative of the

Anthropos, it does not constitute an immutable essence endowed with transcendental rational and moral consciousness that separates it from non-human life, and it does not depend on the logic of recognition that limits it to preformed individuals. On the contrary, the subject is defined as a material, transversal, procedural, embodied and situated entity that includes the human, the animals, the plants, the environment and the planet. There are no pre-constituted subjects but pre-individual, pre-linguistic, collective and polyphonic subjectivation relationships in perpetual emergence, which maintain all kinds of ethical, aesthetic and political relationships with multiple others. For Guattari, not only is subjectivity machinic (productive, creative, irreducible, transformative, contingent) but so is the work of art, because the experimentation of affects and percepts is capable of producing a singular, heterogeneous and relational existence. Starting from the video essay *Assemblages: Research Interviews*, sociologist and philosopher Maurizio Lazzarato, the artist Angela Melitopoulos, and a group of researchers in the humanities and social sciences will reflect on the main implications of this animist concept of subjectivity for the political imagination. Directed, coordinated and chaired by Christian Alonso.

9 April 2022, 10:30am-1:30pm.
BODIES OF WATER, LAND, CLIMATE, FLESH, FEELINGS AND MEANINGS: A WALK THROUGH THE LLOBREGAT DELTA. By Vicky Benítez and Ferran Lega. Espais Natural del Delta del Llobregat. Prior registration at lacapella@bcn.cat. A route that covers five points of the Llobregat River and makes visible and audible complex trans-species links, wetland fragility, the vital role played by bodies of water in an amphibious ecosystem, and ecosystemic disorders caused by the neoliberal development model of the city of Barcelona. The route focuses on listening carefully to aquatic environments and their surroundings and on the phenomenon of invasive species. The aim is to understand that the sonification of space stems from the worlds constructed by species rather than humans, and that the institutional conceptualisation of the invasive organism prevents us from holding humans responsible for the

destruction of the planet.
23 April 2022, 5-7 pm. *MEDIATION AS A SENSIBLE ATTUNEMENT OF MORE-THAN-HUMAN BODIES, EXPERIENCES, PROCESSES AND ENVIRONMENTS*. Espai Finestres, La Capella. Prior registration at lacapella@bcn.cat. Presentation of the publications *Cultivating a Multispecies Sensibility. An Illustrated Coexistence Manual of the Llobregat River Delta*, by Adrianna Szajda, Francisco Rocha, Samuel Tettner and Camilo Pazmiño; and *Recalibrating Senses, Knowledge, Practices and Worlds: Interviews with the Artists in Multispecies Imaginaries* (La Capella, 2022). These publications have been produced as part of the collaboration between the training seminar on curatorship On Mediation/8 and the Working group on the hybrid ecologies of the Llobregat Delta.

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CHRISTIAN ALONSO

Christian Alonso (Lleida, 1987) is a cultural researcher, writer and curator based in Barcelona. He teaches Art History and Theory at the ESDi School of Design-Ramon Llull University and the University of Lleida. He is director of Transcorporal, a centre for research, production and artistic mediation whose aim is to map the complex socio-biotechnical relations that traverse, constitute and transform beings and their material surroundings. He was coordinator of the curatorial programme On Mediation (AGI-University of Barcelona) from 2013 to 2021, where he acquired extensive experience in the conceptualisation, production and dissemination of curatorial projects. He holds a PhD in History and Theory of Art from the University of Barcelona, with a thesis that combines Félix Guattari's ecosophy and a set of ethico-aesthetic practices in order to conceptualise the work of art as a technology that produces non-anthropocentric modes of life. He has worked on this topic as a curator (*Politiques del sòl* [Land-use politics], Centre d'Art Maristany, 2019; *Recomposicions maquiniques* [Machinic recompositions], Can Felipa, 2017), as author and publisher of books and magazines (*Transversal ethico-aesthetics*, REGAC 2022; *Mutating ecologies in contemporary art*, UB Editions, 2019), as director of applied artistic research projects (working group on the hybrid ecologies of the Llobregat Delta), and as coordinator of congresses, symposia, seminars and workshops on art and critical thinking (*Mutating Ecologies in Contemporary Art*, MACBA, 2016-2021; *Indigenous Epistemologies and Artistic Imagination*, Institut Français-MACBA, 2019; *Culture and Sustainability: 3 Days with T. J. Demos*, Fundació Tàpies-UB, 2018; *Art and Speculative Futures*, CCCB, 2016). Websites:

<http://caosmosis.net>

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