

FILMSKI PROGRAM

FILM PROGRAMME

EVOLUCIJA
PROLAZI
KROZ
ZELUDAC

EVOLUTION
PASSES
THROUGH
THE
STOMACH

Dobar dio spekulativne fikcije počinje priznanjem da se katastrofa nazirala izdaleka, ali protagonisti su odlučili zanemariti znanstvena upozorenja i nastaviti po starom. Slično se može ustvrditi i za pandemiju koja je obuzela Zemlju na početku 2020., iako su sva znanja o posljedicama iskorištavanja planetarnih resursa upućivala na to da je takvo što gotovo neminovno. Uništavanjem životinjskih staništa i ekosistema, dakle i promjenom klimatskih i životnih uvjeta, životinje mijenjaju navike, a s njima (nam) stižu bliže i njihove mikrobiomske kolonije. Ako danas i govorimo o katastrofi, onda je to destruktivna politika čovjekova djelovanja na Zemlji, a ne kretanje organizama s ruba života s kojima suživimo otkad smo se prvi put ukazali na planetu. Klimatski režim koji se oblikuje od *velikog ubrzanja* u sredini 20. stoljeća, kada počinju i masovna testiranja atomskih bombi, u znaku je jednakosti s antropocenom, novim geološkim razdobljem u kojem čovjek postaje glavni akter u procesu promjene planeta. To razdoblje prepliće se s obilježjima razornog neoliberalizma i teško ih je odvojiti: od masovnog iskorištavanja prirodnih resursa, neplanskog uzgoja životinja i biljaka, zagađenja, globalnog zagrijavanja, izumiranja vrsta do, primjerice, iskorištavanja radne snage, perpetuiranja nejednakosti, siromaštva, privatizacije prirode itd. No što je Priroda u koju se intervenira i tko je Čovjek koji je odgovoran za kataklizmu (eko)sustava u kojem živimo?

Jedna od možda najrevolucionarnijih ideja o Zemlji dolazi od Jamesa Lovelocka i Lynn Margulis, znanstvenika koji su 1970-ih oblikovali hipotezu o Gaji. Daleko od *newagerske* metafore, ta *sekularna figura Zemlje* (Bruno Latour) složen je samoregulirajući sustav sačinjen od mnoštva ekosistema i organizama koji ga čine mjestom podobnim za život. Drugim riječima, živa Zemlja organizira i regulira uvjete za život na Zemlji. Znanstveno područje djelovanja biologinje i teoretičarke Lynn Margulis usmjereno je na pitanja o evoluciji i ulogu mikroorganizama u stvaranju i održavanju života na planetu, stoga je i njezin doprinos Gaji vezan uz svijet mikroba. Osnovna jedinica sveg života na Zemlji je bakterija, tvrdi Margulis, koja u simbiotskim vezama s ostalim mikroorganizmima gradi sav život na planetu. Primjerice, ljudske stanice prožete su raznim organizmima koji su se razvijali i surađivali tijekom milijuna godina evolucije, a čije zajedničko djelovanje omogućuje postojanje čovjeka. Mi smo simbionti (*holobionti*) koji žive na simbiotskom planetu, kaže Margulis.

Formulirajući nove dokaze o evoluciji, Margulis se direktno sukobila s ondašnjom neodarvinističkom znanstvenom klikom, postavljajući princip simbioze u središte evolucijskog procesa. Suradnja organizama (ili *transvrsta*), a ne natjecanje, evolucijska je strategija koja oblikuje život na Zemlji. „Život se nije proširio planetom putem borbe, nego *networkingom*.“ No, iako Margulisini revolucionarni dokazi o evoluciji i

A good deal of speculative fiction begins with the admission that the catastrophe was looming somewhere in the distance; however, the protagonists decided to ignore scientific warnings and go on in the old way. Something similar can be said about the pandemic that overtook Earth at the beginning of 2020, although all of our knowledge about the consequences of exploiting planetary resources had instructed us that something of the kind was practically inevitable. When animal habitats and ecosystems are destroyed, climatic and living conditions are changed; and so, animals change their habits and their microbiomes close in upon us. If we are talking today about a catastrophe, then it is one caused by the destructive politics of human activity on Earth, not the movement of organisms at the edge of life with which we have coexisted since we first appeared on the planet. The climatic regime that has been shaped since the Great Acceleration of the middle of the 20th century, when the mass testing of nuclear weapons also began, is equated with the Anthropocene, the new geological era in which humankind has been the main factor in the process of planetary change. This period is interwoven with the characteristics of destructive neo-liberalism and it is hard to separate them: the huge exploitation of natural resources, the insufficiently planned breeding of animals and plants, pollution, global warming, species extinction as well as the exploitation of the labour force, the perpetuation of inequality, poverty, the privatisation of the commons and so on. But what is that Nature into which interventions are being made and who is the Man that is responsible for the cataclysm of the (eco)system in which we are living?

One of the perhaps most revolutionary ideas about Earth stems from James Lovelock and Lynn Margulis, scientists who in the 1970s framed the idea of Gaia. Very far from being any new-age metaphor, this *secular figure of the Earth* (Bruno Latour) is a complex self-regulating system composed of a multiplicity of ecosystems and organisms that make it a place able to support life. In other words, the living Earth organises and regulates the conditions for life on Earth. The scientific area in which theorist and biologist Lynn Margulis worked is devoted to issues about evolution and the role of micro-organisms in the creation and maintenance of life on the planet, and so her contribution to Gaia was related to the world of the microbe. The basic unit of all life on Earth is the bacterium, avers Margulis, one that in a symbiotic relation with other micro-organisms has built all life on the planet. Human cells, for example, are permeated with various organisms that have developed and worked together for millions of years of evolution, the common operations of which have enabled the existence of people. We are symbionts (*holobionts*), living on a symbiotic planet, says Margulis.

dalje nisu opće mjesto u našem znanju u kojem prevladava neodarvinistička *borba najjačih*, njezina je misao odjeknula u humanističkim teorijama, posebice u misli Donne Haraway o (su)životu s drugima na *oštećenom planetu* — mikrobima, životinjama, partnerskim vrstama (*companion species*), odnosno neljudskim ili više-nego-ljudskim vrstama. Čovjek svakako nije vrh evolucije (koja još uvijek traje), nego je, povrh svega, i sam sačinjen od 90% neljudskih stanica: bakterijskih, virusnih, životinjskih i sl. Margulisine teze sudjelovale su iz biološke perspektive u radikalnoj promjeni antropocentričnog pogleda na svijet u kojem je čovjek vrhunac i jedini vladar svega na Zemlji. Kao što kaže Margulis, a s njom i Haraway: „Mi nikada i nismo bili pojedinci, uvijek zajednica“.

Što danas znači biti čovjekom, itekako je predmet rasprave. Prosvjetiteljski koncept Čovjeka uvijek je bio povezan s odnosima moći i isključivosti (ne-čovjeka) i nika da nije bio neutralna pozicija. Slijedeći feminističku i antihumanističku misao Rosi Braidotti, naći ćemo se na terenu posthumanizma kao pokušaja nadvladavanja tog koncepta, odnosno kritike antropocentrizma — čovjeka kao mjere svih stvari i središnje vrste koja upravlja živim i neživim svijetom — i kritike dominantne imperijalne europocentrične maskuline (itd.) pozicije koja dodatno sužava polje na samo određene jedinke koje su uključene definicijom. Posthumanističko promišljanje parametara ljudskosti uključuje, držeći se i Margulisinih zaključaka, činjenicu da je individualizam konstrukt, a time i jedan racionalni um koji ravna stvarima, te da umjesto jednine trebamo prigrliti množinu, međudjelovanje ljudskih i neljudskih agenata.

Nadahnuti posthumanističkim tezama koje osvjetljavaju svijet izvan čovjekove percepcije i služeći se tehnologijom koja to omogućuje, mnogi suvremeni umjetnici i umjetnice iznose na vidjelo razne oblike planetarne povezanosti i suradnje transvrsta: od djelovanja bakterija u ljudskom mikrobiomu do pokušaja razumijevanja odnosa raznih agenata koji čine složene hiperobjekte (Timothy Morton) poput klime. Slijedeći teoriju *simbionike* kustosice i teoretičarke Caroline Jones, koja je i sama nadahnuta idejama Margulis i Haraway, ovaj filmski program pokušava uroniti u svijet međudjelovanja nevidljivih agenata u nama i oko nas koji nas mogu nadahnuti na osjećaj zajedništva s našim raznolikim tjelesnim i planetarnim ekosustavima. *Evolucija prolazi kroz želudac* pokušava probaviti antropocentrične ideje o svijetu i ponuditi posthumanističku ideju svijeta koja se temelji na solidarnosti i zajedničkom radu transvrsta.

Film *内共生 (Unutar dijeljenog života)*, što je prijevod Margulisina termina endosimbioza (organizama koji vrše vitalne funkcije u ljudskim stanicama), promišlja o majčinstvu kao idealnoj metafori simbioze i suradnje u ljudskome tijelu. Izazivajući filmsku tradiciju reprezentacije majčina tijela, Espelie prikazuje trbuh kao tajanstveni horizont budući asocijacije na čuvenu planetarnu fotografiju „Earthrise“. Redateljica s diplomom biologije s Cornella i eksperimentalnog filma s Dukea, Espelie svoj *homage* Margulis oblikuje i u *soundtracku*, koji miksa dokumentarne snimke znanstvenice s čarobnim zvukovima raznih oceanskih bića. Jenna Sutela u svom radu prikazuje žive i nežive (neljudske) vrste poput računala, bakterija ili sluzave plijesni kao bića čija alternativna inteligencija izaziva antropocentričnu hijerarhiju i ustaljeno vrednovanje svijeta oko nas. Sutela posebno naglašava ulogu strojeva u prijevodu nevidljive stvarnosti i svijeta izvan naše svijesti. U svojoj instalaciji *nimiia cétii* autorica postavlja računalo u ulogu medija koji prevodi, odnosno stvara poruke bića koja ne mogu govoriti, u ovom slučaju bakterije *Bacillus subtilis natto* koja je

Forming new proofs of evolution, Margulis came directly into conflict with the neo-Darwinist scientific clique of the time, putting the principle of symbiosis at the heart of the evolutionary process. The collaboration of organism (trans-species) and not competition is the evolutionary strategy that has shaped life on Earth. “Life did not spread out across the planet via conflict, but by networking.” But although Margulis’ revolutionary proofs of evolution are still not a commonplace in our knowledge, in which the new-Darwinist battle of the fittest still prevails, her thinking has had a resounding influence in humanist theories, particularly in the thinking of Donna Haraway about (co)existence with others on *a damaged planet* — with microbes, animals, companion species, that is, non-human or more-than-human species. Man is certainly not on the top rung on the ladder of evolution, which is still going on, but, above all, is itself composed of 90% of non-human cells: bacterial, viral, animal and so on. Margulis’ theses have taken part from a biological perspective in the radical change of the anthropocentric viewpoint concerning the world in which man is the peak and only ruler of everything on Earth. As Margulis, and with her Hathaway, says: “We have never been individuals, always a community.”

What it means today to be a human is certainly a topic for debate. The Enlightenment concept of Man was always linked with power relations and exclusiveness (of non-humans) and was never a neutral position. Following the feminist and anti-humanist thinking of Rosi Braidotti, we will come upon the terrain of post-humanism as an attempt to overcome this concept, that is, a critique of anthropocentrism, of man as the measure of all things and the central species that governs the living and inanimate world — and a critique of the dominant, imperialist, Eurocentric, masculine, and so on, position that additionally narrows the field to just certain individuals included in the definition. The post-humanist thinking of the parameters of humanity includes — keeping to Margulis’ conclusions — the fact that individualism is a construct and so is, accordingly, the single rational governing mind; so instead of the singular, we should be embracing the plural, the interaction of human and non-human agents.

Inspired by post-humanist theses that illuminate the world beyond human perception and making use of the technology that enables this, many contemporary artists are bringing into the light of day various forms of planetary connectedness and collaboration of trans-species: from the work of bacteria in the human microbiome to attempts at understanding the relations of the various agents that make up complex hyper-objects (Timothy Morton) like climate. Following up the theory of Symbionics of curator and theorist Caroline Jones — herself inspired by the ideas of Margulis and Haraway — this film programme endeavours to delve into the world of the interaction of the invisible agents in and around us, which can inspire us to a feeling of community with our diverse physical and planetary ecosystems. *Evolution Passes Through the Stomach* attempts to digest anthropogenic ideas about the world and offer a post-humanist idea of the world that is based on solidarity and the common work of trans-species.

The film *内共生 (Inside the Shared Life)*, which is a translation of the Margulis term endosymbiosis (organisms that have vital functions in the human cell), explores motherhood as an ideal metaphor for symbiosis and collaboration in the human body. Challenging the cinematic tradition of the representation of the maternal body, Erin Espelie shows the belly as a mysterious horizon awakening associations

odgovorna za fermentaciju soje u istoimenom japanskom jelu natto. I naposljetku, *Bilateria* Sashe Litvintseve i Benya Wagnera *homage* je znanstveno-filozofskoj fikciji Viléma Flussera „*Vampyroteuthis Infernalis*“. Analizirajući vampirsku lignju s dna oceana, Flusser skicira naš zajednički evolucijski put bilježeći nevjerojatne sličnosti u razvoju između čovjeka i tog stranog, gotovo vanzemaljskog bića, posebice u principima probave i metabolizma. Naime, i čovjek i *Vampyroteuthis* pripadaju skupini bilateralnih životinja koje obuhvaćaju gotovo sve životinje na planetu, a odlikuje ih tjelesna simetrija i probavni sustav koji ima odvojena usta od anusa. Služeći se matematičkim oblikom pod nazivom *Kleinova boca* — koji poput Möbiusove vrpce i bilateralnih bića u sebe uvrće početak i kraj, vanjsko i unutarnje — film se pretvara u metaboličko pulsiranje u kojem se vanjski svijet pretvara u hranu, a hrana u vanjski svijet.

of the famed planetary photograph *Earthrise*. A director with a degree in biology from Cornell and in experimental film from Duke University, Espelie shapes her tribute to Margulis into the soundtrack, which mixes documentary recordings of the scientist with the magical sounds of various oceanic creatures. In her work, Jenna Sutela shows animate and inanimate (non-human) species like computers, bacteria or slime mould as beings whose alternative intelligence challenges the anthropocentric hierarchy and the settled value judgements made about the world around us. Sutela particularly emphasises the role of machines in the translation of invisible reality and the world beyond our awareness. In her installation *nimiia cétti* the artist places the computer in the role of translating medium, that of creating the messages of beings that cannot speak, in this case the bacterium *Bacillus subtilis natto*, which is responsible for the fermentation of the soy bean into the Japanese dish of the same name, or natto. Finally, the *Bilateria* of Sasha Litvintseva and Beny Wagner is a tribute to the SF-philosophy of Vilém Flusser's *Vampyroteuthis Infernalis*. Analysing a vampire squid from the depth of the ocean, Flusser sketches our joint evolutionary path, recording the incredible similarities in development between humans and this strange, practically extraterrestrial being — particularly in the principles of digestion and metabolism. Both humans and *Vampyroeuthis* belong to the group of bilateral animals that covers practically all animals on the planet, characterised by bodily symmetry and a digestive system with separate mouth and anus. Making use of a mathematical form entitled the Klein bottle — which like the Mobius strip and bilateral beings inverts beginning and ending, external and internal — the film is turned into a metabolic pulsation in which the external world is transformed into food and food into the external world.