

AN IN TE RN AL N A T U R E

**Reclaiming
Nature**



By Andrew Narvaez-Rodriguez

Steve Klee's work, **"Inhumanist Art and the Decolonization of Nature"**, critiques contemporary ecological art practices influenced by Object-Oriented Ontology and related theories. Klee advocates for an "Inhumanist" approach that integrates human rational capacity with ecological solidarity, aiming to decolonize nature. He discusses Pierre Huyghe's installation **After A Life Ahead**, which merges biological, technological, and natural processes, challenging anthropocentric views. Klee contends that while contemporary ecological art often critiques humanity's dominance, it can unintentionally undermine action by diminishing human techno-agency. By emphasizing rational capacities as natural yet distinct, Klee argues that art can empower ecological action, fostering solidarity without erasing human responsibility.

"History and Forgetting", by Adam Brooks and Mathew Wilson, explores the intertwined hypocrisy of colonial exploitation and climate change denial. It discusses how industrialization—rooted in colonial practices—has devastated native ecosystems, and yet humanity struggles to confront its role in this destruction.

Highlighted is the way art and media reveal this paradox, offering counter-narratives that expose exploitation while demanding accountability. Such reflections criticize humanity's tendency to distance itself from the environmental

crises it perpetuates, framing

ecological collapse as a colonial

legacy that necessitates both

political and cultural

decolonization. The issue

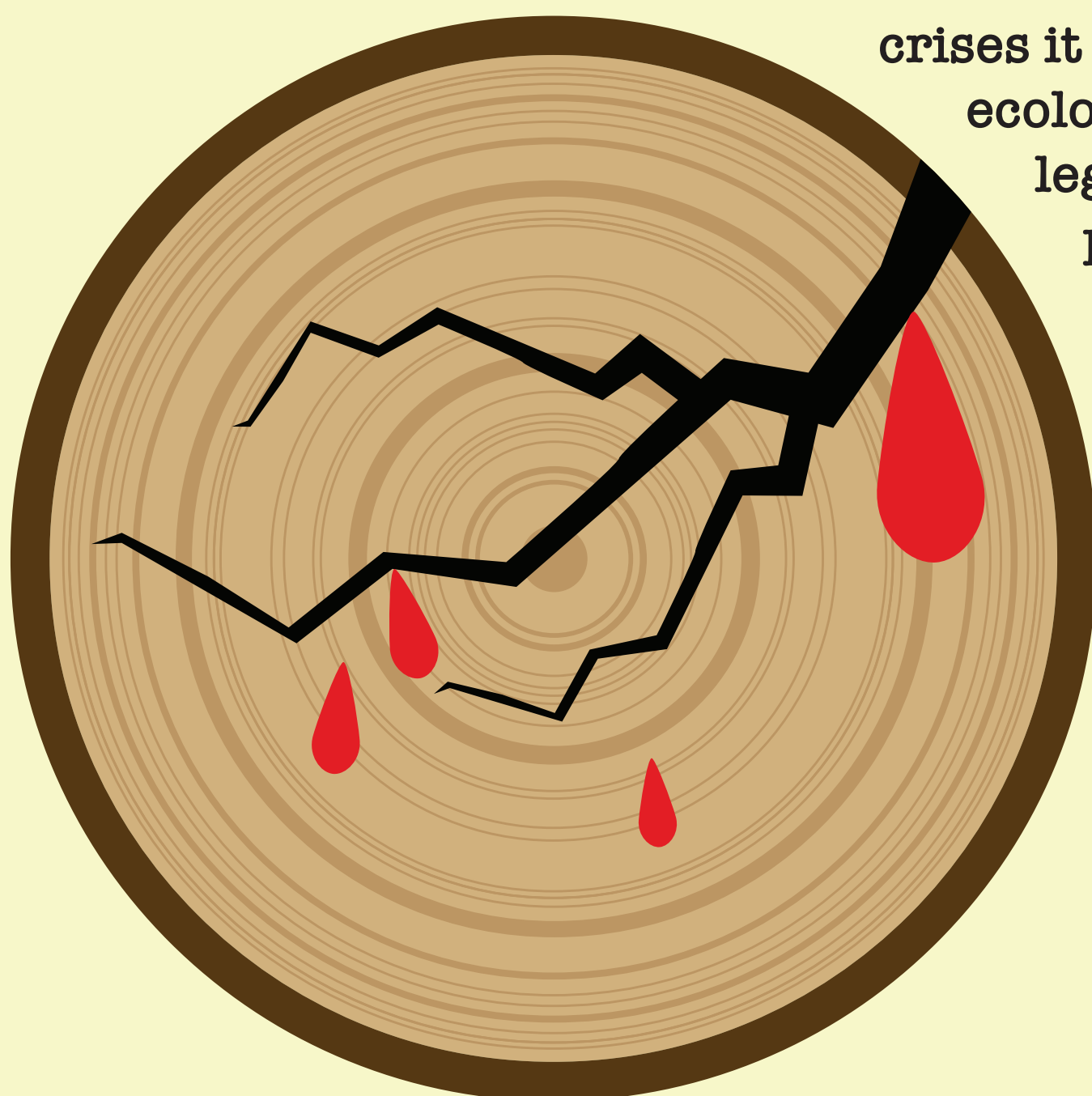
thus calls for artistic

engagement that pushes

humanity to take

ownership of its

environmental impact.



“Ghost Island” by **MAP Office** confronts the realities of ecological destruction, particularly rising sea levels caused by melting ice caps. This installation, made of salvaged ghost nets, represents small islands devastated by the 2004 tsunami and serves as a critique of human-driven environmental degradation. The abandoned ghost nets, drifting endlessly in the ocean, symbolize humanity's inability to manage its waste and its indirect impact on rising sea levels that threaten coastal and island communities. Through its intricate design, the work highlights the fragile relationship between humanity and marine ecosystems, questioning our responsibility for escalating climate crises.

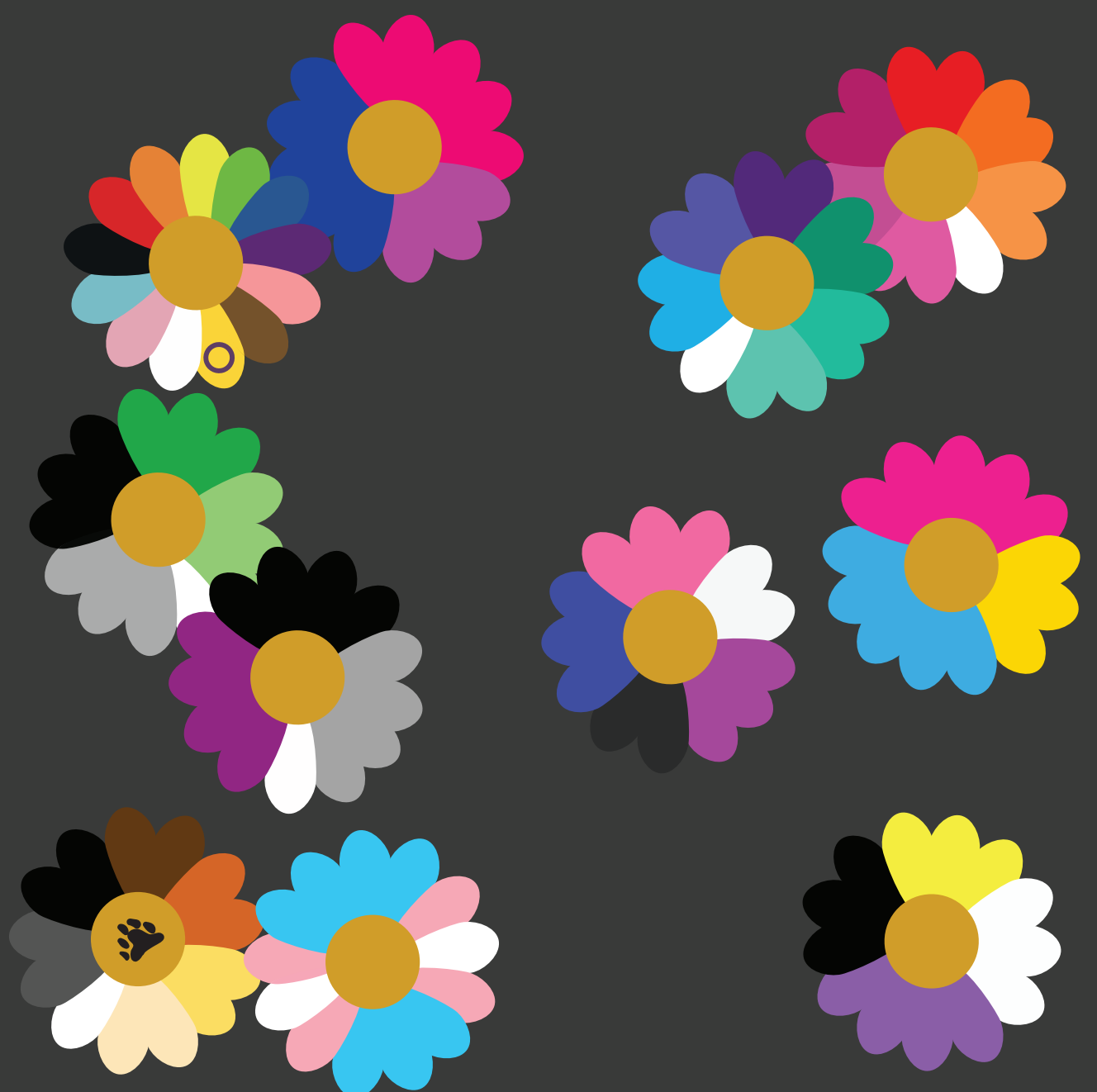
Faisal Husni's article, **“The keramat grave on the green hill by the sea”**, gives an exploration of keramat graves, such as those on Kusu Island, the proximity of these sacred sites to water underscores their vulnerability to rising sea levels. Keramat graves often occupy spaces considered sacred for their integration with natural features like trees, hills, and water. As sea levels rise, these revered locations face threats of submersion and erosion, symbolizing a broader struggle to preserve cultural heritage amidst environmental change.

Husni ties this vulnerability to the ongoing impacts of colonial exploitation, which disrupted traditional ecological practices and left many regions ill-equipped to manage the consequences of climate change.



"Queering Nature" is introduced as a transformative approach to reclaiming and healing the environment, while raising awareness of climate change. **Krista-Leigh Davis's "No Claim to the Blue-Green Bloom"** blends experimental art with ecological critique, highlighting species' resilience amidst human-induced toxicity. **Nathalia Terra and collaborators' "Transmattered Cosmoecology"** celebrates the performances of Uýra Sodoma, a transgender indigenous artist, as acts of ecological rebellion and cultural reclamation against colonial exploitation. These projects challenge conventional binaries of human and nature, suggesting alternative, inclusive frameworks for coexistence.

"Be-coming Tree" by **Jatun Risba** and many others is a collaborative project which united artists in dialogue with trees to dissolve human-nature divides, promoting eco-feminist and queer discourses as tools for ecological unity. **"What Remains is Queer"** by **Ash Eliza Williams** explores hybrid, animistic models of existence to reimagine relationships between species and combat environmental degradation. Together, these works portray queerness as a vital lens for rethinking environmental activism, emphasizing interconnectedness and innovative pathways for addressing ecological crises.



REFERENCES

ANTENNAE Magazine Issue 44

- Steve Klee, "Inhumanist Art and the Decolonization of Nature"
- Adam Brooks & Mathew Wilson, "History and Forgetting"

ANTENNAE Magazine Issue 54

- MAP Office, "Ghost Island"
- Faisal Husni, "The keramat grave on the green hill by the sea"

ANTENNAE Magazine Issue 64

- Krista-Leigh Davis, "No Claim to the Blue-Green Bloom"
- Nathalia Terra, "Transmittered Cosmoecology"
- Jatun Risba, "Be-coming Tree"
- Ash Eliza Williams, "What Remains is Queer"

