

17 Not Directed Toward Anyone

The Indifference of a Situation or, Perception Under the Influence

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For the thirteenth edition of dOCUMENTA (2012), French artist Pierre Huyghe elaborated a situation entitled *Untilled*. Built in the compost facility of Karlssau Park in Kassel, Germany, the situation consisted of a quasi-garden—a garden-in-progress, not completely tilled; a critical state of affairs more than a mere cultivated plot of ground—whose ecosystem was designed to evolve through the interactions between its human and nonhuman (animal, botanical, and mineral) components (Figure 17.1).

Observable and unobservable (imaginable, foreseeable, and unforeseeable) interactions progressed in the garden, before, during, and after the four months of dOCUMENTA (13). These interactions were mutualistic, symbiotic but also antagonistic, manifest as temporal events that *had* unfolded, *were* unfolding, or *might* unfold, and occurring in different sections or throughout the garden. The interactions included: a concrete sculpture of a reclining nude (a cast of a bronze by Swiss artist Max Reinhold Weber) whose head was partially enclosed in a live growing beehive and covered with honey—a progression made possible by the integration of a heating system in the sculpture that warmed it to human body temperature; stacks of concrete slabs surrounded by mounds of dirt, piles of cobblestones, and pieces of broken asphalt suggesting imminent or past building activities; deep ruts left in the mud by a tractor and footprints left by visitors and workers; a two-meter long concrete bench lying on its side (more specifically, a reversed remake of the bench made by Dominique Gonzalez-Foerster for Documenta 11 in 2002); one of the 7,000 oak trees whose plantation was initiated by Joseph Beuys in 1982 for Documenta 7, here uprooted and lying on the ground, left to the metamorphoses of its partial rotting; an anthill located near the foot of the tree, engaged in a process of myrmecochory (the dispersal of seed by ants leading to their germination); a variety of medicinal, aphrodisiac, toxic, and mind-altering plants specifically chosen for the effects they have on humans—plants eventually pollinated by the bees; a puddle of water with a biofilm forming at its surface; the circulation of insects; the wanderings of a caretaker who watered the compound, accompanied by two dogs (one of which was called *Human*—a female albino Podenco dog found homeless on the streets of Spain and whose right front leg was dyed in fluorescent pink); and the circulation of human visitors—perceivers perceiving others perceiving.¹

What made these interactions evolve as a situation—a trying state of affairs—was the way in which they problematized not only spectatorship, but also authorship and the very activity of making and perceiving art. The dynamism of the garden relied on the situation not being fully controllable, not being fully observable, and not being simply perceived by humans. This chapter is an attempt to grasp this complex vitality, one that activated a deep questioning of the agency usually attributed to perception in



Figure 17.1 Pierre Huyghe, *Untilled*, 2011–2012. dOCUMENTA (13), Karlsruhe Park, Kassel, Germany. Alive entities and inanimate things, made and not made. Dimensions and duration variable.

Courtesy of Pierre Huyghe; Marian Goodman Gallery and Esther Shipper, Berlin

the aesthetic experience of art. As an evolving garden set up in and for a 2012 international exhibition, *Untilled* could not but inevitably raise the issue of the Anthropocene. This was part of its strength insofar as its weakening of the primacy of human perception could be understood as addressing and assessing a period where human activities have become “the primary cause of global warming.”² Why this association matters and how the garden’s vitality partially rested on a waning of spectatorship is what the chapter seeks to unravel. It does so by approaching *Untilled* as a realist work of a special kind: a speculative realist work by and in which a distributed, mediated, embodied, and quasi-blind form of perceptual agency—a perception “under the influence,” as John Cassavetes said about *Mabel*, the housewife exquisitely played by Gena Rowlands in his famous 1974 film³—was made possible and in fact fully assumed and facilitated.

1. The Triad: Vitality, Porousness, and Indifference

Regarding *Untilled*, Huyghe declared that he was concerned with the vitality that comes about when a situation is porous and indifferent to the subject:

I am interested in the vitality of the image, in the way an idea, or an artifact, leaks into a biological or mineral reality [. . .]. I’m trying not to define the relation between the subjects but only to set the early conditions for potential porosity.

“The Host and the Cloud” is a set of influences, an auto-generating system, a porosity of situations. In “Untilled,” this work in dOCUMENTA, the elements were even more uncontrollable: natural growth, sexuality, animals, plants, chemical reactions: things that exist within a contingency. [. . .] Intensifying the presence, finding its own presentation, its own appearance, its own vitality rather than being submitted to pre-existing models—this is my interest. The exhibition is in itself, in constant change and process, indifferent to us, a creation, the invention of reality, rather than an “exhibition.”⁴

The situation isn’t such that it imposes itself on the individual, whom I don’t actually conceive of as a viewer. It consists of conditions for separations and encounters. The expectations and the preconceived modes of behavior are what I try to deregulate. An encounter should be a deviation. [. . .] I try to create a world. Everything is autonomous and exists in that world. There are no shared experiences, nor are these domesticating forms of address directed at a spectator. They are only witnesses in a garden. [. . .] This speculative moment is indifferent to the subject. It exists in itself and could function just as well without a spectator. It is not directed toward anyone; the viewer is just a witness.⁵

In this statement, Huyghe makes two important points, which suggest that *Untilled’s* vitality—the leaking of things into biological or mineral realities from which new forms can potentially emerge—depends on a partial renunciation of artistic authorship and spectatorship. First, Huyghe maintains that vitality occurs in an environment that is left to its own transformations. The artist’s sole intervention is the selection of elements most susceptible to interrelating porously; subsequently, he lets contingency do its work. Moreover, and this brings us to Huyghe’s second point, vitality depends on the situation not being programmed by or for spectators: the artist is not the full maker of the work and, more significantly, the human viewers are not the addressees or the *raison d’être* of the situation. Building on Huyghe’s statement, I want to examine how spectatorship in *Untilled* was in fact distributed between the living organisms of the garden and confronted with the unperceived and the unperceivable. The situation was one in which the garden became the main carrier of the aesthetic category of disinterestedness, one that facilitated distribution and quasi-blindness. As discussed further below, not only was the porousness of the garden not directly observable by the human viewers, it unfolded through the decentralization of human activity. Its occurrence, however, was implied as having already happened or as a future possibility: it was therefore only obliquely observable. Furthermore, it is the case that humans were not the only viewers in the situation: there were dogs, insects, and plants—plants that did not perceive in a human way but which (let us follow philosopher Michael Marder here) were “capable, in their own fashion, of accessing, influencing, and being influenced by a world that [. . .] corresponds to the vegetal modes of dwelling on and in the earth.”⁶ The perception of transformations and interactions, if ever and when it occurred, became an interspecies and mediated affair.

Notice also how Huyghe qualifies the situation’s indifference to the human subject as pertaining to the speculative moment—a premise that is key to the contemporary philosophical approach known as speculative realism, whose main ontological commitment (and here I follow Manuel DeLanda’s definition) is to “grant reality full autonomy from the human mind, disregarding the difference between the observable and the unobservable, and the anthropocentrism this distinction implies.”⁷ In

Untilled, vitality (porousness, the potential leaking of things into biological or mineral realities, the intensification of presence) might not have rested on a reality fully autonomous from the human mind (as DeLanda proposes) but it certainly rested on a reality partly indifferent to humans. This chapter posits the question: What was the nature, feasibility, and productivity of the garden's indifference to the spectator, of its dethronement of the human perceiver? Tackling with this question and exploring the speculative notion of intensity, I approach *Untilled* as a speculative realist commitment, which weakened the viewer-artwork correlation and supported a dispersed perceptual activity so as to enable the situation's possibilities of transformation. My main claim will be that the vitality of the garden was made possible by its dethronement of the human viewer, which consisted in a depreciation of anthropocentrism. The unfolding of this open-ended garden made this depreciation particularly productive insofar as it paradoxically activated, in the garden more than in the viewer, the aesthetic category of disinterestedness—the Kantian premise according to which aesthetic judgment is entirely independent of the purposes of morality and utility, and of our pleasure in the corporally agreeable.⁸ The garden's disinterestedness—its depreciation of the primacy of human perception—raises the question of the productivity of redistributed human and nonhuman agency in the age of the Anthropocene in which human activities are postulated as the main cause of climate change. Perceptual redistribution can and should be seen as challenging the primacy of that causal role. How, why, and how much does *Untilled* partake of that challenge? This is the main question that will occupy us for the remainder of this essay.

2. Speculative Realism

Let us start by briefly defining speculative realism. As a philosophical perspective emerging in the late 2000s, it has evolved as a response to the limits of Kantian correlationism—a philosophical assumption according to which the knowledge of reality is “thought or language” dependent.⁹ Although speculative realism has developed in many different directions since then, depending on how one understands the consequences of the limits of correlationism, its “anti-correlationist” stance remains consistent (as it also does in new materialism). This stance is crucial to the understanding of Huyghe's statement about *Untilled's* indifference to the human viewer. Philosopher Quentin Meillassoux defines correlationism as “the idea according to which we only ever have access to the correlation between thinking and being, and never to either term considered apart from the other.”¹⁰ Its origin (which speculative realism seeks to oppose) lies in Kant's philosophy, which rejected the possibility of knowing things in themselves beyond the human mind. Kant's assumption is that humans can only know the phenomenal world of appearances that constitutes experience and that they know that phenomenal world through a priori synthetic judgment categories and forms of intuition that validate that knowledge. In Kantism and post-Kantism, objects conform to the human mind. As Andrew Cole has acutely specified (although himself critical of speculative realism), “Kant's epistemology, [. . .] his insight into how we experience the world, remains fundamental. He tells us that ours is a world of phenomena, the infinite array of objects and events we experience, and he says also that the world is composed of noumena we cannot experience, the equally infinite number of things that exist, and processes that transpire, apart from our minds thinking them.”¹¹ Such an epistemological stance, in its numerous variations, holds

that humans can never access, know, or speak about the world in itself—the *grand dehors*—as a realm independent of the human mind. The world, being, reality: all are mind-dependent.

Speculative realism contests correlationism, which persists in *any* anthropocentric philosophy or artistic practice whose epistemology affirms human consciousness, language, discourse, society, or culture as constitutive of reality. Things-in-themselves are brought back into philosophical inquiry, raising the possibility of a non-anthropocentric thought and raising the question of the accessibility of things in themselves: if things or objects are not directly accessible, how can they ever be accessible? How can the lives of objects be acknowledged outside correlationism? What makes the speculative realist questioning of correlationism particularly relevant to the disruption of spectatorship operated in Huyghe's *Untilled* is the following speculative realist insight: correlationism has reached its limits, insofar as it prevents not only philosophy but the humanities, art, and social sciences in general, from understanding and addressing some of the major developments in recent history in which nonhumans play a significant form of agency, including globalization, technological growth, and the climate crisis.¹² That insight sustains the need for speculation and the task of elaborating modes of consciousness and perception that problematize anthropocentrism. As cultural critic Steven Shaviro has recently observed, “there is no direct and simple way to argue for realism. [. . .] The inherent difficulty [. . .] of this task explains why any new realism must be *speculative*: [. . .] we need to create a new image of thought: one that is no longer modeled on, or limited to, anthropomorphic parameters.”¹³

3. *Untilled's* Intensity

Considered in the very period when it was shown in dOCUMENTA (13), how does Huyghe's *Untilled* speculatively and aesthetically revoke correlationism and why is this important? This situation does not preclude correlationism but it discourages it and turns it into a less productive type of relation. Nor does *Untilled* revoke relations between things: indeed, in contrast to speculative realism's object-oriented ontology perspective, vitality comes from the potential porous relations between the garden's components. The components (including the spectators) do not exist in absolute isolation but neither are these relations all correlationist. Moreover, the situation cultivates the garden's self-organizing capacity, its relative autonomy—it promotes what Huyghe calls, in the long introductory passage quoted above, the unobservable “intensifying” of “presence.”¹⁴ To better grasp the ways in which *Untilled* depresses the spectator-environment correlationism and what that means for the agency of human perception, it is crucial to attend to what the spectator cannot directly observe: the intensive properties of the garden.

Let us use the term “intensive” in its Deleuzian formulation by relying on DeLanda's insightful explanation. The intensive sustains individuation (the formation of human and nonhuman individuals) through processes of divergent differentiation: it is the continuum in and from which entities interact and reindividuate differently. The intensive can be contrasted but not opposed to the extensive. *Untilled* helps explain that distinction. The garden is made of observable extensive properties, that is, of areas and volumes, and distances between entities (Figure 17.2). These properties compose the metric space. They are inherently divisible: if we were to divide the



Figure 17.2 Pierre Huyghe, *Untilled*, 2011–2012. dOCUMENTA (13), Karlsruhe Park, Kassel, Germany. Alive entities and inanimate things, made and not made. Dimensions and duration variable.

Courtesy of Pierre Huyghe; Marian Goodman Gallery and Esther Shipper, Berlin

oak tree into two equal halves, we would end up with two volumes. In contrast, the intensive properties of a system are properties such as temperature or pressure, which cannot be so easily observed or divided, or cannot be divided without changing that system in kind. Deleuze's most important theses regarding the intensive are twofold: 1) the intensive generates the extensive (the metric space emerges from a nonmetric continuum through a flow of broken symmetries); and 2) once individuation is reached, the intensive properties that conditioned the emergence of individuals disappear or are concealed beneath the extensive properties of these individuals.¹⁵ DeLanda's speculative Deleuzian-inspired philosophical project seeks to find ways to make these otherwise unobservable intensive properties manifest. It echoes sociologist and systems theorist Niklas Luhmann's claim that observation is a paradoxical activity because the operation of observing "includes the exclusion of the unobservable, including, moreover, the unobservable par excellence, observation itself, the observer-in-operation."¹⁶ The unobservable and the unperceived are excluded from observation but they are part of reality: an environment is made of actualities and virtualities.

The individuals populating *Untilled's* garden—the reclining nude, the dirt, the broken asphalt, the ruts, the bench, the oak tree, the plants, the slates, the compost, the caretaker, the dogs, the bees, the ants, the water—inhabit the metric (phenomenal,

sensual, and extensively defined and observable) space of that garden. They condense out of intensive properties, which are not observable in ordinary perception, but are encouraged by the selection and location of the garden's individuals. These properties are indeed obliquely made manifest (as a speculative gesture) by the selection, placement, coupling, incompleteness, suspension, and action of elements that suggest unfolding, past, pending, or temporarily concluding biological and cultural interactions. There is a persistent sense that the garden is a *garden-in-progress* by which evolution (at least phenotypic evolution) "carr[ies] out its blind search for new forms."¹⁷ The garden is structured from the compost facility of the park—a zone where decomposed organic matter is recycled as a fertilizer. The spectators—if we can still designate them that way insofar as spectators cannot perceive the intensive activities of the garden even though dOCUMENTA as an art institution does interpellate visitors in these terms—are exposed to the unobservable interactions that have and potentially will transform the components in the garden for three months and beyond. These unobservable interactions made manifest as traces or potentialities include: the piled slabs, the mass of cobblestones and broken asphalt that imply pending or previous building activities; the working bees' spreading of the honey along the nude's concrete body, which turns the nude into a living organism; the Weber, Gonzalez-Foerster, and Beuys remakes that suggest the sculptures were appropriated but transformed; the ruts and footprints in the ground as traces of past passersby or machines in action; symbiosis, myrmecochory, pollination as continual animal-plant interactions; the possible intoxication of human visitors; and the evolution of some of these interactions that continued to evolve after the dOCUMENTA, notably in Huyghe's 2013 Centre Georges Pompidou and 2014 LACMA retrospectives.

Huyghe calls spectators witnesses while insisting on the fact that the garden is indifferent to them. This designation needs nuancing. The human perceivers, when circulating in the garden-in-progress, come into relation with it and with the other human and nonhuman organisms alongside the minerals and artifacts. These relations may well include correlationism (a relation where objects are mind-dependent) but the garden has a somewhat fragile yet persistent self-organizing capacity and thus a certain level of autonomy and disinterestedness to the viewer: transformations have, do, and will happen as contingent porous interrelations do their work. Let us recall here that Huyghe's sole intervention is to select the elements most susceptible to interrelate porously and that the caretaker only intervenes in the garden minimally.

The garden is thus not simply a spectacle to be seen or absorbed from a detached perspective, or something that would occur through the viewer's conscious and invited participation in the making of the garden. The unobservable—which is a significant part of the reality of the garden—is best understood as any (human or nonhuman) system's autopoietic capacity to dynamically self-constitute, self-reference, and self-organize. The system changes throughout this process, developing new properties as it responds (with its own temporality and perceptual skills) to external perturbations, reducing the complexity of the environment while building up its own complexity. As it responds to these perturbations, the system regulates the conditions of exchange with the environment, not as an agent at the center of activity in the environment but as part of that environment, open to that environment. Posthumanist thinker Cary Wolfe, following the work of Maturana and Varela, has coined a productive terminology—"openness from closure"—to describe the main principle of autopoiesis: "that systems, including bodies, are both open *and* closed as the very condition

of possibility for their existence (open on the level of structure to energy flows, environmental perturbations, and the like, but closed on the level of self-referential organization).¹⁸ When nonhuman self-organizing systems close to further re-open to the environment, and when the environment reregulates, the intensity of these operations remains non-observable to humans. As Marder says about plants and their flourishing “at the limit of visibility”: “The challenge is to let plants be within the framework of what, from our standpoint, entails profound obscurity, which, throughout the history of Western philosophy, has been the marker of their life. Differently put, the idea is to allow plants to flourish on the edge or at the limit of phenomenality, of visibility, and, in some sense, of ‘the world’; to respect the obscurity of vegetal existence.”¹⁹

4. The Spatial Organization of the Quasi-Garden

Let us push this post-anthropocentric problematization of the correlationist dynamic between the viewer and the garden a bit further. The spatial deployment of *Untilled* consistently favors the spectators’ experience of the site’s indifference to them. Five spatial strategies are especially relevant here. First, the human visitor is prevented access to the ecologically fragile areas of the garden: parts of the garden are thus marked as evolving independently from them. Second, objects ordinarily made *for* humans have been *détourned*: the bench and the oak tree are disinterested in that very sense. These objects lie on the ground—the tree does not echo anymore the spectator’s standing body and the bench cannot be used for sitting. Even the human pets par excellence (the dogs) seem indifferent: they do not particularly come to us and they frequently leave the site. Third, the garden does not have a settled form, shape, or delimitation. Viewers have repeatedly labeled *Untilled* as useless or formless (a “storage place for the park’s maintenance,” a “mess of growth,” an “overgrown lot”).²⁰ And there are no clear boundaries differentiating the situation from the rest of the park. Visitors are not so much invited to circulate but, rather, find themselves wandering in *Untilled*, perceiving and observing within a space that does not work like a frame or container that would situate them and that does not offer much to observe in a short period (most components are elements that only refer to the possibility of an interaction, of a porousness). Fourth, human perception, in this wandering, is more of an action than a representationalist activity—a tactile exploration of the typology of an environment never given all at once, an exploration whose content is not only conditioned by the body in movement (by what we *do*) but also by one’s possession of bodily skills (by what we *know* how to do).²¹

Fifth and finally, the human perceivers might well be witnesses (Huyghe maintains that view) but they are witnesses potentially *under the influence*, whose perceptual control over what they see is never guaranteed. They are invited to see (this is what DOCUMENTA asks them to do as an international exhibition event) but they might well be biologically altered by what they see, namely (but not solely), by the medicinal, aphrodisiac, toxic, or mind-altering plants of the garden. As feminist theorist of agential realism Karen Barad maintains, “[t]he point is not simply to put the observer or knower back *in* the world (as if the world were a container and we needed merely to acknowledge our situatedness in it)”; rather, “we do not obtain knowledge by standing outside of the world; we know because ‘we’ are *of* the world.”²² In *Untilled*, the observers are *of* the garden—of the world they observe—and their observation is a mediated one. As the masked players of Huyghe’s *The Host and*



Figure 17.3 Pierre Huyghe, *The Host and the Cloud* (film), 2009–2010, HD video, color, surround sound. Duration 2:01:30.

Courtesy of Pierre Huyghe; Marian Goodman Gallery and Esther Shipper, Berlin

The Cloud (2009–10) wearing a LED-screen over their faces remind us, perceivers perceive but through mediation (Figure 17.3). *Untilled* makes some of these material or technological mediations manifest: the reclining nude’s “seeing” activity is mediated by the materiality of the beehive; many human seers see the site through their cameras; and they mostly see objects that work as media—mediating perception so that other objects may become visible. Moreover, human perceivers are perceivers amongst other human and nonhuman perceivers, with no privileged access to the biotope. In short, they are components of the garden trying to find their place and role in an indifferent and non-fully observable garden, amongst other human and nonhuman perceivers. The perception of *Untilled*’s world—a quasi-garden (a garden-in-progress, not completely tilled; a critical state of affairs more than a mere cultivated plot of ground)—contributes to the dethronement of the human viewer, involved in an “interspecies relationship.”²³

5. The Agency of Perception

What is productive in this indifference? Given the significance of resilience as a defense mechanism against extinction, and given the crucial role played by the degree of connectivity for survival, an ecosystem is a “parallel-processing network” in which fluctuating relationships of affordances, fittingness, fitness, and porousness unfold at different rates throughout the environment, enabling new individuals to emerge and

old individuals to fade away.²⁴ One can appreciate the eco-systemic and environmental importance of *Untilled* in an age designated by geophysicists as Anthropocene—a period starting around 1800 and in acceleration especially since the mid-1960s. I quickly refer here to some of the conclusions of the 34th International Geological Congress (2012) and, more specifically, of the Third National Climate Assessment (2014):

Multiple lines of independent evidence confirm that human activities are the primary cause of the global warming of the past 50 years. The burning of coal, oil, and gas, and clearing of forests have increased the concentration of carbon dioxide in the atmosphere by more than 40% since the Industrial Revolution, and it has been known for almost two centuries that this carbon dioxide traps heat. Methane and nitrous oxide emissions from agriculture and other human activities add to the atmospheric burden of heat-trapping gases. Data show that natural factors like the sun and volcanoes cannot have caused the warming observed over the past 50 years. [. . .] In fact, if not for human activities, global climate would actually have cooled slightly over the past 50 years.²⁵

Because of its garden-in-progress quality and its deployment as a situation (a critical state of affairs as an unsettled garden mostly shaped by unobservable interactions), *Untilled*'s dethronement of the human perceiver—its non-correlationist and indifferent stance—is in many ways an aesthetic response to the Anthropocene. It materializes the aesthetic category of disinterestedness as what the garden does in relation to the perceiver. And it sustains what philosopher Jacques Rancière has designated as the main virtue of the aesthetic regime of art—the image's "indifference to any gaze" by which the image "cannot be reduced either to the transmission of a message or to the modernist absorption of an art turned in on itself," and by which the paradoxical autonomization (and implicit democratization) of the aesthetic experience "of free play and indifference open to all" occurs.²⁶ It is in these aesthetic terms that the spectator is rethought as a post-anthropocentric perceiver, a proposal that *Untilled* invites us to consider in our relationship to ecosystems in general, for the benefit of these ecosystems, and for the sake of their vitality.

Where is the agency for such a perceiver? While Anthropocene literature generally emphasizes how human agency is both the problem of the current environmental crisis (humans are the most important factor of deterioration of the environment) *and* the solution (humans will solve that problem with the invention of new technologies and the devising of new habits), Huyghe's garden problematizes that human prerogative. It tells us that agency (be it intelligence, know-how, creativity, or perception) is not simply human and that the solution to the environmental crisis—the sustenance of vitality—begins with the acknowledgement that human beings do not have uniquely privileged access to the world.²⁷ Aesthetics, speculative realism, and ecology meet here to decentralize the entity of the "human perceiver" as impact and control, addressee and core agent, problem and solution; the human perceiver who observes and knows by conforming nature to its mind. It institutes human perceivers as an interspecies affecting but also affected by what they most often do not perceive, *part of* and not simply *in* the world where they circulate among other human and nonhuman perceivers. To become an actor of that world and to care for that world, humans must find new distributed ways to acknowledge, understand, and perceive what will

never be directly accessible: being attentive to traces and potentialities; appreciating that the world is made more of invisibilities than visibilities; being part of a world of observers; allowing for perception as action and embodiment; perceiving objects as mediators for other objects; perceiving under the influence. These are some of the perceptual activities proposed by *Untilled*. This new image of the agency of quasi-perception, “no longer modeled on, or limited to, anthropomorphic parameters,”²⁸ becomes a modality by which the autonomy of self-organizing systems—and therefore even the vitality of neglected, dying, wasted, or perishable things (the compost’s waste, the abandoned and remade artworks)—and their porous re-openness to the environment are enabled, although never guaranteed.

Notes

- 1 For a more detailed description of *Untilled*, see Pierre Huyghe, *On Site* (Cologne: Verlag der Buchhandlung Walther König, 2013); and Kunstgiesserei, “Pierre Huyghe: *Untilled* (*Liegender Frauenakt*), 2011–2012,” accessed August 4, 2016, www.swiss-artfoundry.com/artistsprojects/pierre-huyghe/untilled-2012/.
- 2 US Global Change Research Program, “Third National Climate Assessment” (May 2014), accessed July 24, 2016, <http://nca2014.globalchange.gov>.
- 3 *A Woman Under the Influence*, directed by John Cassavetes (1974).
- 4 Sky Goodden, “Pierre Huyghe Explains His Buzzy Documenta 13 Installation and Why His Work Is Not Performance Art,” *ARTINFO Canada* (August 30, 2012), accessed June 28, 2016, www.blouinartinfo.com/news/story/822127/pierre-huyghe-explains-his-buzzy-documenta-13-installation-and-why-his-work-is-not-performance-art/page/0/2.
- 5 Huyghe, *On Site*, 19, 48 and 57.
- 6 Michael Marder, *Plant-Thinking: A Philosophy of Vegetal Life* (New York: Columbia University Press, 2013), 8.
- 7 Manuel DeLanda, *Intensive Science and Virtual Philosophy* (New York and London: Bloomsbury, 2013 [2002]), xii.
- 8 On the Kantian definition of disinterestedness, see Paul Guyer, *Kant* (London and New York: Routledge, 2014), 359–361.
- 9 Levi Bryant, Nick Srnicek, and Graham Harman, “Towards a Speculative Philosophy,” in *The Speculative Turn: Continental Materialism and Realism*, eds. Levi Bryant, Nick Srnicek, and Graham Harman (Melbourne, Australia: re.press, 2011), 4.
- 10 Quentin Meillassoux, *After Finitude: An Essay on the Necessity of Contingency*, trans. Ray Brassier (New York: Continuum, 2008), 5.
- 11 Andrew Cole, “Those Obscure Objects of Desire: The Uses and Abuses of Object-Oriented Ontology and Speculative Realism,” *Artforum* 53, no. 10 (Summer 2015): 320.
- 12 Bryant, Srnicek, and Harman, “Towards a Speculative Philosophy,” 3.
- 13 Steven Shaviro, *The Universe of Things: On Speculative Realism* (Minneapolis: University of Minnesota Press, 2014), 110–111.
- 14 Goodden, “Pierre Huyghe Explains His Buzzy Documenta 13.”
- 15 DeLanda, *Intensive Science and Virtual Philosophy*, 62.
- 16 Niklas Luhmann, “The Paradox of Observing Systems,” *Cultural Critique* 31 (Fall 1995): 44.
- 17 DeLanda, *Intensive Science and Virtual Philosophy*, 61.
- 18 Cary Wolfe, *What Is Posthumanism?* (Minneapolis: University of Minnesota Press, 2010), xxiv.
- 19 Marder, *Plant-Thinking: A Philosophy of Vegetal Life*, 9.
- 20 Shinro Ohtake, “Documenta (13): des témoins de l’inculte,” *jlgbblog* (August 14, 2012). <http://jlggb.net/blog3/?p=3481>; Aaron Betsky, “Pierre Huyghe at Documenta: Things Made and Not Made,” *The Journal of the American Institute of Architects* (June 19, 2012), accessed August 1, 2016, www.architectmagazine.com/design/exhibits-books-etc/pierre-huyghe-at-documenta-things-made-and-not-made_o; and Achim Drucks, “Loss of Artistic Control: Pierre Huyghe’s Biotope at Documenta,” *ArtMag* 71 (2014), accessed August 1,

- 2016, <http://db-artmag.com/en/71/feature/loss-of-artistic-control-pierre-huyghes-biotope-at-documental/>.
- 21 Alva Noë, *Action in Perception* (Cambridge, MA: MIT Press, 2004), 3.
- 22 Karen Barad, *Meeting the Universe Half Way: Quantum Physics and the Entanglement of Matter and Meaning* (Durham, NC and London: Duke University Press, 2007), 185.
- 23 Anna Tsing, "Unruly Edges: Mushrooms as Companion Species," *Environmental Humanities* 1 (2012): 144.
- 24 DeLanda, *Intensive Science and Virtual Philosophy*, 114.
- 25 US Global Change Research Program, *Third National Climate Assessment*.
- 26 Jacques Rancière, "Do Pictures Really Want to Live?" *Culture, Theory and Critique* 50, no. 2–3 (2009): 129.
- 27 On this paradox, see Human Animal Research Network Editorial Collective, *Animals in the Anthropocene: Critical Perspectives on Non-human Futures* (University of Sydney NSW, Australia: Sydney University Press, 2015), vii–xi.
- 28 Shaviro, *The Universe of Things*, 111.