EcoFutures

Between Grief and Hope

Contents:

Jessica Wan

Foreword

We are delighted to welcome twelve artists from UAL to the inaugural EcoFutures Digital Residency, developed in partnership with Videotage, one of Asia's first media art organisations, founded in 1986 in Hong Kong. Through its long-standing commitment to nurturing emerging media artists and developing the local media art community, Videotage has organised numerous events while building the VMAC (Videotage Media Art Collection), a comprehensive video art archive spanning from 1979 to the present.

By engaging with this archive, residents explored how their personal experiences related to grief and loss in the context of ecological damage and associated health crises. This collaboration draws on Videotage's expertise in digital art and UAL's commitment to international engagement and interdisciplinary learning, offering emerging artists valuable cross-cultural perspectives.

The residency began with a simple but urgent question: how can we reflect on the existential challenges of our present moment while imagining ways to come together— in dialogue, in collaboration, in action? With contributions from the resident artists, this publication aims to document the conversations, creative exchanges, and shared synergies that emerged over the eight-week programme. We hope it will serve as a generative space for intellectual and practical development, offering resources and ideas that others might draw upon when confronting the realities of ecological collapse.

We live in an era of unprecedented social and political upheaval, in which activism and personal spaces are increasingly surveilled, policed, and commodified. We do not claim to have all the answers. Rather than striving for grand, global solutions, the residency focuses on locality and personal connection, through observing, interpreting, and responding to what is immediately around us and in the archives. In doing so, EcoFutures seeks to foster links between artists and researchers across disciplines, from art, design and architecture to technology, science and biology.

In his recent book *Machine and Sovereignty: For a Planetary Thinking* (2024), philosopher Yuk Hui proposes a future-oriented model of political thought for a post-anthropocentric era. He distinguishes 'planetary thinking' from the 'planarisation' described by Heidegger, which names the flattening tendencies of technological development under globalisation. Planetary thinking instead asks what kinds of interventions remain possible in the face of accelerating *planarisation*. This question resonates closely with the aims of EcoFutures, which seeks critical and engaged responses to the planetary polycrisis.

From its inception, the project has embraced an ethos of dematerialised, lower-carbon collaboration by using digital technology to produce and disseminate the work, and by minimising air travel. While these choices reduce the residency's environmental impact,

they also bring limitations: online interaction can never fully replace the depth and immediacy of physical presence, and disparities in digital access risk excluding certain voices. This approach is therefore not an absolute solution, but a pragmatic step towards a more sustainable form of international exchange.

Recognising that rest and reflection are integral to the creative process, the residency included reading weeks to allow participants to slow down, work at their own pace, and spend time with nature. The title EcoFutures invites us to centre ecology in developing new ways of thinking and infrastructure, bearing in mind that communities in the Global South are disproportionately affected by the climate crisis.

This publication emerges from an expansive digital residency programme that brought together artists, archivists, and theorists to interrogate how creative practice might respond to our current moment of social-ecological crisis. Through a care-centred series of workshops and critical dialogues, participating residents developed new works and methodologies that challenge dominant frameworks of environmental representation, examining how archives, data, and moving images can become sites of resistance against ecological imperialism and colonial erasure.

The themes developed across this residency include radical approaches to rest and slow creativity, the transformation of archival materials into contemporary artistic expression, the deployment of AI and data visualisation as tools for environmental storytelling, and the creation of emotional resonance in moving images that address collective trauma. What emerges is a constellation of practices that we might term ecological tactics— methodological interventions that refuse the extractive logics of traditional research while fostering new forms of imagination towards more equitable ecological futures.

Such critical-creative approaches included the excavation of concealed histories through archival methodology, the generation of visual narratives from scientific data, the weaving of personal and collective memory through documentary collage, and the preservation of environmental knowledge through interdisciplinary archiving practices. Each contribution offers both practical insight and theoretical reflection on how artistic practices might engage more meaningfully with questions of environmental justice, decolonisation, and the destabilisation of dominant ecological narratives.

David Cross

So delighted. So disappointed.

EcoFutures invited artists and designers at UAL to respond to anxiety, grief and hope in relation to the ecological crisis. The apparently simple task of relating the internal world of emotions to the external world of events and phenomena opened complex questions at the intersection of the personal and the political, the psychological and the ideological.

Although the scale and gravity of the ecological crisis demand systemic change and cultural transformation, the ideology of individualism diminishes people's sense of collective agency, favouring competition over collaboration and putting self-interest ahead of the common good. But figuring oneself amongst the undifferentiated mass of humanity implied by the Anthropocene concept offers little more hope than inhabiting the atomised individual subjectivity of capitalist modernity. And although ecological regeneration and planetary survival depend on a shift in collective consciousness, legacy notions of the autonomous art object, and of artistic freedom as personal expression limit the potential for contemporary art to contribute to an emancipatory cultural transformation.

Eco-anxiety is not simply worrying about ecological collapse, but also struggling to balance material interest, psychological wellbeing and ethical values within a political economy structured around moral hazard. For example, the societies most responsible for causing ecological breakdown are least exposed to it and most equipped to cope with its impacts—in many cases because they have benefitted from centuries of colonialism and decades of globalisation. In the neoliberal university, students and staff may experience mixed feelings of pride and excitement at the implicit recognition conferred by financial credit, undercut by frustration with the realisation that indebtedness is a form of entrapment, and perhaps dismay upon recognising that financial debt is based upon ecological debt. At the institutional level, the undiscussed influence of financialization risks subordinating the academic activities of the university to its commercial ambitions. These ambitions entail a need to continually renew credibility and trust in the brand of the university by associating it with developments in artistic practices, intellectual discourse and social engagement. Transformative breakthroughs in understanding are being made in the zone where anti-racism and decolonial histories converge with activism for climate, ecological and social justice. Yet while the dominant ideology of infinite economic growth is misrecognized as the ideal of social progress, people tend to respond to critical insights in a depoliticizing way, respond to something else, or not to respond at all.

Now, when democratically co-ordinated action on the planetary crisis is needed more than ever, the world has been split by military violence, none more divisive than the genocide in Gaza. Deceptively neutral framings and passive language have substituted confusion for clarity, and concealed meaningful difference with false equivalence, serving to dilute public discussion of the gravest crimes. Double standards allow perpetrators' unsubstantiated accusations to be treated as fact, and victims' testimony to be dismissed

David Cross *So delighted. So disappointed.* (2023) Digital photograph.

as unreliable, or false. Meanwhile, in the self-proclaimed liberal democracies, the conflict between the political pressure to conform and the ethical imperative to resist produces a paradoxical conditon of inescapable guilt, either through compliance with unjust laws or through the criminalisation of support for fundamental human rights. Further heightening tensions between belief systems, identities and subject positions, ambiguous new restrictions on freedom of speech have had a 'chilling effect' on academic and artistic freedom. Together, these developments seem designed to institute a general disavowal of historic cruelty and destruction, with troubling implications for the coming struggles against neocolonialism as the principal driver of ecocide.

At this time of deep uncertainty and unprecedented danger for the world and the earth, EcoFutures supported an encounter of different identities, experiences and subject positions in relation to the shared value of peaceful creativity and the common cause of a liveable planet. Understanding that 'negative' emotions are part of a healthy response to the existential threat of ecological destruction, EcoFutures complemented the artistic labour of creative practice and the intellectual labour of critical discussion by encouraging restorative wellbeing practices, grounded in an ethos of mutual respect and care. Participants collaborated to hold a safe space, a welcome respite from an overloaded and depleted information environment, to allow calm attention and support creative risk-taking. The 'orthodoxy of positivity' which favours small-scale, personal and pragmatic thought and action was suspended by tacit agreement, enabling artistic projects and practices to be enriched by a broader scope of enquiry and a wider range of affective experiences.

Between the different explorations and perspectives, commonalities emerged: technology as a manifestation of psychological impulses, mysticism as a counterpoint to scientistic rationality, the embrace of 'more-than-human' consciousness and agency, and the liberating potential of alternative temporalities. As a fragment, model or seed of artists' visions, artworks depend for their realisation on the *work* of art, the shared labour of cultural production through processes of exchange in communities of practice. This artistic labour often demands not only collective effort but also a willingness to take risks: making an artwork as a personal expression can involve 'acting out' of unconscious impulses, while both creativity and criticality can transgress social norms. So a special degree of tolerance, respect and trust is needed, to enable reflection with others to be a 'working through', perhaps pointing to a possible synthesis.

To engage in the relationships between social, economic and ecological systems is to risk turbulent feelings: grief at the loss and destruction, frustration at the lack of justice, anxiety at the disavowal of the crisis, and hope, so often deferred. When experienced alone, these feelings can be debilitating. But when shared in a community of practice, they can energise critical reflection and creative action, transmuting impasse into active social agency. The work of art can be little more than an embellishment or a consolation. But sometimes it might also refuse the closure of meaning, make surprising leaps, and even change the terms of engagement.

Himali Singh Soin

On Translucency

'On Translucency' is a mytho-poetic manifesto about the space between the shore and the tide, the translucent shallow, visible and invisible, dense and sheer. It departs from Édouard Glissant's notion of opacity and arrives in places where frosted windows keep the heat of the sun out, soften the detailed edges of bodies while holding on to the relational, letting light through and not shutting out the other. Translucency argues for a kind of not-knowing that allows for the private world of thought and the gregarious world of friendship, as island to archipelago. This manifesto is filtered through the translucent lenses of air, ice, skin, oil, and film. Translucency is both the right to illegibility and the desire for interpretation. Translucency is an erotic way back into our post-natural lifeways.

Some things that I will say will remain illegible, others will be graspable. There will be things you see right through, and aspects that escape you. They escape me too. The practice of translucency is allowing for ambiguity while reaching for clarity. Translucency is the mediation between the thing as it is and the imagination of what else it can be. Translucency fills ruptures, offering new futures. It heaves in the erotic, between nature and artifice, the scrim of knowing and the shadow of not-knowing. We live in translucent (im)materiality: Oil. Skin. Film. Ice. Air. Water. Paper. Smog. Mirages. Windows. The internet. Music. The mind. The cloud. The island. Silt. Salt.

The world is indefinite, leaky, and porous, with osmotic membranes between everything. Practicing translucency is 'to bring', as Glissant says, 'the world into contact with the world, to bring some of the world's places into contact with others'. Translucency is a way of seeing the world in a different light.

In between objects or spaces
Translucency is the distance between two intimate objects or spaces. In places where the light is bright, and the houses are close together—in urban tropics or the Mediterranean—the windows of kitchens and bathrooms are frosted. Frosted windows are used in places where it is almost always warm, and life is led at a pace attuned to the slow, dense air, against the accelerated clock of capital, in the early morning or the late evening, where bodies can move half-naked in their own space, when voices can call out to each other from balconies, chaos always adjacent and easily refracted. We, the alterity, we watch over one another, we let each other in, we keep each other out. We choose how much, and with whom.

Jaalis, built by Mughal architects across Central and South Asia, are latticed doors and windows to grant women the power to know the happenings of a place without being seen, a kind of ideological ventilation. These portals blur the looking out with the looking in. The jaali functions as a veil disguising the gaze of defiant eyes. It is against the right to total information, against exposure, against the kind of intimacy that leaves no room for flirtation.

Translucency blocks out direct light, white and bright and hot, and lets softness in. Softness so that the sharpness of surfaces doesn't disappear, but loses focus around the edges, merging the distinction between matter and mind. The other loses detail and looks more like you: tender afternoon, blushed, dimmed, humid, lubricated.

In the diasporas, the immigrant, the exiled
These thin spaces between bodies are like borders between places: thresholds of partial comprehension, forming a new, diasporic zone. A fish from one country deflected by the current finds itself caught in the other.

How can we know each other across the world? We are half-imagined and half-real. When we accept translucency, we might reach towards what Glissant calls a 'creolized body'. A community made up of difference, actively engaging with each other, creating new, hybrid communities.

I will never know what it is like to be you. What it is like to be a bat or a stone or you.

And you will try and analyse me. Not first for where I come from, or how I choose to be, or the dust and the heat and the smog that I have grown up with, but through the light, how it forms these shadows, these lines, what these shadows can tell you about the self I choose not to reveal, my expressions of contentment and discontentment. The depth of composition, the metaphors I use so as not to say the thing I can't say.

Translucency is not the relief of the end of the journey, but the cool you find midway, the energizing rest. When the mind finds home in the body, even when that home is far away.

Meet me somewhere in the centre of this infinity. I won't turn away. I am the accumulation of all the energies that have come before me and those that will follow. But I have the right to opacity. I do not need to be transparent for you.

What is opacity if not shifting weights of translucency? The number of layers, the thickness of the atmosphere between, the color and materiality and power to resist or receive the light. By letting light in, we make room for the pleasures of darkness.

There, we offer up our translucent selves. We are islands when we are multicultural, multiethnic, multiracial, differently abled, indifferently labeled communities living beside each other with no language in between.
We pass energies between each other. We begin to understand. Not understand each other but understand what it means to form a relation between two, to become a third.
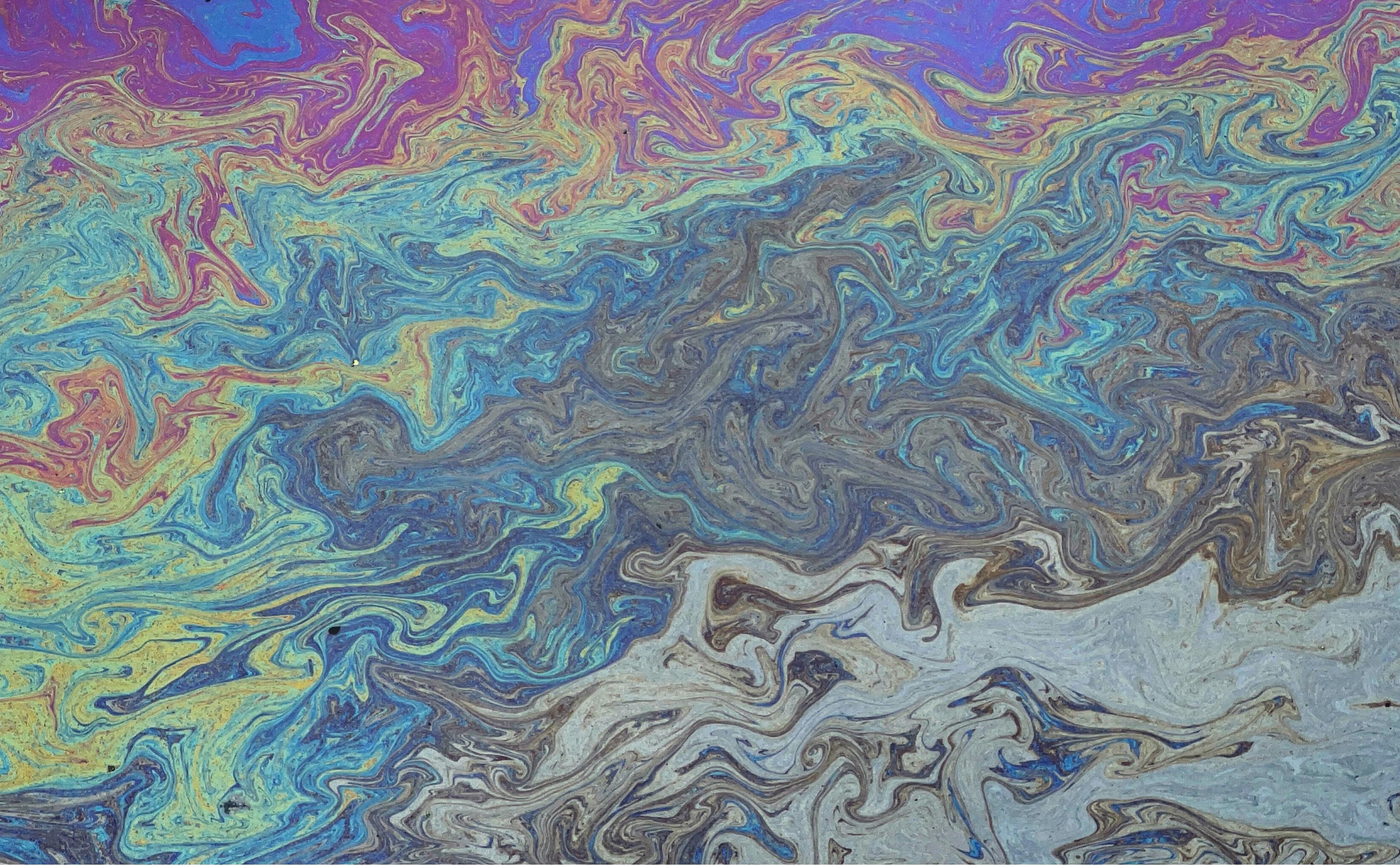
Himali Singh Soin *On Translucency* (2023) Oil on water.

To find this moment of shifting translucency, we must share the work. No, we are not answerable to You. No, we will not explain how slavery, classism, racism, casteism are all entangled with You. We are learning it for ourselves, trying to unravel generations of dispossession.

Like dragonflies, we must find a way to make our wings translucent, to avoid the harm of predators. Maybe we can share the work—when I am exhausted, you will take over for me, and on and on, we divide the labour and multiply the love. This way, we begin to subvert the architectures of the apparent.

Transparency is an apparatus signified by patriarchy, positivity, whiteness, Western models of morality, exhibition, control, evidence. Reflecting the glassy skyscrapers cleaned by those who could never afford their view, we begin to subvert the guise of rationality, subvert a capitalist infrastructure that preferences the individual over interdependence, the spectacle over speculation, and we begin to question where prejudice comes from, reach outwards towards the material, and inwards towards the immaterial.

If and when this happens, we experience a moment of friendship between people, events, ideas, that otherwise may not occur. We can try and understand, but it must be mutual, even while it is uncertain. Friendship, love, and dreams are translucent, lucid between the real and hallucinogenic. You can feel it but never completely know it. Fiction is like this too, in its relationship to truth.

In the presence of ghosts

Ghost stories abound in communities that bear collective suffering. In India, the ghosts of many conquests show up in folklore: a ghost stealing land, a ghost arriving as an archetype of guilt. Sometimes they are amorph-ous blobs, sometimes they arrive as animals with wings or fins or tails, teaching us to listen with intention and breathe with our skin. They appear, they protect us or haunt us, remind us, help us make a choice, maybe even clean the house, quietly do their work and leave, phantom. They are often only detected by the most vulnerable character, the character who is grieving, and thus most present and open to any form of intervention.

The ghost is a protean, diaphanous being. It speaks to the deep present moment, always filtered through history while trying to fit into or reconfigure an untenable future. It is also in-between and atemporal. The apparition is a state of mind, in which the lens of time has a soft focus, a peripheral vision that allows you to see the microscopic and the grand scale of things at once. The imprecision of the blur and what happens there. To be partially absorbent while still protecting your inner world. To be ghost is to be generous with boundaries. The ghost story allows us to construct a language of translucency: both

'is' and 'can be'. Would be, try to be, maybe. Language aspiring to be in-between, to be almost, to be not fake, but speculative, inquisitive, simulative. Aspiring to believe stories as if they were real. To rely more on the if and the how than on the is and the what. To think of the word whether (or not) like the weather itself—unpredictable, witty—and not try and alter it, but make an altar for it, worship it. Language (and the weather) can protect you if you don't try and control it. This resignation to randomness and this ritual of imagination is translucency

In shifting atmospheres

Our lives are ghostly: semi, meta, muffled, unclear, without shape or time, blurred, scattered, gelatinous, gossamer, irregular, diffuse, shadowy, sheer, cryptic.

We refuse to be known.

We are gentle, fragile, continuous. We are neither solid nor spirit.

We are neither cause nor effect.

We are film. We are mesh. We are a glassy substrate.

Translucency pertains to a non-binary, multitudinous sexuality that revels in the in-between, does not need to come 'out', but also does not need to hold itself 'in'. Translucency is neither male nor female. It is not revealing nor concealing.

We are vapour.

We are water.

Muslin, hemp, silk.

Honey, wax.

Leaves.

We are also plastic, oil, pollution, radiation. The atmosphere is not perfectly visible, rather mediated by strata of toxins, carbons, microbes, particulate matter, smoke, clouds, sulphur, dust, mist, fog, haze, seeds, pollen, doubt, mirages.

The water is translucent too, full of jellyfish as it gets warmer and warmer.

Translucency suggests softer ways of being, making kin with one another, while still adapting to the changing Natural, like birds who build their nests from wires and bottle caps, or like lizards who roam our houses as our landscapes desertify.

Translucency is inter-species. Sometimes it flickers and creates new shapes, forms, fires.

In ice archives
In the Weddell Sea, under the ice in Antarctica, Notothenioid fish are so translucent that you can see their brain and their spine through their skin. Over time, and with our changing waters, they've lost all their haemoglobin. Fish, like the women behind the jaalis, find the ambiguity of translucency compelling; they remain invisible to a system which would otherwise subsume them.

Hydromedusae, sea butterflies, bristle worms, zooplanktons, krill, jelly larvae, squids, and flounders are all translucent. With layers of calcium so delicate they can stay light underwater, where it is so dark, their translucence allows them to light their inner worlds.

Ice has always been a translucent memory holder: the particles of lead trapped at the poles tell the story of our extractionist history. Ice cores are chronometers, telling time like the rings on trees. We can see how the climate has shifted, we can see the history of plagues, we can even see war. I like to think that translucency plays a role in ice being an information carrier and a sensorial anti-colonial agent. As the ice melts into lucid clarity, we lose our connection to land, to the past, to history, we lose our ancestry, we also lose our future. A world without ice is like flying towards the end of the horizon and hitting a clear, transparent, pane of glass.

In between the conscious and unconscious self
Translucency is a mediation. Images are translucent, in that they are a representation of the real. In a time of complete information and complete control over information, can we hold a butter lamp to the screen and be a filter ourselves? The right to information with the right to difference. Translucency is the middle way. Between craft and instinct, between logic and intuition, between chance and order.

Translucency is an undulating wave, a wave of emotion, a tide. A feeling of melancholy but not sadness, of pleasure but not happiness.

Translucency is a call to detect, form, and visualize porosities, connections, patterns, and associations. Relations. Across spatial, temporal and socio-cultural boundaries.

Consciousness is translucent. In disparate research, we sometimes get a glimpse into

patterns between seemingly distinct ideas. I was writing a bird opera while researching nuclear culture. When I went looking for the bird, I found it breeding at a nuclear site.

In action
Could mobilizing translucency help us perceive things as interrelated and not distinct, so love seeps through toxicity, justice through irony? An archipelago is a collection of islands: can we be self and find a relation to the other at the same time? Can we be connected by translucent waters, our shoreline constantly adapting to the weather, gelatinous with the translucency of the sea creatures beneath? Can we absorb and resist, be rooted and still hybrid, forming new cultures, many possible identities? Can we have polylogues while keeping our inner voice alive? Can we operate with intuition in the laboratory of our lives? And when bombs make the air hazy, and when the heat makes the atmosphere sticky, and when floods cause land to become liquid, can we call upon the materiality of translucency to help us out of disaster?

Can we be more like poems, not too much, not too little, no beginning or end, fragments and fullness, anchored and floating, meaning and nonsense both?

Translucency is not an impossible aspiration towards a fixed utopia, it is inherently not extreme: it proposes deep being, while allowing different temporalities to inform, affect, and change the present moment. To appear and disappear. Neither the obliteration of opacity nor the immediacy of transparency.

While translucency is about light, it is not about vision only: it asks to listen to nonhuman creatures, how they call and respond, to sink into the place between oil and water, recognizing its repulsive force and still wonder at its glimmering sheen. It takes pleasure in perversity.

Sigrid Bannenberg

Sigrid Bannenberg is an Amsterdam-based artist and researcher working at the intersection of art and ecology. Her practice explores the ethics of care within human–ecosystem relationships, paying close attention to the fragile points where the wild and the manufactured meet—convergences that shape how environments are sensed, inhabited, and transformed.

Her work often begins with an ecological disturbance: a forest under stress, a river changing course, or a species adapting to human presence. Rather than offering solutions, she focuses on the quieter, often overlooked aspects of ecological life. Through gentle gestures, soft sculpture, interactive installations, and immersive environments that engage the senses, she invites audiences to slow down and reflect. Central to her work are questions that emerge through acts of attention: How do we care? For whom? And what does it mean to notice?

At the heart of her practice is the belief that care is not merely a feeling but a verb—a responsibility rooted in feminist ethics of care. Art becomes both a critical lens and a catalyst for ecological care, reimagining human–ecosystem relationships through reciprocal attention. Alongside artistic exploration, her work incorporates research into ecological restoration, scientific data, and the visible and invisible marks of human presence on the landscape.

During the EcoFutures residency, she decided to step back from her installation-based practice and focus on an integral aspect of her work: engaging with scientific data. Instead of translating this data into physical experiences, she considered the richness of existing open-source data visualizations. Alongside this, she embraced writing as a practice of slowing down and reflection. This resulted in a collection of experimental collages and poems exploring the changing colors of the ocean.

Knikker

From space, it glowed like a promise.

Once, we believed colour was an illusion, a trick of the light, refracted and bent into meaning. It seasons our food, warms our walls, flushes our skin with life—or warns of disease. Colour is how we knew the world was alive.

And once, we saw the Earth as a dot. A blue afloat in the black of space. It was beautiful. That blue, of oceans, of sky, with breath, became a banner. Not of conquest, but of care. It felt like a beginning.

And now, the blue is fading. Floods roar through towns. Forests ignite like kindling. Droughts write their names in cracked earth. Even what thrives seems to kill, algae blooms stain the deep, suffocating all that's below.

These are not metaphors. They are facts. And yet facts do not move us the way colour once did. We scroll on.

And tomorrow, the palette shifts. A pixel drift, quietly desaturating. The blue we mythologised—vanishing. Not all at once. Slow enough that we might convince ourselves it's fine. That it's still beautiful.

Is it?

We are losing our colour.

Knikker—Dutch for 'marble'—is a two-part artistic research experiment combining image and text to explore planetary fragility, fading wonder, and climate grief.

The image is a composite, drawing on more than twenty years of satellite data collected each Earth Day, April 22, by NASA's Ocean Color project, part of EarthData. Using remote sensing imagery at 412nm, the data served not as a picture, but as a foundation—an invisible record of spectral change, now translated into form, into colour, into feeling.
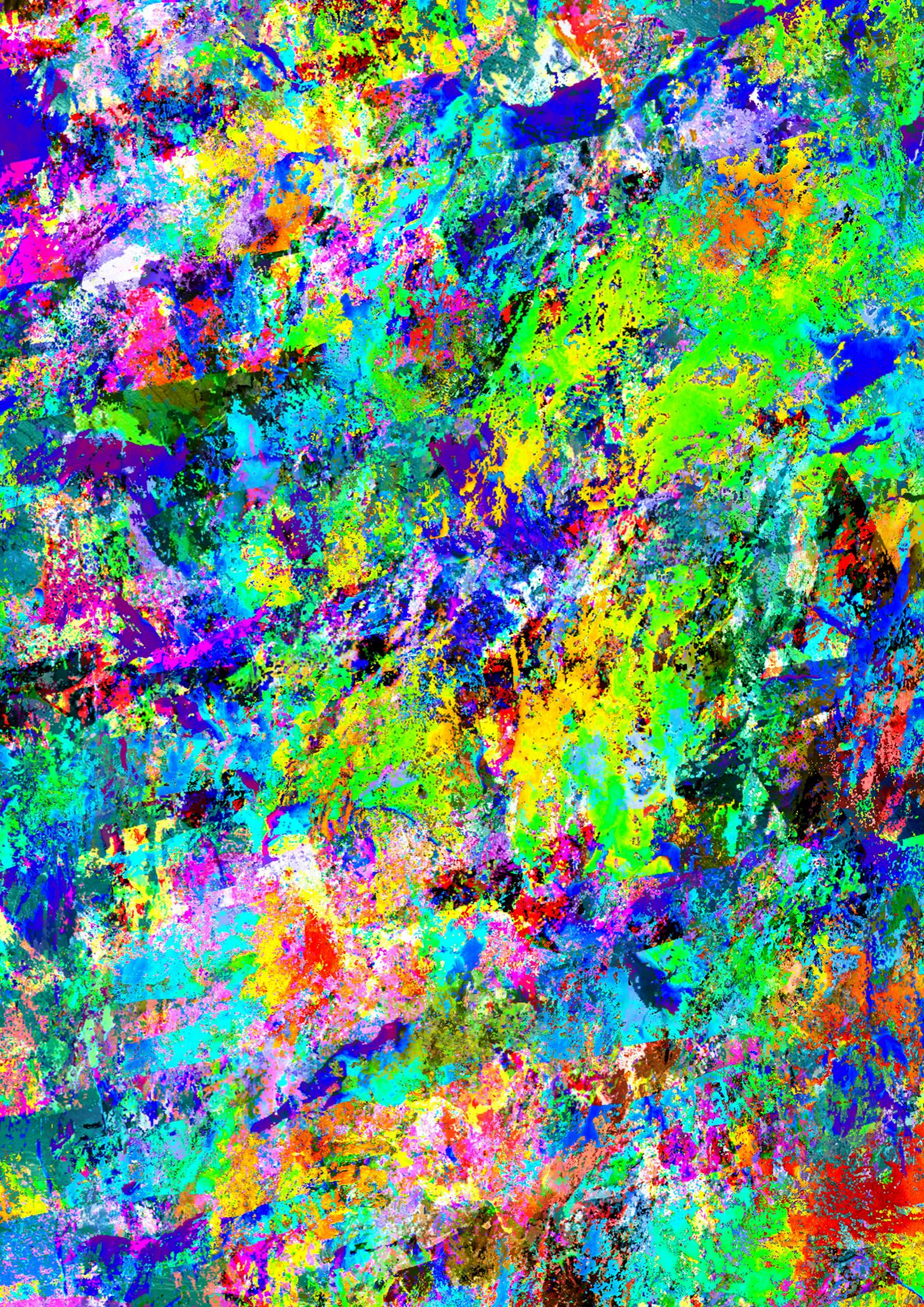
Valentina Cerquera Camacho

Valentina Cerquera Camacho's practice explores time as relational and embodied, challenging dominant linear and extractive temporalities. Through approaching the participatory workshop, she cultivates an alternative myth of time rooted in the body, land and seasonal cycles.

A key inspiration during the residency was the mytho-poetic manifesto 'On Translucency' by Himali Singh Soin, which draws from Édouard Glissant's concept of opacity. It helped her understand how the tropics can offer a lens to perceive time not through fixed borders, but through porous, relational and humid conditions of coexistence. It also allowed her to explore the idea of myth as a technology, a tool for relating to territory and to the many forms of life that inhabit it.

This was deeply resonant with her own lived experience as a citizen of Bogotá, rooted in the Andean mountains of the tropics, where time is shaped not by strong seasonal shifts but by subtle water-led cycles.

The workshop 'Emotional Resonance' by Kwan Q Li also influenced her approach, highlighting how personal experiences can be entry points into systemic and planetary issues. This approach directly informed Seedplans, which invites participants to connect ecological grief and planetary dissonance with personal memory, sensory cues and affection —all through storytelling.

The Ever-Present Now: Seeding Time

This project began with a mapping of my positionality as someone rooted in the high Andean tropics, where time does not unfold through the dramatic seasons of the North, but through short, moist and subtle cycles governed by water. In this context, the cloud forest becomes a form of natural intelligence, a living system that mediates our perception of time through environmental signals, rather than the artificial cadence of the clock.

From this perspective, I created two interactive platforms using 'Padlet'. The first, Myth of the Ever-Present Now, proposes a speculative foundation for time. It reimagines temporality through four principles: oscillation, multipolarity, multifocality and the spiral vortex of the emergent present. This myth is gestated in the tropical mountains, where time moves spirally, inspired in the movement of Foucault's pendulum. The intention is not to deny linearity, but to add the spiral as another temporal dimension. Participants interact with the myth sonically, emphasizing orality as a key feature of myth—a living, embodied form of transmission that unfolds in the present.

Following this, participants are invited to Seeding Time, a participatory cartography where they trace their temporal experience through memory, sensation and affection. Guided by reflective prompts, they root their personal experience of time in place and contribute a multisensory 'seed' —a sound, a drawing, a scent, a flavour—to a shared map.

The project was developed during the residency and within the framework of the MA in Design for Social Innovation and Sustainable Futures at UAL. Special thanks to the participants of the first in-person workshop, whose early contributions became the initial seeds of this collective time cartography. This is an ongoing work, evolving with each new voice and rhythm that seeds its time.
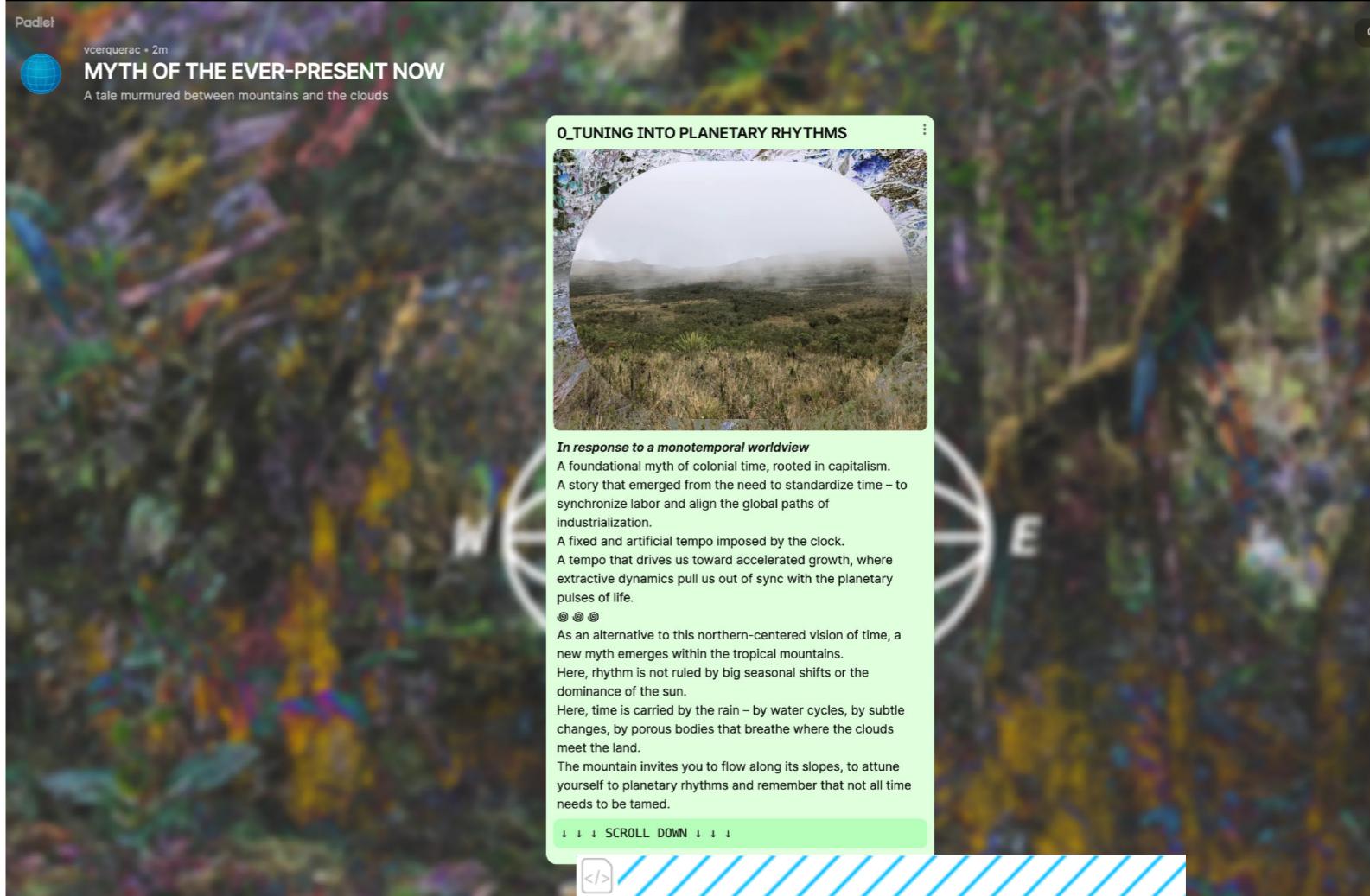
Above: ▶ *Myth of the Ever-Present Now* (Interactive Media)   Below: ▶ *Seeding Time* (Interactive Media)
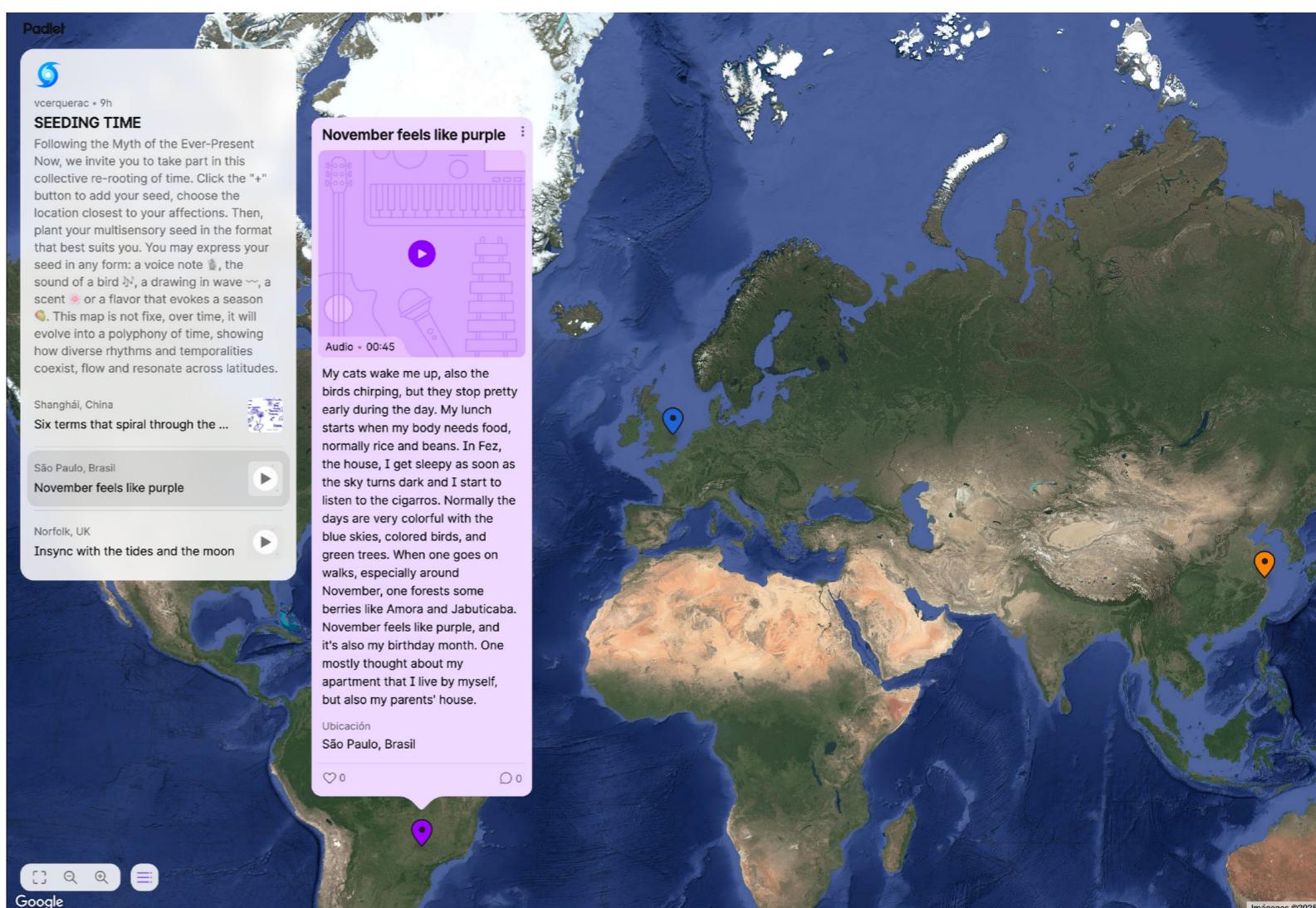
Lucinda Coulthard

Lucinda Coulthard is a multidisciplinary ecological artist, educator and researcher. She explores nature as archive in a time of mass extinction and environmental connectedness. Her work engages audiences in multisensory experiences of nature in the Anthropocene.

By collaborating with leading scientists, ecologists, musicians, DJs, perfumiers and gardeners she creates works that draw attention to our interconnected world by eliciting a shared multi-sensory experience with the more-than-human. Coulthard's interdisciplinary work blending STEM with the Arts, ancient knowledge and crafts, reminds us that we are nature. She uses surprising and cutting-edge techniques to make the unseen accessible, drawing attention to important but little understood aspects of the natural world that affect us all. Every installation, object, experience or journey she creates encourages change—of mind, of perspectives, of actions. She has used scent and her unique 'ghost glass' to preserve memories of landscapes lost to climate breakdown. In her most recent work she has used sound frequencies to bioremediate soil by encouraging mycelium to grow to support ecosystem health.

A UCL and Slade graduate now studying Material Futures at Central Saint Martins, Coulthard's work has featured in Tate Britain, Tate Modern, the Lethaby Gallery and the Bomb Factory Foundation. She has also designed a more-than-human garden for Tate Britain

lucindacoulthard.com

Acoustic Fossils: Soil Record

Fossils can take 10,000 years to form but capture a moment in time, recorded in stone for millennia. As our planet faces impending natural apocalypse due to the Climate Emergency, the speed of change is accelerating. If we could create a fossil for our time, what would it look like?

Although the soundscape of the natural world is louder than has ever been recorded, the noise is predominantly artificial, industrial, man-made. WiFi, Sonar, Bluetooth, electrical frequencies, digitally produced noise, vibrations from construction, mining and transport surround and penetrate all of us with increasing intensity. Nature has tried to compensate by raising its voice – birds sing louder now to be heard but find it harder to defend their territories and find a mate. Sound pollution distresses organisms and disrupts biodiversity.

Curiously silence is the inevitable outcome of artificial cacophony. As species struggle to survive, they disappear, and the natural world loses its song. Unseen by all are the sounds of the soil on which all life ultimately depends for food. More than 50% of the planet's species live in the earth below our feet. Soil that registers a great diversity of sounds is healthy because this indicates a greater range of organisms. When it is healthy and happy, soil sings.

Vinyl records make sound material and often link us to memories and emotions far beyond the musical composition etched into their surface. Music records, have two sides. One is the successful hit; the B side rarely made the charts.

I took recordings of soil from a protected nature reserve and soil from an industrial estate. By bending the frequency charts into an auditory loop, I created an image resonant of acoustic soil chromatography impressions and etched them both into stone to make a modern fossil record.

Just as ancient fossils are silent, these too can only be read by eye and hand. They record our place in time, in this moment of mass silencing. You can feel the etches of the soil song with your fingers and feel its sound, a *memento mori* of life before the silence in the noise.

Lucinda Coulthard *Acoustic Fossils* (2025) Stone etched with sound recording

Lauren Goldie

Lauren Goldie (she/her) is an artist and PhD researcher at Central Saint Martins. Her practice explores how sculptural processes can resist extractive logics in space exploration by foregrounding material instability and decay. Through speculative making and narrative frameworks, she reimagines how planetary matter might be encountered beyond dominant scientific and colonial paradigms.

Goldie's work centres on fictional asteroid samples and modular carriers, structures which reimagine the scientific tools used to isolate and analyse celestial materials. Unlike instruments designed specifically for precision, these carriers allow for contamination and transformation. They function as framing devices that disrupt systems of classification and challenge how value is assigned to distant matter.

Materials are subjected to stress tests to simulate off-world exposure, including thermal shock, abrasion, and chemical corrosion. These unstable forms reflect the resistance of matter under pressure. Failure is preserved rather than corrected, offering a counterpoint to logics of efficiency and control.

During the EcoFutures residency with Videotage, Goldie expanded the narrative and material dimensions of her practice. Engagements with speculative media, such as Kai Chung Lee's use of descriptive estrangement and Leung Cyrus's ExoGospel, informed new approaches to fiction, and the limits of scientific legibility.

Lauren Goldie was awarded the Graduate Art Prize, the Zsuzsi Roboz Scholarship, and the Broomhill National Sculpture Prize. She has had solo exhibitions at The Muse Gallery, Bankside Artist Space, and Winchester Gallery, with international group shows touring China and Latvia, and contributions to exhibitions at Three Highgate Gallery, Whitechapel Gallery and Tate Modern, London.

laurengoldie.com

Regolith | *Simulated Asteroid Samples*

Regolith is a wall-mounted sculpture that draws from the visual language of control panels and sample carriers, devices used to contain and analyse unfamiliar celestial materials. Organised symmetrically around a central axis, it features mirrored compartments and geometric recesses. The surface is diagrammatic, inviting close reading while withholding clear function. At first glance, *Regolith* appears to promise clarity and operational intent, but its internal logic remains deliberately opaque. This ambiguity is central to its critique: by mimicking extractive aesthetics while withholding outcomes, it questions how materials are made legible within deterministic systems of knowledge.

The work has emerged from ongoing research into asteroid materiality and the ways celestial surfaces are visualised and instrumentalised. As commercial interest in extraterrestrial mining accelerates, framed as a solution to Earth's resource scarcity, there is a growing need to challenge narratives that cast space as a frontier for extraction. I developed fictional 'formulas' for asteroid types, such as C-, S-, and E-classes, using simulated samples composed of sand, stone, charcoal, iron filings, and powdered clay bound in resin. These were informed by meteorite studies and planetary data sources including DAMIT, SBMT, and NASA's spectral maps. While these tools offer rich data, their complex interfaces and rotatable grey models often enforce emotional detachment and obscure access.

Like science fiction, these samples imagine contact where none is possible, offering embodied fiction in place of access. The combinations often proved unstable; erupting, shedding dust, resisting containment. During the EcoFutures residency with *Videotage*, I began to explore alternative binding agents for these samples that are more cohesive with the environmental agenda of the artworks. These materials introduced new behaviours, cracking and shrinking, bringing the samples closer to their ecological intent.

Rather than striving for permanence, these material tests embrace un-predictability and the speculative ethics of working with possible futures.
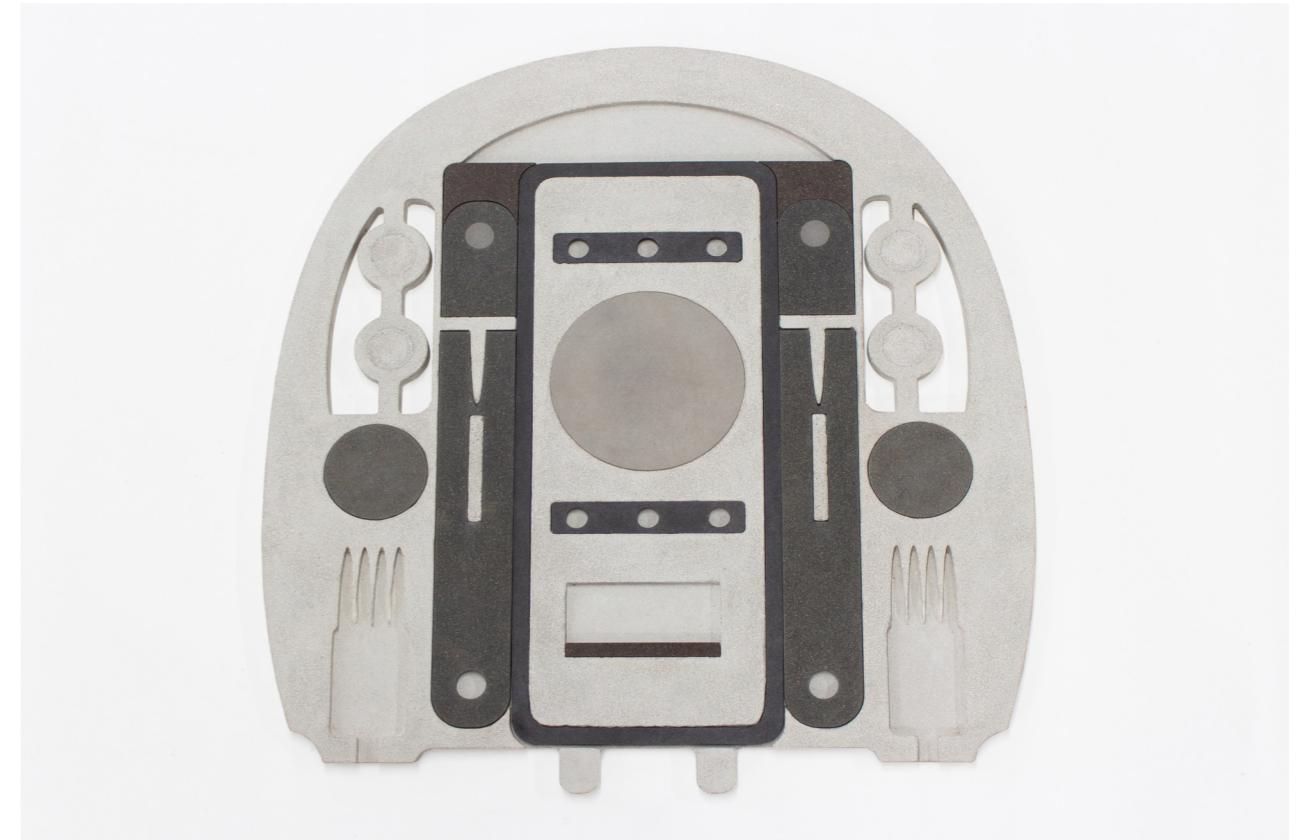
Lauren Goldie *Regolith* (2025). Concrete, sand, resin, charcoal, clay, iron, quartz, gravel, 150 x 70 x 4cm

Lauren Goldie *Simulated Asteroid Samples* (2025). [From left to right, top to bottom] clay with grey sand, clay with bentonite, clay with stone, corn starch solution without additional materials [made with glycerine, vinegar and water], corn starch bind with sand, bentonite and charcoal, corn starch bind with iron, sand, bentonite and charcoal, clay with black sand, clay with iron (oxidised), clay with iron, corn starch bind with iron, corn starch with bentonite, corn starch with carbon, clay, clay with bentonite, clay with charcoal, corn starch with bentonite, corn starch bind with grey sand, corn starch with black sand.

Mati Granica

Mati Granica is a London-based Polish visual artist working with photography, 3D modelling, and artificial intelligence. His work explores the tensions between accelerating technologies and ecological collapse, using critical yet visually alluring methods to expose the contradictions of digital progress. By employing tools often implicated in environmental harm, he challenges the systems they emerge from, revealing the ethical and material costs beneath their polished surfaces.

Granica's practice is rooted in a sense of ecological grief and mourning for the environments and futures lost to extractive systems. Yet it is not without hope. By reclaiming the tools of destruction as instruments of exploration, his work creates space for imagining alternative narratives. Through confronting the violence embedded within technological aesthetics, he gestures toward the possibility of responsibility to ecology.

Throughout the residency, Granica approached AI training datasets as living archives, drawing from archival methodologies to explore their visual, political, and ecological dimensions. By treating data as both record and material, he transforms found digital images into critical artworks, blending environmental data and visual culture into speculative, grief-laced narratives.

Granica structurally interrogates artificial intelligence by turning its extractive processes against themselves. Through critical use, he exposes the hidden ecological and ethical costs embedded in these systems. Technically, the project repurposes training datasets and generative tools to create artworks that resist, rather than reproduce, the logic of techno-capitalism and ecological extraction.

matigranica.co.uk

flower_gan

flower_gan is a custom generative advers-arial network that creates images of flowers. Flowers, organic organisms and industrial commodities, act as symbols of digital re-production. The project explores how artificial intelligence is made, critiquing the techno-capitalism and accelerationism that drives it. By exposing AI's training, it challenges industry secrecy and rethinks the relationship between art and datasets. It also questions the ethics of data scraping and the colonial legacies embedded in modern AI. It paradoxically uses harmful systems to examine their impacts.

The training dataset, oxford_flowers102, contains 8,189 images of flowers found in the UK. Though under a Creative Commons license by Oxford University, the images were web scraped without attribution. Some still show stock watermarks. This engages debates on data ownership, scraping, and digital labour. Many species shown aren't native to the UK, echoing extractivist colonial histories. Similarly, many AI infrastructures today are based in formerly colonised regions, where environmental damage is offloaded.

Flowers appear as engineered hybrids; commodities developed for profit, mirroring AI's own commercialisation. The model removes species labels, seeing all inputs as identical, producing hybrid, speculative plants. This reflects bioengineering and industrial farming. The contact sheet also reflects training scale, and therefore, energy and water consumption. The project estimates its own footprint using limited public data, raising questions about secrecy.

The outputs reflect the full process, including its failures. Rather than select only 'realistic' images, *flower_gan* preserves the system's chaos. Its most compelling outputs are those furthest from intent. This reflects wider concerns around AI: how might we embed values in systems that we don't fully understand?

flower_gan resists polished finality. It internally critiques extraction, asking if subversion is possible. It visualises hidden systems not through clarity, but through failure and excess, showing what AI cannot cleanly do: render a flower without reproducing the systems that distort it.
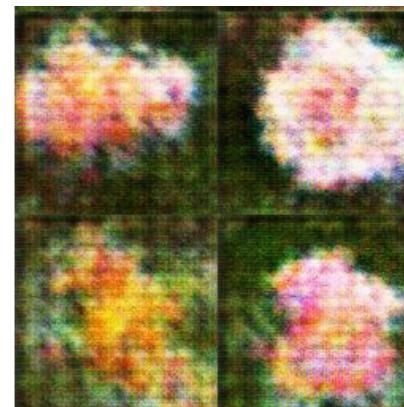
▶ *flower_gan* (2025)
[video contains flashing lights and loud noises]
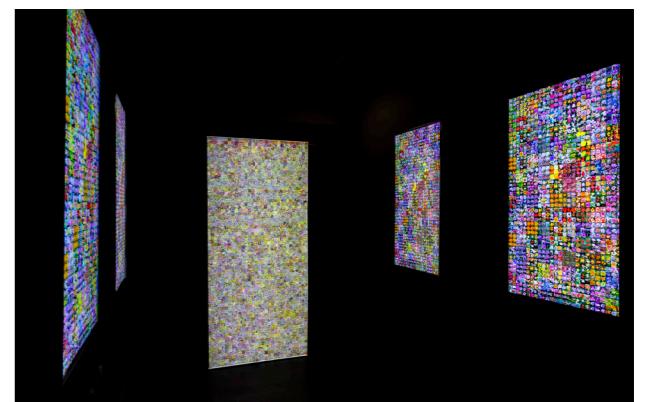
Mariia Korneeva

During the EcoFutures residency, I had an opportunity to go on a fossil hunting expedition to the Jurassic Coast of Dorset, UK, alongside my artist friends Lilia Bakanova and Sasha Sedyuk. Together we spent several days walking on the shores of Bridport, Charmouth and Lyme Regis, gathering fossils, inspiration for future art/research projects and creating art interventions.

Inspired and informed by the residency, especially 'Radical Rest and Slow Creativity' by Jessica Wan and Moi Tran and 'Emotional Resonance in Moving Images' by Kwan Q Li, I slowed down and observed my surroundings, allowing myself to become a part of the observed—to merge, blend, intermarry, lose identity. This method—'Grokking' (Heinlein, 1961), I identified as a key method for my art making, a part of grounding, deep sensory expression and exploration of auristic human experiences.

Here on the seashore, I was a part of a landscape; I was lying on the ancient ocean floor, breathing in the rhythm of the waves. I saw, touched and uncovered petrified bodies of creatures that were living on our planet roughly 201 to 66 million years ago. Their remains were an integral part of the Earth's strata. I was there, only 33 years old. So young. Pondering the five mass extinctions of the past, the ecological crisis of the present and a part where my body will be an integral part of the Earth's crust of the future.

I took a picture where my shadow merges with the exposed seabed, on it, we all—one archive, of the Earth's life. Feeling united, whole with the world, sad that I, as I am now, won't witness what will happen after my body disintegrates. I feel hopeful that it will be something wonderful.

'We walk on the corpses of our ancestors, we breathe the life of those who died long ago, and we ourselves will enter this element so that our descendants will breathe us.' (Gumelev, 1989).

salmonkorneeva.co.uk

Archive

Yunzhi/Melissa Li

Li's work, *Microcosm of Identity*, involves scanning bacterial cultures grown in petri dishes, creating detailed 3D digital landscapes that viewers can explore interactively. This project explores ecological grief and hope by foregrounding the microscopic, often overlooked organisms that sustain ecosystems, symbolizing both fragility and resilience.

Using photogrammetry and Unreal Engine, Li digitally reconstructs these microbial worlds into immersive experiences. The bacteria, grown organically, represent living responses to environmental conditions, emphasizing adaptation, mutation, and coexistence. These scans capture moments of ecological uncertainty and the profound beauty found within microscopic ecological networks.

This project resonates with themes from the EcoFutures Residency, specifically the ideas of radical rest and mutation as explored in workshop sessions. By slowing down the viewer's interaction and inviting them to observe and rest within these translucent, glitchy landscapes carefully— the project positions rest as a form of ecological resistance. Additionally, embracing digital errors and aesthetic glitches connects the concept of mutation as hopeful adaptability.

Microcosm of Identity thus serves as both a meditation on ecological vulnerability and an affirmation of life's persistent capacity for adaptation. It aligns closely with the residency's themes of ecological grief, community resilience, and creative wellbeing, offering reflective space to contemplate complex, interconnected environmental realities.

melissayunzhi.li

Microcosm of Identity
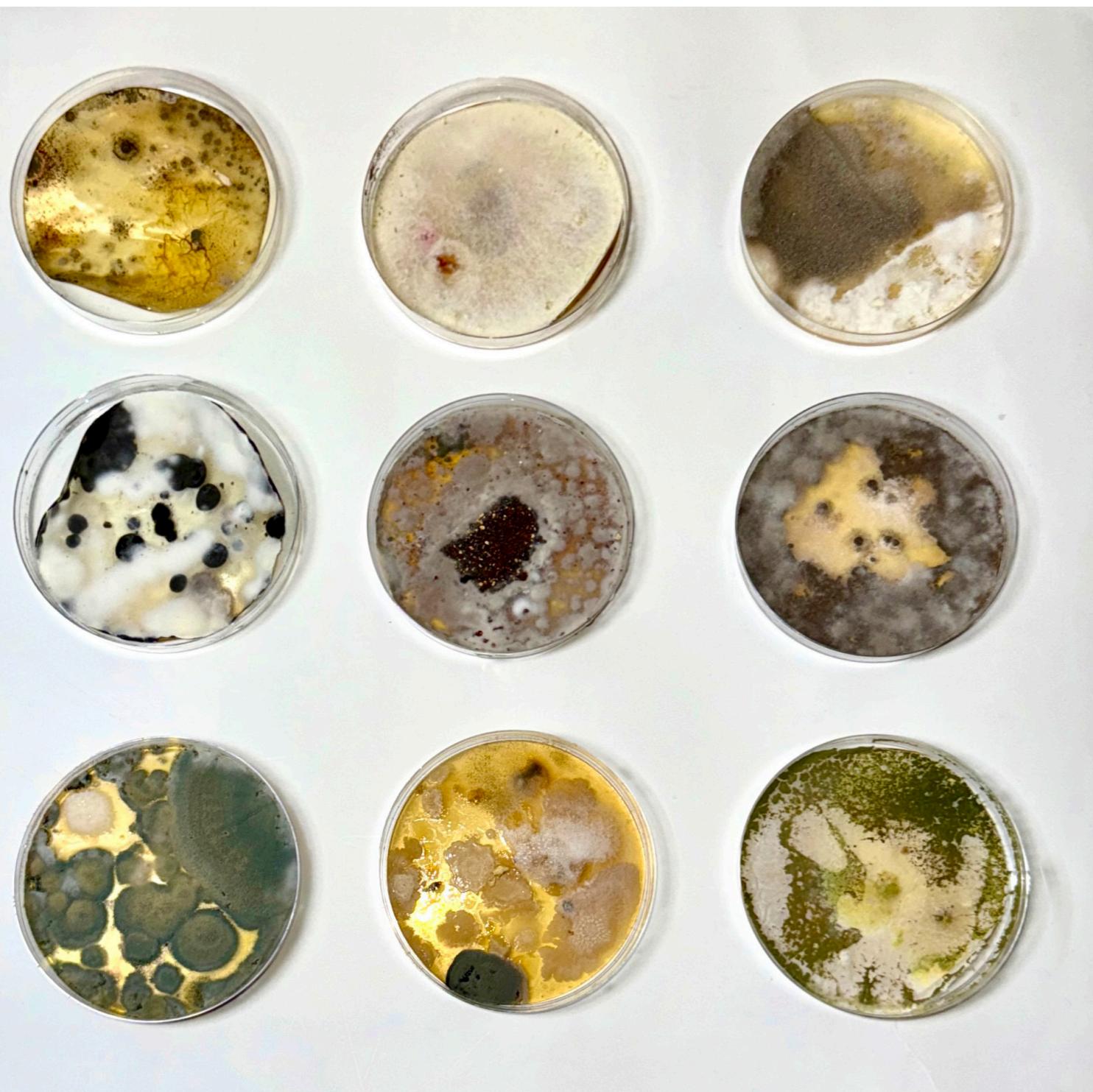
Yunzhi/Melissa Li *Microcosm of Identity* (2025)
Viewable as offline installation: ▶ *Bacteria World Walk Through* ▶ *Southwark Park Stroll*
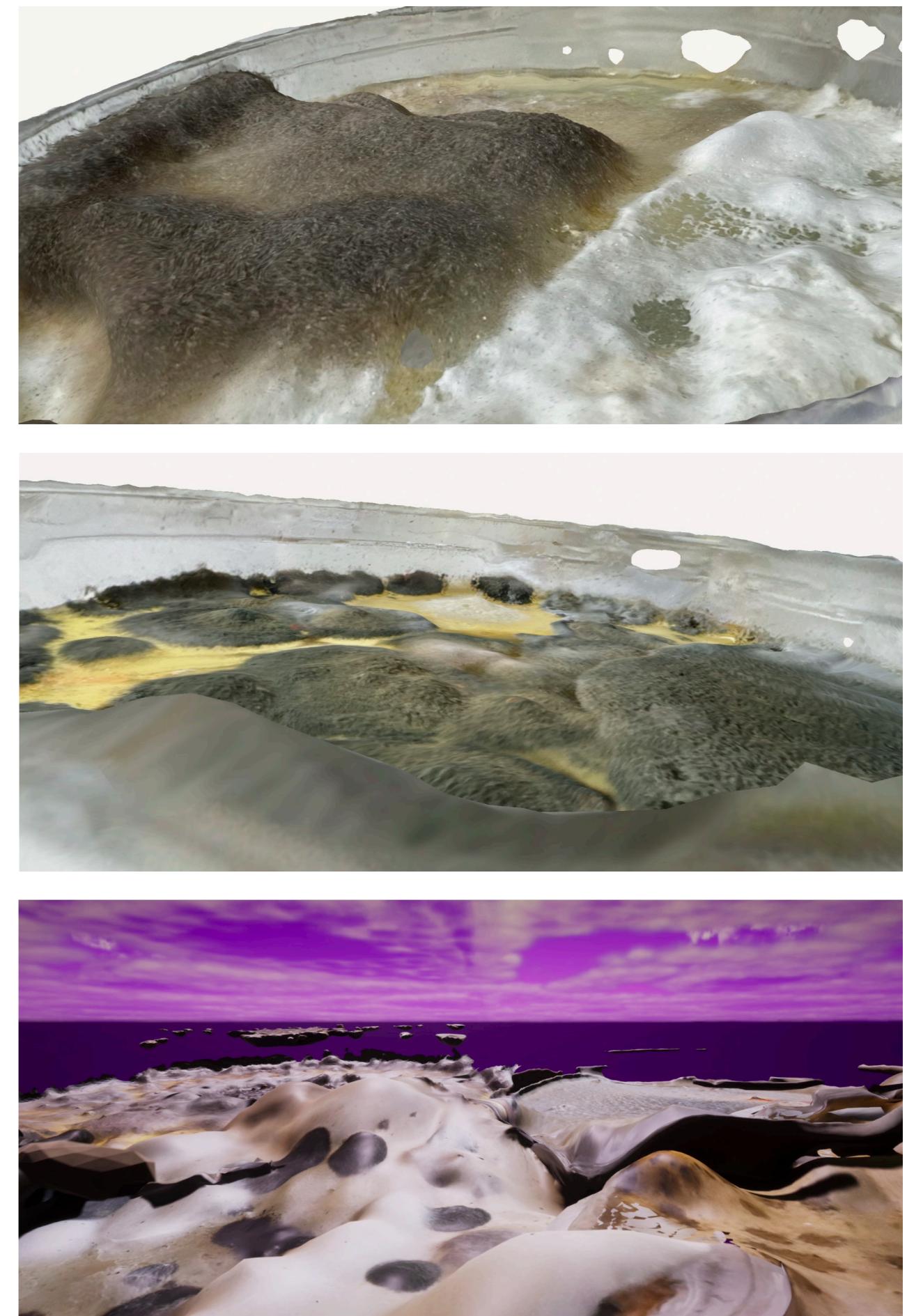
Drishya Subramaniam

Drishya Subramaniam is a multidisciplinary Indian artist and researcher currently pursuing an MA Interaction Design at UAL. Working across print, video essays, and web-based storytelling, their practice navigates ecological crisis, identity, and collective memory by weaving connections across past, present, and speculative futures.

Rooted in the methodologies of anarchiving, homology, and hauntology, Subramaniam's work resists linear time. They see anarchiving as an act of care preserving embodied and ephemeral knowledge outside institutional frameworks. Homology allows them to draw structural parallels between mythology, ecology, and systems of kinship, while hauntology helps them trace the lingering presence of what was erased, forgotten, or silenced.

Drawing from South Asian mythologies, spiritual acts of embodiment, and diasporic memory, Subramaniam reconfigures dominant narratives to create soft, speculative archives. These worlds are not escapist, they are ruptures in time, openings through which we might imagine living otherwise, in a time of uncertainty. Their work explores co-creation with the non-human, assembling altars of care, memory, and refusal.

Interactive storytelling is at the heart of Subramaniam's process. They aim to make space for slowness, reflection, and shared knowledge, inviting audiences to witness, question, and participate in shaping futures we can shape together.

Drishya Subramaniam's work has been exhibited at the London Design Festival, Borough Road Gallery, and for South Asian Heritage Month at Camberwell College of Arts. They received the UAL Justice Award (2024) and an Honourable Mention at the IDA Design Awards.

drishyasubramaniam.com

The Estuary of Prophecies

The Estuary of Prophecies is a speculative tarot card series shaped by the layered past, present, and possible futures of the River Ganga. Created using altered found images from ecological research and illustration, the series adopts an anarchival method, resisting linear documentation in favour of layered, mythic, and post-human narratives.

Rather than approach the river through a human-centric lens, what it offers or how we might save it, this project asks: what does the river remember, resist, and reclaim? Drawing from Toni Morrison's words, 'All water has a perfect memory and is forever trying to get back to where it was', the work explores how a river might hold its own memory, grief, agency, and prophecy.

Developed during the residency, the project began with an inquiry into care and hope in times of ecological crisis and uncertainty, and how these ideas shape our relationships with endangered ecologies. Each tarot card becomes a facilitator of dialogue and reflection. For example, the Rebirth card centres on catfish eggs that thrive in the Ganga's polluted zones, symbolising both ecological imbalance and the river's relentless ability to facilitate life.

The 27 cards reimagine the Parrot Tarot of Southern India, traditionally tied to the Nakshatras (stars), replacing deities with the ecological intelligence of the Ganga. Visual references include the Museum of Photography (Bangalore) and Ticket Chaap, a colonial archive of cloth labels reframed through the lens of ecological imperialism.

The project culminated in a riverside performance, a moment of stillness and spiritual reciprocity. Participants drew cards and sat with the river, not to seek predictions, but to rest, reflect, and embody its energies. It was a space to feel the river's presence, consider one's impact, and listen deeply, to understand how we influence the river, and how the river, in turn, lives through us.

Drishya Subramaniam *The Estuary of Prophecies* (2025)

Joseph Whitmore
and Richard The First

Joseph Whitmore is an artist-animator, and current PhD student at University of the Arts, London (Creative Computing Institute). His research focuses on innovating new frameworks and toolkits for Digital Puppetry, taking an interdisciplinary approach through traditional puppetry practices and robotics. Through practice-research, embodied methods and post-humanism theory, the research seeks to define and combine Digital Puppetry in physical and virtual realms through human/non/more-than-human lifeforms, their movement, and audience interaction. With a diverse practice spanning 3D animation, game-design, installation, performance and culinary practices, his methodology seeks to uncover the materiality and agency of digital objects; entangling audiences, performers, and digital actors through code and immersive experience.

Currently, Joseph's research is carried out through delivering workshops which combine ritual perfor-mance, folk culture, and ancient food fermentation practices. Through knowledge exchange between puppetry and robotics practitioners, the goal of these workshops is to cross-pollinate workflows and approaches to both creative practices in order for an emergent practice of digital puppetry to arise. Furthermore, through the thematic context of these workshops, they seek to engage participants in a method which provides critical reflections on personal histories, digital technology, global archetypes, and entangled life.

Richard The First is a long-term collaborator of Joseph, and has contributed equally to the EcoFutures residency. For the purposes of this residency, Richard's artist background can be found in the document on the following page. In regards to this, please respect and honour both artists' wishes, and refrain from seeking out Richard's identity until you have engaged with the work.

studioubl.com

Ease In, Ease Out

This is a blank column of paper.

Dearest reader,

I do not speak for Richard.

Throughout this residency, we have implemented a 'Fermentation Methodology', which is as follows:

• Supportive conversion shared through group activity/workshops
• Sharing and open-sourcing knowledge
• Cross / trans / multi / inter-disciplinary practice-based research
• Tacit and embodied knowledge which explores ancient practices
• Human / non-human entanglement
• Acknowledgment of personal ritualised and spiritual activities/practices outside of hierarchical belief systems

Implementing this framework has provided us with a rich and fertile ground for an exploration of each other.

Before we divulge more, and you indulge us, please click the link below, and engage with our report and findings.

EASE IN, EASE OUT:
ACCESS REPORT HERE

The next part of the text does not start here.

Nor here.

I do not speak for Richard, but I hope you enjoyed his contribution to this residency, and now his identity is clear, you understand his necessity in a residency such as this.

The report you read was a durational performance between myself and Richard. I do not speak for Richard, nor can I say that he was consciously performing. Performance, and performativity vs authenticity, are omnipresent when life is the stage and masks our personas. Through post-humanism enquiry, we must not anthropomorphise such vital lifeforms as Richard. With life as the stage, then naturally it must be deduced that Richard is performing, aware of it or not, and you, as the lifeform reading this, being the audience, are also performing(?). Richard has no mask, he is as authentic as they come.

At the start of this residency, myself and Richard moved house for the second time together. The first, from the north to the south of England, and this time, from the north to south of London. In the context of this residency, that seems symbolic—ever shifting closer to the equator, to hotter temperatures in a world where climates are increasingly unpredictable.

We found ourselves in a new environment, and for the first time, living alone together. The text you have read is a direct response to this experience. This new venture felt like it fertile ground to explore new ways of working together, and to begin pollinating the space with new memories. Treating our new flat as a metaphor for the wider environment, I gathered data on the temperatures of various locations throughout the space for Richard to rest. Richard, being extremely sensitive to fluctuations in temperature, was not exposed to any location which I had not already vetted and evaluated as safe. Ethically speaking, this was integral to our residency, and the continued success of our collaborative practice.

Everything that you have read in the report is factually true, and only obscured through wordplay and references to culturally relevant science-fiction style logs. It is a documentary of sorts, and therefore, it leaves me to believe that you, dearest reader, have all the information that you need.

Angel Leung

EcoFutures:
An Exploration of Ecology, History,
Emotions and Technology

Living in our time, the ecological crisis has become the elephant in the room. While it grows increasingly prominent due to more frequent extreme weather events—including heatwaves, storms, wildfires, and floods—little has been done to change our declining trajectory. As disappointing as this reality is, we cannot simply suppress our feelings about it. Artists have been finding creative ways to articulate the world we inhabit and investigate their emotions in response. That's where the EcoFutures Digital Residency was born.

From April to June 2025, we embarked on a transformative journey with twelve students from UAL, exploring the topic of eco-grief through a series of workshops and sessions connecting Hong Kong and the UK. Six Hong Kong archivists and artists: Aki Kung and Jocelin Kee from Asia Art Archive, Chris Cheung and Colette Herry from XCEPT, Lee Kai Chung, and Kwan Q Li, generously hosted four workshops, sharing their insights on archiving, technology, historical data, content, as well as personal and collective traumas, as powerful tools for exploring thoughts, emotions, and our relationship with the environment. These were complemented by an opening presentation from David Cross, a reading session with Moi Tran, and critique sessions led by the artists Shiraz Bayoo and Yuki Kihara.

From the very beginning, my co-curator Jessica Wan and I wanted to approach 'eco-grief' from a broader, less direct perspective. How do artists record and react to impactful societal changes around them? How do they articulate their evoked emotions and transform them into artistic expressions? How can we, as humans, understand and communicate overwhelming yet inexpressible grief through creative means?

EcoFutures developed from these fundamental questions. In Asia Art Archive's session, Aki Kung and Jocelin Kee explored archives beyond surface-level data and artefacts, examining the significance of keeping records of art that reflect the different eras people have lived through. In the interactive session with XCEPT, Chris Cheung and Colette Herry captivated us with their innovative use of AI technology as a methodology of expression, diving deeper into humanity's relationship with nature.

Yet the residency was never intended to be a one-sided conversation. Our twelve residents, all from diverse backgrounds and domains with different talents, consistently contributed to the project through their remarkable creativity, thought-provoking research, and insightful feedback. I will never forget the beautiful poem that emerged during Lee Kai Chung's exercise of contextualising keywords in exploring archives and libraries, or

the powerful collective workshop led by Kwan Q Li, where we processed trauma together through reading, writing, and sharing.

Although EcoFutures was an exploratory journey, it was equally a space for rest and self-reflection. The session with Jessica Wan and Moi Tran offered a new perspective on 'radical rest' through engaging readings and conversations. Similarly, Shiraz Bayoo's generous feedback during the critique sessions helped residents reflect on their research and ongoing projects.

These dialogic experiences translated into the incubation of new thoughts and explorations, manifested in the various projects developed during the residency: interactive digital maps about time, environment-echoing tarot cards, landscapes grown on petri dishes, a fossil field trip travelling back millions of years, and many other wonderful works. The participants demonstrate deep understanding and emotional connection to the world we inhabit, along with exceptional creativity as responses, and most importantly, the diverse and uninhibited voices of our time.

As the first stage of this wonderful journey comes to an end, I hope EcoFutures serves as only a starting point for further inspirational and motivational exchanges in the future. Facing our unsettling reality, despair is real, but it need not prevent us from transforming that feeling into meaningful engagement and a path toward a more compassionate and regenerative future.

Contributors' biographies

SIGRID BANNENBERG

Sigrid Bannenberg (she/her) is an artist and researcher working with interactive installations, soft sculpture, and environmental interventions. Her practice investigates how art can act as a catalyst for ecological care, reimagining human–ecosystem relationships through acts of reciprocal attention. At its core, her work treats care as a verb: a responsibility rooted in feminist ethics.

She holds an MA in Art and Science from Central Saint Martins and a BA in New Design and Attitudes from St. Joost School of Art and Design in the Netherlands. Her work has been presented internationally, including at the Grand Palais Éphémère in Paris during EuroFabrique. Recent residencies, such as Joya: arte + ecología (Spain) and the EcoFutures Digital Residency with Videotage and UAL, have supported her research into experimental, interdisciplinary forms of environmental engagement.

DAVID CROSS

David (he/him) engages with the social-ecological crisis in relation to visual culture. To reconcile his internationalism and environmentalism, he stopped using jet travel in 2005. In 2012, following the Artist Placement Group, he designated his job at UAL as an artist placement, proposing that UAL switch to an ethical bank. In 2015, he led a campaign with staff and students for UAL to divest from fossil fuels; since 2018, David has advocated for Climate Justice as a conjunction of decarbonisation and decolonisation; in 2022, David persuaded UAL to commit to decarbonise within a just share of the Global Carbon Budget.

In 2024, David persuaded UAL's Responsible Investment Group to extend its Terms of Reference to include UAL's banking relationship with Lloyds Bank, which finances fossil fuels, controversial weapons and weapons to non-state actors and conflict zones. He is now proposing to model the university as a co-operative, owned and controlled by its members.

VALENTINA CERQUERA CAMACHO

Valentina (she/her) is a Colombian designer and researcher whose practice weaves together visual narratives, ecosocial listening, and speculative design. Holding an MA in Design for Social Innovation and Sustainable Futures from UAL, she explores listening as an embodied practice of openness—fostering awareness of planetary interconnectedness and enabling affective shifts in sustainability.

Her speculative experiments include low-tech devices that simulate animal perception, Arduino tools that capture plant and fungi signals, and sferics antennas for atmospheric listening. Currently, through the EcoFutures Digital Residency, she is expanding these explorations into interactive low-tech media, sonic mapping, and analog-digital hybridity to reimagine listening as reciprocity and care.

LUCINDA COULTHARD

Lucinda (she/her) is a multidisciplinary ecological artist, educator and researcher. She explores nature as an archive in an era of mass extinction, focusing on environmental interconnectedness. Her work engages audiences in multisensory experiences of nature in the Anthropocene.

A graduate of UCL and the Slade, she is now studying Material Futures at Central Saint Martins. Her work has been featured at Tate Britain, Tate Modern, the Lethaby Gallery, and the Bomb Factory Foundation, and she has designed a more-than-human garden for Tate Britain.

LAUREN GOLDIE

Lauren (she/her) is an artist and PhD researcher at Central Saint Martins. Her practice explores how sculptural processes can resist extractive logics in space exploration by foregrounding material instability and decay. Through speculative-making and narrative frameworks, she reimagines how planetary matter might be encountered beyond dominant scientific and colonial paradigms.

Lauren is winner of the Graduate Art Prize, the Zsuzsi Roboz Scholarship, and the Broomhill National Sculpture Prize. She has had solo exhibitions at The Muse Gallery, Bankside Artist Space, London, and Winchester Gallery, and has contributed to international group shows in China and Latvia, and group exhibitions at Three Highgate Gallery, Whitechapel Gallery and Tate Modern.

MATI GRANICA

Mati (he/him) is a London-based Polish visual artist working with photography, 3D modelling, and artificial intelligence. His work explores the tensions between accelerating technologies and ecological collapse, using critical yet visually alluring methods to expose the contradictions of digital progress. By employing tools often implicated in environmental harm, he challenges the systems they emerge from, revealing the ethical and material costs beneath their polished surfaces.

MARIIA KORNEEVA

Born and raised in a multicultural family on Sakhalin Island, Russia, and currently based in London, UK, Mariia (she/her) works at the intersection of art and science, using themes of neurodivergence and disability in connection to geology and climate change. Their previous practice was based on photography and art photojournalism and has now shifted to land art-based practice.

ANGEL LEUNG

Angel (she/her) is a digital art curator and project manager. After obtaining a Masters degree in Screen Art from Université de Strasbourg, she combined her passion in cinema and digital technologies and curated time-based and new media projects. She has worked with local and international art institutions, including K11 MUSEA, M+, Art Basel Hong Kong, New Vision Festival, Videotage, Centre Pompidou in Paris, and ACMI in Melbourne. As a film researcher and writer, she co-edited 'David Lynch' (2017) and contributed to 'Dictionnaire des cinémas chinois' (2019).

YUNZHI / MELISSA LI

Yunzhi/Melissa (she/her) is a London-based artist working at the intersection of computational art, digital storytelling, and immersive installation. Currently in her final year of BA Fine Art: Computational Arts, her practice investigates how invisible systems—whether data algorithms or ecological networks—shape everyday experience. She often uses AI, interactive technologies, and 3D scanning to explore environmental and social themes, translating overlooked phenomena into sensorial, participatory works.

Recent projects include Microcosm of Identity, which integrated bacterial cultures and 3D scanning to reflect the interconnectedness of ecosystems. Through the EcoFutures Digital Residency, she is expanding this inquiry into a "sensory data archive," gathering microbial data, soundscapes, temperature shifts, and personal narratives to create collaborative digital environments. Her work seeks to spark dialogue on planetary well-being and foster more empathetic, community-centered responses to environmental challenges.

DRISHYA SUBRAMANIAM

Drishya (they/them) is a multidisciplinary Indian artist and researcher, pursuing an MA in Interaction Design at UAL. Their practice spans print, video essays, and web-based storytelling, exploring themes of ecological crisis, identity, and collective memory. They approach these subjects by linking past, present, and speculative futures, resisting linear narratives, and tracing recurring patterns within systems of erasure and care.

Their work has previously been exhibited at the London Design Festival, Borough Road Gallery, and Camberwell College of Arts for South Asian Heritage Month. They received the UAL Justice Award (2024) and an Honourable Mention at the International Design Awards (2024).

HIMALI SINGH SOIN

Himali (she/her) is a writer and artist based between London and Delhi. She uses metaphors from outer space and the natural environment to construct imaginary cosmologies of interferences and entanglements. In doing this, she thinks through ecological loss and the loss of home, seeking shelter somewhere in the radicality of love.

Her work has been exhibited at Serpentine, London; Desert X, CA; Shanghai Biennale; TBA21, Madrid; Swiss Institute, NYC; Khoj, Delhi; MACBA, Barcelona; Bukhara Biennale and Sharjah Biennale among others. Her recent solo exhibitions as her collective, Hylozoic/Desires, exploring the metaphysics of salt, at Somerset House and Tate Britain in London, touring to Bombay at the Bhau Dadji Lad Museum in December 2025.

JESSICA WAN KA PO

Jessica (she/her) is a curator and writer dedicated to creating culturally hybrid spaces that platform diasporic and transnational narratives. Her work spans collaborations with artists and thinkers across non-profit and commercial sectors, including museums, foundations, galleries, art fairs, biennales, and cultural events. Her self-led projects reconfigure spaces into situations that encourage understanding of the subject's interconnectedness with the wider ecological networks.

Jessica has produced projects with institutions such as iniva, Photofusion, Tate Modern, and the Sarabande Foundation. She is a member of the Research Centre for Transnational Art, Identity and Nation (TrAIN) and an associate lecturer at Chelsea College of Arts at UAL. Her recent curatorial research focuses on visual artists exploring ecology, transnationalism, technoscience, and contemporary non-Western practices.

JOSEPH WHITMORE

Joseph (he/him) is an artist-animator, and a current PhD student at University of the Arts London (Creative Computing Institute). His research focuses on innovating new frameworks and toolkits for Digital Puppetry, taking an interdisciplinary approach through traditional puppetry practices and robotics. Through embodied methods and posthumanist theory, his research explores and integrates Digital Puppetry across physical and virtual realms, engaging with human, nonhuman, and more-than-human lifeforms, their movements, and audience interactions. Richard The First, is a long-term collaborator of Joseph, and has contributed equally to the EcoFutures residency.

Workshop Leaders and Mentors

Shiraz Bayjoo, a multi-disciplinary artist working across film, painting, photography, performance, and installation, led a series of critical sessions that fostered dialogue and offered valuable feedback on the resident artists' works in progress.

Lee Kai-Chung introduced archival methodologies through his research-based practice, demonstrating how historical materials can be transformed into contemporary artistic narratives that address erasure, colonialism, and ecological agency.

Chris Cheung (Founder) and Colette Herry (Artistic Director) of XCEPT examined the intersection of generative AI and scientific data, revealing how prehistoric climate data and other environmental information can be visualised as artistic expression.

Aki Kung and **Jocelin Kee** from Asia Art Archive co-led a workshop that explored the role of interdisciplinary arts in documenting social transformation, using archiving as a tool to preserve and contextualise collective environmental memories.

Kwan Q Li investigated emotional resonance in moving images, using collage techniques to create documentary poetry that articulates loss, grief, and collective trauma in relation to environmental destruction.

Himali Singh Soin contributes her mytho-poetic manifesto, 'On Translucency', exploring the liminal spaces between shore and tide, visible and invisible, as foundational thinking for understanding ecological thresholds and transformation.

Jessica Wan and **Moi Tran** co-developed frameworks for radical rest and slow creativity, proposing alternative temporalities that unpack a community-centred way of collaboration.

Programme Advisor: **David Cross**

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