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DYNAMIC RELATIONS BETWEEN PLANTS AND HUMANS AT THE INTERSECTION OF ART, THE HUMANITIES, AND BOTANICAL SCIENCES: FOUR INSTANCES OF CONTEMPORARY ART IN CROATIA

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The paper delves into artistic representations of the complex relationship between humans and plants, drawing on recent research in the fields of the humanities and botanical sciences. It emphasizes that science and art, while different languages, complement each other and together provide a more comprehensive view of the world. The artworks by Igor Eškinja, Vitar Drinković, SofijaSilvia, and Ana Belošević are analyzed in terms of the narratives they present, the social critique they offer, and how they express societal and cultural momentum. The paper provides an insight into the interconnectedness of humans and the natural world in contemporary society, as described, interpreted, and facilitated through artistic imagination.

Keywords: plant-human relations, cultural botany, critical plant studies, contemporary Croatian visual art

There is a complex meshwork of dynamic relations between humans and plant species in the world. Various disciplines, such as human-plant geographies, philosophical botany, critical plant studies, cultural botany, and human-plant studies, have recently explored these relationships extensively. Art also explores them in its own way: by expressing them through various media, and even more, by enabling them and further developing

them within the representational spaces of artistic imagination. Visual art and plants in particular share a common denominator, non-verbal communication, which is a fleeting aspect for the humanities and social sciences concentrated on verbalizations of life. The shared fascination with exploring the connection between plants and humans has often sparked collaborations between science and art in the last couple of decades. This was prominently featured at the renowned Multispecies Salon, where plants were presented alongside other species. The event took place during the annual meetings of the American Anthropological Association (AAA) in 2006, 2008, and 2010. The Multispecies Salon has been extensively discussed in the literature (e.g. Kirksey and Helmreich 2010; Kirksey, Schuetze and Helmreich 2014; Brenko 2017; Marjanić 2017), with a focus on the collaborative opportunities between artists and scientists through creative interventions. These types of interventions establish the foundation for turning the art gallery into a space where the shared interests and concerns of multiple disciplines can be explored. When discussing similar collaborations between anthropologists and artists, Marcus and Calzadilla highlight the potential for anthropology's primary method, ethnography, to expand its scope. They suggest that instead of solely producing traditional monographs and essays, ethnography could also be used to create performative interventions or multimedia installations (Marcus and Calzadilla 2005: 57–58). These alternative forms of presentation have the potential to reach a wider audience, and to investigate and express different realities of the observed phenomenon.[1]

In this paper these intentional collaborations between art and science will not be discussed. Rather, it will be explored how art created outside interdisciplinary collaborative projects addresses certain aspects of life that are also scholarly research topics, such as the relationship between plants and humans. It is particularly interesting to investigate non-intentional "conversations" between art and science that result from their shared environment, the same world in which they are rooted. Two concepts that are particularly helpful in imagining these conversations are technê and epistêmê. Art as technê is a particularly useful notion when discussing relationality, between species or otherwise. Technê is a term from ancient Greece that refers to the ability to create and perform an art or craft (Brennan 2002). It is a variable and context-dependent activity that relates things through performance. In contrast, scientific language as we know it today connects with the ancient Greek term epistêmê, commonly translated as knowledge. The relationship between technê and epistêmê is understood differently by various authors, but Aristotle's and Stoics' views are interesting for our account. Although Aristotle laid the foundation

[1] Within the subdiscipline of visual anthropology, similar motives prompted ethnographers and filmmakers to produce ethnographic films, particularly in its golden era from the 1950s to the late 1980s. Throughout the 20th century, advancements in technology have brought about significant changes in our ability to perceive the world around us. These technological developments have expanded the realms of human vision, allowing us to capture and comprehend images of objects that were once invisible to us. While discussing the ways of seeing in visual anthropology, Marcus and Morphy have observed that the evolution of technology has played a pivotal role in shaping our understanding of the world by making hitherto unseen objects discernible through familiar images (Morphy and Banks 1997: 22).

for the modern opposition between theory and practice, he referred to technê or craft/art as a type of epistêmê or knowledge because it is a practice based on theoretical understanding. When discussing the relationship between technê and epistêmê, Richard Parry emphasizes the Stoics' understanding, who intertwined it with their idea of virtue. In their explanation, the two notions of knowledge and craft/art come together to form the science and art of living (Parry 2024). Art as technê is also implicit in Alfred Gell's definition of the anthropology of art as the theoretical study of social relations in the vicinity of objects mediating social agency (Gell 1998: 7). Gell explains that he sees art as "a system of action intended to change the world rather than encode symbolic propositions about it" and emphasizes his interest in the practical mediatory role of art objects in a social-relational matrix in which it is embedded (ibid.: 6–7).

With this in mind, this paper aims to take two approaches to the understanding of plants, one scholarly and the other artistic, in a complementary way. Considering the two different languages of viewing reality within which they are rooted may provide a more comprehensive understanding of it. Based on these premises, the paper enquires about visions and understandings of human-plant relatedness in contemporary visual art production in Croatia through the analyses of the works by Igor Eškinja, Vitar Drinković, SofijaSilvia, and Ana Belošević. Intersections between art taken as technê, science as epistêmê, and ecology will be explored to achieve this.

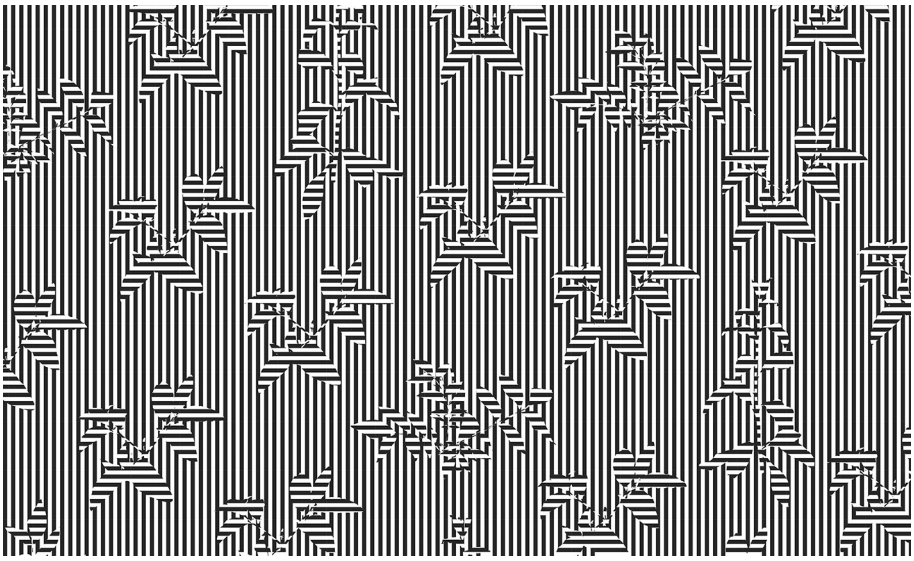
WAYS OF SEEING

In the summer of 2020, visual artist Igor Eškinja mounted an exhibition entitled "Do Plants Dream of Tomorrow?" in Rijeka. The exhibition showcased designer wallpapers embellished with plant samples collected from six abandoned industrial spaces in Rijeka. Eškinja selected two plants from each location that were representative of the particular space but often overlooked in our daily lives. These locations are marked by now abandoned industrial buildings that were constructed during the 19th century, and in his work the artist used wallpapers that featured floral designs which were very popular during the era. However, Eškinja subverted the tradition of showcasing exotic plants that symbolize the wealth of imperial and industrial power by using plants that were not considered valuable at the time (neither esthetically nor as a resource). In this way, he activated our idea of unwanted plants that grow wild, known as weeds. They usually have no value to us at the place where they grow, they conquer space and display life dynamics that are beyond human control. They also have the ability to self-organize and survive, even in harsh conditions. Furthermore, they often use humans as a platform for their expansion. However, in a biological sense, weeds do not exist. They are a social construct that reflects how we humans see plants. By reflecting on the concept of weeds and inverting its meaning, we can envision a less exploitative relationship between humans and the plant world. For instance, Anna Lawrence explores the notion of weeds pregnant with features we today

perceive as positive, such as resilience, opportunism, and self-organization (Lawrence 2019). Such a perspective can help us view ourselves as well as other species, including plants, as joint stakeholders of the planet and stimulate our imagination to take a new position towards the world.

The exhibition "Do Plants Dream of Tomorrow?" raises two important questions regarding the relationship between humans and plants. Firstly, by creating the exhibition around plants, Eškinja highlights that humans often overlook plants, which are frequently marginalized in modern societies and Western thought. Secondly, by choosing to show wild plants in an urban context over those that humans have planted, the exhibition examines how people perceive the value of plants. The environmental humanities have recently begun to address the issue of the marginalization of plants, as people are generally not very familiar with vegetation and often ignore it. This lack of knowledge also contributes to ecological disasters (Hall 2011; Hallé 2002; Wandersee and Schussler 2001; Gagliano 2016). James Wandersee and Elisabeth Schussler discussed this phenomenon where people tend to ignore and overlook plants in their surroundings, and termed it "plant blindness". People see plants as merely background elements and do not understand their importance in the ecosystem and human life. People with plant blindness also lack knowledge about the different forms of matter and energy that plants require to survive. They may not realize the crucial role that plants play in the carbon cycle, which is a key bio-geo-chemical process. Additionally, those with plant blindness cannot identify plants from their own geographical area and may not understand the different time scales of plant and animal life (Wandersee and Schussler 2001: 2–9). It should be noted that we still value and respect plants, but for what they can do for us, and rarely for what they simply are. As opposed to that, in many traditional societies, plants are not viewed as merely utilitarian but hold a sacred significance and moral status (Shepard and Daly 2022; Gagliano 2018). However, although plants do not have a moral status in modern societies, their aesthetics and emotive power are still appreciated. Furthermore, in European societies, the general public opposes genetically modified plants due to concerns about violating species barriers and damaging the integrity of plant life (Pouteau 2014). Such considerations were formally integrated into a nation's constitution for the first time in 1992, when Switzerland introduced a provision about the dignity of all living beings (including plants) that should be respected (ibid.). As such, views about the plant world are changing in modern societies, just as they have always been changing in traditional societies.[2] Therefore, cultivating ecological knowledge means accepting its processual nature that includes adaptation, change, creativity, and innovation (Daily et al. 2016: 3–4). A simple observation that the environmental humanities and art started to acknowledge the marginalization of plants already points to a change in our perceptive horizon.

[2] In the last twenty years, much attention has been paid to "traditional knowledge" about plants, which generally refers to local ecological knowledge in any part of the world. It is passed on from generation to generation, always adapting to new environmental conditions and resource availability.



Brajdica, by permission from the author

Igor Eškinja's exhibition confronts human marginalization of plants as it provokes and stimulates our perspective of the plant world and our understanding of it. The exhibition showcases plants chosen from Rijeka's urban spaces created by filling up the terrain and undergoing significant human intervention in nature, such as Delta, Brajdica, and the breakwater Molo Longo. On the other hand, some of the plants were selected from completely urbanized areas like Hartera, Mlaka, and Benčić. In both cases, we are dealing with spaces where human production processes and industry have displaced nature, but after several decades of not using these spaces, nature took over again. Some of the plants that grow there now are local, while others arrived in containers on ships from faraway countries. Nonetheless, all of them have sprung up by themselves and are competing for space that was previously cleared of vegetation, thus creating new plant communities. Since these spaces and the life that arises within them are deeply marked by the human hand, Eškinja's exhibition insists on the interplay between human-made architecture or transport means and the plants that grow and spread by using it. For example, the artist created an aerial view of the container terminal on Brajdica by drawing lines on the wallpaper and alternating green and white colors. Within these lines, two exotic plants which arrived by containers, Ambrosia artemisiifolia L. and Platanus x acerifolia, are depicted using the same stylized lines. When viewed from a distance, an optical illusion is created, causing the image of the plants to appear like a computer error. At the exhibition, there was a sign with information about the plants. The description of Platanus x acerifolia states that in our cities hybrids between the eastern (Platanus orientalis L., often found in the river valleys of the Balkans) and western sycamore trees (Platanus occidentalis L., which naturally inhabit the Atlantic part of North America) are

usually planted. Young trees grow on Brajdica, but no one knows where they came from, or which seed they sprouted from. Therefore, it remains to be seen what species they will grow into. These plants were not intentionally planted or planned and are therefore considered wild. Eškinja deliberately displays their images in an effort to encourage people to consider plant life as having its own rights, in this way contributing to the cultivation of ecological knowledge. Furthermore, showcasing wild plants that probably arrived in Brajdica in shipping containers reminds us of the concept of "moving plants" (Tsing 2017). Besides shipping plants and plant seedlings across the globe for trade, this concept also refers to the non-intentional movement of plants, which happens when seeds find their way into diverse types of containers, or attached to the wheels of vehicles, or fall from trucks while being transported, etc. Plants increasingly use humans and their machinery to move. Those plants that moved without our intent, that exceed human control, that occupy spaces we did not intend for them – are considered unwanted by us. Interestingly, we are more often willing to ascribe agency to those plants than to those we nurture (Cooke and Lane 2018).

Eškinja uses art to refer to the same issues that have been central to botanical sciences and the humanities in the last couple of decades. His creation of the wallpaper in which containers and unwanted plants form a joint motif emphasizes relationality between people and plants, but also agentive features of plants that move and conquer new spaces, thus creating newly established environments for themselves and other species, including humans. The artist addresses plant agency through a performative act of generating new artifact (as in technê). This new artifact embodies plant agency. In contrast, when science deals with the same issue, it investigates whether the notion of plant agency can be embedded into the organized system of knowledge based on a set of explicit principles (as in epistêmê). For instance, contrary to what we commonly believe about plants being relatively passive (hence the term "vegetative state"), recent scientific findings suggest that they are sensitive, active, and self-governing organisms. Plants have the ability to communicate, signal, and move, which reveals them as intelligent actors who constantly strive to ensure their existence (Hall 2011: 137–156). We can see here how an artist's work is based on the theoretical understanding of scientific findings, although is expressed in a different code. It reaches different audiences, communicates symbolically, and enables human-plant relationships to grow in imaginative spaces.

WAYS OF COMMUNICATING

Notwithstanding their different approaches to understanding the world, connections between art and science can also be more explicit and tangible. Such an approach is used in Vitar Drinković's interactive installation "Plant Blindness" staged at the Zagreb Center for Independent Culture and Youth, Pogon, in 2018. Drinković's installation highlights our tendency to take plants for granted, despite their importance to human life. Drinković

raises the question of plant agency and explores the possibility of communication between people and plants. The exhibit features a plant connected to Arduino and RGB reflectors with sensors that detect micro changes in the plant's electrical potential. Micro changes in the electrical potential of the plant change the colors of the light show and are used to manipulate the atmosphere in the Jedinstvo Great Hall where the exhibit was displayed. The artist also used a polygraph inspired by the work of Cleve Backster, a CIA interrogation specialist from the 1960s, to show how the plant reacts to different stimuli.[3] The plant, sensitive to the stimulus after being touched, exhibits different responses to gentle and rough touches. Responses are expressed through images on the wall where reflectors point the light: when touched, the plant, using technology, produces circles within colors of light. When not touched, the plant changes colors on the walls because of its electrical stimuli but does not produce images of circles. Drinković's work combines technology, science, and art to create an interactive installation that helps facilitate communication between humans and plants. The exhibit aimed to create a new context for the sensory and cognitive experiences and to demonstrate that plants possess various senses and abilities, such as communicating, adapting, breathing, and moving, albeit in ways different from humans.

Drinković's work is based on the premise that plants are co-creators of our world and as such we should find ways to communicate with them. It has recently been extensively explored how humans and other species survive through networks of social relationships, an issue also at the intersection of botanical sciences and the humanities. We are now aware that we live in societies with other species and that they play a vital part in shaping our environment. The environmentally engaged humanities understand that these other forms of life are everywhere and involved in every aspect of our world. However, as humans, we cannot talk to plants and fungi, which makes it challenging to research them ethnographically. The most commonly used approaches for such research are 1) paying attention to assemblages or associations in a certain landscape and 2) paying attention to the form of individual plants (Tsing 2013: 31). When plants and fungi combine, for example, plants get non-carbohydrate nutrients from fungi, and fungi get the carbon produced by photosynthesis from plants. However, before the association occurs, both plants and fungi release signal molecules to each other to announce themselves and prepare for symbiosis. People can, on the other hand, more easily follow the signals that plants send by observing their form: it shows the history of social relations that shaped the plant (ibid.: 32). Trees can grow leaning in one direction if the wind always hits it from the opposite side, if it has more trunks it had probably been cut down, if it has thick lower branches, it had no neighbors in its youth, and so on. Its form also indicates the movement of the plant. Charles Darwin was the first in the history of modern botany to point out intelligent, purposeful movements in the plant kingdom (Hall 2011: 139). In his

[3] Video and images available at https://www.vitardrinkovic.com/plant-blindness-1.

book *The Power of Movement in Plants*, he wrote about the ability of root tips to sense and move away from objects that could damage them and attributed to them the ability to feel and choose. Starting from Darwin's assumptions, research today shows that by detecting changes in the amount, color, and direction of the available light, plants can direct their growth toward "free" space. Specifically, plants absorb red light from the end of the visible spectrum, so its lack is detected as the presence of neighboring plants (Gagliano 2016: 22). Monica Gagliano writes about the many ways in which plants communicate with fungi, other plants, pollinators, carnivores and humans in the text "Seeing Green: The Rediscovery of Plants and Nature's Wisdom" (2016). For example, plants use noticeable colors to announce to pollinators when it is the right time to pollinate, i.e., when they are full of nectar that they offer as reward. Some flowers even change color after being pollinated to direct pollinators to other, unpollinated flowers of the same species. Fruit also changes color from greenish to red shades to indicate when it is ripe. The scents of plants can repel various herbivores and also attract pollinators. However, plants also communicate with each other using chemical signals that are transmitted through the air. If insects attack them, they send chemical signals that warn other plants to prepare in time and they do this by producing bitter substances that repel insects. Also, when herbivores attack them, plants can send chemical signals through the air to attract carnivores.

Humans can perceive some of these ways of communicating through their senses, while others require technology. Technology plays an important part in the phenomenon Elrich Hörl calls "the ecologization of thinking" (2017). According to Hörl, this trend has been spurred on by the rise of the technological condition and media-technological mobilization since the end of World War II. In the worldview of the present post-humanist era, the concept of ecology has been technologized. This new concept of ecology is critical of all anthropocentricism and represents a collaborative effort between a multitude of human and non-human agents. It is a symbol of a new way of thinking about togetherness and cooperation, which is important for contemporary thought (Hörl 2017: 3). Vitar Drinković emblematically operates at the intersection of technology and art to express his ecological thought. The artist requires technology to translate the electrical impulses produced by one species to impulses that another species understands, or in other words, to convey life, feelings, and reactions from one species to another. Here, technology is used to broaden the ecological perspective which becomes more insightful to varieties of agentive life. Such a viewpoint is similar to the feminist perspective on the relation between ecology and technology, which breaks down the border between the technological and the ecological and disrupts the view according to which technology is simply a neutral tool, and ecology is just an environment whose balanced organization can be shattered and broken by technology (Lorenz-Meyer, Treusch and Liu 2017).

WAYS OF ORDER

Pendulum no. 5, by permission of the author

In the work of the artist SofijaSilvia, the relationship between technology and art is metamorphosed into the relationship between science and art. Rather than viewing humans as superior to other species, she questions the human perception of relationships in nature and examines different modalities of nature's existence. In her work, the artist contrasts manmade, or – as we like to call them – cultivated milieus with those without direct human influence, or – as we like to call them – wild milieus. She captures wild and cultivated landscapes, animals in both natural and imposed environments, and post-catastrophic conditions of nature (which encapsulate simultaneous human presence and absence) through a camera lens. She further sharpens her artistically questioning gaze when turning her attention to the states of nature established by the logic of human order in systems such as national parks, botanical gardens, and natural history museums. Juxtaposing two systems, one expressed through natural conditions and the other expressed through scientifically based human order, the artist sheds light on the intricate relationship between people and plants. This was the main focus of her 2023 exhibition held in the Botanical Garden of the Faculty of Science and Mathematics in Zagreb entitled "Pendulum".[4] The exhibition uses the space and context of the science garden as an artistic resource to create a site-specific installation. Photographs of nature captured in its uncontrolled state

[4] Images available at https://umjetnicki-paviljon.hr/en/exhibition/sofijasilvia-pendulum/.

(depicted as decomposing animal carcasses or devasted forest areas after a wildfire) were displayed in the carefully cultivated garden and inside on furniture such as museum display cases, benches, and chairs, to create a transformed environment that encapsulates both natural and scientific order. The artist's approach highlights the various forms of order and disorder as intended by humans. Unruly and controlled nature resonates with natural and scientific systems, or in common parlance, with what is wild and what is cultivated. Comprehensive understanding and perception of the processual nature of the relationship between both systems is the main point of the exhibition, as they are both valid in their existence. They are manifestations of a heterogeneous nature in different states. In this sense, humans are co-creators, together with other species, of networks of complex ecological narratives. With this in mind, in her work the artist evokes the dismantling of dualism initially postulated through the opposition of unruly nature and scientific order.

Dismantling dualism is also the purpose of Kirsten Hastrup's call to anthropologists to adopt "a unified view of world(s) as the combined product of natural and social life, albeit with different analytical emphases" (Hastrup 2014: 1). Much like in SofijaSilvia's work where scientific order and unruly nature are complicit in creating complex ecological narratives, the approach of contemporary social sciences and humanities to the understanding of the environment creates an interplay between constitutive workings of the social life and nature. Hastrup draws on Penelope Rossiter (2007) assertion that there are no definitive boundaries between the human and the non-human, and *no space for science outside of the world it engages with*[5] (Hastrup 2014: 1). This merger of science with the world is performed in the artist's work and embodied in an exhibition which arises as a space simultaneously empirical and analytical. Here, technê and epistêmê come together to form an environment that is at the same time natural, social, and scientific.

WAYS OF PROVOKING

Artistic visions and new insights in botanical sciences and the humanities regarding complex relations between humans and plants are analyzed in this article in parallel with an intention to emphasize similar preoccupations they deal with. Moreover, the two different languages, or codes, are seen as complementary because together they can lead to a more comprehensive view of the world. One is a variable and context-dependent activity that relates things through performance. At the same time, the other seeks to work within the organized system of knowledge based on a set of explicit principles. Both art and science strive to understand, describe, and appropriate the world, but there is something to art that we, as representatives of the new humanities, should appreciate and consult more. Henri Lefebvre wrote that artists describe and seek to change the world through imagination (Lefebvre 1991: 39). When dealing with the relationship between humans

[5] Emphasis mine.

and plants, artists describe, appropriate, and change this relationship within their representational spaces. This means that art further develops relationships between human and plant species, in this way enabling the potential formation of new ones. Eškinja thus creates representational spaces of plant visibility, resilience, and opportunism; Drinković creates spaces of interspecies communication, and SofijaSilvia merges natural and social life. They demonstrate that art is influenced by questions of plant agency, ethics, cognition, and language, as a broad interdisciplinary field focused on human-plant relationships.

One important characteristic of art, particularly relevant to the contemporary ecological condition, has not been mentioned yet. Art provokes. In the case of the artwork "No Air, No Sun, No Water" created by Ana Belošević and showcased at the exhibition "Artistic Life of Plants" held at Zagreb's Kranjčar Gallery in 2021, the provocation was aimed at the human perception of plants. Nikola Visković's description of the way plants are viewed in our society is quite insightful regarding this issue. He points out that people tend to underestimate the value of plants because we cannot perceive their movements or expressions. Unlike animals, we do not recognize the individuality of plants because we do not hunt them. This creates a gap in our understanding of their sensibility, and we tend to overlook their importance in our environment (Visković 1997: 404). Belošević's artwork[6] imagines the impossible as the only way out if we continue to perceive plants in this way and disregard the vital role they play in maintaining the balance of our ecosystem. The artwork features a plant-like form made of gray-silver galvanized wire, mounted on a square frame to hang on the wall. Plants made of metal do not require air, sun, or water. The provocation is clear: are we ready for perfectly made inorganic, odorless flora that does not need air, sun, and water?

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In conclusion, the complex relationship between humans and plants reveals a rich tapestry of interactions that transcends the divide between technê and epistêmê. Through the lens of art, as exemplified by Igor Eškinja's exhibition "Do Plants Dream of Tomorrow?", we see a commentary on the often-overlooked significance of plants in our lives and the environments we inhabit. By challenging societal perceptions of value and agency in the plant world, Eškinja amplifies the voices of marginalized plant species and prompts a reevaluation of our roles within the ecological web. Vitar Drinković's interactive installation "Plant Blindness" illustrates the profound potential for art and science to converge, deepening our understanding of plant life and its importance. By leveraging technology to reveal the subtle communication and responses of plants, Drinković challenges our often-overlooked perceptions and highlights the agency of these living beings. SofijaSilvia's exhibition "Pendulum" blurs the boundaries between art, science, and nature, inviting viewers to reconsider their perceptions of ecological relationships. By juxtaposing cultivated and wild landscapes, as well as controlled and chaotic natural states, she reveals the

[6] Images of the artwork available at https://vizkultura.hr/flora-u-umjetnickom-kontekstu/.

intricate interdependence between human actions and the broader ecological narrative. Ana Belošević's artwork "No Air, No Sun, No Water" serves as a provocative challenge to our perceptions of plants and their significance within the ecosystem. By presenting a plant-like form crafted from galvanized wire, Belošević starkly contrasts the organic needs of real plants with a dystopian vision of artificial flora that exists devoid of life-sustaining elements.

The dialogue between art as technê and science as epistêmê provides a dual perspective that enhances our understanding of plant agency, marginalization, inter-species relationality and communication, leading toward dismantling the dualism of nature and society. As we continue to explore these dynamic relationships, both artistic and scientific inquiries can foster greater awareness of and appreciation for the vital roles that plants play in our ecosystems and cultural narratives. Ultimately, this exploration urges us to cultivate a more empathetic and informed connection to the natural world, emphasizing the need for ongoing interdisciplinary collaboration to address environmental challenges and to reimagine our place within the biosphere.

ARTWORK

Ana Belošević, 2021: *No Air, No Sun, No Water*. Showcased at the exhibition "Artistic Life of Plants" held at Zagreb's Kranjčar Gallery. https://vizkultura.hr/flora-u-umjetnickom-kontekstu/ (15 April 2024).

Vitar Drinković, 2018: *Plant Blindness*. Showcased at the Zagreb Center for Independent Culture and Youth Pogon. https://www.vitardrinkovic.com/plant-blindness-1 (15 April 2024).

Igor Eškinja, 2020: *Do Plants Dream of Tomorrow?* Showcased at Ivex-DeltaLab in Rijeka. https://nmmu.hr/tag/sanjaju-li-biljke-sutrasnjicu/ (15 April 2024).

SofijaSilvia, 2023: *Pendulum*. Showcased in the Botanical Garden of the Faculty of Science and Mathematics in Zagreb. https://umjetnicki-paviljon.hr/en/exhibition/sofijasilvia-pendulum/ (15 April 2024).

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DINAMIČNI ODNOSI IZMEĐU BILJAKA I LJUDI NA RAZMEĐU UMJETNOSTI, HUMANISTIČKIH I BOTANIČKIH ZNANOSTI: ČETIRI PRIMJERA SUVREMENE UMJETNOSTI U HRVATSKOJ

Rad se bavi umjetničkim prikazima složenog odnosa između ljudi i biljaka oslanjajući se na istraživanja u polju humanističkih i botaničkih znanosti. U radu se predmnijeva da znanost i umjetnost, premda su različiti jezici, nadopunjujući se omogućuju sveobuhvatan pogled na svijet. Umjetnička djela Igora Eškinje, Vitra Drinkovića, SofijeSilvie i Ane Belošević analiziraju se s obzirom na narative koje iznose, društvenu kritiku koju nude te način na koji izražavaju društveni i kulturni zamah. Rad pruža uvid u međupovezanost ljudi i prirodnog svijeta u suvremenom društvu, kako je opisano, interpretirano i omogućeno kroz umjetničku imaginaciju.

Ključne riječi: odnosi između biljaka i ljudi, kulturna botanika, kritički studiji biljaka, suvremena vizualna umjetnost u Hrvatskoj