

# *The Hauntological Seabed:*

## *Re-fleshing the Oceanic-Gothic*

**Molly Stephenson**

Fine Art (Honours) Monash University, Australia

**Title:**

*The Hauntological Seabed: Re-fleshing the Oceanic Gothic*

**Abstract:**

*The Hauntological Seabed: Re-fleshing the Oceanic-Gothic* aims to challenge our relationship and hospitality towards beings and non-beings outside of (or inside of) the human form by dissecting and embracing non-dualist, emancipatory thought. Texts such as Elizabeth Ellison and Donna Lee Brien's *Writing the Australian Beach: Texts, Sites, Events and People*, Philip Steinberg and Kimberley Peters *Wet Ontology*, Gerry Turcotte's *Australian Gothic* and Laura Prouvost's *Deep see blue surrounding you* (2019) will be referenced throughout the paper to compliment the development of Stephenson's oceanic, hauntological studio research.

**Research Question:**

How can I 're-flesh' or 'challenge' my relationship with the marine, botanical and object world?

**Keywords:**

Oceanic-Gothic, Eco-horror, Hauntology, aesthetics, projection, non-dualist thought

## ***INTRODUCTION:***

*The Hauntological Seabed: Re-fleshing the Oceanic-Gothic* aims to externalise the horror of the living reality of the moment by interrogating human inflicted projections and psychologies upon the botanical, object and marine world.<sup>1</sup> Resisting classification, *The Hauntological Seabed* is neither a collection of prose poetry, a formal academic exegesis, an awkward angsty journal (you tell me), or a murky puddle of word vomit; but rather an intimate, fluid and lyrical archive that manifests its form through text, sculpture and installation. I am hoping my paper will not only reflect my theoretical knowledge surrounding non-human ecological and social realities, but to promote non-dualist, emancipatory thought. I don't wish to necessarily claim, cement or suggest a particular 'reality' or 'fantasy' as such throughout my paper, or within my tangible body of work, but to encourage a collection of more interweaved, multi-faceted narratives that stem from a breadth of perspectives that aren't solely rooted within colonial, tokenistic, white social policy.<sup>2</sup>

Throughout my paper, I aim to critique and re-flesh the aesthetics, themes and ontological implications surrounding the Oceanic-Gothic; in particular, how and why human projected psychologies have trickled their way into artistic narratives, such as that of the colonial experience and eco-horror theatrics, as well as interrogate why we may 'cast' the ocean, beach and coastline as an ever dominant, tumultuous actor upon a stage that 'performs' in order to simultaneously uphold and dismantle the ontological hierarchy between the 'human' and 'non-human' world.

Upon my first deep dive into the analysis of Oceanic-Gothic aesthetics and themes, I will be delving into how these 'human' projected psychologies and colonial mythologies (such as that of anxiety, fantasy, isolation and fear) have aided the birth of the Australian eco-horror aesthetic and genre; whether that be the birthing of the bloodthirsty vegetable, the killer botanical or the ominous ocean.<sup>3</sup> I will be dissecting how these aesthetic reflections, themes and genres have become the bread and butter to paradoxically forming, shaping, fusing and separating seductive, anthropological binaries and dualist notions, and have therefore forged the floodgates between the 'human,' 'non-human' and 'non-being' world.

Finally, my concluding chapter will explore how the ocean's seabed/s perform as a 'hauntological archive' of sorts; a multi-layered carpet that is neither a symbolic birthing ground, a cemetery or simply a habitat for coral and krill to inhabit, but an uncontrollable, relentless being. I am hoping my research will lead me to uncover

---

<sup>1</sup> Rebecca Tamas, "On Hospitality," in *Strangers: Essays on the Human and Nonhuman*, (UK: Makina Books, 2020), 34.

<sup>2</sup> Nele Wynants, "Imaginations of Reality: Past, Present, and Future in a Fictional Framework," in *When Fact Is Fiction: Documentary Art in the Post-Truth Era*, ed. Nele Wynants (Amsterdam: Valiz, 2020), 28.

<sup>3</sup> Daisy Butcher, *Evil Roots: Killer Tales of the Botanical Gothic* (UK: British Library, 2019)

how the employment and rejection of projected Oceanic-Gothic aesthetics and themes will not only fracture and dismantle the boundaries between play and reality,<sup>4</sup> like and dislike, pleasure and pain, reality and silence,<sup>5</sup> but diffuse the very anthropological, essentialist binaries that have continued to nourish the privileged and exploit the vulnerable. By probing readers to question their engagement with the 'human,' 'non-human' and 'non-being' world (if they are in fact, separate) I believe it will significantly alter our hospitality towards the non-human being or thing, and ultimately relieve the non-human world of human inflicted displacements. If we can question our engagement with the very being or thing outside (or inside) of ourselves, the boundaries concerning if we are merely spectators, actors, participants, visitors or exploiters of the 'human,' 'non-human,' and 'non-being' world will hopefully be dismantled, and therefore, will hopefully be *re-built, blurred and diffused* (fingers crossed).<sup>6</sup> Maybe this is the very reflection that will fracture the definition of what it means to *exist* amongst (or a part of) the botanical, object and marine world during what we know of today as a "rapacious capitalist eco-crisis"?<sup>7</sup>

## CHAPTER 1:

### *Re-fleshing Oceanic-Gothic Aesthetics, Genres and Themes*

Venice Bay

*Engulfed by the ruthless ocean.*

I was only a young girl.

My cousin and I went down to the beach on a hot, windy afternoon.

The clouds were dark and gnarly.

the sand was sun-bleached; dehydrated of colour.

sea-salt boiling

into foam.

It was deep, murky, overwhelming.

*That didn't seem to stop us.*

---

<sup>4</sup> Wynants, "Imaginations of Reality: Past, Present, and Future in a Fictional Framework," 29.

<sup>5</sup> Rebecca Tamas, "On Pain," in *Strangers: Essays on the Human and Nonhuman*, (UK: Makina Books, 2020), 72.

<sup>6</sup> Wynants, "Imaginations of Reality: Past, Present, and Future in a Fictional Framework," 30.

<sup>7</sup> Rebecca Tamas, "On Watermelon," in *Strangers: Essays on the Human and Nonhuman*, (UK: Makina Books, 2020), 12.

My aunts gaze reassured me of our protection.

*the gravitational pull of the ocean.*

*lead bricks chained to my ankles*

*gargling,*

*sucking*

*me deeper into the*

*swirling, dark*

bowl.

*Minutes*

*gargling and spitting.*

I finally found the strength to *push myself* to the surface. The ocean's sharp, unforgivable whip.

*I was slapped red raw.*

A repercussion of my actions,

My cousin had asthma. I

didn't know how to

Swim. I felt completely responsible for her safety.

*The oceans slap*

+ *my own husk ?*

*A miracle, a man, my cousin and I*

*All in the early*

*stages of drowning.*

He plonked us on his surfboard. He took us to shore and explained to my aunty what had happened. I had never seen my aunty so nonchalant, so calm, so displeased, as if it was merely a constructed, dramatically fabricated story,

+ *all for her attention.*

cold, shaking, confused, and quite frankly, traumatised. I remember craving

*the warmth of my mother*

+ *wishing to return*

To commence my research, I will be first interrogating and reflecting upon the themes and aesthetics surrounding the Oceanic Gothic. In other words, I will be analysing human anthropomorphic projections upon the Australian coastline and the theatrical, colonial aesthetics surrounding it (such as that of horror, fear, entrapment and isolation) to aid the development of my current studio production and thinking.

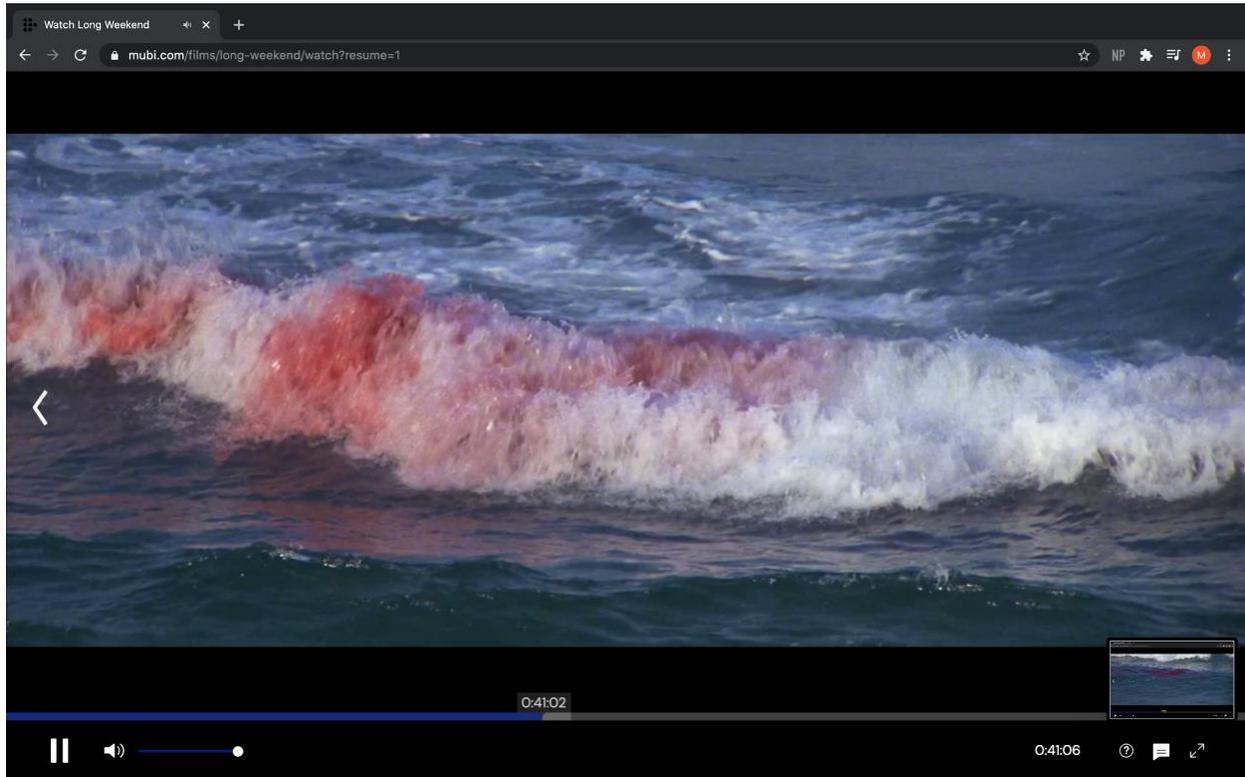


Fig. 1: Collin Eggleston, *Long Weekend* (1978)<sup>8</sup>

Mythically a landscape home to an abundance of monstrous creatures, spirits and ghosts, the Australian coastline has not only performed as a flavoursome, sunny, luxurious place of paradise for the holiday seeker, but as a habitual incubator of “predatory violence” in Australian film.<sup>9</sup> However, when I allude to the word ‘predator’ through an oceanic lens, it is easy for us to catastrophise and immediately jump to the thought of voracious, malevolent Great White Sharks, schools of stingrays, blood thirsty saltwater crocodiles, or hostile blue bottle jellyfish. But, the Australian coastline has also been depicted in Australian film as incredibly disquieting and foreboding; a place or landscape that mirrors the experiences of the characters that inhabit

<sup>8</sup> Fig. 1: Collin Eggleston, *Long Weekend* (1978)

<sup>9</sup> Jim Davidson, *Tasmanian Gothic* (Meanjin, Volume 48, Issue 2 (Winter 1989), 13.

it.<sup>10</sup> For instance, Collin Eggleston's tense, eco-horror film *Long Weekend* (1978) is a bone chilling example of this: a married couple attempt to save their already turbulent relationship by taking a vacation down the beach, only to be confronted with the unforgiving revenge of the 'natural' world, the revenge of the 'other.' Eggleston conjures up the excruciating sensation of silence, darkness and anxiety by accentuating the ocean's perceived vastness, depth and vertical volume through the cinematic technique of a silent yet melodramatic mise en scene.<sup>11</sup> Similarly to a washing machine's swirling cycle, the pit of the stomach begins to slosh,

flip,

ache.

- a somewhat primitive warning to us mere mortals of a lurking dread.

Of an inescapable danger of the unknown, of an inescapable danger of the *gothic*.

The Australian coastline has not only been depicted as a cinematic backdrop, but as an active, theatrical, haptic character that operates as both an index and as a moral compass, an apparatus to foreshadow the horror ahead, in the most ruthless and unforgiving of ways.

*"frozen horror."*<sup>12</sup>

The bridge that once supported the "self and other, place and space,"<sup>13</sup> the bridge that once separated the 'human' from the 'non-human', has been swirled, fractured, and regurgitated back up the throat of the ocean.

*The bridge has collapsed.*

*The boundaries are eroding.*

---

<sup>10</sup> Lynda Hawryluk. "Exploring Australian Coastal Gothic: Poetry and Place," In *Writing the Australian Beach: Local Site, Global Idea*. Edited by Elizabeth Ellison, Donna Lee Brien. Switzerland: Palgrave Macmillan, Springer Nature, 2020), 94-95.

<sup>11</sup> Gerry Turcotte, "Australian Gothic," in *The Handbook to Gothic Literature*, ed. M Mulvey Roberts (Basingstoke: Macmillan, 1998), 5.

<sup>12</sup> Rebecca Tamas, "On Grief," in *Strangers: Essays on the Human and Nonhuman*, (UK: Makina Books, 2020), 84.

<sup>13</sup> Glenn Andrew Morrison, "Perceiving the world on a walk," In *Writing Home: walking, literature and belonging in Australia's Red Centre* (Australia: Melbourne University Publishing, Carlton, 2017), 20.

The bridge that once operated as a source of comfort and protection for the privileged, now operates as a source of fear and collapse; a flat-lined, value neutral, ontological hierarchy between the human, non-human and non-being has been created.<sup>14</sup>

+ *Perhaps the collapse of the bridge was a blessing?*

Perhaps so. The collapse of the bridge *is* what was needed in order to unearth what Buddhist Monk Thich Nhat Nanh refers to as 'interbeing'- that being, when we embrace beings or forms as 'relations' rather than as individuals - where we believe that the earth is not external to us, but within us, literally.<sup>15</sup> The very miracle of existing or to have existed, is the very thing that bonds us to all living or non-living things together. An interweaved, intimate web of being, of *existing*.



Fig. 2 : Laure Prouvost's *deep see blue surrounding you*, Venice Biennale, 2019.<sup>16</sup>

---

<sup>14</sup> Philip Steinberg, Kimberley Peters, "Wet ontologies, fluid spaces: giving depth to volume through oceanic thinking," In *Environment and Planning D: Society and Space* 2015, volume 33, pg.247-264

<sup>15</sup> Rebecca Tamas, "On Hospitality," in reference to Buddhist Monk Thich Nhat Hanh, in *Strangers: Essays on the Human and Nonhuman*, (UK: Makina Books, 2020), 36.

<sup>16</sup> Fig 2: Laure Prouvost's *deep see blue surrounding you*, Venice Biennale, 2019.

For instance, Laure Prouvost's *deep see blue surrounding you* (2020) seems to perform as a hybrid of the human and non-human world: a crafted, ecological, whimsical world that depicts our eco-crisis through kitsch theatrics -

The plastic octopus', the seagulls,  
                  iphones,  
Cyan blues,  
                  resin egg shells entangled in  
fish nets.

+ *All through the eyes of the consumer, the performer, the director, the bystander.*

Somehow, within this orchestrated yet unstable environment, you are somehow a part of it, yet detached from this haptic, eerie world - perhaps due to the explicit material contrast between our own bodily fluid and skin, compared to that of the skin of plastic, of egg shell, of wire chords. And yet, ironically, these objects are not only the very things that are inside us, whether that's due to microplastics being found within our water streams, or the insertion of rods and wires into our bodies as a mode of contraception, but may be are hybrids of all beings and forms, as opposed to separate autonomous entities. As Clarice Lispector states in *The Passion According to G.H.*:

*"We shall be inhuman - as humankind's greatest conquest. To be is to be beyond the human. To be a human being doesn't do it, to be human has been a constraint. The unknown awaits us, but I sense that that unknown is a totalization and will be the true humanization we long for. Am I speaking of death? No, of life."<sup>17</sup>*

## CHAPTER 2:

### *The Beach, The Edge, the Ocean: Spaces and Games*

The 'beach' and the 'ocean.' They're the same, right? Or, are they fundamentally dominant, different places and things? I tend to think that the 'beach' is the space between the dry, rugged and overgrown bush and the sea - an awkward liminal space that is bordered and lined by sand, shells and rocks, an

---

<sup>17</sup> Clarice Lispector, *The Passion According to G.H.*. Translated by Ronald W Sousa. Minneapolis: Univ. of Minnesota Press, 2000.

We are left with what us mere mortals have generally defined as 'the beach', symbolically a place of "identity, belonging, otherness, nomadism, death and rebirth."<sup>19</sup> However, on the other side of the conch shell, the coastline has also been romantically portrayed as a utopian paradise, a place where the capitalist clock can be "unwound," a coastal nook for urban dwellers to reflect, rejuvenate and renew - a collection of amorous themes and ideals.<sup>20</sup> The 'beach' or 'edge' seems to commonly operate within Western binary thinking as a place of death and rebirth, a dystopia and utopia, an incubator of death and decay, fear and fascination, entrapment and escapism, a "hedonistic pleasure."<sup>21</sup> Yet, although it may be a beloved earth for some, it is also a disturbing place of oppression, destruction, and erasure.<sup>22</sup>

Do these aesthetics concerning the beach/edge therefore perform in the same way as the 'ocean?' Just because the 'beach' is geographically (and literally) the liminal space between A (beach) to B (ocean), isn't it all interconnected? What's the difference?

*Does it even matter?*

Let's dive in.

The 'ocean' is inherently unstable, in a state of constant flux. It's very being is *merciless*.

The ocean's ruthless reform acts as a constant, foreboding reminder to us human and non-human beings that it will always disobey the linear framing of time and territory. The ocean itself is materially stubborn, yet its very nature is tumultuous and continuously evolving.<sup>23</sup>

Considering the 'ocean' is a habitat of wild transformation, the ocean also does this wonderful thing - of preserving,

or of leaving behind, a  
'residue of activity.'<sup>24</sup>

---

<sup>18</sup> Mark David Ryan, Elizabeth Ellison. "Beaches in Australian Horror Films: Sites of Fear and Retreat," In *Writing the Australian Beach: Local Site, Global Idea*, edited by Elizabeth Ellison, Donna Lee Brien (Switzerland: Palgrave Macmillian, Springer Nature, 2020), 128.

<sup>19</sup> Ryan, Ellison, "Beaches in Australian Horror Films: Sites of Fear and Retreat," 125.

<sup>20</sup> Ryan, Ellison, "Beaches in Australian Horror Films: Sites of Fear and Retreat," 128.

<sup>21</sup> Lynda Hawryluk, "Exploring Australian Coastal Gothic: Poetry and Place," In *Writing the Australian Beach: Local Site, Global Idea*, Edited by Elizabeth Ellison, Donna Lee Brien. (Switzerland: Palgrave Macmillian, Springer Nature, 2020), 103.

<sup>22</sup> Camille T. Dungy, *Black Nature: Four Centuries of African American Nature Poetry*. (Athens: The University of Georgia Press, 2009)

<sup>23</sup> Philip Steinberg, Kimberley Peters, "Wet ontologies, fluid spaces: giving depth to volume through oceanic thinking," In *Environment and Planning D: Society and Space* 2015, volume 33, pg.247-264

<sup>24</sup> Tom Holert, *Celebration? Realife*. (London: Afterall Books, 2007).

For instance, let's imagine it's delicate yet rugged rock pools, sea-beds and intrinsic clustering's. This textural residue has not only been created by flora and fauna, or by sloppy, muddy dunes of sand, or by razor blade sharp shards of smashed shells, but also from 'human' remnants of destruction. These remnants have sadly (yet not surprisingly) been ignorantly left behind, in hopes of perishing or being pushed under the rug.

- *"This asymmetry is replicated infinitely in all other forms: adult over child, landowner over tenant, human over land, cis over trans, coupled over single, person over animal, capital over person, captor over captive, invader over native, unscrupulous over principled. Every person who is not at risk of extinction benefits from the other's precarity. Even the good ones. Even the me, and the not me, too."*<sup>25</sup>

Instead, much to the capitalist disbelief,  
or more worryingly- a belief that has been acknowledged yet abandoned  
is that remnants *do* in fact,  
*remain,*  
*survive,*  
*and kill:*  
*microplastics,*  
*lphones and fishnets,*  
*disposable face masks,*  
*coca-cola cans,*  
*pearls,*  
*plastic bags, straws,*  
  
*micro-beads.*

The list goes on, all in the name of human greed and pleasure, and  
*all at the expense of the 'non-human,' 'non-being,' otherly world.*

I use quotation marks to intentionally hug the words 'beach,' 'ocean,' 'human,' 'non-human,' and 'other,' to probe readers to question what separates and fuses these dualist notions, such as the human from the non-human or the *in-human*, the being from non-being, presence from absence, poetry from fiction, reality from fantasy. There is a stifling mysticism that seems to rouse to the surface when we use prefixes like 'un' and

---

<sup>25</sup> Ellena Savage, *Blueberries* (Australia: The Text Publishing Company, 2020), 127.

'non' in reference to the non-human, as if we use these prefixes as a direct dismissal of the 'human'. The same seems to apply with hitting the space button on my computer. Not just for poetic effect, but for distance and detachment from the literal word and its meaning, a detachment from its prescribed purpose and agency. And so, if there is a correlation between detachment and violence, and the Australian Gothic aesthetic (from the colonial eye) stems from the repercussions and consequences of colonial destruction, are these themes and aesthetics therefore enforcing them? Are all these bottomless arrays of fear, isolation, entrapment, claustrophobia, mystery, manipulation, vastness, uncanniness, theatre, identity, horror, all rooted from Captain Cook's voyage to Botany Bay in 1770? So many of these themes seem to stem from colonial 'mythical ideals'<sup>26</sup> that act to glamorize the sublime - to suggest that the sublime coincides with beauty and destruction.<sup>27</sup> Perhaps the solution is to dismantle and disobey the genre and themes surrounding the traditional Oceanic-Gothic, by ironically *playing* upon these stereotypes - to warp and diffuse the role of the viewer, participant, actor and spectator. Will this give voice to other perspectives of the past, present and future? Do we need to play? If so, does play always have to be associated with the trivial? I can't help but feel that the very landscape that we inhabit today is in fact a reflection of our disturbing and haunting past:

*a mirror of who we are,  
a mirror of our actions,  
a reflection of our destruction.* <sup>28</sup>

If this is true, or at least holds some backbone (that the ocean does in fact operate as a place of constant transformation and adaptation) how do the ocean's seabed/s perform? I slowly began to apply this hypocritical methodology to my studio practice and began to discover that paradoxically fusing these aesthetics of escapism and entrapment (for example: anxiety, fantasy, isolation, destruction) not only seem to rebirth a differing third course freed from the restraints of dualist thinking, but create a stream of multi-faceted reflections of 'reality' that are nonlinear, fluid and intimate.<sup>29</sup>

---

<sup>26</sup> Lynda Hawryluk, "Exploring Australian Coastal Gothic: Poetry and Place," In *Writing the Australian Beach: Local Site, Global Idea*. Edited by Elizabeth Ellison, Donna Lee Brien. (Switzerland: Palgrave Macmillian, Springer Nature, 2020), 130.

<sup>27</sup> Jean-François Lyotard, "Continuity and Discontinuity Between Beautiful and Sublime," In *Lessons on the Analytic of the Sublime*, edited by Werner Hamacher & David E. Wellbery, translated by Elizabeth Rottenberg (Stanford California: Stanford University Press, 1994), 73-76.

<sup>28</sup> Lynda Hawryluk, "Exploring Australian Coastal Gothic: Poetry and Place," In *Writing the Australian Beach: Local Site, Global Idea*, Edited by Elizabeth Ellison, Donna Lee Brien. (Switzerland: Palgrave Macmillian, Springer Nature, 2020), 97.

<sup>29</sup> Karen Barad, "Posthuman performativity: Toward an Understanding of how Matter comes to Matter," In *Signs: Journal of Women in Culture and Society* vol. 28, no. 3 (2003), 804.

### CHAPTER 3:

#### *The Ghostly Seabed/Archive*

The seabed,  
the bottom of the sea,  
the pit,  
the foundation,  
*the ocean's carpet,*  
*the ocean's floors!*

Do seabed/s move and transform, or do they remain flat and stagnant?

How many are there?

*Why?*

*"Amiri Baraka said that art*

*is the endless expression of birth."*<sup>30</sup>

My never budging curiosity lead me to question the ontology of the oceans seabed/s and how they perform as a collector, or as an "archival impulse"<sup>31</sup> of the human, non-human and non-being world. When I take a moment to consider what defines or categorises an 'archival impulse,' I tend to think about a collection of perspectives or objects that are either re-enacting the past, or pre-enacting the future, *(or perhaps somewhere murkily in between)*.<sup>32</sup> Through their social presence and existence within the ocean, the seabed or ghostly 'archive' may be the manifestation of the human or non-human hoarder – a clustering of anxieties, indulgences,

*taboos,*

*toys,*

*trees,*

values...

---

<sup>30</sup> Savage, *Blueberries*, 104.

<sup>31</sup> Jonas Rutgeerts, Nienke Scholts, "TALOS/Talos: What Sort of Future Do We Want to See Performed?" In *When Fact is Fiction: Documentary Art in the Post-Truth Era*, ed. Nele Wynants, (Amsterdam: Valiz, 2020), 188.

<sup>32</sup> Rutgeerts, Scholts, "TALOS/Talos," 182.

Of not just the non-human or non-being condition, but that of human beings too - collecting human kind's dirty secrets, the way a human may hide its belongings in the depths of an attic, conjuring a weird "circus feeling."<sup>33</sup>

Similarly to a leech, the non-human, non-being 'beings' that tuck and nestle themselves within the sandy crescents of the ocean's floor cling onto another as a mode of survival,

to puncture its being into / another to form / an even greater strength / an even greater being / a greater hybrid (or as environmentalist philosopher Timothy Morton describes, *a hyper-object*).<sup>34</sup>

Paradoxically, this process of attachment and growth also inevitably coincides with the process of

*detachment.*

The ocean and it's seabed/s are constantly disassembling,  
*shedding, re-fleshing*  
*reforming -*

The push and pull of the ocean's harsh, abrasive currents.

Is the ocean's dust an archive, a hybrid of fear, anxiety and horror? Or is it merely an externalised, contradicting, compulsive impulse that cannot be defined, or reversed? To be both constructed and collected, *attached* and *detached*, real and invented... all these dualisms clutch onto each other for the shaping and resistance of both.<sup>35</sup> It's almost as if seabed's are manifested by all forms. With every object, piece of plastic, shell, organism and thing, the ocean is conjuring up something, or someone, to re-appear. Or, to perhaps remind us of something we may have lost through preservation and fossilisation.<sup>36</sup> The seabed may not merely be a sole stream, a single perspective, an abstraction, a single foundation, or even the bottom of the world; but an autonomous ghost, or individual, or thing that *throbs* between the human, non-human and non-being threshold. An entity with the engulfing desire to be re-attached and therefore,

*re-fleshed.*

---

<sup>33</sup> Rebecca Tamas, "On Mystery," in *Strangers: Essays on the Human and Nonhuman*, (UK: Makina Books, 2020), 94.

<sup>34</sup> Timothy Morton, *Hyper-objects: Philosophy and Ecology after the End of the World* (US: University of Minnesota Press, 2013).

<sup>35</sup> Rutgeerts, Scholts, "TALOS/Talos," 189.

<sup>36</sup> Rutgeerts, Scholts, "TALOS/Talos," 186-188.

The sea-bed may very well be the “eclectic corpus” of our past,  
Present,  
Future.<sup>37</sup>

**CHAPTER 3:**  
**SUB-TOPIC 1:**  
***Watermelons***

My deep dive into the world of oceanic-gothic/eco-horror aesthetics and concepts lead me to discover Warren T. Brookes pejorative name for eco-socialists, what in which they call ‘*watermelon*.’ They are groups of people who believe they are: “*green on the outside but red on the inside....a vision of equality from all sides - human, nonhuman, and delicious.*”<sup>38</sup> I fell in love with this analogy. The literalness of the watermelon and its appearance, its ecological properties and its symbolism. A completely ingestible ode towards the protection of the environment and the anger and critique of industrialization and capitalism. I began to think, how can I show through my installation that instead of being solely green on the outside and red on the inside, that you can also be red on the outside and green on the outside?

Can't I be both?  
(Is that... bad...?)

- *After writing that out, it does sound more like the behaviour of a pseudo-ecologist (yikes).*

However, if I engage with materials that are inherently toxic and are now a part of our very being and ontology, is this actually engaging all beings and forms, and therefore creating a value neutral social hierarchy, or is it enforcing destructive, consumerist values? Is the fossilisation of human and non-being idiosyncrasies destructive or beneficial to the survival of our ecosystem? Or perhaps, maybe...both? I wish to echo that we are not only destroying the very thing that is ‘outside’ of ourselves, but the very thing that is ‘inside’ of ourselves too.

---

<sup>37</sup> Lynda Hawryluk, “Exploring Australian Coastal Gothic: Poetry and Place,” In *Writing the Australian Beach: Local Site, Global Idea*, Edited by Elizabeth Ellison, Donna Lee Brien. (Switzerland: Palgrave Macmillian, Springer Nature, 2020), 130.

<sup>38</sup> Rebecca Tamas, “On Watermelon,” in *Strangers: Essays on the Human and Nonhuman*, (UK: Makina Books, 2020), 23.

- (*Sounds a bit corny, but...*)
- *"It is difficult for me to understand the tension between material and symbolic realms, as I am certain they are sometimes the same, but other times they are not."*<sup>39</sup>

Our body is literally made up of water, bacteria, fungi, flora and fauna, blood. I want to externalise our "world of wounds" in order to heal it.<sup>40</sup> Like a hook caught in wool, ecological destruction and self-harm inevitably gather themselves together - they are incredibly intertwined. If our very being is made up of the outside world, and the outside world is terribly damaged, aren't we terribly damaged on the inside too?<sup>41</sup>

- *"I need to manage the unmanageable, to contain, correct and formalise the world, because I need to survive it."*<sup>42</sup>

+ *We must first tear our muscles in order to repair them.*

Hauntologically speaking, if to collect is to cluster, shed and form, is the 'archive' (seabed) a product of this? Or do sea-bed's operate as an ever active, ever reforming affirmation: a summoning of possible futures through the process of conditioning the material past into the imaginary present, a "return from its frozen grave in the earth."<sup>43</sup> I have begun to notice that I, myself, continuously seem to refer to the seabed as one 'thing,' but to exist in transformation eliminates this. These seabed/seabed's do indeed perform as a collection or a marine hybrid of "borrowings and confluents, fragmentations and incompleteness...and yet a dependence on establishment," which we could also link to and explain as the colonial condition.<sup>44</sup>

As theorist Kathryn Yusoff states in *A Billion Black Anthropocenes or None*,

*"The Anthropocene might seem to offer a dystopic future that laments the end of the world, but imperialism and ongoing (settler) colonialisms have been ending worlds for as long as they have*

---

<sup>39</sup> Savage, *Blueberries*, 56.

<sup>40</sup> Rebecca Tamas, "On Grief," in reference to Aldo Leopold's *A Sand Country Almanac*, in *Strangers: Essays on the Human and Nonhuman*, (UK: Makina Books, 2020), 89.

<sup>41</sup> Rebecca Tamas, "On Panpsychism," in *Strangers: Essays on the Human and Nonhuman*, (UK: Makina Books, 2020), 42.

<sup>42</sup> Savage, *Blueberries*, 164.

<sup>43</sup> Rebecca Tamas, "On Watermelon," in *Strangers: Essays on the Human and Nonhuman*, (UK: Makina Books, 2020), 22.

<sup>44</sup> Turcotte, "Australian Gothic," 1-3.

*been in existence,” emphasising that societal oppression goes hand in hand with environmental destruction.*<sup>45</sup>

Yet, Gerrard Winstanley, the founder of ‘Diggers,’ argues that human freedom can be attained by being nourished and preserved by the earth’s utilities - which I find to be somewhat problematic. The assumption that the earth is a bottomless canon of beauty, utility and resources for human beings to indulge in is not only ignorant and romantic, but also seems to hint towards the justification of exploitation, abuse and destruction, that isn’t necessarily rooted within survival, which is most definitely valid and true for many, but often also for the sake of industrialism, for the sake of capitalism. To rely on the earth for relief and comfort is unnerving - especially considering that our planet will evolve with or without us mere mortals, whether that be translated back to humankind through scorching temperatures, extinctions, natural disasters or diseases.

I suppose I want to externalise this hypocrisy, this anger, to manifest the “manifestation of the crisis of equality” - to emphasise how our realities are constantly being constructed and rebuilt, constantly tossing and turning towards and against each other.<sup>46</sup> I want human beings to retract their co-dependent relationship towards the non-human - to reject “unblemished,” “pure”<sup>47</sup> amorous visions of the non-human world.

### ***CONCLUSION:***

We have finally reached the end of my paper. Phew. That was certainly a mouthful to digest. It almost seems comical to want to conclude after arguing so strongly against conclusions, set definitions and ways of being. I suppose I wish to ‘conclude’ by stating this: if the human, non-human and non-being world can exist in a constant state of instability, disorientation and flux, we may be able to diffuse the very existence between the certainty and permanence of an ‘assumed’ reality and fantasy.<sup>48</sup> But, we first need to take a long hard look in the mirror.

+ *It's time to orchestrate a non-human wake.*<sup>49</sup>

*\*Gulp\**

---

<sup>45</sup> Tamas, “On Watermelon,” 22.

<sup>46</sup> Tamas, “On Watermelon,” 23.

<sup>47</sup> Tamas, “On Grief,” 89.

<sup>48</sup> Molly Stephenson, *Orchestrating Instability: Diffusing Dualisms, Anthropological Binaries and Phantasmic Fetishes*, (Australia: Tesseract Press, 2020).

<sup>49</sup> Tamas, “On Grief,” 87.

## ***BIBLIOGRAPHY:***

1. Jodorowsky, Alejandro, and Marianne Costa. *The Way of Tarot-The Spiritual Teacher in the Cards*. Canada: U.S edition Destiny Books, 2009.
2. Ngai, Sianne. *Our Aesthetic Categories : Zany, Cute, Interesting*. United States: Harvard University Press, 2012.
3. Butcher, Daisy. *Evil Roots – Killer Tales Of The Botanical Gothic*. United Kingdom: The British Library, London, 2019.
4. Holert, Tom. *Celebration? Realife*. London: Afterall Books, 2007.
5. Warner, Marina. *Down Below/Leonora Carrington*. United States: New York Review Books, New York, 2017.
6. Clare Milledge, “The Artist-Shaman and ‘The Gift of Sight’” (Doctor of Philosophy Thesis, Sydney College of the Arts , 2012-2013), [https://www.academia.edu/7771924/The Artist-Shaman and the Gift of Sight](https://www.academia.edu/7771924/The_Artist-Shaman_and_the_Gift_of_Sight) .
7. Ciesla, Rachel, Waterhouse, Jaxon. *Healing Practises*. Hobart, Melbourne, Perth: Heart of Hearts, 2019.
8. Bataille, George. “Anthropology of Otherness,” in *Surrealism and the Exotic*. Edited by Louise Tythacott. United Kingdom: Routledge Taylor & Francis Group, 2003.
9. Stupart, Linda. *Virus*. United Kingdom: Arcadia Missa Publications, London, 2016.
10. Sutela, Jenna. *Orgs: From Slime Mold to Silicon Valley and Beyond – Slime Intelligence*. Finland: Garret Publications, Helsinki, 2017.
11. Carrington, Leonora, and Ali Smith. *The Hearing Trumpet*. United Kingdom: The Penguin Group, London, 2005.
12. Hval, Jenny. *Paradise Rot*. United Kingdom: Verso Books, London, 2018.
13. Ledger, Nina. *The Collection*. United Kingdom: GRANTA BOOKS, London, 2019.
14. Wilk, Elvia. *Oval*. United States: COUNTERPOINT, Berkeley, 2019.
15. Mackintosh, Sophie. *The Water Cure*. United Kingdom: Penguin Books Ltd, London, 2019.
16. Law, Benjamin. *Growing Up Queer in Australia*. Australia: Black Inc, Carlton, 2019.
17. Best, Susan. “Marys, Linda’s and other spiritual vessels.” *Mikala Dwyer – A Shape of Thought*, Art Gallery New South Wales, Sydney, 2018, pp26-31,  
<https://static1.squarespace.com/static/55271f03e4b0c85c2c9affc4/t/5ae92328758d4616550e8081/1525228346293/Susan+Best%2C+%27Marys%2C+Lindas+and+other+spirited+vessels%27%2C+Mikala+Dwyer+-+A+Shape+of+Thought%2C+exhibition+catalogue%2C+Art+Gallery+New+South+Wales%2C+Sydney%2C+2018%2C+pp26-31.pdf>
18. Ngai, Sianne. Interviewed by Adam Jasper. *Our Aesthetic Categories: An Interview with Sianne Ngai: The Cute, the interesting, and the zany*. Cabinet Magazine, Fall 2011.  
[http://www.cabinetmagazine.org/issues/43/jasper\\_ngai.php](http://www.cabinetmagazine.org/issues/43/jasper_ngai.php)
19. Barad, Karen. “Posthuman performativity: Toward an Understanding of how Matter comes to Matter”, *Signs: Journal of Women in Culture and Society* vol. 28, no. 3 (2003)

20. Doljijn, Rick, and van der Tuin, Iris. "Pushing dualism to an extreme: On the philosophical impetus of a new materialism," (2011)
21. Freud, Sigmund. "Animism, Magic and the Omnipotence of Thoughts," in *Totem and Taboo*, (United Kingdom: Taylor & Francis Group, 2001)
22. Chayka, Kyle. "Animal Crossing vs Marie Kondo: Lockdown and the Minimalist Interior." *Frieze Magazine*, April 17<sup>th</sup> (2020): <https://frieze.com/article/animal-crossing-vs-marie-kondo-lockdown-and-minimalist-interior>.
23. Marciniak, Caroline. "Wicked! Modern Art's Interest in the Occult - Contemporary art's resurgence of interest in magic has a powerful art-historical precedent," Feature article, *Frieze Magazine*, September 18<sup>th</sup>, 2019, <https://frieze.com/article/wicked-modern-arts-interest-occult>.
24. Spirou, Kiriakos. "What Do Cyborgs Eat: Zsófia Keresztes and Tom Volkaert at ENA Viewing Space," Journal article, und. Athens, 17<sup>th</sup> August, 2019, <http://und-athens.com/journal/sunbaked-thirst-with-love>.
25. Muenzer, David. "Reach Inside-Kelly Akashi." *X-tra Online*, 15<sup>th</sup> April (2020): <https://www.x-traonline.org/online/reach-inside-kelly-akashi>.
26. Byrt, Anthony. "Prism Break," Mikala Dwyer, *Drawing Down the Moon*, exhibition catalogue, institute of Modern Art, Brisbane, 2014, pp7-13, [https://static1.squarespace.com/static/55271f03e4b0c85c2c9affc4/t/55651b05e4b0488cf5f14336/1432689413839/MD\\_FINAL\\_prism+break.pdf](https://static1.squarespace.com/static/55271f03e4b0c85c2c9affc4/t/55651b05e4b0488cf5f14336/1432689413839/MD_FINAL_prism+break.pdf)
27. Leonard, Robert. "Mikala Dwyer walks Robert Leonard through *Drawing Down the Moon*," Mikala Dwyer, *Drawing Down the Moon*, exhibition catalogue, Institute of Modern Art, Brisbane, 2014, pp57-61, [https://static1.squarespace.com/static/55271f03e4b0c85c2c9affc4/t/55651b1fe4b0eca686e924bb/1432689439526/MD\\_FINAL\\_Robert+Leonard.pdf](https://static1.squarespace.com/static/55271f03e4b0c85c2c9affc4/t/55651b1fe4b0eca686e924bb/1432689439526/MD_FINAL_Robert+Leonard.pdf)
28. Taussig, Michael. "Art and Magic and Real Magic," Mikala Dwyer, *Drawing Down the Moon*, exhibition catalogue, Institution of Modern Art, Brisbane, 2014, pp25-29, [https://static1.squarespace.com/static/55271f03e4b0c85c2c9affc4/t/55651b5fe4b079b2344158fb/1432689503064/MD\\_FINAL\\_art+and+magic.pdf](https://static1.squarespace.com/static/55271f03e4b0c85c2c9affc4/t/55651b5fe4b079b2344158fb/1432689503064/MD_FINAL_art+and+magic.pdf)
29. Groom, Amelia. "World Receivers." Review article, *Art Agenda Reviews*, January 24<sup>th</sup> 2019, <https://www.art-agenda.com/features/250407/world-receivers>
30. Coates, Rebecca. *Uncanny Nature*. Southbank: Australian Centre for Contemporary Art, 2006.
31. Carson, Anne. "Decreation: How Women Like Sappho, Marguerite Porete, and Simone Weil Tell God." *Project Muse: Common Knowledge Volume 8, Issue 1, Winter 2002, pp.188-203 (Article) Published by Duke University Press*
32. Berlant, Lauren, Ngai, Sianne. "Comedy Has Issues." *University of Chicago Press*.
33. Clemes, Justin. "Charming an Upside-Down Brown Snake," Mikala Dwyer, *Goldene Bend'er*, exhibition catalogue, Australian Centre for Contemporary Art, Melbourne, 2013, pg54-55, <https://static1.squarespace.com/static/55271f03e4b0c85c2c9affc4/t/555d45ece4b0f085e3d12de5/1432176108120/Justin+Clemes%2C+Charming+An+Upside-Down+Brown+Snake%2C+Mikala+Dwyer%2C+Goldene+Bend%27er%2C+exhibition+catalgues%2C+Australian+Centre+for+Contemporary+Art%2C+2013%2C+p54-55.pdf>

34. McMullan, Thomas. "What was British Surrealism?," Leonora Carrington, Opinion article, Frieze Magazine, 27<sup>th</sup> February, 2020, <https://frieze.com/article/what-was-british-surrealism>
35. Aridjis, Chloe. "Leonora Carrington and the Secret of the Sacred Feminine," Opinion article, Frieze Magazine, 18<sup>th</sup> June, 2019, <https://frieze.com/article/leonora-carrington-and-secret-sacred-feminine>
36. Guyver, Figgy. "An Occult Art History of the American West," Culture Digest article, Frieze Magazine, September 12<sup>th</sup>, 2019, <https://frieze.com/article/occult-art-history-american-west>.
37. Kawitzky, Felix. "The Lion, the Witches, the Moon, the Star, Death and the Devil: A six card interview with Linda Stupart," feature article, Artthrob, June 30<sup>th</sup>, 2016, <https://artthrob.co.za/2016/06/30/the-lion-the-witches-the-moon-the-star-death-and-the-devil-a-six-card-interview-with-linda-stupart/>.
38. Bourriaud, Nicolas. *Altermodern explained: manifesto*. Tate Britain, Manifesto, 13/3/17.
39. Hoffmann, Jens. "The Dead Don't Die, 2019, Jim Jarmusch." *The Exhibitionist*, July 3<sup>rd</sup> (2019): <https://the-exhibitionist.com/f/the-dead-dont-die-2019-jim-jarmusch>
40. Nick. "When Technology Meets Art, Human (un)limited Breaks the Limitation of Individuals." *Leap*, (2019): <http://www.leapleapleap.com/2019/11/when-technology-meets-art-human-unlimited-breaks-the-limitation-of-individuals/>
41. Bury, Louis. "Art into the World : Marion Wilson Interviewed by Louis Bury." *Bomb Magazine* , (2020): <https://bombmagazine.org/articles/art-into-the-world-marion-wilson-interviewed/>
42. Melbourne Fringe Festival and Testing Grounds. *Untitled Facades – Michael Warnock*. Melbourne: Testing Grounds, 14.09.17-22.10.17. <http://www.testing-grounds.com.au/project-archive/#untitled-facades>
43. Melbourne Fringe Festival and Testing Grounds. *Complete Content - Benjamin Portas*. Melbourne: Testing Grounds, 06.10.17-21.10.17. <http://www.testing-grounds.com.au/project-archive/#complete-content>
44. Art as Art – Ad Reinhardt <http://theoria.art-zoo.com/art-as-art-ad-reinhardt/>
45. Paine, Katie. "An abhorrent pair." *Runaway Journal*, (2020): <http://runway.org.au/katie-paine>.
46. Parkes, Isabel. "Smells Like Burning." *Flash Art*, April 22<sup>nd</sup> (2020): <https://flash---art.com/2020/04/smells-like-burning/>
47. Burke, Harry. "Cruel Intentions: Bri Williams." *Mousse Magazine*, <http://moussemagazine.it/bri-williams-harry-burke-2020/>.
48. Nugent, Addison. "This 1920's Bauhaus Ballet is a Serious Trip." *Messy Nessy*, December 9<sup>th</sup> 2016, <https://www.messynessychic.com/2016/12/09/this-1920s-bauhaus-ballet-is-a-serious-trip/>.
49. Wall Street International Magazine, review of *James Lee Byars*, MHKA, Belgium. <https://wsimag.com/art/47830-james-lee-byars>
50. Poetry Foundation, Anne Carson, <https://www.poetryfoundation.org/poets/anne-carson>
51. **Warner, Marina. "Going Bananas." In *Monsters Of Our Own Making: The Peculiar Pleasures Of Fear*, p.348-373, Kentucky: The University Press of Kentucky, 2007.**
52. **Ngai, Sianne. "Anxiety." In *Ugly Feelings*, pg 209-222. Cambridge, Massachusetts: Harvard University Press, 2005.**
53. Sutela, Jenna. "Transformation: In conversation with Chus Martínez." In *Orgs: From Slime Mold to Silicon Valley and Beyond*, edited by Jenna Sutela, Finland: Garret Publications, Helsinki, 2017.

54. Tythacott, Louise. "Mexico and the Caribbean: Magic as part of everyday life." In *Surrealism and the Exotic*, edited by Louise Tythacott, United Kingdom: Routledge Taylor & Francis Group, 2003.
55. Given, Florence. *Women Don't Owe You Pretty*. London: Octopus Publishing Group Ltd, 2020.
- 56. Wilk, Elvia. "More Than A Game: What live-action role play can teach us about artistic participation." *Frieze Publishing Ltd*, Nov/Dec 2017.**
57. Chapman, Lara. "When Devices Go Bump In The Night Screensaver Watching You," review of *Screensaver watching you*, Running Dog. 17<sup>th</sup> July, <https://rundog.art/when-devices-go-bump-in-the-night-screensaver-watching-you/>.
- 58. Thacker, Eugene. "DARKLIFE: Negation, Nothingness, and the Will-to-Live in Schopenhauer." In *Posthumous Life: Theorizing Beyond the Posthuman*, edited by Jami Weinstein and Claire Colebrook, pg.295-313, United States: Columbia University Press, 2011**
59. Al-Maria, Sophia. *Sad Sack*. Poem
- 60. Wilson, Colin. "The Curious History of Human Stupidity." In *Mysteries: An investigation into the occult, the paranormal and the supernatural*, pg.179-204. United Kingdom: Hodder and Stoughton Limited, 1978.**
61. Lyotard, Jean-François. "Comparison of the Sublime and Taste." In *Lessons on the Analytic of the Sublime*, edited by Werner Hamacher & David E. Wellbery, translated by Elizabeth Rottenberg, p.50-58. Stanford California: Stanford University Press, 1994.
62. Wilson, Colin. "The Rediscovery of Magic." In *Mysteries: An investigation into the occult, the paranormal and the supernatural*, pg.268-277. United Kingdom: Hodder and Stoughton Limited, 1978.
63. Garner, Helen. *Monkey Grip*. Australia: McPhee Gribble Publishers, 1977.
- 64. Davidson, Jim. *Tasmanian Gothic*. Meanjin, Volume 48, Issue 2 (Winter 1989)**
- 65. Morrison, Glenn Andrew. "Perceiving the world on a walk." In *Writing Home: walking, literature and belonging in Australia's Red Centre*. Australia: Melbourne University Publishing, Carlton, 2017.**
66. Abram, David. "The Spell of the Sensuous." In *CSPA Quarterly*, No.17, SENSE & SENSUALITY (Summer 2017), pg.22-24. Centre for Sustainable Practise in the Arts.
67. Lusensky, Max Jakob. "Did You Bite the Magic Apple? Exploring the Symbolic Meaning of Apple, Inc." In *Jung Journal: Culture & Psyche*, 8:1, (2014) Routledge Taylor & Francis Group
- 68. Merritt, Abraham. "The Woman of the Wood." In *Evil Roots- Killer Tales of the Botanical Gothic*, edited by Daisy Butcher, pg.237-272, originally published in *Weird Tales*, 1926. British Library**
- 69. Vane, Emma. "The Moaning Lily." In *Evil Roots- Killer Tales of the Botanical Gothic*, edited by Daisy Butcher, pg.272-285, originally published in *Wonder stories*, 1935. British Library**
70. Hawthorne, Nathaniel. "Rappaccini's Daughter." In *Evil Roots – Killer Tales of the Botanical Gothic*, edited by Daisy Butcher, pg.11-49. Originally published in the *United States Magazine and Democratic Review*, 1844. British Library
71. H. Hooper, Lucy. "Carnivorine." In *Evil Roots – Killer Tales of the Botanical Gothic*, edited by Daisy Butcher, pg.61-77. Originally published in *Peterson's Magazine* in 1889.
72. R. Garis, Howard. "Professor Jonkin's Cannibal Plant." In *Evil Roots – Killer Tales of the Botanical Gothic*, edited by Daisy Butcher, pg.147-160. Originally published in *The Argosy*, 1905.

73. Hodgson, William Hope. "The Voice in the Night." In *Evil Roots – Killer Tales of the Botanical Gothic*, edited by Daisy Butcher, pg.161-179. Originally published in *Blue Book* magazine, 1907 issue. (1906). British Library
74. Hauntology- The Presence of the Past in Twenty-First Century English Literature, by Katy Shaw
75. Wilson, Colin. "Messages from Space and Time." In *Mysteries: An investigation into the occult, the paranormal and the supernatural*, pg.533-564. United Kingdom: Hodder and Stoughton Limited, 1978.
76. Lyotard, Jean-François. "Continuity and Discontinuity Between Beautiful and Sublime." In *Lessons on the Analytic of the Sublime*, edited by Werner Hamacher & David E.Wellbery, translated by Elizabeth Rottenberg, p.73-76. Stanford California: Stanford University Press, 1994.
77. Lyotard, Jean-François. "The Other Object." In *Lessons on the Analytic of the Sublime*, edited by Werner Hamacher & David E.Wellbery, translated by Elizabeth Rottenberg, p.232-234. Stanford California: Stanford University Press, 1994.
- 78. Steinberg, Philip, Peters, Kimberley. "Wet ontologies, fluid spaces: giving depth to volume through oceanic thinking." In *Environment and Planning D: Society and Space* 2015, volume 33, pg.247-264**
79. Macherey, Pierre. "Marx Dematerialized, or the Spirit of Derrida." In *Ghostly Demarcations: A Symposium on Jacques Derrida's Specters of Marx*, edited by Michael Sprinker, pg.17-26. London: Verso, 1999.
80. Lewis, Tom. "The Politics of 'Hauntology' in Derrida's *Specters of Marx*." In *Ghostly Demarcations: A Symposium on Jacques Derrida's Specters of Marx*, edited by Michael Sprinker, pg.134-146. London: Verso, 1999.
81. Dillard, Annie. "Teaching a Stone to Talk." In *Teaching a Stone to Talk: Expeditions and Encounters*, pg.67-77. United States: Harper & Row, Publishers, Inc, 1983.
82. Untitled (Death Song) Megan Cope, Unsettling Scores, Disclaimer, <https://disclaimer.org.au/contents/unsettling-scores/untitled-death-song>
83. [Bois Yve-Alain Krauss Rosalind E, Formless: A Users Guide](#)
84. [Kristeva, Julia. "Celine: Neither Actor Nor Martyr." In \*Powers of Horror: An Essay on Abjection\*, translated by Leon S.Roudiez, pg.142-149. New York: Columbia University Press, 1982.](#)
- 85. Marris, Emma. *Rambunctious Garden: Saving Nature in a Post-Wild World*. United States: Bloomsbury, 2013.**
- 86. Oxana Timofeeva, 'Ultra-Black: Towards a Materialist Theory of Oil', *e-flux* #84, September 2017 - <https://www.e-flux.com/journal/84/149335/ultra-black-towards-a-materialist-theory-of-oil/>**
- 87. Wynants, Nele. "Imaginations of Reality: Past, Present, and Future in a Fictional Framework." In *When Fact is Fiction: Documentary Art in the Post-Truth Era*, ed. Nele Wynants, 25-37. Amsterdam: Valiz, 2020.**
- 88. Van Eeghem, Elly. "(Dis)placed interventions." In *When Fact is Fiction: Documentary Art in the Post-Truth Era*, ed. Nele Wynants, 169-181. Amsterdam: Valiz, 2020.**
- 89. Rutgeerts, Jonas, Scholts, Nienke. "TALOS/Talos: What Sort of Future Do We Want to See Performed?" In *When Fact is Fiction: Documentary Art in the Post-Truth Era*, ed. Nele Wynants, 181-199. Amsterdam: Valiz, 2020.**

90. Gielen, Pascal. "Sensuous Science: On the Threshold between Fact and Fiction – An Afterword." In *When Fact is Fiction: Documentary Art in the Post-Truth Era*, ed. Nele Wynants, 199-207. Amsterdam: Valiz, 2020.
91. Martin, Carol. "Mise-en-scène and nonmatrixed acting: *Southern Exposure*." In *Theatre of the Real*, ed. Carol Martin, Lara D. Nielson, Patricia Ybarra, 38-45. United Kingdom: Palgrave Macmillan, 2013.
92. Massumi, Brian. "The Evolutionary Alchemy of Reason: Stelarc." In *Parables for the virtual: movement, affect, sensation*, 89-133. United States: Duke University Press, 2002.
93. Ricks, Jim. *Alien Invador Super Baby, Synchromaterialism (VI)*. The Netherlands: Onomatopee 120.1, 2018.
94. **The Estate of Jason Rhoades. *Jason Rhoades. The Big Picture*. Zurich: JRP Ringier Kunstverlag Ag, 2012.**
95. **Deborah Bird Rose, 'Shimmer: When all you love is being trashed', in *Arts of Living on a Damaged Planet*, Anna Tsing, Elaine Gan, Nils Bubandt and Heather Anne Swanson (eds), (Minneapolis: University of Minnesota Press, 2017); 51-63.**
96. Gerry Turcotte, 'Australian Gothic' in M Mulvey Roberts (ed), *The Handbook to Gothic Literature* (Basingstoke: Macmillan, 1998); 10-19.
97. Tamás, Rebecca. *Strangers: Essays on the Human and Nonhuman*. United Kingdom: Makina Books, 2020.
98. Ellena Savage. *Blueberries*. Australia: The Text Publishing Company, 2020.
99. Hawryluk, Lynda. "Exploring Australian Coastal Gothic: Poetry and Place." In *Writing the Australian Beach: Local Site, Global Idea*. Edited by Elizabeth Ellison, Donna Lee Brien. Pg.101-114. Switzerland: Palgrave Macmillian, Springer Nature, 2020.
100. Ryan, Mark David, Ellison, Elizabeth. "Beaches in Australian Horror Films: Sites of Fear and Retreat." In *Writing the Australian Beach: Local Site, Global Idea. Writing the Australian Beach: Local Site, Global Idea*. Edited by Elizabeth Ellison, Donna Lee Brien. Pg.133-148. Switzerland: Palgrave Macmillian, Springer Nature, 2020.
101. Morton, Timothy. *Hyper-objects: Philosophy and Ecology after the End of the World* (US: University of Minnesota Press, 2013).
- 
1. ***Black Moon*. Directed by Louis Malle. United States: 20<sup>th</sup> Century Fox, 1975. Surrealist, psychosexual fairy-tale / Fantasy – Horror film.**
  2. *Olla*. Directed by Ariane Labeled. France, United Kingdom, 2019. Short, Drama.
  3. *Valerie and Her Week of Wonders*. Directed by Jaromil Jireš. Czechoslovakia: Filmové studio Barrandov, 1970. Horror/Fantasy
  4. *1 Dimension*. Directed by Lü Yue. China, 2013. Animation, Short.
  5. *MS Slavic 7*. Directed by Sofia Bohdanowicz and Deragh Campbell. Canada, 2019. Drama.
  6. *DREAM WORK*. Directed by Peter Tscherkassy. Austria, 2001. Avant-Garde, Short.
  7. *Altered States*. Directed by Ken Russell. France, 1980. Sci-fi/Horror film.
  8. ***The Holy Mountain*. Directed by Alejandro Jodorowsky. United States: ABKCO Films, 1973. Mexican surrealist-fantasy/Drama film.**

- 9. *Lucifer's Rising*. Directed by Kenneth Anger. United States, 1972. Short/Fantasy film.**
- 10. *Rabbit's Moon*. Directed by Kenneth Anger. United States, 1950. Drama/Fantasy film.**
11. *Inauguration of the Pleasure Dome*. Directed by Kenneth Anger. United States, 1954. Short/Experimental film.
12. *Night Tide*. Directed by Curtis Harrington. United States, 1963. Horror/Psychological thriller
13. *Contempt – Le Mépris*. Directed by Jean-Luc Godard. France, 1963. Drama.
14. *Popeye The Sailor Meets Sindbad The Sailor*. Directed by Dave Fleischer. United States, 1936.
15. *Scorpio Rising*. Directed by Kenneth Anger. United States, 1963. Short/Experimental film.
16. *El Topo*. Directed by Alejandro Jodorowsky. United States, 1970. Western/Indie film.
17. *Invocation of My Demon Brother*. Directed by Kenneth Anger. United States, 1969. Horror/Short.
18. *Rosemary's Baby*. Directed by Roman Polanski. United States, 1968. Psychological horror film.
19. *Fireworks*. Directed by Kenneth Anger. United States, 1947. Drama/Short film.
20. *Puce Moment*. Directed by Kenneth Anger. United States, 1949. Short/Experimental film.
21. *Mulholland Drive*. Directed by David Lynch. United States: Universal Pictures, 2001. American neo-noir mystery film.
22. *Popeye the Sailor Man*. "Aladdin and His Wonderful Lamp." E.C. Segar. 1939
23. *The Midnight Gospel*. S1. Directed by Pendleton Ward. 2020, Netflix.
- 24. *Long Weekend*. Directed by Colin Eggleston. Australia, 1978.**
25. *More*. Directed by Barbet Schroeder. France, West Germany, 1969
- 26. *Villa Empain*. Directed by Katharina Kastner. Belgium, France, 2019**
27. *Breakwater/Quebramar*. Directed by Cris Lyra. Brazil, 2019
- 28. *Midsommar*. Directed by Ari Aster. New York, 2019**
29. *The Valley (Obscured By Clouds)*. Directed by Barbet Schroeder. France, 1972
30. *MEN*. Directed by Tyrone Lebon and Daniel Lee. United Kingdom, 2020
31. *Science Friction*. Directed by Stan Vanderbeek. United States, 1959.
- 32. *Funeral Parade of Roses* 薔薇の葬列 *BARA NO SÔRETSU*. Directed by Toshio Matsumoto. Japan, 1969**
33. *A Bug's Life*. Directed by John Lasseter. Australia, 1998.
34. *Outside the Oranges are Blooming/ Lá Fora as Laranjas estão a Nascer*. Directed by Nevena Desivojević. Portugal, Serbia, 2019.
35. *No Hard Feelings/Futur Drei*. Directed by Faraz Shariat. Germany, 2020.
36. *The Plastic House*. Directed by Allison Chhorn. Australia, 2019.
37. *I'm Thinking of Ending Things*. Directed by Charlie Kaulman. United States, 2020.
38. Chus Martinez, Markus Reymann. "Corona Under the Ocean: Underwater Projections." September 3, 2020. In *Corona Under the Ocean*. Podcast, 1:07:00. <https://institut-kunst.ch/en/we-explore/podcast-phenomenal-ocean/>
39. *My Garden Path*, Katie West, Gardening Australia, Series 31 Episode 17, ABC
40. *In My Room. Miu Miu Women's Tales #20*. Directed by Mati Diop. France, Italy, 2020.
41. *The Love Life of the Octopus/Les Amours de la Pieruvre*. Directed by Jean Painlevé, Geneviève Hamon. France, 1965.

42. *Strasbourg 1518*. Directed by Jonathan Glazer. United Kingdom, 2020.
43. Jana Winderen, Carlos Duarte. "Interview with Carlos Duarte." December 9, 2018. In *Spring Bloom in the Marginal Ice Zone*. Audio, 05:54. <https://janawinderen.bandcamp.com/track/interview-with-carlos-duarte>
44. *Stranger Things*. Seasons 1,2,3. Netflix.
- 45. *The Octopus Teacher*, Netflix.**