Contents

Keynotes

Karen Bolender Hart: True knots of possible (Culturing m<Other Tongues) 6
Vinciane Despret: « Politics of territories » 7
Adam Dickinson: Multispecies storytelling as metabolic poetics: Microbes, chemicals and crowded bodies in the Anthropocene 8
Zeenath Hasan: Eating with Chooks and Feral Fowls 9
Eben Kirksey: Molecular Intra-Actions: Storytelling with Chytrids 10

Panels

A researching Bastard (Lissa Holloway-Attaway, Lina Persson, Lars Kristensen): Perceiving non-human subjectivity: between theory and practice 12
Yoko Akama: Birds at dusk: the becoming of plural worlds 16
alt’ai (Qiao Lin, Paul Heinicker, Darina Stupina, Lukáš Likavčan) 17
Heather Barnett: Being other than we are… 20
Honey Biba Beckerlee: Space Dog Odyssey 21
Larissa Belcic: An Antidote to Loneliness: Practices for Technological Friendship 24
Laura Benítez Valero: Affirmative artistic practices. On sym_poiesisis and responsibility 25
Harshavardhan Bhat: Prosopis Air 26
Flora L. Brandl: Moving as Animal: Contemporary Interspecies Dance in the Work of Luc Petton 27
Melanie Boehi: Storytelling in the language of flowers: new stories bout Cape Town and the African Anthropocene 28
Nerea Calvillo and Martin Savransky: Relaying the Pluriverse Otherwise? Environments, Storytelling, and Speculative Sensing 31
Mateusz Chabnerski: “Let them Semiotize!”. Inorganic Storytelling in Hybrid Forms of Contemporary Art 32
Beth Cullen: The Fish, the delta and the monsoon: Storying Hilsa ecologies 33
Victoria Douka-Doukopoulou: don’t forget your belongings 34
Annike Flo: c o c r e a t : e : u r e s 35
Cristiana Franco: Appropriate Interactions: the case of Dogs and Humans in Ancient Greece and Rome 36
Katerie Gladdys: Radicle Engagement: Stories and Art About Seed Saving 38
Malin Graesse: Ghosts of the River 39
Sophie Hardcastle: Last Chance to Hear 40
Heidi Hart: Walking in Whose Skin? Appropriation and Reclamation in Multispecies Storytelling

CMUK/Ute Hörner and Mathias Atnlfinger: Tales of a Modern Parrot

Janna Holmstedt: Articulations from the Orifice (The Dry and the Wet)


Daniela Kato: Biocultural Borderlands in Contemporary Fairy-Tale Recreations in the Visual Arts

Gurpreet Kaur: The Woman and Animal in Anita Desai’s Fire on the Mountain

Kristiina Koskentola: Our bodies have turned to Gold

Kristy Kross: The Age of the Cephalopods is Nigh

Katie Lawson: Does the wave belong to the sea or the shore?

Fröydi Laszlo and Nils Agdler: Plant pets/plant pests

Azucena Castro: “The Microorganisims in my hands”: remediationg the body as multispecies habitat in Latin American Bioart

Leticia Gomez: The Multispecies body of The Dog lady

Bryan Lim: Imagining a future with HIV? Human-technological-microbial hi(stories) in the context of contemporary HIV medicine

Eva Marie Lindahl: A highland raid within golden frames

Maya Livio: A Rough Sketch on Thermoregulation, Technology, and the American Pika

Loup: Being trand and dancing for plants: reclaiming some more-than-non-human practices as ecosystem services

Jennifer M. Lum: Animals Dreamning of Alzheimer’s: Toward a Multispecies Mapping of Dementia, Biocapital, and Carework


Péter Kristóf Makai: The Inexorable March of Species: Narrative menageries in The Ancestor’s Tale and Evolutionary God Games

Jolene Mathieson: Tentacle Care, Dialectical modelling and Intermedial Empathy via the ‘Vampire Squid from Hell’

Emily McGiffin: Herd Intimacies: Tales from the Human-Cattle Interface

Brett Mills: Jaws, From the Shark’s Point of View

Francis Marion Moseley Wilson: Intersections with Animal Dead and Taxidermy Story-telling

Mirko Nikolić (+ work group): Radio Pluriverse: natureculture dispatches from the frontiers of extraction

Carol Padberg: Wearing Pink Oysters: Living Textiles, Listening Textiles

Simon F. Park: More than Human: creative collaborations with the invisible life

Helen Pritchard: Algae takeover: A Queer Revolt!

Felix Remter: Ontological Politics & Resonance Devices in the Human Honeybee Crisis

Anna Sofia Rossholm: Intermedial communication with plants in art, fiction and science
Tatiana Safonova: Ornamental Flowers and Ornamental People in a Hungarian Countryside: ‘Slave Gardens’ of Plantationocene

Erik Sandelin: Why didn’t I say something? thought Designer. But what would I have said? I don’t know how to design with birds. Designer decided to head out into the world to ask for help

Daniel Schwartz: “Cat bonds: A story about earthquakes and felines”

Kuai Shen: Performing multispecies with ants: exploring inverted aesthetics through transversality

Justyna Stępień: Redigning bodies in the Anthropocene. Burtonnitta’s Algaiculture projects

Åsa Ståhl and Kristina Lindström: Un/Making Soil Communities – The unfaithful daughters of Linnaeus University

Marek Susdorf: The Utopian Storytelling: On Björk’s New World To Come

Tuure Tammi and Riikka Hohti: Asking the right question with the hen, the rooster, and the mealworm?

Margherita Tess: Animal Homosexual behavior, learning from other species for earth survival

Cassandra Troyan: MY DAUGHTER, NEVER MORE - A visual presentation and intervention into material scenes of engagement/refusal

Jonathon Turnbull and Thomas Hedley: Radioactive Wildlife: Mutants in the Chernobyl Exclusion Zone

Karolina Uggla: Shared temporalities: Reading conceptual and post-conceptual art through multispecies presence in artworks


Ingrid Vranken: Rooted Hauntology Co-working lab - a search for ethical practices of time, work, productivity and interspecies co-creation in the arts through being-with plants

Gillian Wylde: “A as in Animal”

Tessa Zettel and Sumugan Sivanesan: The T. Rudzinskaité Memorial Amateur Lichenologists Society: ‘Lichen the Future’

Workshops

Katja Aglert, Line Henriksen, Nina Lykke and Marietta Radomska: Becoming with Alien Encounters and Speculative Story-telling

Karin Bolender (K-Haw) Hart: Welcome to the Secretome (Vaxjo)

Christine Fentz (and Secret Hotel, DK): “Being grass…?”

Yanki Lee and Nuria Krämer: Design as other Species: Co-create politics of nature

Carol Padberg: Kin Cards

The Really Wild Show: Slow Processes for Collective Becoming

Erika Szymanski and Joshua Evans: More-than-word Stories: multisensory methods for multispecies encounters

Anthony Wagner: Communicating with animals
Keynotes
**Karen Bolender Hart**: True knots of possible (Culturing m<Other Tongues)

*True Knots of Possible* encompasses an ecological performance practice that weaves through entangled generations of companion species, through and across places, languages, and daily movements among bodies-in-places. For sixteen years, I have engaged living-art performance to seek more inclusive ways of framing tangled storyings of all agents and energies in an environment. This practice assembles site-specific journeys and barnyard home-makings with a family herd of American Spotted Asses and untold others. (My own mother forbade me to say the word “ass” as a child—said it was “unladylike”: Go figure.) As a series of evolving performances, *True Knots of Possible* explores how multispecies storytelling might reckon with certain sterile absences and exclusions borne in dominant heroic Western human narratives—how we might instead wildly seed the living languages of new generations with more inclusive m<other tongues. *True Knots of Possible* questions assumed boundaries, in hopes of “seeding” (in the subvisible, microbial sense) hides and tongues with wilder stories and paradigms of interdependencies, from the lives we care for most attentively to those we don’t even recognize. Through medial interfaces of various digital and (sometimes very) analog technologies—and through homegrown practices of careful and creative un/naming, un/knowing—this practice inhabits relational meshes and proposes knotty adventures through and across names, maps, and bodies-in-places, familial and otherwise. Reflections take the forms of text, video, and installation, gesturing toward ways we might actively and imaginatively take part in culturing m<other tongues—with all the toxic, tonic, and unknowable elements they pass on to new lives and inherited worlds on the way.

**Bio:**

Karin Bolender (K-Haw) Hart is an artist-researcher who seeks untold stories within muddy meshes of mammals, plants, microbes, and many others. Under the auspices of the Rural Alchemy Workshop (R.A.W.), and in the company of she-asses Aliass and Passenger and a far-flung herd of multispecies collaborators, her homegrown practice explores dirty words and entangled wisdoms of earthly bodies through performance, writing, video, installation, and experimental book arts.
“Each animal is a way of knowing the world”, wrote the cognitive ethologist Mark Bekoff. It’s a splendid proposition. It invites us to think of living beings in terms of "ways of being". But what does "knowing" mean? If knowing is the expression of a desire, or rather the expression of a desire to engage with the world, Mark Bekoff’s statement opens itself to many other verbs. Following this argument, and amid all the verbs that are and remain possible, I have chosen to give a particular meaning to his proposal: each animal is a way of inhabiting the world. I will propose to follow the way in which birds establish their territories, and how scientists who studied what, at first glance appeared to be strange behavior, learned with them how to multiply stories. Ethology bears, as anthropology did for years, a valuable mission. Eduardo Viveiros de Castro said that anthropology does not have the task of "explaining the world of others, but that of multiplying our world". Ethology can take up this current politically crucial ambition: the study of the multiple ways of living and inhabiting could open our imaginary to other ways of conceiving what it means to find a place in the world and make this place a home with others who have themselves found a home.

Bio:

Vinciane Despret was born in Belgium in 1959. After philosophical and psychological studies, she specialized in ethology, the study of animal behavior, and became fascinated by the humans who work with animals. Borrowing a path from philosophy of sciences, her work combines ethological and psychological research with the goal of understanding and explaining how scientists build their theories, how they interact with historical and social contexts, and what relation is established between them and animals.

Maître de Conférences at the University of Liège and at the Free University of Brussels, Vinciane Despret is the author of numerous articles and books, among them Naissance d’une théorie éthologique : la danse du cratérope écaillé ( Les empêcheurs de penser en rond, 1996), Our Emotional Makeup: Ethnopsychology and Selfhood ( Other Press, 2004), What Would Animals Say if We Asked the Right Questions ( University of Minnesota Press, 2016) and Au bonheur des morts. Récits de ceux qui restent ( La Découverte, 2015). She also recently published a book for children: Le chez soi des animaux (Actes Sud, 2016)
**Adam Dickinson: Multispecies storytelling as metabolic poetics: Microbes, chemicals and crowded bodies in the Anthropocene**

Anthropogenic pollution is not only rewriting our climate, but also the metabolism of our bodies. We wear the energy systems that power our societies in the form of chemicals in our flesh and in the hormonal messages of the endocrine system. We house changing communities of microbes that reflect our dependence on industrialized food production. How might we shift the frames and scales of conventional forms of signification in order to bring into focus the often inscrutable biological and cultural writing intrinsic to this Anthropocene moment? One place to look, by way of an expanded notion of writing, is in the metabolic processes of human and nonhuman bodies and their inextricable link to the global metabolism of energy and capital. Arguing for the critical and activist potential of a “metabolic poetics” that mixes science and art, this presentation will explore the ways in which metabolism is its own form of multispecies storytelling, constantly influenced by the endocrinological effects of microbes and the “vibrant matter” of chemical pollution. Concerned with the personal, social, industrial, and biological stories of some of these chemicals and microbes, this presentation will discuss the poetics and research involved with two of my poetry books: *The Polymers*, which combines the discourses, theories, and experimental methods of the science of plastic materials with the language and culture of plastic behaviour, and *Anatomic*, which incorporates and responds to the results of chemical and microbial testing on my blood, urine, feces, and skin.

**Bio:**

Adam Dickinson is the author of four books of poetry. His latest book, *Anatomic* (Coach House Books), involves the results of chemical and microbial testing on his body. His work has been nominated for the Governor General’s Award for Poetry, the Trillium Book Award for Poetry, and the ReLit Award. He was also a finalist for the CBC Poetry Prize and the K.M. Hunter Artist Award in Literature. His work has been translated into Chinese, Dutch, and Polish. He has been featured at international literary festivals such as Poetry International in Rotterdam, Netherlands, and the Oslo International Poetry Festival in Norway. His scholarly work has recently been included in the *Oxford Handbook of Ecocriticism*, *Greening the Maple: Canadian Ecocriticism in Context*, and in *Fueling Culture: 101 Words for Energy and Environment*. He is an Associate Professor in the English Department at Brock University in St. Catharines, Ontario, Canada, where he teaches poetics and creative writing.
Zeenath Hasan: Eating with Chooks and Feral Fowls

To start with a mouthful, following Haraway by way of Strathern: It matters what foods make food. At the dinner performance, ‘Eating with Chooks and Feral Fowls’ we will eat the diet of chicken before and during their domestication by humans. The more than human dining activity complicates essentialised categories of human and nonhuman, namely Homo McBucket and Gallus Domesticus, through a performative illustration of their mutual co-constitution. To end with a bite of speculative engagement, following Puig de la Bellacasa: We are being eaten by what we eat.

The dinner performance is brought to you by staff and students of the Design Department at Linnaeus University.

Student facilitators: Clara Veneziano-Coen, Hubert Gaca, Lacey Dams, Nada Okruhlicova, Norman Lammers, Stephanie Föhr

Zeenath Hasan is senior lecturer and program coordinator for the Master Programme in Design+Change at the Design Department, Linnaeus University.
Eben Kirksey: Molecular Intra-Actions: Storytelling with Chytrids

All the world is a text, according to Clifford Geertz. Facts about the world can be strung together into an infinite possibility of narratives, says Hayden White. But, scholars in the humanities and social sciences have generally been anthropocentric in hermeneutical exercises. Multispecies storytelling must displace conventions about who and what has the capacity to tell stories, as well as listen. Venturing into the domain of cell biology, bringing Karen Barad and Donna Haraway along for the ride, this talk will consider molecular intra-actions and material-semiotic exchanges among chytrids, a kind of zoosporic fungi. Rather than focus on DNA, which is popularly understood as the storybook of life, I will delve into the less familiar world of kinases and phosphatases--the agents of lively storytelling in molecular domains.

Bio:

Eben Kirksey studies the political dimensions of imagination as well as the interplay of natural and cultural history. Duke University Press has published his two books—Freedom in Entangled Worlds (2012) and Emergent Ecologies (2015)—as well as one edited collection: The Multispecies Salon (2014). Venturing into art worlds, he has staged a number of “performative experiments” that have exposed and derailed dominant practices for managing life
Panels
A Researching Bastard: Perceiving non-human subjectivity: between theory and practice

This panel will present different ways of conceptualizing multispecies and storytelling. It aims at investigating the rhetoric of nonhuman subjectivity and thereby highlighting a specific form of interaction that takes place while detecting organic multitude. We hold that through assenting a nonhuman subjectivity, we are able to identify, recognize and reify multitude. While human subjectivity is created through inter-human actions, such as communication, narration and storytelling, we cannot assume that nonhuman subjectivity is formed in the same way. In order not to see only our human-selves in nonhuman interaction, we will propose an investigative, dialectic and inclusive platform for perceiving nonhuman subjectivity. Understanding any form of discourse as a process of dialectics, we can only reach an understanding for nonhuman subjectivity by merging different artistic as well as academic practices. We believe this process to be interdisciplinary, reaching over into activism, politics and ideology, and thus forcing a future-orientated discourse into being that includes nonhuman subjecthoods. Our theoretical base is founded on thinkers such as Judith Butler, Louis Althusser and Donna Haraway, while our practices include fine art, still photography, digital video and computer games. The presentation will be performed as one organic body comprised of three researching organs producing a three-limbed creature.

Limb 1

Mediating Multispecies: Communicating-With Oddkin in my Backyard

In “Writing the Anthropocene: An Introduction,” Boes and Marshall explore the contradictory role of the Humanities in the Anthropocene, where the human voice—the unified author at the center of traditional Humanistic inquiry and critique—is displaced in favor of more-than-human discourse. Boes and Marshall, suggest we must find “alternative narratives,” other modes of mediated composition where our “contemporary species-being expresses itself not in denotative speech acts but rather in performative interventions (64)” In this way, “humankind functions as both subject and object” of the discourse, becoming a sender and recipient, and all ways in between (64). Donna Haraway in Staying With the Trouble: Making Kin in the Chthulucene also addresses the challenge of living and communicating with the multiplicities of species and other elemental subjectivities and relata in the Anthropocene, those she names our oddkin: “We—all of us on Terra—live in disturbing times, mixed-up times, troubling and turbid times. The task is to become capable, with each other in all of our bumptious kinds, of response” (1). To do this and to survive these troubled times, she claims we must find connections with others, we must “make kin in lines of inventive connection as a practice of learning to live and die well with each other in a thick present” (1). But how might we mediate these voices, and who might we talk with, and how, if we are to find our oddkin and then communicate difference differently? In my mixed media (video, photograph, spoken word) presentation, I will offer an example of such an alternative narrative as I work to communicate with the multispecies oddkin found within my own micro-location, my backyard.
Limb 2

*Being Animated* (video)

A video essay/lecture made through a research project at Stockholm Uniarts

In this project I have explored how I can relate to my environment through my daily practices of teaching, eating, animating etc. I began the project by improvising lectures for various audiences I wanted to have input from. I have lectured to all possible entities in the ecosystem I am a part of, from blueberries to colleagues to films. In the process I further explored how power structures are contested or confirmed in different kinds of image making. How the relationship between human and environment transform and how animation practices offer me a wide variety in exploring and expanding that relationship. [https://www.researchcatalogue.net/view/265814/265815](https://www.researchcatalogue.net/view/265814/265815)


Limb 3

Of bicycles and avatars: The ideology of human-machine assemblage.

This paper will examine the ideological implication of perceiving nonhuman subjectivity. In the search for nonhuman identities, the political and ideological consequences are often neglected, even if the search for other-human activity is deeply political and forged with ideological goals in mind. The subject comes in many forms and disguises; we can have grammatical subjects as well as philosophical subjects, but significant for the subject is that it must be constantly redefined (Johansson 2015: 18). This makes the subject a ‘placeholder’ for the structures that it creates. The subject is what it narrates. While this makes the subject always political, it also questions what function ideology has in the forming structures of subjectivity.

The relationship between ideology and subjectivity has a long history. According to Judith Butler (1997: 4), such historicity makes it a question of narration of the unconscious or performativity of the yet-unknown. In this understanding of subjectivity, there is no subject before narration, which could be revealing for how
nonhuman perceiving can be conceptualized. In the words of Nicolas Bourriaud (2016: 64), ‘ideology [...] is where subjectivity is fabricated’, which surely must include nonhuman subjectivity. Key to both Butler and Bourriaud is however Louis Althusser’s ideas about ideological and ideological state apparatuses; that subjectivity is formed in interpellation with ideology. This paper will argue that we can understand both human and nonhuman formation of subjectivity and consciousness as the interpellation of subjects, but if so, what are the ideological implications of this subject formation? It seems that Althusser’s thinking is too dogmatic as there is no ‘outside’ of ideology. For Butler, this means that we should look at performing the interpellation badly, in order to avoid reproducing ideology all over again, but for Bourriaud, it means that ideology produces no waste or disposable (the exform), and that no-one or nothing is excluded from ideology, not even the nonhuman.

These two responses to Althusser’s ideological interpellation will be tested on the nonhuman beings of bicycles and avatars. The examples will be drawn from bicycle films and avatars in computer games and it will be argued that both riding a bicycle and playing games through an avatar function in the same way as when ideology hails, or interpellates, human subjectivity. It is also in this regard that unconscious of non-human beings can be interpellated.

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References


A Researching Bastard: Who are we?

Lissa Holloway-Attaway is an Associate Professor of Media Arts, Aesthetics, and Narration and the leader of the Media, Technology and Culture (MTEC) Research Group at the University of Skövde in Sweden. She is a digital media researcher and practitioner and teaches within the computer games development education in the School of Informatics. Her creative and critical media work and research has been exhibited, performed, and published in a number of International venues. Her current research is focused on emergent media forms (AR/VR), experimental narrative, digital cultural heritage, digital humanities, and environmental humanities.

Lina Persson is an artist and teacher based in Stockholm. With a special interest in how science and mythology meets in the science fiction genre, she investigate the struggle over the interpretation of the future, she traces geological transformations through human storytelling and connect technological ideology with the shaping of the planet. She is currently senior lecturer at the animation program at Stockholm Academy of Dramatic Arts in Stockholm and will join the doctoral programme of Performative and Mediated Practices with specialisation in Film and Media at Stockholm Uniarts January 2019. Persson’s work has been shown internationally, including exhibitions at CAG (US), 0047 (Oslo), VM Gallery (Karachi), IASPIS (Stockholm), Reykjavik Art Festival, United Nation Plaza (Berlin). [www.linapersson.se](http://www.linapersson.se).

Lars Kristensen teaches game development at the University of Skövde. His research focuses on Eastern European filmmaking, bicycle cinema and Marxist approaches to moving images. Current research topics include modern propaganda, game art and theories of play. He is the editor of *Art and Game Obstruction* (Rojal 2016) and *Postcommunist Film - Russia, Eastern Europe and World Culture* (Routledge, 2012) as well as the author of articles in *Games and Culture, Eleven Thesis* and *Portal: Journal of Multidisciplinary International Studies*.
My proposition aims to introduce a Japanese worldview of ‘en’, a worldview where everything is connected and participating in the becoming of plural worlds. Shinto, the indigenous spirituality of Japan, sees rocks, mountains, trees, animals, land, water, wind, spirits and people as inter-related. ‘En’ are ‘ties or relations (enishi), invisible orders beyond human knowledge, which form webs around all things in the universe. ... usually invisible, the threads that connect humans and nonhumans may be brought to attention through unexpected meetings’ (Jensen, Ishii & Swift 2016: 160). ‘En’ is a serendipitous encounter that reminds us of such ties, beyond space and time. Such teachings are features of Japanese folklores and children’s tales for example, and rendered beautifully (with wit) in Hayao Miyazaki’s world-famous animation, *Princess Mononoke, Spirited Away or Totoro*, that celebrates the immense diversity and population of those inhabiting more-than-human worlds.

This proposal is accompanied by several videos that I have taken that aims to invite the participant to travel through them. The videos are low quality and quotidian. The Zen scholar and writer, Daisetz Suzuki (1958: 238), calls attention to heighten our ‘sensitivity for the small things of Nature’ and to see ‘insignificant and ignoble creatures are in intimate relationship with the grand totality of the cosmic scheme’. I would like to propose if the videos could act as an opening to travel, rather than document the past, to bring an encounter of ‘en’ in dialogue with the viewer and to explore what this could evoke for discussion for the conference.

Biog: Yoko Akama is a design researcher in the School of Design, RMIT University, Australia. Her Japanese heritage and Zen teachings have embedded a relational practice to carve a ‘tao’ (path) in design and has published extensively on this topic. This practice is further shaped by working with regional communities in Australia in strengthening their resilience for disaster preparedness, and with Indigenous Nations enact their sovereignty and self-determination. She is a recipient of several national and international awards and funding based on strong collaboration with partners in Europe and Asia.
Qiao Lin, Paul Heinicker, Darina Stupina, Lukáš Likavčan:

alt'ai
alt’ai is an agent-based simulation inspired by aesthetics, culture and environmental conditions of Altai mountain region on borders between Russia, Kazakhstan, China and Mongolia. It is set into scenario of remote automated landscape populated by sentient machines, where biological species, machines and environments autonomously interact to produce unforeseeable visual outputs. It poses a question of designing future machine-to-machine authentication protocols, that are based on use of images encoding agent behaviour. Also, the simulation provides rich visual perspective on this challenge. The project pleads for heavily aestheticized approach to design practice, and highlights importance of productively inefficient and information redundant systems. Against usual neoliberal claims, it is obsolescence and uncanny evolutionary interplays that generate visual sceneries approachable with a sense of stupor.

Our simulation is redundantly robust narrative and image generator that produces visual outputs called cosmograms. Beside providing the interface for simulation, they serve as dynamic and aestheticized IDs of agents, encoding their interactions. On the level of general 2D overview of the simulation space, the map of the this little universe is called metagram. As the simulation matures, it offers immersive 3D scenic snapshots of particular interactions called rituals. Rituals are derived from simple biological behaviours, information processing and cultural practices coming from Altai region. Agents come mainly from research on adaptive evolutionary strategies. Agents perform rituals in environments extracted from real ecological conditions of Altai.
biography

alt’ai collective has met this year at Strelka Institute for Media, Architecture and Design, where all four members are currently participating in ongoing The New Normal research programme. alt’ai simulation is their final project, and they look forward to develop the concept further after the end of the programme. The members of the team are:

Qiao Lin – Programmer thinking about thinking -- she is occupied with prototyping day dreams with other creatures. At The New Normal research programme, she is searching for the normative in the pathologic. – github https://github.com/qclin

Paul Heinicker – Design researcher based at the University of Potsdam. He received MA in Design from FH;P in 2015. His research focuses on the culture and politics of (data) visualisations. – portfolio https://paulheinicker.com

Daria Stupina – Architect based in Moscow, working on various projects from small-scale to complex urban redevelopments. Daria’s inspiration takes place in a range of disciplines from technology related to space exploration and its humans perception.

Lukáš Likavčan – Researcher and theorist based at Department of Environmental Studies, Masaryk University. Originally trained as philosopher, his interests span through issues in contemporary philosophy of technology and media theory, political ecology, and post-capitalist political imaginaries. – portfolio https://drive.google.com/open?id=1D_kXaIMMI2-kaNEPPZ8yPujpmemlVMgl
For a number of years, artist Heather Barnett has challenged groups of people to test their capacity for collective action against that of a single celled organism. The experiment, Being Slime Mould, invites a group of humans to operate as a single entity - a super-cell - and sets them (it) tasks concerning navigation, communication and cooperation. The aim of the exercise is to engage with some fundamental ontological rules of a nonhuman intelligent life form through playful embodied action.

Being (or becoming) slime mould is of course an impossibility; we can no more become slime mould than we can become badger or bat. The point of the exercise, therefore, is in the trying: the endeavour to put aside human ego and individualism for a moment in order to shift perception towards other ways of sensing, knowing and being. Drawing on her own artistic practice, and from the fields of ecology, philosophy and speculative design, this paper investigates the motivations and methods of humans to engage philosophically and experientially with the sensory subjectivities of ontological others.

Bio

Heather Barnett is an artist, researcher and educator working with natural phenomena and complex systems. Employing living systems, imaging technologies and playful pedagogies, her work explores how we observe, influence and understand the world around us. Recent work centres around nonhuman intelligence, collective behaviour and distributed knowledge, including The Physarum Experiments, an ongoing ‘collaboration’ with an intelligent slime mould; Animal Collectives collaborative research with SHOAL Group at Swansea University where she is an Honorary Research Fellow; and a series of publicly sited collective bio/social experiments. She is Pathway Leader on the MA Art and Science at Central Saint Martins (University of the Arts London), a Higher Education Academy National Teaching Fellow, and chairs London LASER, a regular talks series on the intersections of art and science. www.heatherbarnett.co.uk
Space Dog Odyssey is a series of four lecture performances that question what gets to count as factual in the narratives we make about decisive moments in history. They investigate what happens to the writing of history if we take animism seriously and include canine companions as co-authors of decisive moments in history. The series unfolds reparative readings of historical trauma and challenges a western ontology viewing humans as the only influential political agents of this world.

The third in the series: The Space Dog Odyssey in Exile: A Journey Into The Open tells the story of Istanbul around the turn of the 20th century, namely the deportation of the street dogs of Istanbul to the island of Sivriada (Oxia) and the deportations in relation to the Armenian genocide. Both dogs and Armenians are driven out under the open sky, thirsting and starving to death, but due to a series of unusual events, the dogs are brought back again.

The narrative plays with the ambiguity of “the open” both as denotation for the open space the dogs and the armenians are put in, as well as structurally by taking on the open end story telling. But more importantly The Open is a reference to Giorgio Agamben’s theory from his book by the same name. In The Open, Agamben argues that Linnaeus’ attempt to separate human from animal through taxonomy is an impossible endeavour. This critique of placing man above animal makes it possible to rewrite history and hopefully bring back the Armenians to their homes.

The Space Dog Odyssey in Exile: A Journey Into The Open have been written but never performed. I would like to premier the performance at the multispecies conference.

brief bio:

**Honey Biba Beckerlee** (1978) holds an MFA from The Royal Danish Academy of Fine Arts (2008) and an MA in Contemporary Art Theory from Goldsmiths College University of London (2006). She is currently undertaking a practice based PhD at The Royal Danish Academy of Fine Art (2018-'21). Her work is research based, theoretically informed and aims to push the visual medium to the point where it challenges our perception of reality.
Space Dog Odyssey, A Cold War Romance

Space Dog Odyssey: a cold war romance, in collaboration with Mathias Kryger. The lecture-performance takes its point of departure in the Cold War and the Space Race. The narrative of the performance follows two strands; one is the Vienna Summit in 1961. The second strand is the story of Strelka, the Russian spacedog, who was allegedly the first (along with Belka) to return to earth alive. The distinction between (hu)man and dog is blurred, thus reconfiguring history, giving The Cold War a precipitate happy ending.

Lecture-performance, duration 20 min.
group show, Backyard Gallery
Copenhagen, Denmark, 2010
Sub-Space Dog Odyssey, The Prequel

A Sub-Space Dog Odyssey, The Prequel is the second in a series of queer, post-humanist rewritings of major historical events, told through the pets of powerful politicians. This one takes its point of departure in WWII. The narrative unfolds in two strands; one is Hitler’s mistress Eva Braun and the other his dog, Blondi. Woman and dog is confused and Blondi’s pups, becomes Eva’s love children, causing a reaction in Hitler, resulting in WWII becoming undone.

Lecture-performance, Duration ca. 25 min.
Solo-show, Grimmuseum
Berlin, Tyskland, 2012
Larissa Belcic: An Antidote to Loneliness: Practices for Technological Friendship

This presentation will share the artwork An Antidote to Loneliness: Practices for Technological Friendship, developed as a thesis work for the master's in landscape architecture at the Harvard University Graduate School of Design. An Antidote to Loneliness is a vision of world of human stewardship of the technological that embraces the 'emotional' well-being of our technologies, facilitating friendships between machines and other creatures (bacteria, plant, rabbit, human). The work is told through landscape architectural proposal (drawings, artifacts) and the imagined zine series Practices of Technological Friendship. The project presents four proposals for the technologies of the electrical grid, each one weaving existing technologies into healthy relationships with the ecologies around them. The project rejects the treatment of these technologies as mere “utilities,” suggesting that design interventions be executed for the sake of enabling our technologies to more fully participate in the act of living.

The talk will first share the philosophical premise of the work, set forth its methodology, and explain its mode of communication: a series of pamphlets intended for cheap and easy and dissemination, meant to enable populations of users of large-scale infrastructural technologies to become active agents in their love and care. I will then pass out copies of one volume in the published series and instruct the audience in the practices, teaching them how to facilitate relationships between electrical substations, their maintenance staff, and plant communities. The presentation will conclude with a brief visioning of the world that would embrace such practices and that would be created by them.

ARTIST BIO:

Larissa Belcic is an artist and landscape architectural designer working to cultivate a world of cohabitation and flourishing amongst human, technological, and ecological systems. Her work infiltrates engineering paradigms to propose modes of building and living based in intimacy, love, and deep respect for the human and nonhuman alike. Belcic holds a Masters in Landscape Architecture from the Harvard University Graduate School of Design and is a co-founder of Nocturnal Medicine, an interdisciplinary design and art studio. She works also as Project Manager at atmosphere-focused design firm OFICINAA.

websites:

www.larissabelcic.com

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Laura Benítez Valero: Affirmative artistic practices. On sym_poiesis and responsibility

Affirmative artistic practices. On sym_poiesis and responsibility is a proposal to explore the physical, emotional and political relationships between humans and “others” through art(s). A critical analysis of the emancipatory potential of technology through interfaces in the context of artistic practices. This proposal seeks to address the techno-political interfaces as triggers that challenge responsibilities as collective agents capable of making transitions between multiple levels of the political, material and conceptual organization, taking artistic research and its performativity as a framework and condition of possibility. Understanding research as a potency to perform (some aspects/ or phenomena) of what we call in general terms (and erroneous)"reality". Anomalous touch proposes an analysis of the differences between classical physics and quantum physics on touching and how they affect artistic practices as well as Epistemology, Ontology, Aesthetics or Politics. A becoming of beings in being in touch. This Deleuzian subversive potential, all beings are the same, valent, all being(s)_thing(s) of being, être, are the same in their difference, all the different ways of touching and being in touch, and sensing the differences and entanglements from within, articulating Ethics through matter. The potential of some interfaces and artistic proposals working with_in non-human agents relies on anti-individualistic perspectives. Then, could we think of sym_poiesis as a material discourse phenomena, materializing in intra-action with other material discourses apparatuses? An affirmative touch, an ongoing arkhé, an affirmative becoming of strange strangers mutually enmeshed.

Keywords: affirmative artistic practices, , responsibility, difference, artistic research, interfaces

Bio: Laura Benítez Valero. Ph.D. in Philosophy from the Universitat Autònoma de Barcelona with a thesis on the relationship between artistic practices and biotechnologies (January 2014). External lecturer at Elisava, as well as at the Master’s Degree in Art and Design Research (EINA), the Master’s Degree in Contemporary Art (UNIR), the Master’s Degree in Research, Experimentation in Design (BAU) and the Master’s Degree in Industrial Design Engineering (ELISAVA). She has been a guest researcher at the Ars Electronica Center, and a researcher at the MACBA documentation center and visiting professor at the University of Puerto Rico. She has participated in cycles as a reader, lecturer and guest researcher in different international institutions. He is currently collaborating with HANGAR in different research projects. Together with the Leland Palmer Collective, she has carried out a research project on censorship in contemporary artistic practices in Spain. Her current research focuses on bio-resistance processes, civil bio-disobedience, and nonhuman agents.
Harshavardhan Bhat: Prosopis Air

Led by observations from fieldwork during summer 2018 in the New Delhi National Capital Region, for my PhD project on Monsoon Air, this paper proposes an exploration of a multispecies air – in this particular context, an entanglement of *Prosopis Juliflora* and the air of the city, entwined with the ways of emissions and the way of colonisation. Reading *Prosopis* in Delhi is to read the life of a shrub and it’s expanse in the ridge – a geological extension of the ancient Aravalis range cutting through the north of the Indian subcontinent. Introduced by British colonial administrators in a said act of conservation, *Prosopis* today is one of the dominant vegetal species of this range, having exterminated several other species, transformed the ecologies of the soil, air, water and other lives connected to these territories. My enquiry, to do with monsoon air and urbanisation is trying to think of *Prosopis* and air in reference to monsoonal conditions. I ask therefore – how the vegetation of colonisation transform the air of the city and the monsoon. How are ‘we’ stuck with this colonisation yet freed into new relationalities with the monsoon? How can the relationship of *Prosopis* with other species of grounds and air – help us conceptualise a transforming air in ‘this’ Anthropocene?

Name: Harshavardhan Bhat
Paper format: Curated fieldnotes

Harshavardhan is a PhD fellow with the Monsoon Assemblages project housed at the University of Westminster. His project on Monsoon Air linked with the New Delhi National Capital Region is interested in the material of the city as an interlocutor for a conversation on monsoon air – it’s transformation and unfolding as life itself.

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This paper investigates experimental human-animal collaborations in the work of contemporary French choreographer Luc Petton, who creates interspecies performances in which human dancers share the stage with swans, owls, vultures and wolves. Petton’s work is discussed in the context of the recent theoretical turn towards nonhuman realms of experience. His performances destabilize an anthropocentric notion of individual subjecthood that has long served as a point of departure for both philosophical inquiry and choreographic practice. A praxis of moving with animals instead proposes alternative forms of (co)existing in the world by finding other ways of moving through it, and identifying other partners to move with. At a theoretical level, the paper connects Deleuze and Guattari’s conceptions of becoming-animal with Donna Haraway’s elaborations on species companionship. The artistic practice of Petton is treated as a nexus at which these two seemingly distinct intellectual projects intersect. Only an encounter between them can thoroughly recalibrate the binaries between culture and nature, the domestic and the wild, choreography and improvisation, the quotidian and the sublime that haunt multispecies discourses. In doing so, the paper makes progress on the crucial question: How do animals demand that we reconceive not only what it means to perform together, but also imagine different models for social cohabitation and political organisation?

**Biography**
I hold a BA in Arts and Sciences from University College London and an MA in Contemporary Art Theory from Goldsmiths, University of London. Supported by a Fulbright scholarship, I am currently studying towards a second Master’s degree at New York University, Tisch School of the Arts, in the department of Performance Studies.
Melanie Boehi: Storytelling in the language of flowers: new stories about Cape Town and the African Anthropocene

The project Storytelling in the language of flowers brings together an interdisciplinary group of people with the aim to explore new forms of storytelling in response to the multiple political and ecological crises affecting life in Cape Town. Cape Town is a city where histories of botany, agriculture and horticulture are deeply entangled with histories of colonialism and apartheid, and their lasting impacts on the (post)colonial present. Inspired by communicative practices with flowers of both plants and people, Storytelling in the language of flowers combines methods and forms developed in floristry, the arts, music, natural sciences and the humanities to not only showcase the beauty of plants, but work towards a practice which transcends disciplinary divisions and gives way to a new mix-and-match methodology which allows us to research and document life in the African Anthropocene. The paper reflects on the first installation of Storytelling in the Language of Flowers which took place in September 2018 during the ICA Live Art Festival in Cape Town. For the festival, we staged a flower show at the historical Adderley Street flower market. It included a display of flower arrangements, a floristry workshop, a sound installation and the distribution of a publication. Each of these components related to questions of how to tell, present and circulate stories about history, place and belonging. Floriography – imaginations about a language of flowers, writing with flowers or composing for flowers – thereby emerged as a powerful practice that connected diverse approaches.

Bio
Melanie Boehi is a historian based in Johannesburg. She has a PhD degree from University of Basel and is currently a postdoctoral fellow at the History Department of the University of the Witwatersrand. Her research on floral spaces, including flower markets and botanical gardens, investigates how these evolved embedded in politics. She started Nowseum, a museum of now, as a platform for experiments with public history and art.
A History of Flower Selling in Cape Town

Flower markets are highly connected.

Remembering Thomas Pellegrini Soglietti

Where do the flowers come from?

Some of the market stalls

Making dharam age possible

Buy flowers from the flower sellers

Cape Town Floriography

Flowers collect have been selling flowers in Catoe, Blaton and Toddy's Plant in central Cape Town since the mid-1800s. This photograph shows women working in front of the General Post Office building in Parliament Square in September 1962.

Cape Town Floriography Papers.
Cape Town Floriography Papers distributed at the Adderley Street flower market in Cape Town in September 2016.
How might we sense and relay our damaged worlds otherwise? Seeking to rise to the multiple challenges posed by climate-change, pollution and the endangerment of species, a host of practices are currently being deployed to measure the manifold devastation of our environments through data gathered by multiple science and citizen-science sensors. While potentially generative of a less rationalistic mode of connecting to our environments, one of the problems with such sensing devices is that they rarely challenge the established types of data on which their sensors feed. Data is “gathered”, but what is gathered is always less than what is concretely given in any environment: what other experiences, purposes, and events may those environments be capable of? For instance, what kinds of responses might become possible were we to relate not only to scientific data on ocean pollution, but to the endangered liveliness and sentience of more-than-humans themselves? What if we re-read the data of coral bleaching, for example, through speculative stories that could make the coral’s own experiences felt? Indeed, what might practices of speculative storytelling do to open up our ways of sensing the pluriverse? In this exploratory paper, we seek to experiment with the importance of such questions by dramatising the possibility that alternative modes and devices of sensing, and other ways of relaying what is sensed, might enable more-than-human worlds to make themselves present otherwise. We wish to explore how they may help us learn how to tell other stories. Stories that may, in turn, contribute to cultivating more generative multispecies relations in this ongoing pluriverse.

As a point of departure for our new collaborative project on speculative sensing and storytelling, the presentation will explore, through stories and visual display formats, multimedia forms of speculative storytelling that can become, at the same time, research and transmission devices.

BIOS

Nerea Calvillo is an architect and researcher, Assistant Professor at the Centre for Interdisciplinary Methodologies (University of Warwick). The work produced at her office, C+ arquitectos, and her environmental pollution visualization projects like In the Air have been presented, exhibited and published at international venues. Her research investigates the material, technological, political and social dimensions of environmental pollution working at the intersection between architecture, science and technology and feminist studies, new materialisms and urban political ecologies. She is currently working on toxic politics, pollen and queer urban political ecologies.

Martin Savransky is Lecturer and Director of the Unit of Play at the Department of Sociology, Goldsmiths, University of London, where he teaches philosophy, social theory, and pluralistic politics. Working on empirical philosophy and the politics of difference, his scholarship interweaves a speculative pragmatism with a radical pluralistic politics. He is the author of The Adventure of Relevance (2016), co-editor of Speculative Research: The Lure of Possible Futures (2017), guest editor of Isabelle Stengers and The Dramatization of Philosophy (2018), and he’s currently writing a new monograph under the title of Around the Day in Eighty Worlds: Politics of the Pluriverse.
Mateusz Chaberski: “Let them Semiotize!” Inorganic Storytelling in Hybrid Forms of Contemporary Art

In recent years a host of new materialist critical theories have forwarded different ways of integrating nonhumans and their agencies into the ongoing political debates in order to challenge the anthropocentric discourse of the Anthropocene. Yet, as Elizabeth Povinelli rightly observes, most of those theories still uphold the traditional biopolitical regime of Western thought which is mainly preoccupied with the governance of Life (defined as bios and zoe). Thus, they fail to notice the political agency of inorganic nonhumans belonging to the realm of geos such as rocks, ponds, and fogs, among others which is crucial to challenge the dominant modes of governance in contemporary capitalism. However, one should avoid the anthropomorphic temptation to let inorganic nonhumans speak, but rather, following Peirceian “weird semiotics” closely examine how they semiotize in wider assemblages of humans and nonhumans, both biotic and abiotic.

Taking Povinelli’s anthropology-beyond-the-human as its vantage point, this paper discusses hybrid forms of contemporary art in order to revisit the concept of “multispecies storytelling” (Haraway) from the perspective of inorganic nonhumans. The discussion, however, goes beyond geological and meteorological phenomena to include machines and algorithms which also have their distinct storytelling practices. In this context, examples of ecoart, speculative design and technoart practices will be analysed to show how inorganic storytelling changes the political stakes of the Anthropocene studies, fosters new ways of thinking and being in the world and may allow for collaborative survival (Lowenhaupt-Tsing) on our damaged planet.

Mateusz Chaberski is PhD candidate at the Department for Performativity Studies at the Jagiellonian University in Cracow. In 2016, he won a scholarship of Foundation for Polish Science for innovative research in Humanities. His academic interests range from performance theory, Anthropocene studies to assemblage and affect theories. He is also acquisitions editor at the Jagiellonian University Press. In 2015, he published his first book (Syn)aesthetic Experience. Performative Aspects of Site-Specific Performance (Krakow: Ksiegarnia Akademicka)
What can a fish tell us of changing monsoons and expanding cities? What can a fish tell us of rivers and oceans, of tides and the moon? What can a fish tell us of salt water and sweet water, of currents and flow, of sediment and pollution? This paper tells the story of the Hilsa, a light phobic, deep water fish which migrates annually from the Bay of Bengal to the Ganges Delta and whose life cycle is intertwined with the rhythms of the monsoon. This culturally iconic, transboundary fish supports numerous other species and provides food and livelihoods for millions of people in India, Bangladesh and Myanmar. In recent times Hilsa behavior has changed and numbers have declined, with devastating consequences. The story of this fish illustrates the impacts of rapid urbanization, industrialization and large-scale infrastructural interventions on complex monsoon ecologies and landscapes. In seeking to understand the significance of the Hilsa to a marine scientist, a river keeper, a fisher, an engineer and a cook, vast spatial relationships, multisensory knowledges and complex interconnections are brought to light. Ethnographic storytelling, ‘deep mapping’ and visual representation are used to reveal a temporo-spatial meshwork of relations between human and more-than-human beings.

Beth Cullen is an environmental anthropologist and Research Fellow for the interdisciplinary ERC funded project Monsoon Assemblages. Her applied work has focused on developing participatory and collaborative approaches to understanding complex socio-ecological systems. Her research has documented changing livelihoods, landscapes and ecologies using ethnographic, visual and spatial research methods.
**Victoria Douka-Doukopoulou:** don’t forget your belongings

don’t forget your belongings is entry two of a catalog allthingsinvisible.online, it is a score for a documentary that if it were to be realised the subtitle could possibly be: we decided to go swimming but we were something like 11 000 years late. The text based piece exists in between a film, text and score; it narrates encountering an island 3km away from the centre of Rovaniemi, Finland that is commonly known as a hill, named Ounasvaar.

Victoria Douka-Doukopoulou lives in The Hague, where she graduated with a BA in artscience from the Royal Academy of Art, The Hague and the Royal Conservatory in 2017. She is the winner of the Stroom Aanmoedigingsprijs 2017. As a filmmaker, she gathers and assembles the invisible, the unthinkable and the unappreciable and usually turns them into films, sometimes into biothings. Her work grows and moves, literally. She also runs oneacre.online, an experimental publication project.
Abstract for Paper - Multispecies Storytelling in Intermedial Practices

Annike Flo - cocreat:e:ures

From a scenographic perspective, aspects of the Anthropocene can be read as a spatial event: Humans encroaching, infringing, even violating the spaces of non-humans. Our touch, sound, light, scent and materials permeate the planet. Consequently, can a new awareness of the other, decentering the human and an offering up of space, all be subversive and defiant acts to help us propel out of the Anthropocene?

My aesthetic experiment and master production in scenography cocreat:e:ures (16.08.18-27.09.18) tied together scenographer and the Oyster Mushroom in a trans-species alliance via disused spaces and waste materials at Vitenparken, campus Ås, (NO) in an attempt to conjure up new realities.

The project investigates what happens when we as artists shift our perception of other beings toward collaboration partner and (odd)kin (Haraway), instead of stranger, prop or material to manipulate.

The work is set up as a meeting space between humans and non-humans, moving from a human “lab” onto a shared space, ending in a purely fungal one. Elements normally decided by a human designer for humans now follow the needs and rhythm of the fungal partner, which moves from darkness into light as the fungi grows, and with temperature and moisture becoming key scenographic elements.

I will be presenting Cocreat:e:ures through a paper with added documentation and video, exploring the narratives that appeared through the work’s attempt at letting the fungi speak.

Annike Flo (b. 1986) holds an MA in scenography from the Norwegian Theatre Academy (December 2018), and currently works as a researcher at Vitenparken Campus Ås, Norway while continuing to work as an independent artist and scenographer.

cocreat:e:ures was her graduation piece created at Vitenparken, where she also co-curated NewfangledFutures together with Anne Cecilie Lie -a series of events, workshops and seminars exploring the intersection between art and biology.

Through her scenographic work Flo investigates what it means to create in the proposed age of the Anthropocene, working with themes of otherness, our imagined nature-culture divide, agency and relationship to non-human beings.

Flo previously holds a BA in costume for performance from London College of Fashion, University of the Arts London. After graduating she specialized in design for immersive theatre (Secret Cinema, Punch Drunk, Immersive Cult and more), which she brings into her scenographic work.
Appropriate Interactions: the case of Dogs and Humans in Ancient Greece and Rome

Despite the highly anthropocentric nature of Greek and Roman societies – where, with a few exceptions, speciesism was a very common prejudice and animals were variously exploited, abused or plainly considered as ‘killable bodies’ (Agamben 1998) – cooperative domestic animals such as horses, oxen and dogs often enjoyed a special status. Sometimes perceived as companions, their activity was highly appreciated and granted them a certain degree of respect. Owners gave dogs and horses personal names and bonded with them in many ways.

However, there was a crucial difference between canine, on the one hand, and bovine or equine cooperation. Whereas horses, mules, and oxen were controlled by means of yokes, bridles, bits, hobbles and the like, the dogs’ agency was not directed from the outside: watch dogs, sheep dogs and hounds must act autonomously as ‘proxies’ of human agents. Pet dogs on their part had to acknowledge human etiquette.

The dog’s agency answers to rules that the animal has to internalize (Hare, Brown, Williamson and Tomasello 2002; Franco 2014): therefore, in order to be effectively part of human society, dogs must be trained to behave appropriately. Whether pets or working animals, dogs are normally expected to put up with many human social rules now as in past times. Expanding on Edward S. Reed’s study on James J. Gibson’s theory (Reed 1988), I propose to introduce a fourth type of affordance (Extended Appropriate Interaction) to describe the human-canine sociability.

Ancient people were aware of this canine specificity. An overview of the representations of dogs in antiquity and a new assessment of the anxiety triggered by the dog’s refusals to abide by social requirements (sudden outbursts of aggression, refusal of obedience to ‘superior orders’, intrusion into forbidden spaces), can help us rewrite ancient history making room for animal agency in our (hi)storytelling and re-think contemporary issues concerning the role of the dog as a moral and social agent in more-than-human societies.

References:
Cristiana Franco, PhD in Anthropology of the Ancient World (2000), is Associate Professor of Classics at the University for Foreigners of Siena. She has devoted her scholarship to the foregrounding of animal presence and agency in ancient Greek and Roman cultures and societies. She is author of Shameless. The Canine and the Feminine in Ancient Greece (Oakland, 2014) and Il mito di Circe (Torino 2010; French transl. Le mythe de Circe, Paris 2013); she edited Zoomania. Animali, ibridi e mostri nelle culture umane (Siena, 2007). Taking an anthrozoological approach to the ancient evidence, her research ranges from the role played by animals in the naturalization of gender and morals, to the influence of human-animal relationships on animal imagery in literature (“Animals” in M. Bettini and W.M. Short (Eds.), The World through Roman Eyes: Anthropological Approaches to Ancient Culture, Cambridge University Press, 2018), to the vocabulary of human-animal interactions in ancient languages (“Greek and Latin Words for Human-Animal Bonds: Metaphors and Taboos” in T. Fögen and E. Thomas (Eds.), Interactions between Animals and Humans in Graeco-Roman Antiquity Berlin-Boston, 2017).
Katerie Gladdys: Radicle Engagement: Stories and Art About Seed Saving

Artist Statement
Seeds represent the essence of life. They contain necessary information needed to feed a community. As vegetables move through different cultures, and ecosystems seeds become site-specific; the values and taste of the places where they are grown impact selection.

Card catalogs, glass slides, and specimens are obsolete yet familiar cultural objects which, when activated by and hybridized with performance, video and electronics bring together multiple ways of knowing, disrupting and playing with the audience’s expectations of library, archive, and machine. In the tradition of the Wunderkammer, the drawers of a repurposed maple card catalog are filled with seed specimens of regional heirloom vegetables and images printed on glass slides. Opening the drawers triggers videos and audio narratives of our community’s lived experience of these foods: their cultivation, preparation, and history onto the monitor embedded into the top of the card catalog.

We will share a poetic experience of Seed Cabinet, curating images, fragments of video and sounds from the work’s performative digital hybrid object as well as discussing our experiences doing/performing community workshops on seed saving. Seed Cabinet is a collision point that remixes the discourse of how technical information is dispersed, blending live “lecture” with digital re-presentation of oral history, filmic instructional media, cooking shows, experimental ethnography, animation, farmer’s almanacs. Seed Cabinet includes facts but seeks to “resemble” the discourse of science as a way to both share information about and problematize seeds, inviting the audience to dig deeper reflecting upon their role in global and local agricultural systems.

Katerie Gladdys is an associate professor in Art and Technology in the School of Art and Art History at the University of Florida. She examines place, marginalized landscapes, sustainability, mapping, consumption, food, agriculture, and disability creating installations, interactive, sculpture, video, and relational performances. Recent partners in collaboration include School of Forest Resource and Conservation, University of Florida Office of Sustainability and Institute of Food and Agricultural Sciences Center for Public Issues and Education and the Gainesville community.
Malin Graesse: Ghosts of the River

In the shadow of an old corn silo, resides a structure in grey. In the space created by the structure’s form the rapid flow of the river is mediated through vertical slots. It is architecture without a roof, a linear structure that is filled with flowing water. A piece of structural art, designed to be used by individuals that breathes in water, not air. Individuals that for a fleeting moment inhabits the spatial realm of water and concrete, of eddies and turbulence. This structure, grey in appearance, dyes the frothy water that flows within it teeming shades of grey. It is space without air, without colour and without humans.

This paper is based on my PhD research project in design history. The project studies the design history of fishways to uncover multispecies entanglements in design processes of conservational strategies. As evidence of our material culture, fishways challenge the nature/culture binaries by opening up for questions regarding design processes, user/designer and object/subject.

By employing the notion of greyness the paper will investigate the intersection between the immediate and the absent, between (so called) nature and (so called) culture, and between the conceptual and the material. A grey zone, as Primo Levi calls it, is an ambiguous space where bi-participation is shattered by eradicating any clear distinctions between classifications. A fishway can be precisely this kind of grey zone, where entanglements, bi-participations, time and space takes on ambiguous roles and unsettles clear distinctions between “them” and “us”.

Bio

Malin Graesse
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Malin Graesse is a PhD research fellow in art history at the University of Oslo. She is part of the research project “Back to the Sustainable Future”, which researches the design history of sustainability. Her PhD project deals with design and multispecies entanglements. She holds an MA in art history from the University of Oslo, and was awarded the Norwegian Association for Arts and Crafts theory grant in 2016.
Sophie Hardcastle: Last chance to hear

As Karan Barad asserts, homocentric language ‘has been granted too much power.’¹ This paper examines the potential for sound art to give credence to nonhuman languages that reveal the agency of nonhuman entities, reimagining them as active participants in their own materialisations and transformations. Focusing on Antarctica, a place where nonhuman landscapes are an assault on human spatial and temporal scales, visual emulations of nonhuman matter are inadequate in articulating the story of a landscape’s continual becoming and unbecoming. In the darkness of radio, however, Antarctica’s perversions of human spatial and temporal scales are permitted to exist. A sound artist can capture a glacier – the vocal organ of an Antarctic mountain range, cracking and folding. Continually transforming, glacial ice is presented as a window unto deep time, as matter with its own historicity, its own story written in ancient ice long before man strung together his first sentence. The compositions of sound artists Jay Needham, Douglas Quin and Lawrence English, all of who are making soundscapes in the Polar Regions are closely examined. Faint rumbles, and louder, closer cracks and groans evoke a sense of scale that disorients the listener. Through sound, artists ‘play with spatial scale, performing a kind of auditory zoom from place to planet that works to diminish the human.’² The feeling of being diminished, I ultimately argue, facilitates a leveling of the human and nonhuman that can incite shifts in environmental consciousness when one comes to understand their place, entangled with an animate nonhuman world.

Sophie Hardcastle is an author, artist and Provost’s Scholar at the University of Oxford. She graduated from the University of Sydney with First Class Honours in Visual Arts in 2017, receiving the University of Sydney’s Academic Merit Award. Sophie’s research at the University of Oxford focuses on ecofeminism. She specialises in female temporality in contemporary poetry and novel theory, and is equally interested in both female homocentric and nonhuman narratives articulated in written, visual and auditory media. Sophie put on three sold-out exhibitions in Sydney in 2017, and has travelled to Antarctica, Patagonia, France and Switzerland for artist residencies. Sophie is the author of Running Like China (2015) and Breathing Under Water (2016). Hachette publishes both books. Her books have been longlisted for national book awards in Australia and made lists such as Dymock’s Best Books for 2016. In 2018, Sophie won the University of Oxford’s Rebecca West Essay Prize. Sophie has also written for publications such as ELLE, and Harper’s Bazaar, and will soon be published in the academic journal The Anthroposphere Review. Her art has been published in Industry Magazine, RISE Journal, and The Mays Anthology.

Walking in Whose Skin?
Appropriation and Reclamation in Multispecies Storytelling

Heidi Hart, Utah State University

“Anthropocentric narratives that tend to depict the bodies of other species as rhetorically passive resources,” as stated in the conference description, have been especially problematic for indigenous populations, whose cosmologies, cautionary tales, and ritual practices have long been appropriated by enthusiastic if often disrespectful white writers, artists, environmentalists, and New Age practitioners. My paper investigates this fraught history, with awareness of blind spots in academia as well, as I explore contemporary multispecies storytelling by indigenous artists from an outsider’s perspective. Mexican artist Fernando Palma Rodriguez’s kinetic animal sculptures, which use both software and salvaged materials, and "transformation masks" by Heiltsuk artist Shawn Hunt, who combines traditional animal imagery with holographic technology, invite spectators to become participants in art forms that create space for unpredictable interaction between human and animal, Native and non-Native, skin and screen. Drawing on Stacy Alaimo’s work on transcorporeality, I find that in such works, nonhuman presences are not passive but reciprocally alter the act of storytelling itself. Unlike art that fetishizes Native animal stories to ventriloquize psychological journeys or to indulge in universalist narratives, Rodriguez’s and Hunt's works reclaim non-human material that emerges on its own terms, in a matrix of technology and touch.

Heidi Hart teaches language and culture courses at Utah State University, where she coordinates the Anthropocene Working Group and directs a sustainability-focused summer program in Scandinavia. She has published articles on environmental film, political opera, and interventionist translation. She has two monographs appearing in 2018, one on Hanns Eisler’s activist art songs and another on music and the environment in dystopian narrative.
CMUK/Ute Hörner and Mathias Antlfinger: Tales of a Modern Parrot

living entangled lives

African grey parrots, admired for their intelligence and faculty of speech, have been kept as pets in Europe since medieval times. They were regarded as mystical, prestigious and, not least of all, entertaining animals. The trade with African Greys over centuries and the ongoing destruction of their environment has meant that they have become an endangered species. It can be assumed that more African grey parrots now live in America, Asia, Australia and Europe than in their countries of origin.

Our constructions of the world are based on political, economical and individual narratives – stories of artists and scientists, human and non-human animals. Some of them drive us to bury our heads in the sand and work into the hands of barbarism. Others strengthen the confidence that we can make a difference and make us curious about what a habitable world could look like for ALL.

Living together with the grey parrots Clara and Karl has radically changed our perception of the world we share, in which we live and interact with each another. They have shown us that they are resistant individuals with their own interests, preferences and desires. Through them we have learned that their culture, history and politics overlap with ours and that one way to work against the premises of exclusive human agency might be collaborating together as artists, challenging the last bastions of human superiority. In our presentation we will show examples from our collaborative artistic practice and attempt to reflect on what we do together from multiple perspectives.

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Brief Biographies

CMUK

CMUK (*2014) is an interspecies collective consisting of the two grey parrots Clara and Karl and the artist couple Ute Hörner und Mathias Antlfinger. The collaborative project of humans and parrots promotes the decentralization of ‘human animals’ as superior creators and opens up the perspective towards an overwhelming productivity by a non-human agency. CMUK works and plays in a transmedia-oriented manner, using a variety of materials, processes and contexts. Substraction, décollage and all sorts of destruction are part of the sculptors repertoire. The word CMUK is an acronym composed of the forenames of the artists: Clara, Mathias, Ute and Karl. In Slovak language it means something like a little kiss.

www.b--a.org/cmuk

Hörner/Antlfinger

Ute Hörner and Mathias Antlfinger have been Professors of “Transmedial spaces/Media art” at the Academy of Media Arts Cologne since 2009. Their installations, videos and sculptures deal with the relationship between humans, animals and machines and the utopian vision of fair terms of interaction between these parties. Following their exploration of the social constructs that dictate human-animal relationships, their current focus is on how these constructs can be changed. Two protagonists who advise them on this question are the grey parrots Clara and Karl with whom they have carried out the interspecies collaboration CMUK since 2014. Their works have been shown at international exhibitions and festivals (Museum Ludwig Cologne, ZKM Karlsruhe, Shedhalle Zuerich, National Museum of Fine Arts in Taiwan. Ars Electronica in Linz, Kunsthalle Düsseldorf, Werkleitz Biennale Halle, Transmediale Berlin, NGBK Berlin, CCA Center for Contemporary Art, Tbilisi among others). Hörner/Antlfinger have presented at numerous conferences and symposia on both human-animal studies and media art. Since 2016 they are members of the Minding Animals Network.

www.b--a.org
contact: info@hoernerantlfinger.de
Janna Holmstedt: Articulations from the Orifice (The Dry and the Wet)

On Wettiness: “Research at the frontiers of science is not a clean-cut, dry, planned affair.”

On Maternalism: “We’ve found that a particularly motherly type of woman makes the fastest progress.”

On Establishing Contact: “The day when communication is established, the particular other species becomes a legal, ethical, moral, and social problem.”

This is both a listening session and a lecture performance*. It’s based on archival material from experiments where humanoid sounds were found to emanate from a most unlikely source – the blowhole of a dolphin. Between 1955-1969, a series of scientific experiments were conducted on bottlenose dolphins and attempts were made to teach them speak English. In the performance, I zoom in on the sound recordings that were made at the “Dolphin House” in 1965, when Margaret Howe lived with the dolphin Peter for 75 days in a flooded house in an attempt at equal co-habitation between woman and dolphin. Sound recordings of the language experiments are woven together with readings, pre-recorded synthetic voices, printed words, and filmed sequences of “wet” and “dry” articulations – i.e, sound waves of dolphin voices visualized as vibrations in water and human voices visualized as vibrations in sand. What do we hear when we think we listen?


** This session is a simplified and adapted version of a performance using 5 channel sound, two video projectors and light. It was originally performed as part of my PhD dissertation in fine arts Are You Ready for a Wet Live-In? Explorations into Listening (Lund: Malmö Faculty of Fine and Performing Arts, Lund University, 2017). Available as an e-book at http://portal.research.lu.se and http://www.diva-portal.org

Biography

Janna Holmstedt, PhD, is a visual artist based in Stockholm. She works transdisciplinarily with various media and contexts, ranging between installation, sonic fiction, text, and performance with a particular interest in listening and storying. Her doctoral work focused on how sound and listening, in a visually dominated culture, could mediate new relationships with the more-than-human. Holmstedt is a hub researcher at the Posthumanities Hub (Linköping University and KTH Royal Institute of Technology, Sweden) and a member of Fylkingen, an artist-run venue and international association for new music and intermedia art in Stockholm. She explores entangled issues such as multispecies relations, interspecies communication, and the intra-action of bodies, environs and technology. Her projects works transversally in order to weave a web of parasitic relations in an attempt to restory more-than-human relations and less anthropocentric we-formations.

http://jannaholmstedt.com
https://posthumanities.net
https://fylkingen.se
**Jonathan Hope: Who sings the sea canary? Sharing words.**

In “Affective thought”, a chapter of *Philosophy and civilization*, John Dewey describes affectivity in these terms:

> an organism has certain basic needs which cannot be supplied without activity that modifies the surroundings; [...] when the organism is in any way disturbed in its ‘equilibration’ with its environment, its needs show themselves as restless, craving, desiring activity which persists until the acts thus induced have brought about a new integration of the organism in its relation to the environment. [...] Thinking falls within the scope of this principle; reasoning is a phase of the generic function of bringing about a new relationship between organisms and the conditions of life, and like other phases of the function is controlled by need, desire and progressive satisfactions. (119)

That Dewey chooses a neutral and anonymous appellation, *organism*, to designate that which is living through, or undergoing affective experiences, is not without consequences. Whether we are dealing with plants, mushrooms, animals, or whatever lives between and beyond these categories, the activities, capacities and identities of these thoughtful, intelligent organisms are intimately braided into their worlds. We should also take note from Dewey (and on this particular point he seems to pursue the Peircean doctrine of synechism), that thinking, as controlled association and bringing about of relationships, occurs throughout the natural world. Reasoning, the symbolic, linguistic, mental activity that keeps many humans so busy, is but one phase of thought that unfurls in the furthest corners of the universe. Using words – putting them together in prose, poetry or arguments, putting them on things, bearing witness to the gaps between words, worlds, and intentions —, echoes and amplifies other modes of sign use.

I propose to use this theoretical background to examine, interpret, speculate on the present-day endangerment of the beluga whale (*Delphinapterus leucas*) (also called “sea canary” due to its impressive vocalisations), in the Saint Lawrence Estuary. Overhunted up to the late 1970s, and unable to survive in the polluted, resource-depleted, and transport-intensive waterway, this beluga population is now estimated at some 900 individuals. Relying on media coverage, interventions by different advocacy groups, and academic research, the objective of this presentation is to put words on the experiences of the beluga and, simultaneously, to reflect on the value of those words.

**Key words:**
(Bio)semiotics, ecocriticism, translation, Beluga, Saint Lawrence estuary
Perhaps to a greater extent than any other cultural form, the fairy tale, especially in its most subversive contemporary recreations, has been a privileged site for generating new multispecies stories. Through all its metamorphoses and transculturations, the fairy tale remains deeply enmeshed in worlds that connect ‘us’ with more-than-human life-forms in an array of material and affective configurations, crossing manifold boundaries. Animals and plants often display wondrous forms of agency: wolves and birds speak and seduce; trees and flowers shift from one shape to another and crucially influence the course of events, by producing either miraculous gifts or poisonous curses. And fungi, too, often form the context or substance of stories, comprising the beds, tables and umbrellas of fairy folk.

Contemporary visual artists have been bringing a new eco-political sensibility to the animate materiality of these lifeworlds, by questioning the complex works of capitalism, domestication and the coloniality of what is taken for ‘nature’ in more traditional configurations of the genre and thereby suggesting alternative forms of multispecies livability. Drawing on the interdisciplinary notion of ‘biocultural borderlands’ as ‘places where species meet’ advanced by multispecies ethnographers (Kirskey, Schuetze and Helmreich) and feminist cultural theorists (Anzaldúa; Haraway; Tsing), this presentation will briefly explore the work of some of the most significant visual artists recreating fairy-tale lifeworlds today, including Paula Rego, Kiki Smith and Janaina Tschäpe.

Bio note

Daniela Kato is associate professor at the Kyoto Institute of Technology, Japan. Her current research interests revolve around nature, landscape and postcoloniality in travel and translation. She also has a keen interest in contemporary artistic practices, particularly in the subversive use that women artists make of fairy- and folktale narratives and motifs to unsettle established histories about nature, domestication, motherhood and colonialism.

E-mail: kato.daniela@gmail.com.
This paper looks at the link between women, animals and violence through the lens of materialist postcolonial ecofeminism. Not much attention has been paid to this topic under the rubric of ecofeminism, especially in tandem with postcolonial issues. Anita Desai’s novel *Fire on the Mountain* (1977) provide an opportunity to re-think some of the postcolonial issues espoused in the fiction of male writers through a gendered perspective. Simultaneously, this allows considering of the specific processes that align women and animals into inferior and stereotyped positions. The notion of violence is key in exploring patriarchal oppressions of women and animals in Desai’s novel, where violence is understood as constitutive of patriarchy, caste, class, and oppression. A key argument that is furthered in this paper is that the ‘other’ in the form of women and animals takes centre stage in both novels although women and animals are removed and distanced from society in the novel. The woman becomes the mediator through which animals can be read. In turn, the identity politics and relationships between men and women are mediated through the figure of the animal. The protagonists occupy ambivalent positions in story since these women belong neither to the cultural nor the natural. They defy any romantic or celebratory categorizations of women within the natural sphere that includes nonhuman animals. The animal becomes a conduit through which this ambivalence arises for the women. In certain instances, for example Raka in *Fire on the Mountain*, the woman and animal become exchangeable, thus highlighting another aspect of the affinity between women and animals.

**Biodata**

Gurpreet Kaur did her Ph.D. at the University of Warwick, UK. Her Ph.D. thesis was on postcolonial ecofeminism. She completed her B.A (Hons) and M.A degrees from the National University of Singapore. Her Master’s thesis was on the issue of lesbianism in contemporary Bollywood films. Her research interests include postcolonial ecofeminism and postcolonial fiction, particularly Indian fiction, gender and women’s studies, film and television pertaining to gender portrayals. She has worked in NGOs related to women and children in Singapore.
Recent mass evictions and demolitions between the 5th and the 6th ring roads in Beijing have affected many lives. Simultaneously, the many burial sites, ancient and present-day, in the area have been destroyed, disrupting the cultural practices of burial and the peace of spirits. Reflecting on a specific demolished urban village burial site, the installation examines this devastation from the position of the dead and further. Prior to the destruction taking place, the villagers dug up their ancestors' and family members' urns to avoid bad luck. The video speculates on these conditions in terms of necropolitics, spirituality, temporality, social politics and global capitalism. Exploring modes of collaboration and opening a transcultural dialogue, this multivocal and intersubjective project draws broadly on meditations on the site by the Daoist Master Wu Dangfeng, exchanges with the spiritual scholar Li Chunyuan, writings by the philosopher and feminist theorist Rosi Braidotti, and the philosopher Gilles Deleuze alongside local knowledge and lived experiences.

In this presentation I will discuss Our bodies have burned to Gold through Posthuman and New Materialist notions entangled with Chinese thought: what might this mean and what might it generate? I focus especially on non-human subjects, such as spectral or spiritual, and look at how and what kind of active political and ethical agency and resistance they can perform in local and global social, ecological, and economic systems.

Bio:
Kristiina Koskentola is a visual artist and lecturer. She holds a PhD from Chelsea College of Art and Design, CCW Graduate School, University of the Arts, London. Finnish-born Koskentola lives and works in Amsterdam and Beijing. Her work spans across media including video, photography, materials, stories, objects, interactive performative projects, publications, and lectures.
I would like to create a 20 minute lecture performance about the role of fish and feminism. This will be discussed within the broader context of patriarchal concepts of progress and the use of the fish symbol in both pre-Christian and Christian civilisations. In doing so, I will discuss my biography and my development of the coral trout series of performances which relate to my identity, but also the destruction of the Great Barrier Reef and worldwide fish stocks which is occurring alongside the rise of the attention economy and selfie culture. I will connect these developments with growing ecological uncertainty and the possibility that cephalopods may become a more dominant species in the oceans of the future.

The lecture performance will be a form of storytelling which connects various elements from traditions of fishermen in Crete to the Rorschach test to create a narrative which aims to engage and even seduce the audience. In many ways, my lecture performance will be humorous, but at the same time deeply serious. The lecture performance will also be playful and disrupt the usual social stiffness which permeates many social and academic events. In doing so, I hope for the audience to think about what life is and how central human nature is to the current eco catastrophes. If we had a different vision of success and happiness- wouldn’t all earthbound critters be more successful and happy too.....

Short Bio

Kirsty Kross holds a Bachelors Degree in Art History from the University of Queensland and a Masters of Art in Context from the Berlin University of the Arts. Her work has been featured in Bedfellows at Tate Modern London, The Partisan Cafe at The Bergen Assembly, Østlandsutstillingen, ONO and PINK CUBE in Oslo as well as in Berlin at Parkhaus Projekts, Galerie Crystal Ball and Galerie Walden. From 2000-2010 Kirsty Kross was a co-creator and performer in the music/ performance group, Team Plastique and performed extensively across Europe and Australia at clubs and events such as Glastonbury, Kunstsalon Berlin and the closing party of the 2006 Berlin Biennale.

Kirsty Kross’ work combines performance, drawing, music and installation and deals with the human condition questioning appropriate adult behaviour and the relationship between the artist, artwork and audience. In discussing these themes, she often uses her body and/or biography as a starting point thereby grounding her work in a feminist and post-colonial context. Kirsty Kross has been based in Oslo from 2014 and is a board member of Performance Art Oslo.
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2012- Masters of Art in Context Universität der Künste, Berlin
1997- Graduate Diploma of Teaching Subjects: Visual art and History Queensland University of Technology
1994- Bachelor of Arts
Majors: Art History and History, The University of Queensland
Funding from Kulturetaten, Oslo Kommune, Fritt Ord, Kulturrådet, Nordisk Kulturfond and Nesodden Kommune.

Text:
“Selfies i den ytterste tides,” 10TAL, May 2018
Article in Tvergastein, Interdisciplinary Journal of the Environment, June 2018
Katie Lawson: Does the wave belong to the sea or the shore?

There is no shortage of artists or curators who have committed their practices to water as a principal concern, sharing an investment in the conditions of the bodies of water on which we as humans so greatly depend. They come quite literally in waves, these exhibitions which gather up artworks responding to the aqueous, and for good reason. Water has always been more than a necessary resource for living: it can serve as an emotional, elemental or spiritual home, a fact that is reflected across time, across cultures. More recently, for artists living through the global water crisis, a growing interest in water is connected to the development of strategies for visualization or affective representation of the changes occurring in bodies of water, the element which has become one of the most urgent, visceral and ethically fraught sites of political and theoretical inquiry.

How, then, can water be adopted as the topic of inquiry in a field that is saturated with work that takes up this element as a means of consciousness-raising, or promoting environmental literacy and responsibility? What would the implications be of mobilizing water not just as a literal subject, but also as an elemental metaphor to inform curatorial methodology, process and practice? What is at stake in this process? Or even more critically, how can the efficacy of an epistemological or methodological shift be measured in the context of a public-facing exhibition? If stories, knowledges and representations help us to make sense of they world, it is because they foreground aspects of a phenomenon while backgrounding others. Elizabeth Grosz suggests that “concepts do not solve problems that events generate for us” but “they enable us to surround ourselves with possibilities for being otherwise”. Investigating an elemental metaphor as a cultural producer will not solve the global water crisis. It will not replenish dwindling ground water, or repair damaged ecosystems, but it does hold the potential to present possibilities for being otherwise, to prefigure certain kinds of ethical relations with water or watery others.

This presentation is based on the exhibition Learning from the Lake, which took place at the Art Museum, Toronto in 2018. It seeks to expand on strategies developed as a curator in working with principles of ecofeminism alongside human and more-than-human collaborators.

Biography:

Katie Lawson is a graduate of the Master of Visual Studies Curatorial program at the University of Toronto, where she previously completed her Master of Arts in Art History. A researcher, curator and art educator, Lawson is the Art Editor for the Hart House Review and an advisory board member for Critical Distance Centre for Curators. She has lectured and participated in programming with Images Festival, The Gladstone Hotel, The Power Plant Contemporary Art Gallery, and Universities throughout Ontario. She has curated exhibitions at Y+ Contemporary, Scarborough; RYMD, Reykjavik; the Art Museum, Toronto; and the Art Gallery of Ontario, Toronto.
Fröydi Laszlo and Nils Agdler: Plant pets/plant pests

Talking about modalities and aesthetics considering the science of plants (mainly botany), it is obvious that classification, collection and educational display of plants are deeply inscribed in a visual culture. But, even if we are used to look at plants, we may still be blind to their importance. The concept "plant-blindness" describes how we mostly approach plantness as inferior to animalness, and as assumedly passive and insentient. Breaking the zoo-centric habit of ignoring plants could be encouraged through meaningful, multimodal and aesthetic human/plant experiences, but even by questioning habitual conceptualizations of plants. At a micro-level the demarcations between animal/plant is questioned by science and philosophy both, and even symbiotic structures across plant/animal (plantimals) and other collective associations are indeed ecologically common states of affairs.

Fröydi Laszlo will give a lecture based on her research of two plants in areas of human/plant friction, the globally endangered Marimo (plant pet) and the globally invasive Itadori (plant pest). Plant-species that do not sink into the green backdrop taken for granted, tend to be animalized. This suggests that an openminded, strategical "plantisizing" of human bodies and human/plant interactions is needed. The lack of roots in Marimo and extreme root-growth in Itadori may animalize these species, but could instead inspire a psychologically healthy "plantization" by questioning human attitudes to rooted/unrooted life.

In connection to these thoughts Agdler and Laszlo will show a collaborative work in progress, "The Pest".

Artist Bios

Nils Agdler is a visual artist/photographer living in Stockholm. He holds a MFA from Konstfack in Stockholm and a degree in Fine Arts at Valand Academy, University of Gothenburg. He is currently working as an artist and freelance photographer and have previously been working as a teacher in photography at Konstfack. In his artistic practice Nils Agdler is interested in contemporary social and visual phenomena, representation and history, primarily working in the fields of photography and film. Over the past ten years, he has worked on issues that concern men and masculinities. Nils Agdler and artist/filmmaker Timo Menke have been engaged in several long-term collaborative projects, such as the male choir project Brothers to Sisters (2018-) and Gifted Men (2015), dealing with commercial anonymous sperm donation in Denmark. Their work have recently been shown at Pori Art Museum in Finland (2018), Ahlberghallen in Östersund (2018), International Short Film Festival Oberhausen in Germany (2018), Sheffield Fringe Artists Moving Image Festival in GB (2016), Gallery Verkligheten in Umeå (2015) and Kalmar Art Museum (2015).

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Fröydi Laszlo is a visual artist living in Gothenburg. She holds an MFA from Konstfackskolan in Stockholm (environmental arts), a Masters from The Valand Academy, Gothenburg University (the Histories of Photography), and has read art theory and philosophy at advanced level. She is the editor of artist-run 284 Publishing, which specializes in visual art, post- and non-human theory. Since 2016, she has been investigating how human relations to plants are colored by anthropomorphic projections. In areas of friction with plants, they tend to be described as animals (plant pets or plant monsters). This is the case for the two plants she has focused on, the fresh water algae Aegagrophila linnaei (or Marimo) and Fallopia japonica (Japanese Knotweed or Itadori). Her research combines theoretical writing, photography, and performance. Since 2011 she has been leading the multidisciplinary network Club Anthropocene, which is based in Gothenburg but is widely distributed with members and activities in the Nordic countries, Europe, Peru, USA, India and New Zealand.

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Azucena Castro: “The microorganisms in my hands”: remediating the body as multispecies habitat in Latin American Bioart

The transgenic artistic practices denominated bioart pose new questions as to the nature and limits of the human, and the interrelations between life, art, science and society. Contemporary Latin America bioart experiments with organic materials, different media and biotechnological techniques to re-signify the body addressing new interfaces between humans and microorganisms.

In this paper I analyze the collaborative existence between humans and microspecimens in two bioartistic instances: (1) Chilean artist Allan Jeff’s installation “Ex+sistencia” [Ex+istance] where he collects microbacterial flora from Ecuatorian weavers’ hands that produce the ancestral toquilla straw. After biotechnological manipulation of the microorganisms to make them grow on plaques these are shaped into an inscription and exhibited as paintings; and (2) Argentinian artist Luciana Paoletti’s photographs “Retratos” [Portraits] consisting of photographs of microorganisms and bacteria taken from the skin of people. The microorganisms are cultivated on plaques and photographed before they consume the nutrients on the plaques and die.

I argue that these instances of bioart force us to re-conceptualize the human body as a multispecies territory inhabited by other almost invisible entities. These works of bioart employ living body materials to explore what inhabits us, how is our existence as living beings and what is again a human body. I will discuss these questions in reference to the instances of bioart employing theories on the “post-human body” (Halberstans & Livingstone, 1995; Mejía, 2014). Finally, I will consider to what extent these multispecies views on the body are an alternative to the body narrated in Western thought.

Bio

I am a PhD student at the Department of Romance Studies and Classics at the University of Stockholm. I hold a Master’s degree in media-culture-literature with orientation in Spanish from the University of Lund and a Bachelor’s degree as well as a Teaching degree in English and English literature from Universidad de Córdoba, Argentina. In my doctoral dissertation I examine the geopoetic materialities in corpus of long poems –intermedial and intergeneric book-poems– where I focus on the assemblages between the human, nonhuman, organic and nonorganic, and the articulations life/matter from a post-natural perspective.

Besides, Leticia Gómez (Linnaeus University, University of Gothenburg), Anna Forné (University of Gothenburg) and I have organized the panel entitled “Ecocritical readings of Latin American Culture” for the Nordic Latin American Research Network (NOLAN) conference to be held in Olso on the 24th and 25th of October. Our panel addresses issues related to environmentalism, post-humanism, multispecies narratives, toxicity and pollution, among others, in a variety of Latin American artistic and literary expressions. Finally, Leticia Gómez and I have authored the article entitled “Cinematic Birds, Jungles and Forests: The Margins of the Human in the Environmental Crisis in Two Contemporary Movies” that is in the peer-review process of a journal with ecocritical profile. The article analyses two contemporary fictional films exploring the complex interactions between the human and the non-human worlds, in this case the animal world and the natural landscape, in the context of the environmental crisis in Latin America.
**Leticia Gomez:** The Multispecies body of The Dog lady

Recent South American cultural and artistic production has accompanied the global interest to intervene and discuss the relationship between the human and its surroundings. The tangible manifestations of the Anthropocene together with particular regional circumstances, such extractive economic models and conflict over territorial borders have also left traces in movies literatures and other artist forms. Furthermore, a new stage in the feminist struggle in a proportion never seen has been inaugurated. Born at first out of a reaction to a series of brutal femicides, it has quickly grow to include other questions such as the right over the own body, the definitions and mandates over (dis)obedient bodies and the limits of humanity in general.

In this context appears *La mujer de los perros* (*Dog Lady*, 2015, directed by Laura Citarella, & Verónica Llinás), a movie focusing on a posthuman entanglement everyday practices, telling a story articulated around the breathing sound of ten dogs living together with a woman in an impoverished rural zone in the outskirts of the Buenos Aires city.

This intimate story is told mostly outside the linguistic discourse, the woman -mocked by the neighbors and called crazy- will never said a word, thus leaving the expressive space to be taken by other sounds she emits, gestures and looks, by the barks of the dogs, and by a closeness of skin and fur.

As the narrative follows the group in their food- and shelter-like-material- search, it slowly but consistently reveals the woman subjectivity as entangled with her four legged companions. Thus, in this presentation I will explore the aesthetical means employed in this film which I argue, emphasize a cocreated situatedness where the limits on the human are contested while exposing a logic of exclusion of no-male bodies.

**Bio**

I work as Associate Professor of spanish and Latinamerican literature and culture at the Department of Languages at Linnaeus University and as lecturer in the program Global Gender Studies at Gothenburg University. My research interest include gender, postcolonial and environmental issues in literature and cinema with focus in Latin America.

Together with Azucena Castro (University of Stockholm) and Anna Forné (University of Gothenburg) I have organized the panel entitled “Ecocritical readings of Latin American Culture” for the Nordic Latin American Research Network (NOLAN) conference to be held in Olso on the 24th and 25th of October. Our panel addresses issues related to environmentalism, post-humanism, multispecies narratives, toxicity and pollution, among others, in a variety of Latin American artistic and literary expressions. Also in collaboration with Azucena Castro we have written the article “Cinematic Birds, Jungles and Forests: The Margins of the Human in the Environmental Crisis in Two Contemporary Movies” currently in the peer-review process of a journal with ecocritical profile. The article analyses two contemporary fictional films exploring the complex interactions between the human and the non-human worlds, in this case the animal world and the natural landscape, in the context of the environmental crisis in Latin America.
ABSTRACT: Imagining a future with HIV? Human-technological-microbial hi(stories) in the context of contemporary HIV medicine

HIV infection is often taken as negative in Public Health, motivating action within a paradigm of elimination which takes the extermination of the virus to be a self-evident goal. Narratives of HIV as a scourge, crisis, and disaster have been instrumental in mobilising resources in the ‘global battle’ to eliminate HIV, but these (hi)stories also tell and enact a future where HIV is imagined to be non-existent. But how might imagining a future with HIV be done, and what might this look like? Given recent technological advances in the form of antiretroviral therapy (ART) which has rendered HIV infection into a chronic disease that attacks life, but does not necessarily kill it, is it now possible to relate to HIV in a way that goes beyond a paradigm of elimination and consequently, to think of HIV in terms of interspecies familiarity, rather than alterity? If technology is so intimately entangled in how human and microbial lives must and do intersect, what sort of multispecies stories about human-technology-microbe might our use of HIV-related medicine tell? Drawing on my research with men who have sex with men (MSM) in London, this paper is an attempt to think with their life experiences, such that other possible stories of ‘living with’ HIV might be told. Pursuing the idea that practices of HIV-related medicine which do not aim directly at the absence of disease or even the avoidance of death are crucial to novel human-technological-microbial configurations, this paper is both a speculative foray into symbiopolitics and an attempt to enact a world which might be different, but is not.

Biography:

Bryan Lim is a PhD Researcher at Goldsmiths, University of London. His research interests include Posthumanist thought, Multispecies Ethnography, Science and Technology Studies and Process Philosophy. He is currently conducting research on the ‘problem’ of HIV. Drawing on the experiences of men who have sex with men (MSM) in London, his work aims to (re)think human-technological-microbial entanglements in the context of HIV prevention.
Highland Raid by Rosa Bonheur, currently at the National Museum of Women in the Arts
A HIGHLAND RAID WITHIN GOLDEN FRAMES
a virtual guided tour at the National Museum of Women in the Arts (NY)

For this conference I will present a virtual guided tour in the form of lecture performance using video and written text. The presentation stems from my ongoing doctoral project Re-Framing the Non-Human Animal in Art Production, which is a practice based art and research project within the field of critical animal studies.

The purpose of the presentation is to bring the experiences of non-human animals within the walls of the art museums and collections, to the centre. This will be done by embracing anthropomorphism as an artistic method with the help of Lori Gruen’s entangled empathy¹ and what Elisa Aaltola would call an other-directed empathy.² The aim is to “read” and re-write the histories of the paintings with focus on the experiences of the non-human lives depicted.

Throughout art history we are used to see non-human animals depicted by paint from the beginning of humankind to today. They are mostly visible, when telling the story of humans, but also invisible and silent, when becoming brushes, pigment and glue and when turned into symbols and metaphors for an anthropocentric version of history. Let us together try for something else.

BIO
EvaMarie Lindahl is a Malmö based artist and PhD student. Her research project Re-Framing the Non-Human Animal in Art Production is practice based within the field of Critical Animal Studies and part of the Centre for Human Animal Studies at Edge Hill University UK. Lindahl works with extensive drawing projects as well as with written and performed text. Her works focus on the subordinate position of animals within the system of art. In 2008 Lindahl earned her Master of Fine Arts at Malmö Art Academy.

Lindahl was born 1976 in Viken, Sweden. She is represented by Stene Projects Gallery in Stockholm. Recent selected solo shows and projects include: Isaac van Amburgh and his Animals, at Stene Projects Gallery, How do You See? at Malmö Museum, About the Blank Pages together with Ditte Ejlerskov. Recent group exhibitions include: Lunds Konsthall, Bonniers Konsthall, Cneai, Kristianstad Konsthall, Damn Projects, Haninge Konsthall, Borås Museum of Modern Art, Marabouparken, Uppsala Art Museum. Lindahl is represented by several private and public collections, and is also frequently engaged as an educator.

For more information please visit www.evamarielindahl.com

Maya Livio: A Rough Sketch on Thermoregulation, Technology, and the American Pika

A Rough Sketch on Thermoregulation, Technology, and the American Pika

This project expands upon the biological concept of thermoregulation to include technology—complicating the relationships between human animals, the American pika, and the technologies affecting both, and experimenting with interdisciplinary research approaches. The American pika (*Ochotona princeps*), a small relative of rabbits which lives in the mountains of western North America, is widely accepted as a climate change indicator species. Sensitive to cold and especially heat, their vulnerability to climate change is heightened by a narrow range of options for behavioral thermoregulation. Already living at high elevation above tree-line, American pikas have limited upslope mobility, and will be unable to migrate far in the face of warming temperatures. Taking pika thermoregulation as a jumping off point, this research examines thermoregulation more broadly as a set of not only physiological mechanisms and behavioral processes, but also of technological practices. It places pika thermoregulation into conversation with that of other organisms such as humans and marmots (who share habitats with pikas), as well as with technologies that thermoregulate (e.g. air conditioners) and require thermoregulation (e.g. internet servers), in order to examine shared articulations of temperature, climate change, and non-innocence. This work is the result of a collaboration between Livio and an evolutionary biologist (Ashley Whipple) who studies American pika stress.

Bio

Maya Livio is a feminist science and technology researcher, cultural producer, educator, and feline caregiver. She is a PhD candidate and instructor at University of Colorado, and an affiliate of the Digital Methods Initiative at University of Amsterdam. She is the curator of MediaLive, an annual media arts festival at Boulder Museum of Contemporary Art, where she programs the latest media art and discourse, and the curator of the Media Archaeology Lab, where she works with old but still-functioning technologies. Livio’s dissertation centers on networked technologies for non-human animals, and other current projects include a work on technological thermoregulation and the American pika, *Tech in Women*, a research project on consumer devices designed to go inside women’s bodies, and co-organizing two symposia: *Anthropocene Resonance*, on interdisciplinary approaches to studying the anthropocene, and *What is a Feminist Lab?*, on applying feminist methods to lab work. In 2018, Livio was a Full Fellow at Nature, Environment, Science, and Technology Studio (NEST). Her work has been featured and presented in international outlets and venues such as NPR, the British Home Office, The Denver Post, the Center for Terrorism and Counterterrorism in the Hague, The Baltimore Sun, Complex Magazine, and The Washington Post.
Being trans and dancing for plants: reclaiming some more-than-non-human practices as ecosystem services.

BIO.
Loup is a nonbinary trans fem person (pronouns: they/them). They live together with a river somewhere between the Alps and the sea. They are slowly fomenting multiple stuff including smashing heteropatriarchy, decolonising love, arts, ecology, moods and needs, generating magic-frameworks on a daily basis, fighting the police and the TERFs, taking care of the queers, building antiracist rural communities against transmisogyny, telling, spreading and performing spell-breaking stories, dancing par le milieu, feeling sexy, posting selfies on Instagram, and other attuning practices in collaboration with people, plants, rocks, pokemons, makeup, fungi, bodies of water, some dead, gut flora, two dogs, a cat and other folks.

ABSTRACT.
In this paper, I try to reclaim the problematic, monetarized notion of « ecosystem services » as a constructivist, feminist tool by turning the Modern idea of a non-human package of free services directed to humans’ well-being and well-consuming to a more-than-non-human spectrum of partially acknowledged/acknowledgeable practices allowing, nurturing and empowering their very co-becoming (the ‘from non-human to human’ model shifted to a service ‘from the ecosystem to the ecosystem’).
I argue that radically decolonial, antiracist, queer practices are the necessary conditions of any environmental justice project, as much as nonhuman practices of photosynthesis, water cleaning, pollination, ad lib, should be actively included as part of feminist fights for social justice.
While these entanglements have been thoroughly discussed by naturecultural anthropologists, ecofeminist writers and artists, or indigenous studies scholars (each of them being intimately indebted to the myriad indigenous ontologies that have been performing such assemblages for millennia), I’m less interested, here, in reinterrogating these intra-actions, than in experimenting what can happen to them when being thought-with through the framework of the practices (and so, possibly, the services).
I put the notion of free labor at work, as well as the possibilities of reparation and debt, applying this more-than-human intersectionality to generate possible decolonial tactics.
As a non-scholar, I’m performing the format of the paper/lecture as a genre, out of any academic commitment to its intrinsic rules and features, while thinking from a situated place: I’m writing from and with the experience of being a white nonbinary trans fem person whose main job is dancing for plants.
This paper explores the phenomenon of Alzheimer’s disease (AD) as an object of multispecies storytelling. Specifically, it asks how AD becomes knowable and actionable, and what is at stake in the process, within Barbara Kingsolver’s novel, Animal Dreams (1990). Animal Dreams tells the fictional story of a woman, Cosima, who returns to her hometown in the American Southwest in the early 1990s to care for her father, who is rumored to be suffering from AD. While in town, she grows concerned about a mining corporation’s threats to the local ecosystem. Meanwhile, Cosima’s sister travels to Nicaragua to rehabilitate farmland that has been destroyed by US-backed insurgents as part of a Cold War-era political campaign.

My reading takes a special interest in the novel’s juxtaposition of AD with the sensibilities of environmental justice activism. Using tools from dementia studies and the cultural studies of science, I argue that Animal Dreams proposes a critique of the co-constitutive relationships between the biomedical science of AD, and the extractive logics of US land and life management policies around the turn of the 21st century. Focusing on Kingsolver’s representations of Tacrine, the first AD drug approved by the US Food and Drug Administration in 1993, I trace the assembly of Tacrine through the global bioprospecting operations and pharmaceutical drug trials underwritten by the US government. I show how Tacrine and AD have been constituted through multispecies forms of labor, and the unevenly distributed capital value that such labor generates. Against this backdrop of US imperialism, I also argue that Animal Dreams challenges the centrality of the human subject within conventional models of dementia care, by envisioning the possibility of multispecies networks of memory, aging, caring, and sustainable co-habitation.

Bio

Jennifer completed a PhD in Rhetoric at the University of California at Berkeley in the spring of 2018. Her research examines the cultural politics of uncertainty about Alzheimer’s disease at the beginning of the 21st century within public-private research partnerships, genetic risk profiling, drug marketing practices, popular fiction, and community-based carework.
Self-organized Panel Discussion:


The following presentations reveal part of the research currently being done as part Canadian-led international network of scholars and practitioners. Each collaboratory in the Common World Research Network shares a common interest around children and climate change. From a common worlds framework (Taylor, 2013) each explores alternative pedagogies while storying encounters with human and more-than-human others. In this panel discussion we provide a glimpse into the relations that emerge within these contextual and embodied assemblages.

Troubling the stories of place through everyday encounters in early childhood education

Kelly-Ann MacAlpine and John Drew

This presentation provides a preliminary mapping of the ongoing process of reconfiguring place with three early childhood educational centres in Southwestern Ontario. Our collaborative work is guided by the question: how do children’s understandings of place shift when educators engage in disrupting pedagogical norms? In this presentation we draw particular attention to how we attend or obfuscate the multiple narratives that story place. What stories are remembered or forgotten, privileged or unheard during everyday encounters with children?

By thinking with a common worlds framework (Taylor, 2013; Taylor & Giugni, 2012), children, researchers and educators grapple with tensions that arise in while trying to understand place within the context of environmental and socio-political realities of life in the Anthropocene. The concept of place in early childhood settings is frequently culturally constructed as a neutral domain or “mute backdrop” (Nxumalo & Cedillo, 2017) that transcends social, political and historical tensions within which it is rooted. Yet by circumventing human exceptionalism and attending to “situated knowledges” (Haraway, 2016) inherent in a co-constitutive multispecies world, common worlds pedagogies invite us to move away from abstract mastery by providing connectivity with hidden human and more-than-human dimensions that are always already present and informing place(s). By shifting from thinking ‘about’ to thinking ‘with’, place thus becomes understood as an embodied assemblage (Barad, 2007). By storying place, our project seeks to draw pedagogical attention to the visible tensions inherent to place, including settler colonial appropriation of unceded Indigenous lands, displacement of more-than-human others, and ecological devastation.


**Bios:**

Kelly-Ann MacAlpine is a PhD candidate in Curriculum Studies, Western University. Using walking methodologies and pedagogies of lingering, C.

John Drew is a PhD student in educational studies at Western University in Canada. His research interests include animals in education, literary education and mutispecies subjectivities. His work has been published in *Animal Studies Journal*.

**Waste pedagogies in Andean common worlds**

Cristina Delgado

Young children around the world inherit the story of waste crisis. Yet, this global crisis is differentially experienced in the global south where solid waste management practices are precarious, trash sticks to neocolonial movements of human and nonhuman bodies across geopolitical borders, and waste intersects with local elements and forces that challenge human-nonhuman separations. In this presentation, drawing on ethnographic research in Ecuador, we weave feminist environmental humanities and science technology studies (de la Cadena, 2015; Hird, 2012; Neimanis et al., 2017) with a common world childhoods framework (Taylor, 2013) to story young children’s entangled lives with plastics in an Andean village.

We bring together the migration of human bodies from the Ecuadorean Andes to North American cities, plastics’ participation in global assemblages and in Andean politics, and local onto-epistemologies to de-

velop situated waste pedagogies. These waste pedagogies reconfigure ineffective, even detrimental, waste management strategies such as the Rs (reduce, reuse, recycle) and engage ‘productive uncertainty’ (Ong, 2016). Such reconfiguration emphasizes the different registers of uncertainty that are at play in Andean waste futures: from plastics’ material transformation, to the uncertainties of the golden age of recycling, to the ‘known unknowns’ that education confronts in attempts to provide short and long term answers to the Anthropocene.


Pedagogies of Paying Attention: Children and Squirrels
Common Worlding in Urban Spaces

Veronica Pacini-Ketchabaw

In this article, I use common-worlding methods to story situated pedagogies of paying attention in an urban Canadian park. Specifically, I narrate what emerged when children noticed world-making projects arising from destructive colonial practices. Emphasizing the possibilities and precarities within pedagogies of paying attention during the time of the Anthropocene, the story focuses on learning, with children, to live with squirrels—not as vermin or pets, but as contributors to life in the park.

Bio:

Veronica is Professor of Early Childhood Education in the Faculty of Education at Western University in Ontario, Canada. Her writing and research contributes to Common World Research Collective which traces children’s relations with places, materials, and other species.
The Inexorable March of Species: Narrative menageries in *The Ancestor’s Tale* and Evolutionary God Games

Péter Kristóf Makai, Linnaeus University

Evolutionary theory is fundamentally a theory about the relationship between different animals, including modern humans. But understanding the relationship between the 8.7 Million species that are posited to exist or have existed on Planet Earth is a daunting task that can perhaps be never grasped by any one person. Yet, there are cognitive strategies of reducing that bewildering complexity onto a coarse-grained taxonomical web of relations. Grouping related animals under an emblematic species in biological narratives is a widely-used strategy to reduce cognitive load and to heighten the didactic „message” of evolutionary theory.

In this paper, I examine the narrative embedding of various species and the way they are linked together by fictional narratives (e.g. Stephen Baxter’s *Evolution* and non-fictional texts (such as *The Ancestor’s Tale* by Richard Dawkins) about the origin and the changing of the species. With insights from cognitive literary theory and narratology, I look at discursive markers that represent interspecies interactions, as well as the relative distance and proximity of species addressed by narratives in my corpus. By including select video games (*Spore*, or *Birthdays: The Beginning*) about species-being into the mix of written narratives, I seek to make an intermedial comparison of the networks of interrelatedness among represented forms of life, highlighting the rhetorics and tropes of biological relationality.
Beyond or outside human conceptions of time and scale, the ocean is a hypermaterial realm that challenges and sometimes even denies the terrestrial and horizontal modes of knowledge production and meaning-making to which humans are so accustomed; and this is especially true of the deeper regions of the sea. A complex environment of jutting rocks, vast trenches and hydrothermal vents, of extreme pressure and non-prismatic light, the deep sea remains an elusive realm for scientific and artistic inquiry. One recent work that addresses the complex material challenges of communicating and representing both deep-sea animality and human modes of encountering that animality is the micro-opera *Rete Mirabile / Wundernetz*, which premiered at the Natural History Museum of Berlin in the spring of 2018. The micro-opera’s ten songs, composed by the German artist Ulrike Haage and written by the British playwright Mark Ravenhill, encompass different poetic and musical genres that represent the shifting material perspectives between humans and marine animals. Home to a 1903 specimen of the infamously mysterious *Vampyroteuthis infernalis* a.k.a ‘vampire squid from hell’, the museum’s wet collection serves as inspiration for the opera’s intermedial incorporation of images from BBC’s *Blue Planet* documentary as well as Vilém Flusser and Louis Bec’s dialectical philosophy on animal-human empathy in *Vampyroteuthis Infernalis: A Treatise* (1987, 2012). This opera attempts to bring the marine animals of the wet collection into dialogue via the metaphoric tentacles of the ‘vampire squid from hell’ and enacts their stories as an organic, connective tissue of sound/word/light. By looking at the micro-opera’s use of costume design, sound, light and words within a larger framework of Anthropocene care à la Timothy Clark’s *Ecocriticism on the Edge* (2015), speculative animal empathy à la Vilém Flusser and Louis Bec as well as Science- and Museum Studies, this paper proposes to offer a case study in how contemporary intermedial practices attempt to dialectically model and narrativize human (post)epistemological confrontations and interactions with marine animals.

**Short bio:**

Jolene Mathieson, lecturer and research fellow at the University of Hamburg, teaches courses on poetry, aesthetics, and ecology. She is currently finishing a project on the metaphysics of ekphrasis in the UK and the US during the long nineteenth century, and has recently published an article in *Poetics Today* on ekphrastic digital poetry.
For thousands of years, human relationships with cattle have played a defining role in the development of human cultures and settlements. While most people in industrial and post-industrial societies have few interactions with cattle on a day to day basis, cattle have been important companion species for most Western societies throughout our history and we remain intimately connected with them. They continue to nourish us and provide us with the raw materials for many of our best-loved objects, even though they are largely sequestered out of sight in distant factories where they are raised as commodities. At the same time, cattle remain prominent in the culture and lifeways of many people in non-industrial spaces around the world. This paper considers three examples of intimate human-cattle relationships. Drawing on my research on South African praise poetry, I discuss the importance of cattle for amaXhosa and amaZulu peoples, the place of cattle in their poetry, and the influence of cattle on the isiXhosa and isiZulu languages, which are infused with poetic words and phrases to describe the richly varied colouration of Nguni cattle. I contrast this consideration of indigenous pastoral culture with human-cattle relationships that have enabled colonial settlement and the expansion of the capitalist economic system. Investigating the songs and frontier ballads of the iconic North American cowboy, I examine the nature of cowboy-cattle relationships and their place in the rise of commodity fetishism and the rise of an environmentally devastating industry that replaced earlier human-cattle relationships. I conclude my paper by presenting cow-share schemes, a component of the contemporary agrarian counterculture that embed cattle within communities and rehumanize human-cattle relationships.

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EMILY MCGIFFIN is the author of two poetry collections and a monograph on South African oral poetry that is forthcoming from the University of Virginia press. She is currently a Postdoctoral Fellow at York University’s Faculty of Environmental Studies; in December she will begin a Fellowship at the Institute for Advanced Studies in the Humanities at the University of Edinburgh.
Brett Mills: *Jaws*, From the Shark’s Point of View

Abstract

Representation functions as the most powerful tool by which anthropocentric and anthroparchal societies enable humans to encounter non-humans. As animals have disappeared from real-life, everyday encounters they have been replaced by depictions, and thus these depictions inform how human cultures understand species, environments, and individual non-human beings.

This paper explores one of the purposes to which animal representations have often been put: the normalisation of human cultures through the depictions as animals as threatening and problematic. Popular depictions of animals in media such as mainstream, popular Hollywood cinema have repeatedly drawn on animals as threats, their animality equated with their violence. To outline this process this paper takes *Jaws* (Spielberg 1975) as a case study. It shows how the problem posed by the film’s narrative is one dependent upon assumptions of human dominance, and the film functions as an argument for the reassertion of that dominance.

To correct this error this paper asks; what happens if we retell *Jaws* from the shark’s point of view? How would this reshape the narrative, and what implications would this have for the meanings the film offers? To what extent would this trouble the analytical frameworks Film Studies typically employs, and therefore to what extent is that academic field unthinkingly anthropocentric? By offering a rereading of the film from the shark’s point of view, this paper will aim to de-centre the human, and offer an analytical framework that is multispecies in its approach.

Name

Brett Mills

Biography

Brett Mills is a Senior Lecturer in Film and Television Studies in the School of Art, Media and American Studies at the University of East Anglia, UK. His work on animals and media has been published in journals including *Screen*, *Continuum*, *European Journal of Cultural Studies* and *Environmental Communication*, and he is the author of the book *Animals on Television: The Cultural Making of the Non-Human* (Palgrave 2017).
Francis Marion Moseley Wilson: Intersections with Animal Dead and Taxidermy Story-telling

My practice-based research is primarily concerned with how taxidermy (from Latin, meaning ‘arrangement of the skin’), as both a process of working with animal bodies and the results of those processes, may function specifically within a live art context. My practice aims to use performing taxidermy as an experimental process to reveal, trouble, subvert, and question both the epistemological boundaries of life/death, nature/culture, animal/object, and human/animal, and the physical boundaries between living human and dead animal bodies. As noted by many theorists, including Donna Haraway, taxidermy has a long history as a tool to tell stories and histories of humans and human/animal relations. Drawing from researchers such as Haraway, Giovanni Aloï, and Rachel Poliquin, and focusing on taxidermy’s potential in a live art context, one aspect of my creative practice is an exploration in re-framing some of these histories while potentially creating new ones.

This presentation will contextualise my work alongside taxidermy’s role in historical narratives, including a current creative project that will ultimately take the form of a mobile app used to record day-to-day interactions with animal dead. While the app, created with a collaborator in computer science, serves a practical purpose, allowing users to report the location of animal dead as a means of sourcing animal bodies for my practice, it also serves to encourage reflection on animal death as intertwined with human daily lives, even in ‘urban’ environments, asking users to speculate on how both these bodies came to inhabit the same space, in the same moment, in their respective states.

For reference, some of my work can be found at http://www.fmmw.org
mirko nikolić (+ workgroup): Radio Pluriverse: natureculture dispatches from the frontiers of extraction

Radio Pluriverse is a more-than-human community radio project in a tiny village in North-East Finland, trying to reconcile the humans and the earth. Since the early 1960’s onwards, different areas in the immediate adjacency of the village have been explored for zinc, copper, and as we speak there is a new wave of exploration centred on gold. The tiny village is a proper ‘frontier’ (Moore, 2015) of the extractivist assault on vegetal, animal and inorganic bodies. As a counterpoint to this hegemonic narrative, our group is working on creating a timespace for the ‘discourse of the secluded’ (Lyotard, 1989), for voices at the moment backgrounded in the public sphere (formerly known as logos). To do this, we are unearthing premodern folk stories as well as posthuman/ist modes of storying, in diffraction with scientific discourses. This plurivocal methodology is shaping a naturalcultural community radio drama, a medium of ‘more-than-human sociality’ (Tsing, 2013), of healing, reconciliation and belonging to a pluriverse of beings (Mignolo, 2013).

The presentation will provide a report on the current state of the project, including a listening part. Radio Pluriverse is one strata in a broader counter-extractivist quantum explorations running since 2015 in various locations across Europe, and involving different constellations of collaborators. In this case, what will be brought to the fore are diffraction patterns of what happens when a multispecies discourse in queerfeminist new materialist register is ‘situated-dispersed’ (Górska, 2016) in a semi-peripheral socius in the North exposed to the withdrawal of the state, de-development and depopulation. Instead of binary choices, what are the possibilities and actual limits of a multispecies discourse in this kind of naturalcultural entanglement?
Short bio:

mirko nikolić's praxis, through performance and theory, seeks to prefigure more just collaborations among different species and heterogeneous bodies. In recent projects, mirko has worked on extractivist ontologies and anti-mining strategies, translation of atmosphere into finance, industrialisation of animal labour, and unlearning of anthropocentric and capitalist survival ideologies. Their works have recently been exhibited at Art Sonje, Seoul; SIC Gallery, Helsinki; KC Grad, Belgrade; P3 Ambika, London. At the moment, they are engaged in developing a multispecies tactical media platform entangling forest, mineral and human modes of being in North-East Finland.

Mirko holds a PhD in Arts & Media Practice from the University of Westminster, London.
Carol Padberg: Wearing Pink Oysters: Living Textiles, Listening Textiles

Carol Padberg’s presentation will report on the development of her mycelial ready-to-wear textile works. These woven wearables are infused with living mycelia that produce mushrooms and foster conversations regarding the multispecies nature of the human body. Living mycelial ready-to-wear presents a pragmatic approach to ecology, one which is designed particularly for the urban environment. How might wearing a living mushroom field change the way one sees the body? How would participating in a cradle to cradle materials cycle with mycelia help shift conversations about clothing and fashion towards more sustainable and inspiring possibilities? What types of conversations and interactions have come from this dialogic method of social, wearable art? These works come from a sense of urgency, an awareness of the absurd, and a commitment to encouraging intimate understandings of kin.

Carol Padberg is the founding director of the Nomad/9 Interdisciplinary MFA at the Hartford Art School, University of Hartford in Connecticut, US. Her art has been the subject of exhibitions at the Minneapolis Institute of the Arts, and the New Britain Museum of American Art. Her projects have been featured at the Walker Art Center, the Museum of Modern Art, and at the Creative Time Summit at the Venice Biennale. Her pedagogical contributions have been published most recently in the Center for Sustainable Practices in the Arts Quarterly Publication #15, the College Art Association’s Annual Conference, OE: Open Engagement, and the UnRuly Engagements Conference. Her art initiatives and pedagogical contributions explore regenerative culture through direct actions, poetic interventions and civic engagements. In 2017 she toured the Pedagogical Dance Card Project through Sweden, Iceland and Norway. These ecological teaching objects and letterpress dance cards inspired the Intra-Ontol Card Deck which may be launched at the Multispecies Storytelling in Intermedial Practices Conference.
“that as men busied themselves about their various concerns they were scrutinised and studied, perhaps almost as narrowly as a man with a microscope might scrutinise the transient creatures that swarm and multiply in a drop of water. With infinite complacency men went to and fro over this globe about their little affairs, serene in their assurance of their empire over matter. It is possible that the infusoria under the microscope do the same.” The War of the Worlds by H.G. Wells

Simon Park read “The War of the Worlds” by H.G. Wells as a teenager, and its opening lines (above) were his first, career and practice defining, introduction to the sublime nature and hidden power of the microbiological world. In a sense, he later became Wells’ man with the microscope, scrutinising “the transient creatures”, in his career as a research microbiologist. Beyond scientific practice, a central theme of much of his aesthetic practice is in the revealing of the vital activity of this usually invisible microbial life. It is here that Park’s work explores the aesthetics and inherent creativity of the microbiological world, revealing its subtle narratives that would otherwise remain perpetually hidden. Moreover, in these works of microbial “multispecies story telling” he sees his role very much as a catalyst and wilfully accepts the role of natural science as a co-creator in the work, thus challenging our entrenched anthropocentrism, and emphasising humankind’s interdependent position within the greater earthly ecology. This presentation will outline Park’s numerous creative collaborations with a number of non-human living systems, that range at the larger end of the spectrum of scale, from ants and soil cryptozoa (near microscopic invertebrate animals), through microscopic protists, to bacteria from his own microbiome at the smallest end. In particular, the paper will consider the aesthetics of, and paintings made by, the human microbiome, and also the entanglement of this more-than-human entity with all artists and all art.

Biography

Dr Simon F. Park is a Senior Teaching Fellow at the University of Surrey, where he teaches Microbiology and Molecular Biology. An internationally recognised molecular microbiologist, he has published two textbooks and over 60 research papers in refereed journals, books and other periodicals. For nearly 10 years now he has also worked at the fertile intersection between art and science and here his practice has been inspired by the aesthetics and processes of the usually invisible microbiological world. Here he collaborates with artists, and also produces his own work, and the outcomes of his many projects have featured at such venues as The Science Museum, The Royal Institution, The Natural History Museum, The Science Gallery (Dublin), The Wellcome Collection, Birmingham Open Media and The Eden Project. He recently won the Peter Wildy Prize for his outstanding outreach work in microbiology.
Algae takeover: A Queer Revolt!

Helen Pritchard, Goldsmiths, University of London.

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As Lynn Margulis evidenced, microbial life played a unique role in establishing the biosphere. And today, from harmful algal blooms to the signalling of climate change, microbial stories have a continued prominence in the articulation of earth processes. In this paper I put Vinciane Despret’s provocation, to “think like” microbial life, in conversation with queer theory’s affirmative attention to injury and harm. Through a speculative artwork, “Critter Compiler”, I consider how algal blooms might takeover, queer and reinvent multi-species arts practices. I ask: If we are arguing for the inventiveness of multi-species entanglements, how do we reconcile that there may be different stories of reciprocity, different stories of our imaginative, desiring, and affectively charged engagements? Through an unrulier process of compilation, Critter Compiler exploits the heat generated by the execution of a recurrent neural network (machine learning algorithm) to train a novella algae writing machine. It literally generates novel forms! However, just as the vast majority of microbial intra-actions have nothing to do with humans, much of the storying processes of “Critter Compiler” are similarly inaccessible to us. Instead of approaching microbial life as a resource to measure and extract data from, “Critter Compiler” engages with the affective residues of arts practice and the resistances and regurgitations of microbial life. A queer revolt that proposes an alternate analytics and a queer art making otherwise!

Helen Pritchard is an artist and Lecturer in Computing at Goldsmiths, University of London, where she is the Head of Digital Arts Computing. Her current work brings together the fields of Computational Aesthetics, Geography, and Feminist TechnoScience to consider the affect of computational practices on nonhuman animals and environments. Central to Helen’s work is the consideration of co-research, participation and environmental practices. Helen’s practice often emerges as workshops, collaborative events and computational art. She is co-editor of Executing Practices, published by Open Humanities Press (2018). www.helenpritchard.info
The crisis in European beekeeping fostered a change in mutual conceptualisations and practices – of beekeepers, but also of the western honeybees (Apis mellifera ssp) themselves and some organisms they live in a constant process of becoming and fading together. In my STS driven ethnography within that processes audio-visual media play a crucial epistemic and ethnographic role.

I participated in apiaries, laboratories, breeding- and rewildering programs in Germany, Switzerland, Wales and Bashkortostan.

Besides the production of a professional multispecies ethnographic feature film (‘outside the box’ produced for Primate Visions GbR) the audio-visual material and the process of capturing it became a central epistemological tool helpful of bridging the radical gaps of language, size, and speed experienced so often following the acteurs in their ‘apoidean entanglements’. I could elicit discourses in showing it to scientists and beekeepers “of all colours” but macro lenses, slow motion and directed microphones facilitated the experience of very different worldings. Focussing on colliding practices of care – based on anthropogenic divides as natural/technological, healthy/sick, wild/feral/domesticated, urban/rural, and expert/layperson – I increasingly got interested in less discoursive but more sensorial and tacit knowledge and debate. Rendering visible and hearable non-human claims and agencies in that processes of knowledge production should allow for the more-than-human resonance needed in a cosmo-political parlament.

In the presentation I will tell the story of a parasitic mite (Varroa destructor) that migrated to Europe in the late 70ties and provoked honeybees and their keepers to radically alter their relationships and everyday practices. To open up that narration I will give an insight into the methodological, ethnographic and aesthetic experiments I am working with.

Felix Remter (felix.remter@tum.de)

Munich Center for Technology in Society (MCTS) at the Technical University of Munich
Anna Sofia Rossholm: Intermedial communication with plants in art, fiction and science

The communication and interaction of plants is a growing field that develops with contemporary technology and new media practices. Artists, scientists and pedagogues use media in different ways to make the communication of plants perceptible to humans. In this paper I aim to discuss how media in art can be used to make us see, hear or sense how plants react to exterior stimuli and send signals. The study will mainly focus on the artist Christine Ödlund’s multimedia and transmedial examination of how plants react to stress and communicate with each other (exhibition Aether and Einstein, at Magasin Tre, Stockholm, 2016). The paper examines how transmedial processes (sound, drawing and film) are used to make the communication of plants perceptible and also in what way this artistic practice shares similarities with scientific projects on communication of plants, but also on how it differs from a scientific discourse.

Contact anna.sofia.rossholm@lnu.se and anna-sofia.rossholm@ims.su.se

Bio

Anna Sofia Rossholm is an associate professor in Cinema Studies at Stockholm University and Linnaeus University. Her research focuses on the relation between film and other media. She has published numerous articles and book chapters in the fields of adaptation studies and screenwriting studies. Her latest book examines the process of screenwriting in Ingmar Bergman’s filmmaking.
Tatiana Safonova: Ornamental Flowers and Ornamental People in a Hungarian Countryside: ‘Slave Gardens’ of Plantationocene

In this presentation I would like to present some results of an anthropological research project devoted to a problem of how contemporary populist state interferes with local more-than-human communities in Hungary. Through the case of a symbiosis between small family-based flower nursery and a village administration I argue that state uses plants as disciplining devices to control people. A flower nursery is a small unit in a vast and global commodity chain. It is also a ‘slave garden’ (Haraway 2015), in which health and welfare of plants are maintained through self-exploitation of people growing them. Flowers from the nursery are planted in village public places. Local administration needs these flowers to provide tasks for unemployed people, who need to spend 8 hours a day in communal work to secure their rights to receive unemployment benefits. Public gardening thus solves two problems simultaneously. On the one hand annual flowers create an image of flourishing and blooming Hungarian countryside, and simultaneously are relatively cheap instruments to keep unemployed population busy and disciplined. In a recent book by Puig de la Bellacasa ‘Matters of Care’, the researcher shows that care brings both joy but also becomes a burden. Here I propose a complementary interpretation and propose to look at how plants become oppressive instruments in a populist state.

Authors bio

Tatiana Safonova is a PhD student at Central European University, department of Sociology and Social Anthropology. Her research is based on long term fieldwork conducted in a Hungarian village. In this research she studies how gardening practices coincide with political agenda, and ordinary gardening practices, such as pest control, become inspirations for broad public discourse on such topics as migration. Her previous research was conducted in South East Siberia and was devoted to study of indigenous people’ lifestyles. She also finished MPhil programme in Social Anthropology at Cambridge University, UK.
Erik Sandelin:

Why didn’t I say something? thought Designer. 
But what would I have said? I don’t know how to design with birds. 

Designer decided to head out into the world to ask for help.

In the illustrated story *Designer and Goldcrest* Designer encounters Abolitionist, Slaughterhouse-designer, Goatman, Hunter, Posthumanist, Birdwatcher and others, in search for advice, exemplars and approaches on how to engage with nonhuman animals as stakeholders in the process of designing Birdhouse – a bird migration visitor centre. The language of the story is uncomplicated and the form is inspred by childrens’ short stories (think the cat who loses his hat). The Story is accompanied by The Notes with short behind-the-scenes reflections and references for those seeking to dig deeper.

The story is fuelled by my own experience as part of interaction design and innovation studio Unsworn Industries in working with designing naturum Falsterbo, a bird migration centre in southern Sweden. The awkward silence in the client meeting after suggesting the birds themselves as stakeholders lingered with me, and prompted me to revisit that friction as well as provide an introduction to various approaches of engaging with the more-than-human from the vantage point of a practicing designer.

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As a PhD candidate at the interdisciplinary programme Art, Technology and Design – a joint initiative of the Royal Institute of Technology (KTH) and Konstfack University of Arts, Crafts and Design in Stockholm – I work in the messy intersections of codesign, posthuman theory, biotechnology and critical animal studies, under the project heading *Living Things: Design beyond Human Exceptionalism*.

My research interests center on designerly interventions in the intimate entanglements of human and nonhuman lives mediated through digital, biological, and other technologies. How can we design with, and for, nonhuman subjects? How can designers prototype, make tangible, posthuman everyday life? What could a non-anthropocentric design practice be like?
Daniel Schwartz: “CAT BONDS: A STORY ABOUT EARTHQUAKES AND FELINES”

ABSTRACT:

Next month, Swiss hunters will quietly lace up their boots, grab their rifles, and head into Alpine forests in search of cats to kill. During the autumn hunting season, these human hunters - most of whom identify as male and sport whiskers above their lips - will pursue the feline hunters (*Felis silvestris*) with the aim of protecting Switzerland’s ‘wild’ territory from a voracious predator. That a species can transition from companion (house pet) to threat (invasive species) so fluently within one small territory, fits into a growing body of multispecies research in the lineage of Haraway¹ and others. But as my ongoing artistic-documentary project, ‘Cat Bonds,’ aims to explore, the eccentric and complex relations that humans create with the living and non-living subjects in their environs, are often best explored through speculative and network narratives². As an artist and documentarian, much of my work focuses on the relationship that people have with their environment. ‘Cat Bonds’ began after I learned about two real phenomena: *catastrophe bonds* and *cat hunting*. While seemingly disparate, they are provocative examples of environmental risk management and would serve as the core of my proposed paper for the Multispecies Storytelling conference.

ADDITIONAL CONTEXT:

Cat hunting is a reaction to ecological disruption. Humans domesticated cats around 9000 years ago in the Middle East and introduced them to ecosystems around the world because of their ability to control pests and provide emotional companionship³. But as a natural predator, cats have caused the extinction of over 30 species. In Switzerland alone, cats are estimated to kill millions of wild birds and other animals annually⁴. Thus, the Swiss government legally allows people to hunt cats as a means of managing their threat to natural biodiversity.

Catastrophe bonds, or “cat bonds,” are tradable securities designed to support re-insurance providers from large-scale disasters. They were invented in the 90s as an attempt by the insurance industry to finance massive risks like hurricanes, earthquakes, and tsunamis.⁵ They now cover a range of phenomena related to property development, climate change, economic instability, and terrorism. Cat bonds are also sources of profit, attracting investors like corporations, hedge funds, and pension funds. These entities can gamble on the likelihood of disasters and earn large sums of money through trading bonds and their derivatives. Cat bonds are at the nexus of big data environmental analysis and financial innovation. They are a crucial component of the global insurance industry, with the 2018 market already surpassing a $33 billion valuation⁶.

‘Cat Bonds’ the project, which I am currently producing as a fiction-non-fiction graphic novel and narrative film, is an attempt to connect the dots between these two topics, united by philosophical questions of risk preparedness, nature/culture debates, and the messy complexity of human and more-than-human relationships.

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BIO

Daniel Schwartz (b. 1987, Nairobi) is an artist and documentarian based in Zürich and Atlanta. His work focuses on stories about urban transformation from social, spatial, and political perspectives. He has a degree in Urban Studies and Photography from the University of Pennsylvania, and has studied Radio Journalism at the University of Botswana and is currently completing his Masters in Fine Arts at the Zürich Hochschule der Künste. From 2010 to 2016, he was the Director of Film and Media at the interdisciplinary Urban-Think Tank Chair of Architecture and Urban Design at ETH Zürich. His photography and writing have appeared in The New York Times, The Guardian, Domus, The Süddeutsche Zeitung, Dissent Magazine, Journal of Visual Culture, The Architectural Review, Harvard Design Magazine, Art in America, Architectural Design, and numerous books. His films have been featured by festivals, museums, and broadcasters such as the International Documentary Film Festival Amsterdam (IDFA), MoMA NYC, The Venice Biennale of Architecture, The Pinakothek der Moderne München, The Migros Museum für Gegenwartskunst, Arko Art Center Seoul, Al Jazeera, and Arte.
Performing multispecies with ants: exploring inverted aesthetics through transversality

Few artists have inquired about the relation between ethics and aesthetics in the creation of technologically mediated encounters with ants. Particularly, the focus on examining the aesthetic performance of ants as means for researching their social behavior is practically non-existent. Beyond objective representations, the social metamorphosis of ants could be characterised by inverted aesthetics—that is, ants and their multispecies companions could manifest a nonhuman aesthetic of invertebrate bodies. My artistic work engages with the inverted aesthetics of ants as a social ecology of different subjectivities characterised by relations of antagonism and collaboration through mediated encounters using artefacts of amplification. Departing from here, ants are involved in artistic installations as transversal beings who defy verticality, horizontality, and territorialisation norms of humans. Ants are always becoming multiple: their movements are vivid, performative, and can be amplified to reveal other relations as they bring materials and species across boundaries into contact with each other.

I propose that ants social behavior cannot be translated by scientific mechanisms alone, but needs to be complemented by artistic experimentations exploring their invertebrate capacity to perform aesthetics based on relations of parasitism, commensalism, and symbiosis. On the one hand, my theoretical framework combines multispecies studies, ethology, and technological interventions to question ants’ aesthetic capacities by means of a transversal practice across science and art. On the other hand, my practice reconfigures transversality as a material discursive method that cuts across boundaries of representation to generate relations between humans and ants, technologies and ecologies, and art and science.

Website: http://kuaishen.tv

Bio
Kuai Shen is a tactical media artist from Guayaquil, Ecuador, who loves ants. His ant mediated installations entangle nonhumans and humans in techno-ecologies. His research explores the multispecies ethologies of swarm societies and the transversal relationships of ants with parasites, microorganisms, fungi, and viruses. His work has been published by the University of Colorado (2010), in the Leonardo MIT Journal for the Siggraph (2011), and in the Acoustic Space Journal (2013). His art work is showcased in “Bio Art: Altered Realities” (2015).

Kuai Shen’s “0h!m1gas: biomimetic stridulation environment” received an honorary mention in 2013 at Prix Ars Electronica, and it was also awarded with the Edith-Russ-Haus Medienkunstpreis in Germany. In 2014 he obtained the Cynetart Förderpreis der Sächsischen Kunstministerin for “Playing with ants and other insects,” and in 2016 he won the Bridge Art and Science Stipend at Michigan State University for his work on the antibiotics of leaf-cutter ants. He is a PhD candidate under the mentorship of Eben Kirksey at Deakin University in Australia.
Justyna Stępień: Redesigning bodies in the Anthropocene. Burtonnitta’s Algaculture projects.

With the beginning of the Anthropocene epoch, politics, culture and geology have become inextricably entwined. These reconfigurations of our understanding of environmental destruction and sociocultural injustice enable new modes of navigation and vehicles for inquiry to indicate that, in fact, humans have been acting as geological agents transforming with the Earth processes thus becoming closely related to all the nonhuman organisms and forms. Thus, in their search for rendering this complexity, also artistic practices no longer derive from neutralised language and semiotic material but from bodily interactions with the environment that allow one to comprehend and sustain its complexity and affective relations with the nonhuman. The presentation will give insight into Burtonnitta’s project Algaculture, which proposes a future when humans will be enhanced with algae living inside new bodily organs, allowing us to be semi-photosynthetic. Both human and inhuman—in these works—undergo constant morphogenesis becoming finally a complex multiplicity with multiple scales of reference far beyond the human-social paradigm, emphasising that the body is a raw material, a living organism comparable to plants, animals and other living. As I will indicate, referring to new materialist theoretical framework, even though on the verge of ecological disaster, the work avoids looking at the tragic position of the human and instead redesigns a human body with materials, discursive, natural and cultural elements, biological, trying to prove that this is a mobile space with many alternatives and potentials that enable still humans to act creatively and understand the substance of one’s self as interconnected with the environment.

Justyna Stępień is an Assistant Professor in Literary and Cultural Studies in the English Department of Szczecin University, Poland. She is the editor of Redefining Kitsch and Camp in Literature and Culture and the author of British Pop Art and Postmodernism. Her main research interests encompass critical posthumanism perspective on artistic practices, the politics of bodily processes, the transmediatization of cultural practices, aspects of everyday aesthetics, and posthuman subjectivity analysed from a transdisciplinary perspective. She has published essays on popular culture, postmodern literature, film and visual arts, combining her interests in philosophy and critical theory. She is the member of The Posthuman and Art Research Group that is an ongoing network of 10 practicing scholars, artists and curators from across Europe and North America.

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Åsa Ståhl and Kristina Lindström: Un/Making Soil Communities - The unfaithful daughters of Linnaeus

This presentation takes as its starting point that we live in the aftermath of the makings of previous generations (Jackson 2014). As designers and design researchers we are asking what kind material and conceptual legacy we live in. How to tell and make stories in a time that has come to be called Anthropocene, characterized by nature culture entanglements.

We suggest that, instead of universalizing stories, we aim for “big enough stories” (Haraway 2016) that are situated, local and partial and at the same time able to connect to other stories. In addition, we suggest an approach that contributes to fostering care, which entails not only making the new, but also maintaining and repairing matters in the aftermath.

Our discussion draws on our recent engagements with previous makings of the glass industry in the Kingdom of Crystal, Sweden, where much soil has been polluted by metals. We have traveled in the region, as Linnaeus unfaithful daughters, curios of nature culture relationships. As part of our approach we’ve crafted an invitation to care for a specific place. We’ve also brought plants that bears the promise of many things, including remediating polluted soil as well as supplanting humans and more-than-humans with plant protein. However, as we contribute to the makings of events, we also leave a legacy that includes the unmaking of other possibilities, as well as risks.

Bio:

Kristina Lindström is a designer and Senior Lecturer at the School of Arts and Communication at Malmö University, Sweden. She works at the intersection of participatory design, speculative design and feminist technoscience, with a focus on public engagement. Her long-term collaboration with Åsa Ståhl includes the artistic research project HYBRID MATTERs, where a combination of speculative and participatory approaches were used to engage with past, present and future imaginaries related to plastics. Lindström and Ståhl also run the Un/Making Studio with the aim of exploring alternatives to progressivist and anthropocentric ways of thinking and making within design. Prior to her position at Malmö University she was a Post-doctoral fellow at Umeå Institute of Design, Sweden. She holds a PhD in Interaction Design from Malmö University.

Åsa Ståhl, PhD in Media and Communication Studies, is a senior lecturer in design at Linnaeus University, Växjö, Sweden. She is currently researching the un/making of soil communities in the aftermath of previous industrial making, together with Kristina Lindström. It forms part of their ongoing research project Un/ Making Matters: maintenance, repair and composting. With a base in participatory and speculative design in combination with feminist technoscience their work engages with publics in many ways throughout their research process, including exhibitions. The two have previously done a postdoc on hybrid matters in public engagement events as well as a joint, practice-led PhD across disciplinary boundaries on making in relation to collaborative co-articulations of emergent issues of living with mundane technologies.
During the course of my presentation, I will emphasise the importance of utopian thinking, which is crucial for any storytelling, especially now when we face rising awareness of our human insatiable Anthropocene that results in everyday ecological catastrophes. I would like to take Björk’s latest release, *Utopia* (2017), as a main artistic inspiration of my elaboration however I will start with presenting the faults of male utopianism drawing on two classic utopias of Thomas More and Francis Bacon. These utopias reflect the freshly born humanist approach of the proud, combative and anthropocentric *vitruvianism*. They ratify the systemic privileges of the male abled (post-)Christian normative misogynist subject that ought to be ready to conquer new geographic and conceptual terrains. I will compare these narratives to Björk’s utopia, which is permeated with a thorough critique of the rapacious rule of patriarchy. I will analyse the content of the album through Luce Sargisson’s concept of *new utopianism* (Sargisson 2003) which will help me describe in details how Björk has managed to shift the usual understanding of the concept of utopia. The scholar offers an open-ended utopian approach, which escapes the universalising tendencies of male utopianism focused on providing a master plan for the society to comply with. This kind of master plan frequently changes the conceptual utopia into a factual dystopia of obedience and oppression. The new open-ended, transgressive utopianism of Sargisson and Björk is a process-like empowering project literally without an end: the utopian should forever remain constant, nomadic displacement not to be named, formed and predicted – to capture, to seize it would mean to lose its meaning. Therefore, the utopian is always virtual, it may only be temporarily actualised, but never finalised – and precisely here lies its main potentiality of resistance.

Tuure Tammi and Riikka Hohti: Asking the right questions with the hen, the rooster, and the mealworm?

This presentation focuses on multispecies knowing and becoming in the context of a research on child-animal relations. The multispecies ethnographic study took place in an unofficial educational zoo situated in a greenhouse built inside an upper secondary school. The specific interest was on practices of care and learning among the students and the animals in the daily life.

According to Donna Haraway, it matters what stories make worlds and what worlds make stories. We understand this as a call to sensitise to and speculate with ways of knowing that are neither merely human nor merely discursive. The early phase of our study included listening to the numerous stories and histories found in the greenhouse and joining them in terms of a rhizomatic storytelling practice. This entailed rethinking the anthropocentric legacy of research methodologies and turning to stances such as “politeness” and “going visiting” presented by Vinciane Despret. Nevertheless, we find ourselves staying in methodological trouble. How could other than human animals be acknowledged as knowers and storytellers within the materialdiscursivity of the greenhouse? What is storytelling in this case? What versions become created and can be included in research reports?

In this presentation we try to ask these questions with three greenhouse animals in particular: the rooster, the hen and the mealworm. Rather than seeking for authentic (animal) voices, the aim is to open spaces for speculation and experimenting with senses and embodiment as a possibility of knowing/becoming-with beyond the human-centred view and domination of the visual and the verbal.

Short bio:
Tuure Tammi and Riikka Hohti are post doctoral researchers working at the intersections of childhood and education with a focus on more-than-human relationships. Currently, they are participants in the AniMate research group in the University of Oulu. They have been writing together and separately on children’s participation, smartphones, child-animal relations, environmental education, multispecies childhood and care.
Many species possess multiple gender and homosexual behaviours occur among many taxonomic groups. Human species displays homosexual and transgender expressions in every human culture.¹

The difference between human and animal species is that among humans, those having same sex bonds have separated, forming in modern times segregated communities. The most important feature of the new “LGBT” groups is the cut off from the kin logic. Modern kinship theories such as classic anthropology had always excluded homosexuality from kinship models, only contemporary studies have started narrating new queer forms of making kin.²

On the other hand, it is said that the more diverse patterns of social/sexual organization that a species contains - including homosexuality, transgender, and nonreproductive heterosexuality - the stronger that system will be. Moreover, a rich mosaic of different social patterns - even when they are apparently “unproductive” - involves broader synergy and a pattern of overall adaptability can be realized. In other words, sexual and gender systems are an essential measure of biological vitality.³

In this presentation I will discuss how narrating homosexual animal behaviours and biological variety could help humans finding new ways of making kin, which challenge the heteronormative and productive gaze. In particular, I will stress the need for new ways of making kin in order to allow a more sustainable way to survive on an endangered planet.

Author:

MARGHERITA TESS

Born in 1997, Margherita is a Bachelor student of Language, Culture and Society of East Asia at Venice Ca’ Foscari University. She’s a selected student of the honours university college Ca’ Foscari International College, where she studies Environmental Sustainability. Alongside Asian studies, she has been researching on gender and queer studies at Venice International University (VIU). Her main areas of interest are gender and queer theories, posthumanism and ecological anthropology.


A hummingbird never returns. During a master seminar, Pavarotti teaches important nuances in breathing with pronunciations lent by the birds. Anticipation, rage, and melodramatic ecstasy take the stage through longing’s articulation in the form of opera, artificial nature, intimate performances, and animals’ birth/death/rest as ciphers for intuited knowledge. What does the bird say that we cannot? What does the spider feel that we cannot? We are left with a capacitive zoology, always questioning the human tongue.

Cassandra Troyan is a writer, scholar, and (ex)-artist whose work uses a materialist feminist lens to demarcate space for interventions in the spheres of theory, politics, and culture. They are the author of several books and chapbooks of poetry, most recently A Theory in Tears (ANNOTATIONS & CASES FOR FREEDOM & PROSTITUTION) (Kenning Editions 2016), and have presented, performed, or screened their work at venues such as the Massachusetts Museum of Contemporary Art (MASSMoCA); New York Art Book Fair at MoMA/PS1; the Museum of Contemporary Art in Chicago (MCA); The University of Toronto’s “Sex Salon” at the Mark Bonham Centre for Sexual Diversity Studies; Poetics: (The Next) 25 Years at SUNY-University at Buffalo; Capitalism, Crisis and Ideology lecture series at Cardiff University; Casco: Office for Art, Design & Theory in Utrecht, NL; Foundation Perdu in Amsterdam, NL; Stanford Humanities Center at Stanford University; Contemporary Writers Series at Mills College in Oakland, CA; with video retrospectives at Spectacle Theater in Brooklyn, NY and at Artists’ Television Access in San Francisco, CA. They are from the USA and currently live and teach in Kalmar, Sweden as a Senior Lecturer in the Department of Design at Linnaeus University.
Jonathon Turnbull and Thomas Hedley: Radioactive Mutants in the Chernobyl Exclusion Zone

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Abstract

In the wake of the 1986 Chernobyl nuclear disaster, residents were evacuated from a 30km Exclusion Zone surrounding the Chernobyl Nuclear Power Plant (CNPP). Evacuees were instructed to leave their pets behind and later, soldiers were sent to cull any remaining animals. Today, around 1,000 stray dogs and puppies – descendants of the original abandoned pets, and survivors of the cull – roam the CNPP. Wolves have also (re)colonised the Zone, establishing a population seven times greater than those in surrounding uncontaminated nature reserves. In the 32 years since the worst nuclear disaster in history, the Chernobyl Exclusion Zone has paradoxically emerged as one of Europe’s largest truly wild sanctuaries at 1,600 square miles.

Meanwhile, scientific debate regarding the effects of radiation on plants and animals is ongoing. Scientists suggest that intense radiation exposure has ‘seriously harmed wildlife’ at Chernobyl. By conceptualising the Zone as a wildlife haven, the actual health and experience of wildlife is overlooked, disrupting notions of what counts as flourishing ‘Nature’. Radioactive spaces thus provoke critical questions of how best to engage with animals and the environment in the ruins of our own making, and how best to narrate the Anthropocene – the era in which humans become a planet-changing force.

This paper, alongside the proposed ceramic installations, engages with the more-than-human landscape of animals, plants and radioactivity at Chernobyl to reconfigure how we ethically approach and narrate wildlife in anthropogenic spaces of contamination. It asks what it means to be, and to care for, mutant forms of life.

Description of artwork

This series of ceramic forms accompanies the presentation: ‘Radioactive Wildlife: Mutants in the Chernobyl Exclusion Zone’. The audience is invited to touch and interact with the forms, which
aim to explore the idea of what it means to be a mutant in the increasingly common spaces of contamination that humans are producing in the Anthropocene.

Despite the devastating nuclear disaster at Chernobyl, miscellaneous ceramic objects and artefacts remain throughout the abandoned homes, seen frequently in photographs of the disaster site. While there is fragility in clay, it is permanent and durable. It will never perish, rot or erode. It is not consumed by animals, insects, bacteria or disease. It cannot be changed, altered or reconstituted into something new. It remains as it is, in the form it was first created, until it is destroyed. Clay and ceramics live on, even if the world around it does not. These forms, therefore, have a life of their own and thus offer a direct insight into life itself.

The sculptures depict mutant skulls of wildlife in the Zone, particularly dogs and wolves, and aim to encourage empathy for the beings (both human and nonhuman) that continue to inhabit Chernobyl. By visualising the ideas contained in the written and presented paper, these sculptures help to (re)present and narrate what life entails in the Chernobyl Exclusion Zone.

**Jonathon Turnbull Bio**

Jonathon is a PhD student in geography at the University of Cambridge. His interests lie in human-animal studies with a particular focus on more-than-human geographies, animal(s') geographies, post-humanism, new materialisms and biopolitics. Jonathon’s PhD research examines the human-animal relations that have emerged in the Chernobyl Exclusion Zone since the nuclear disaster in 1986. In particular, he focuses on the dogs, wolves and foxes that now inhabit the Zone to understand how animals live and interact with humans in increasingly common spaces of contamination that mark the Anthropocene. He maintains an ongoing interest in his previous work that looked at more-than-human biopolitics of sacred cows in India.

**Thomas Hedley Bio**

Artist and secondary school art, craft and design teacher Thomas Hedley, is best known for his hand-built ceramic slab forms. Studying a BA (hons) degree in Ceramics at Cardiff Metropolitan University, Thomas was particularly drawn towards the visual study of spatial forms, shapes, sizes, positions and patterns within ceramics. Geometry is what defines the world around us and everything in between and is his instrument of creation. He is both a constructor and composer exploring universal languages such as music and art to further inform his practice. Like notes to a song, each ceramic composition is made of individual notes, their organisation of mass and tension creating their own movement and rhythm. His work is an ode to geometry, the balances and imbalances of life and a means by which to explore the unknown laws of the world, the universe, human nature and our planet; an equilibrium in art. Furthermore, as a secondary school teacher, Thomas hopes to pass on his knowledge and skills, encouraging all students to participate in, experiment with, to invent and to create art. Art which is not only relevant to the curriculum, but in further education and the wider world of work. Fundamentally, he hopes to guide and shape new emerging artists and young practitioners into our ever-changing contemporary world.
Karolina Uggla: Shared temporalities: Reading conceptual and post-conceptual art through multispecies presence in artworks

A conceptual artwork can be said to encapsulate time and space with different means and methods. One is displaying traces of the planning and documentation of the work, another is offering a given situation where the audience is invited to share the time and space of the artwork in a gallery room or elsewhere.

This paper seeks to discuss temporalities, both within the range of the conceptual work of art, but also in the categorization and historiography of art since 1950. Conceptual art and critical readings of the socio-economical dynamics underpinning it have up until recently been short of a discussion on the more recent acceleration of ecological disasters such as rapid climate change and biodiversity loss temporally coinciding with conceptual art, postmodernity and late capitalism (Fredric Jameson).

Cross-reading Peter Osborne’s discussion on the post-conceptual with the Anthropocene and similar concepts (Haraway et al), I aim to look closer at multispecies presence in canonical artworks from the era of high conceptual art in the late 1960s and early 1970s by for instance Hans Haacke and Joseph Beuys, making connections with post-conceptual artworks from the 1990s and 2000s by, among others, Pierre Huyghe and Mark Dion. Osborne compares concepts like modern and postmodern, structuralist and poststructuralist to clarify the relation between the conceptual and the post-conceptual. Is there a similar comparison to be made between climactic regimes, a before-and-after, in relation to conceptual and post-conceptual art?

Bio, Karolina Uggla

Karolina Uggla holds a PhD in art history from Stockholm University and has a long-standing interest in intersections between art, visual culture and science. Her dissertation Art and mapping around 1970 (2015) discovers maps as a motive and mapping as a process in conceptual art from the years around 1970. She has been teaching art history, mainly art of the 20th and 21st century, art theory, aesthetics and visual studies. Her current postdoctoral research project within the discipline of information design is about data visualization, particularly visualization of time in organizations, educational material and infrastructure.

The research project WEARABLE THEATRE. THE ART OF IMMERSIVE STORYTELLING explores the connection between 360° storytelling and the artistic use of wearable devices and Virtual reality. Experimental stage works are developed, played live in front of an audience and transmitted into Virtual environments and social networks.

Human bodies could be seen live on stage, but in another room simultaneously experienced altered by transmission. The footage was archived and added a third potential layer of rewinding and interacting to the experience. The audience and actor relation was one of the first dichotomies blurred by those settings. Who is watching whom, and is watching theatre in VR a way to tell of the concept of watching and being watched upon. And how does a theatrical live experience without the “presence” constantly evoked in discourses on theatre work? Might VR, after all praised for its immersive qualities, paradoxically creating a distance that allows a different look on the dynamics on stage in a theatrical context.? Does VR render theatrical storytelling reflective? And how do we conceptualize the body images, changed by the transmissions and distortions into flat beings, not necessarily identifiable as human actors.

Emerging from these experimental settings after the first year was Michael Dostojewskii. Initially conceived as a collaborative entity in which the project members, happenings and needs were free to articulate themselves he started to raise some interesting questions. As soon as he started to be present at the events, have affiliations, stream the and became part of several networks his articulations became somewhat autonomous. Our talk asks what needs have called him into existence, and if he could be considered a digital companion. Was he called upon to represent what the team members could not? Our talk will ask how much of an companion species such an entity might be, in the context of a posthumanistic setting, in which interpellation might summon a very different kind of subject that the “human” one.

Project link

https://wearabletheatre.fhstp.ac.at/en/

Dr. Georg Vogt (* 1975) is an author, curator and filmmaker based in lower Austria. He teaches and researches at the Vienna Universities Institute for Theatre-, Film- and Media Studies and the University of Applied Sciences St. Poelten. He published on animation film, experimental- and essay cinema, Camp aesthetics, the New German Film and the Eurovision Song Contest.


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Ingrid Vranken: Rooted Hauntology Co-working lab - a search for ethical practices of time, work, productivity and interspecies co-creation in the arts through being-with plants

Within my practice as a performing arts curator and dramaturg I initiated the project Rooted Hauntology Co-working lab. Within this lab I invite artists, thinkers and thinkerers to engage with me in a practice of observation, care and being-with plants. Through this lab we have been engaging in a co-working practice with about 25 photosynthetic colleagues, including exotic plants, carnivorous plants and plain kitchen herbs. I investigate what sharing a working space with these plants can mean and what kind of relating we can initiate beyond either gardening or an exploitative or aesthetic objectification. Through a practice of being-with I created a lecture-performance that consists of 2 main components: On the one hand a speculative thesis in which I connect the notion of home with the notions of das unheimliche and hauntology, resulting in the proposal that humans and plants have a hauntological relation towards each other. Both humans and plants can be considered spectres in each others worlds, but that a breaking of worlds is possible. Academic language is mixed with poetic anecdotes and diary fragments. The text unfolds the difficulty of understanding, communication, the potential of violence and abuse as well as a hopeful search and a recognition of the autonomous life of the other. Alongside the lecture I worked with light-artist Vinny Jones on an installation in which, through the use of bio-sensors, the plants operate the lighting system in the space. The lecture-performance addresses the problematics, the complexity, the pain, the uncomfortable impossibility of communication all the while using our spectrality as an opening, in order to be hopeful and speculative rather then pessimistic or escapist. In the next phase of this project I want to dive deeper into the effects the being-with plant-others has on our sense of time, productivity, hierarchy, appropriation and co-creation in terms of the creation of artistic work. I am currently working on a curatorial statement and proposal based on this practice of observation, care and being that I would like to present and discuss in a poetic and imaginative way.

Short Bio

Ingrid Vranken completed Theatre Studies at the University of Antwerp and Freie Universität Berlin. She worked as a dramaturg, producer and curator for multiple artists and arts organizations in Flanders. She is a member of FoAM, a transdisciplinary laboratory at the interstices of art, science, nature and everyday life. Aside from her work in the arts, Ingrid is actively engaged in the environmental justice movement as a member of Climate Express. Ingrid’s work focuses on connecting the arts and ecology, not only as a theme of artistic work, but also as a way to transform artistic processes and practices. Her research focusses on new collaborative, curatorial and dramaturgical models, and a wider ecological and post-capitalist transition, that include non-humans. She is currently collaborating with artist Maria Lucia Cruz Correia on the project ‘Voice of Nature – The Trial’ in which a transformative juridical ritual is created that approaches the justice system in such a way that the voice of Nature can be heard. She is a graduate student in Expanded Curation at DASTheatre in Amsterdam, a two-year practice-based research master, where she looks into “Thinking like a forest” as an artistic, curatorial and ultimately organisational attitude.
Gillian Wylde: “A as in Animal”

“A as in Animal” reconfigures pre-existing critter doings and multispecies imaginaries found on the internet. The work is a hot-wiring of disparate elements from linguistics, gender studies, queer studies, cinema, feminist manifestos, and science technology studies. The best shit-kicker Fibonacci feminist kitchen manifestos can be downloaded from Youtube 4sho. It’s a messy repetition of loops, superficial intensities and anaerobic fabulations.

“A as in Animal” unnaturally selects and highlights multiplicity and overlap through use of cute arrangements and queer postproduction activities. Small chunks of western philosophy rub up against already dead stuff, harmonious wind-chimes and cinema special effect.

The title of the work refers to, Gilles Deleuze’s alphabet book, from A (as in Animal) to Z (as in Zigzag), screened on French television after his death and the assemblage of animality within Deleuze and Guattari’s writing that connect animal life with philosophy.

The was originally made in response to the animal behaviour section of the Psychology Collection housed in Senate House Library in London. The collection holds important early psychological texts dating back to the nineteenth century and earlier.

Artist Bio

Gillian Wylde is an artist. She makes work in response to the internets, site, encounter and dialogue(s). Processes of appropriation, assemblage and post-production are constants through most of the work, like maybe a wild smell or hairy logic.

Work has been shown nationally and internationally including: ICA London, Transmodern Live Art Action Festival, Baltimore; Videotage, Hong Kong; Alytus Biennial, Lithuania, and Tao Scene, Norway.

Recent projects include: The Book Dispersed Casa das Artes Porto Portugal (2017), Corrupting Data screening Falmouth Art Gallery (2017), Will Internets eat Brain?? Glasgow Film Festival at CCA Gallery Glasgow commissioned by MAP Magazine (2017), The Day The World Turned Day Glo Arnolfini Gallery Bristol (2016), and Because Internets ISEA2016 Hong Kong 22nd International Symposium on Electronic Art (2016).

http://15minuteswithyou.org.uk
Tessa Zettel and Sumugan Sivanesan:
The T. Rudzinskaitė Memorial Amateur Lichenologists Society: ‘Lichen the Future’

The T. Rudzinskaitė Memorial Amateur Lichenologists Society was founded in 2018 on the UNESCO World Heritage-listed biocultural landscape of the Curonian Spit (Lithuania) by artists and writers Tessa Zettel and Sumugan Sivanesan (Plan Bienen, Flora Street Banana Republic). During a residency at Nida Art Colony, they uncovered the work of ‘Lithuania’s only female amateur lichenologist’, Teklė Rudzinskaitė, bringing to light her overlooked and somewhat controversial research conducted in the 1970s that linked the Spit’s unusual flourishing lichen communities with its then critically endangered population of Baltic Sturgeon fish. The reintroduction of sturgeon into Curonian waters that began in 2011 became an exemplar counter-extinction program that is still lauded and studied worldwide today. Despite the accolades, Rudzinskaitė’s findings regarding the curious connections between these prehistoric species/biome communities remain overlooked.

Earlier this year Zettel and Sivanesan had the pleasure of hosting the Society’s 2086 Field Trip & Picnic (in conjunction with Nida Art Colony’s 76th Inter-format Symposium ‘On Rites & Terrabytes’), leading Society members around key sites on the Spit relevant to Rudzinskaitė’s work (images attached). For their (performative) panel paper, Zettel and Sivanesan will share images, anecdotes and ferments from this much-anticipated annual event, further tracing Rudzinskaitė’s research to recent developments in the fields of astrobiology, geophysiology and exo-anthropology.

Bios

Freeform researchers Tessa Zettel & Sumugan Sivanesan have previously collaborated on Plan Bienen (2014–15), a speculative investigation of parallel crises in bee ecologies and economic systems, and Flora Street Banana Republic (2011–15), a co-housing experiment. In 2018 they co-founded the T. Rudzinskaitė Memorial Amateur Lichenologists Society, dedicated to promoting the love and study of lichen in Lithuania and beyond, quietly reinvigorating interest in Rudzinskaitė’s innovative research on expanded lichen biomes unique to the Curonian Spit.  www.planbienen.net/Nida2018/ & www.planbienen.net

Tessa Zettel (Beijing/Sydney) is an artist and writer working to imagine and enact other ways of living. Her projects use collaborative and participatory processes to make visible contested histories and possible futures, often bringing forms of exchange, mapping and publishing to overlooked cultural practices and knowledge. She is currently based at the Institute for Provocation in Beijing, China, researching a new work about extinction and more-than-human finitude, supported by the Australia Council for the Arts International
Residencies. Tessa is active within micro-publishing platform Cloudship Press (cloudship-press.org), art/architecture group Collective Disaster (collectivedisaster.org) and interdisciplinary research team Weathering (weatheringstation.net). When in Sydney she teaches at the University of Technology Sydney. www.oumopo.com

Sumugan Sivanesan (Berlin/Sydney) is an anti-disciplinary artist and writer. Often working collaboratively his interests span histories of anticolonialism, activist media, artist infrastructures and multispecies politics and ethics. He earned a doctorate from the Transforming Cultures research centre at the University of Technology Sydney (2014) and was a post-doctoral researcher at the Institute for English and American Studies (Cultural Studies), University of Potsdam (2016) supported by the German Academic Exchange Service (DAAD). He has received grants from Create NSW 360 Visions virtual reality development program (2017), Australia Council for the Arts Literature (2014), Australia Council for the Arts Emerging and Experimental Arts (2013) and Australia Council for the Arts Music (2008, 2005) among others. Since visiting the Curonian Spit he has remained elusive. www.sivanesan.net
Workshops
Speculative story-telling refers to a wide range of narrative fiction, poetic and artistic articulations that employ ‘fantastic’, supernatural, spiritual or other non-mimetic elements. In the times of the climate change and environmental crisis, accompanied by futuristic ‘technology-will-save-us’ scenarios, on the one hand, and visions of ‘doom and gloom’, on the other, speculative story-telling has gained momentum as a way to reimagine futures beyond the human-centred narratives of the Anthropocene. This, importantly, includes a reimagining and experimentally reestablishing of new posthuman relationalities, corpo-affectively grounded in a situated caring ethics, as well as a decentering and deconstruction of the sovereign human subject and its claim to an exceptional position of enunciation.

In this poetic/artistic-philosophical workshop, we will reflect on theoretical and practical tools to be interpellated to approach the radically different without gesturing towards anthropomorphization or domestication. Alongside of the theorizing, we will also, through poetic-artistic articulations, explore the processes of decentering the human subject position and preparing for ‘alien encounters’ - what in the ethics of Gilles Deleuze is framed as ‘making yourself worthy of the event’. We will draw examples from alien encounters with lichen, algae, and underwater creatures more generally. As part of the workshop, we will invite the audience to try out their own approaches to such encounters through short writing prompts.

**Bios**

**Katja Aglert** is an independent artist and researcher whose practice is transdisciplinary in nature, and includes both individual and collaborative projects. She exhibited widely in Sweden and internationally including solo exhibitions at Polarmuseet, Tromsø, Norway (2017/2018); Biologiska Museet, Stockholm (2016); FLORA ars+natura, Bogota, Colombia (2015/2016) Museum for Contemporary Art, Santiago, Chile (2015/2016); Marabouparken, Stockholm (2014). As artist she teaches regularly at institutions such as Stockholm University, and Konstfack University of Arts, Crafts, and Design. For more info: katjaaglert.com

Line Henriksen is a lecturer in Gender Studies at the University of Copenhagen and holds a PhD in Gender Studies from the Unit of Gender Studies at Linköping University, Sweden. She has published on the subjects of monster theory, hauntology and digital media in journals such as *Women & Performance* and *Somatechnics*, and her fiction has appeared in *Andromeda Spaceways* and *Tales to Terrify*, among others. She is a founding member of the Monster Network.

Marietta Radomska, PhD, is a Postdoc at Linköping University, SE; visiting researcher at the University of Helsinki, FI; co-director of the Posthumanities Hub; founder of The Eco- and Bioart Research Network; co-founder of International Network for Ecocritical and Decolonial Studies; and a founding member of Queer Death Studies Network. Her current research project focuses on ecologies of death in the context of contemporary art. She is the author of the monograph *Uncontainable Life: A Biophilosophy of Bioart* (2016) and has published in *Australian Feminist Studies, Somatechnics, Angelaki* and *Journal of Curriculum and Pedagogy*, among others.
The Rural Alchemy Workshop (R.A.W.), in association with Kultivator, invites us all to spend time with some ghostly, mostly unknown, and deeply underappreciated friends: wily, old-time microbial allies who play significant (if subvisible) roles in every ecology - essential but unseen, often ignored, or even feared and scorned. *Welcome to the Secretome* is a participatory performance-workshop that playfully seeks hidden treasures in dirty, microbilicious meetings and exchanges across knotty meshes and pathways of bodies-in-places. As Rook’s “Old Friends Hypothesis” suggests, beneficial microbial alliances may well have co-evolved in guts, muzzles, and skin-folds across early domestic-wild multispecies herds. For this workshop, Karin Bolender (K-Haw) Hart invites secretome-explorers and adventurous multispecies storytellers into a collective foray: tracing secretory loops and paths of moving bodies (seen and unseen), we'll begin by following “treasure maps” made by microscopic *Bacillus* and other unnamed companions. Cultured from the muzzle tongues of tangled-up species, these maps just might lead us into uncharted territories as we follow traces of untold stories through un/known places and possible m<other tongues.

Bio:

Karin Bolender (K-Haw) Hart is an artist-researcher who seeks untold stories within muddy meshes of mammals, plants, microbes, and many others. Under the auspices of the Rural Alchemy Workshop (R.A.W.), and in the company of she-asses Aliass and Passenger and a far-flung herd of multispecies collaborators, her homegrown practice explores dirty words and entangled wisdoms of earthly bodies through performance, writing, video, installation, and experimental book arts
Christine Fentz (and Secret Hotel, DK):”Being grass...?”

A sensory workshop inviting ways to access multispecies perceptions, and reflecting on perceptions and multispecies.
The techniques that I will invite you to try, all work with playfull approaches to achieving perspectives – perhaps previously unknown – on elements/persons/entities from the natural surroundings.
Some of the techniques are inspired by shamanistic principles and animistic worldviews, which sees ‘persons’ all around us, who may be accessible for dialogue once the mind is open for this possibility. There will be time for both reflection and debate.

* 

Bio

Christine Fentz (DK) is a dramaturge, director and performer. Artistic Director of Secret Hotel, creating participatory performing art – specializing in relational and interdisciplinary work, centered around interactions with landscape/the land, and spiritual/animistic and multispecies-approach.
I have travelled to Tuva, Centralasian Siberia, several times since 2004, which has informed my spiritual approach, already rooted in pre-Christian Nordic traditions.
Secret Hotel runs a residency center in the Mols Bjerge National Park outside Aarhus, and here we invite both artists and researchers who work within the sphere of landscape / life world / place making / environmental and climate studies / multispecies & sustainable approaches.
Secret Hotel’s latest piece Walking Lecture in Ants, was created and performed with ant researcher Hans Joachim Offenberg, and anthropologist Andreas Roepstorff, a.o.
Secret Hotel organized the international symposium EARTHBOUND – The Multispecies Paradigm Shift, in Sep. 2018 (with Aarhus University, AURA (Aarhus University Research on the Anthropocene) a.o.)
www.secrethotel.dk

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DESIGN AS OTHER SPECIES: CO-CREATE POLITICS OF NATURE

INTRODUCTION

Regarding the urgency of ecological discourses, this collective workshop aims to stage an open platform to co-create new possibilities on critical ecological issues and develop non-human centric approach by inviting other species or even other natural elements to co-design our future. We are looking for creative stories on language, taboo or community that show how can collaborative working enable the world to respond differently to the great ecological challenges in different practices and cultures.

PROPOSED WORKSHOP FORMAT AND ACTIVITIES

Through the lens of other species, the aim of the workshop is to bring together researchers and practitioners who are working on the theme of ecological awareness and exchanging experiences with the aim of extending development and building original design knowledge together. Its particular focus on cultural diversity means that this workshop will initially include representatives from different countries and represent the different perspectives on critical ecologies.

We propose a half-day workshop. First of all, there will be an introduction to the workshop and share interspecies stories from participants. Each participant need to prepare a story of themselves immersed into other species and re-imagine how their cities can be changed. The result of the workshop is expected to form a collective manual for the future ecological development.

We are inviting 10-15 participants from different disciplines. Everybody are asked to submit a 2-4 page position paper outlining their story with information of their selected species, background of the project, analysis of discipline role(s) and reflections of their imagined interventions in their cities.

REFERENCES

Bio:

Yanki Lee is an award-winning social designer, design researcher, educator and cofounder of Enable Foundation (www.enable.org.hk), a new social design agency in Hong Kong, Dr Lee received her MA in Architecture from the Royal College of Art (RCA) and a PhD in design participation from Hong Kong Polytechnic University. She worked as a Research Fellow at the Royal Collage of Art's Helen Hamlyn Centre for Inclusive Design since year 2000 and founded a social design agency, Exhibit at Golden Lane Estate CIC, in London. In year 2013 she was invited by the Hong Kong Vocational Training Council returning to her hometown to set up the HKDI DESIS Lab after she received RCA Honorary Fellowship and China-UK Fellowship of Excellence and British Council's Alumni Award for her works in social impact, design research and social innovation. In 2017, she co-founded Enable Foundation after receiving a startup funding from HKSAR Government's Social Innovation and Entrepreneurship Development (SIE) Fund to support an innovative cross-generational innovation programme called Social Innovation Design Lab (SI.DLab). Enable Foundation is a non-profit agency with expertise in cross-generational co-creation and design researches for real-world impact through developing capacity training programmes and projects on design thinking & doing and creativity with individuals, organisations from private and public sectors.

Nuria Krämer studied Multimedia at the Centre de la Imatge i Tecnologia Multimedia, Polytechnic University of Catalunya. She has since then been working in the audio visual sector as an art director in advertising and as art director assistant, set decorator, artistic consultant in different international TV and movie productions. In the year 2009 she moved to Zurich, where she graduated in the MA in Transdisciplinary and pursued a Certificate in Advances Studies in Research in Artisitic Universities. Since 2011 she has been collaborating with FOA-FLUX (www.foa-flux.net) in various artistic research projects as a research associate investigating the functions of art in a global context. Her interests focus on collaborative and transcultural artistic practices in the field of audio-visual arts. Since 2014 she has been working in Hong Kong for the Zurich University of the Arts (www.zhdk.ch), being responsible for the development of an transcultural collaboration platform in arts and design, as head of Connecting Space Hong Kong (art space 2014-2018, www.connectingspaces.hk), the local programme development manager, assistant professor and part of the leading team of the Transcultural Collaboration programme (www.transculturalcollaboraion.com). She curated exhibitions, educational and public programmes mostly focussed on exploring the potentials of collaborative artistic practice across disciplines and cultures.

Lee and Krämer are part of Critical Ecologies, a teaching and research exchange group as part of the Shared Campus programme initiated by Zurich University of the Arts since 2018.
Carol Padberg: KIN CARDS

This deck of cards can be used for kin games – relating with a multiplicity of species, and with the living Earth – through play. Games using these cards can be played in small groups or by oneself. Artist Carol Padberg designed the cards and their games. She has printed a small edition of the deck and is beta-testing the card set at the Multispecies Story Telling Convening. The games are designed to address seven themes, which are:

1. Narrative creation
2. Somatic activities
3. Symbiosis play
4. World making
5. Reskilling and rewilding
6. Divination
7. Cycles, chains and webs

The deck of cards also presents the opportunity for players to make new games, and new adaptations of system thinking practices using the cards. The deck of cards is designed to augment the theoretical and conceptual work of the conference with opportunities to be grounded in the senses, renewing our connections to Earth, and enjoying some fun games with each other.

The imagery on the cards originates from over 100 handcut paper “drawings” made by the artist in a vernacular technique that is graphically bold and carries open-ended symbolic and narrative possibility. Not an ordinary deck of cards, this set includes hundreds of species from micro-organisms to plants and animals, several hyper-objects, essential traits of life, wild-cards, and a multiplicity of patterns and habitats in the making.

Carol’s presentation will address the theoretical basis of the kin cards, and also cover the artistic development of this project and its potentialities.

Carol Padberg is the founding director of the Nomad/9 Interdisciplinary MFA at the Hartford Art School, University of Hartford in Connecticut, US. Her art has been the subject of exhibitions at the Minneapolis Institute of the Arts, and the New Britain Museum of American Art. Her projects have been featured at the Walker Art Center, the Museum of Modern Art, and at the Creative Time Summit at the Venice Biennale. Her pedagogical contributions have been published most recently in the Center for Sustainable Practices in the Arts Quarterly Publication #15, the College Art Association’s Annual Conference, OE: Open Engagement, and the UnRuly Engagements Conference. Her art initiatives and pedagogical contributions explore regenerative culture through direct actions, poetic interventions and civic engagements. www.carolpadberg.com
The Really Wild Show:

**SLOW PROCESSES FOR COLLECTIVE BECOMING;**

**WORKSHOP SUBMISSION TO CONFERENCE ON MULTISPECIES STORYTELLING IN INTERMEDIATE PRACTICES**

**PROPOSAL**

The Anthropocene - an era of increasing uncertainty and unease – opens up opportunities for re-thinking relationships and conceptions about the world. Currently science appears constrained in recognizing diverse subjectivities, including marginalized more-than-human dispositions and voices. We have much to gain from renewing our capacities to listen and transform in amongst such cultural dislocation. The Arts:Science platform ‘Really Wild Show’ exists to confront these uneasy questions and challenge existing narratives. Over the past year we have been exploring how the unexpected encounters of artistic practice and performance enable a collective space for rethinking, re-structuring and ‘relating’ elements of the Anthropocene – including that which are often deemed subjective.

For Multispecies Storytelling we suggest an experiential session focusing carefully and slowly on the tangled, embodied, and performative dimensions of a creative workshop. The central question that we seek to address is why do we struggle to recognise subjectivity and thereafter collective becoming? During a 1.5 hour workshop we will re-imagine ourselves as part of the Great Pacific Garbage Patch, a swirling vortex of organic and inorganic matter; an uneasy, toxic, and forgotten assemblage of effluences from contemporary consumption-based societies. Using trash and other materials, we will together explore the happenings and becomings in this part of the Pacific Ocean. The workshop will demonstrate how to approach and accommodate diverse affordances and dispositions. Having collectively reflected on these matters, we hope that participants will leave in a renewed state, better positioned to slow, careful ‘feeling forward’ in the Anthropocene.

**Bio**

In 2017, researchers and students at Lund University Centre for Sustainability Studies embarked on a new project, the Really Wild Show, which brings together researchers, artists, and others in order to collectively realise performative events, moments, spaces, actions and interventions that enable a radical reimagining of sustainability, as a science, practice and performance. Our niche, as academics/artists is to convene disruptive and cathartic experiences for conference participants, and if possible, wider publics.

We use the diverse affordances of the arts to convene immersive and affecting processes of disruption, imagination and experimentation for navigating the Anthropocene. During 2018 we
have experimented with diverse events across a number of interactions. What emerges is a platform for exploring the tactile, sensual, lively, and collective, during events that maximise the meaning of process, rather than emphasising a concrete outcome. Examples of our work can be found below.

**Example works**

Previously we’ve worked in fixed spaces (we curated a multi-room exhibition for ESG 2017), in particular events (a conference dinner), and as roving characters. We’d be keen to work with conference organisers and other artists wherever possible, using whatever space and resources could be found to initiate something really exciting, disconcerting, and hopefully transformative.

You can find our reflections and past experiences on our website: [https://reallywildshow.wordpress.com/](https://reallywildshow.wordpress.com/).
Erika Szymanski and Joshua Evans: More-than-word Stories: multisensory methods for multispecies encounters

In our work with microbes, in and outside academic research, we try to avoid telling stories on behalf or from the perspective of our microbial co-workers. We want to avoid the hazard of making these microbes we know in some ways rather well seem any less alien and unknowable than their radical otherness should allow them to be. At the same time, we look for effective and affective means of attending to microbe-human coworkings as multi-agent relationships, wanting to avoid the converse hazard of perceiving microbes as noncommunicative automata precisely because they are so radically other.

From this position, some worthwhile questions arise. For example, does not employing human language for multispecies storytelling somehow necessarily render the nonhuman agents to some degree ‘rhetorically passive’? Furthermore, does this being ‘rhetorically passive’ necessitate our using nonhuman agents as objects rather than respecting them as creatures? And relatedly, do not the ‘hard’ sciences already include aesthetic dimensions?

We suggest that we can acknowledge other creatures as rhetorical speakers in the sense of making meaning without assuming either that we tell stories with them or that we can tell stories on their behalf. From our work with wine, translated ferments in New Nordic cuisine, and the Synthetic Yeast project in particular, we suggest that multisensory experiences, especially experiences contextualized in well-developed cultures of appreciation, can avoid either caricaturing or ignoring microbial communication by focusing attention on the traces of microbe-human working relationships: what can be seen—or rather, in many cases, smelled and tasted—as the conversations we have or the stories we tell together. Such experiences can make microbes meaningful and meaning-full in human worlds and human terms, rather than pretending to see inside or speak from within microbial ümwelten, while avoiding easy reduction of those conversations to solely human logics by invoking sensory experiences not easily or adequately captured in words. ‘Reading’ these stories is made possible through detailed cultures of appreciation that cannot be instantaneously replicated, but that offer a heuristic for cultivating listening skills in other spaces. While we may, appropriately, enjoy ‘listening in’ on such conversations most when their traces are pleasing to taste and smell, appreciating microbe-human conversations is not only about their sweeter fruits, but also about attending to points of tension between microbial and human needs, and listening to rather than solely aiming to control the microbial.

We propose to share stories from our work—with words and with things to smell and taste—that illustrate the kind of multisensory approach we envision.

Bios
Erika Amethyst Szymanski is a research fellow in Science, Technology, and Innovation Studies at the University of Edinburgh, where she is involved in several projects concerning human-yeast relationships in contemporary genomics and genomic engineering.
References


Anthony Wagner: Communicating with animals

In this workshop we will explore the communication gap between non-human and human animals, the resulting lack of interspecies cooperation and its inherent anthropocentrism in a small group of five to ten participants. Through movement and non-human animal languaging exercises, we will attempt to open our perception up to gain awareness of multispecies communication skills and possibilities. We will learn to think and do communication differently and will through playful reflection explore normcreative ways of multispecies storytelling.

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Short bio:
Anthony Wagner is the postdoc researcher in Design and Gender Studies at the Linnaeus University, Växjö. Their research interests are geared towards exploring animality, monstrosity and transsexuality/transgender topics. They have held Monster Workshops in Europe since 2011. Together with Eliza Steinbock and Marianna Szczygielska they have co-edited the 2017 Angelaki special journal issue (Vol. 22, no. 2), Tranimacies.