

## Multispecies Ethnography and Artistic Methods

### Workshop 30-31 May 2022

Multispecies ethnography is expanding across a range of different fields, both in research and education, engaging a vast array of analytical frameworks. Regardless of what species or combination of species and inorganic entities that ethnographers work with, we are brought together in a series of diverse yet overlapping methodological issues. The opportunities and challenges of multispecies ethnography shape the research design not only in questions of data collection, but also in what analytical frameworks are operationalized throughout the research process, including how the processes of data analysis and writing emerge. Multispecies ethnographers increasingly engage in creative and artistic methods, such as different expressions of creative writing, photo and film making as well as drawing, painting and poetry, to capture relations beyond the human. The entanglements of academia and art in different kinds of collaborations and interdisciplinary endeavors are exploding and there are ample opportunities for crosspollination between multispecies ethnography and the feminist scholarship tradition of using creative methods to further othered perspectives. We thus wish to explore possibilities, challenges and limits of artistic methods of data collection, analysis and dissemination within multispecies ethnography.

With multispecies ethnography and artistic methods present in an array of diverse, overlapping and interdisciplinary fields, we wish to connect scholars from all over academia and the world, to advance discussions, expand networks and share our work. To that end we are aiming for an informal discussion climate, engaged participants and a supportive atmosphere where we can try out new ideas, present tentative work and explore potential directions of our work.

The workshop aims to further discussions around the following topics:

- Species as a power relation in the field
- Gender, ethnicity, class and other power relations in multispecies analysis
- Multispecies relations of animals, plants, fungi and inorganic entities
- Ethnographic drawing, painting, photo transfer and other visual expressions
- Ethnographic poetry, field rhymes, rapstracks and other creative writing
- Artistic methods of data collection, analysis and research dissemination

**Workshop Zoom Link:** <https://uu-se.zoom.us/j/68822979353>

The link will be active for the full workshop. If you would like to ‘hang out’ and drink your tea or coffee in the plenum zoom or in a break out room with others, feel free to do so.

## Program Layout

### In the program, we have four types of sessions:

- In the morning of both days, we will start with an informal zoom coffee gettogether, to chat and start to get to know each other. Break out rooms will be open to gather around different 'coffee tables' for those who wish to do so. You will be invited to complete the following 'Padlet' to share some information (links, pictures, keywords...) about your fieldwork with others: <https://padlet.com/nolwenvouiller/h8gpyf9v2x8xpc2n>
- These two days of presentation and discussions are aimed at providing a first opportunity to share thoughts and ideas around artistic methods with other multispecies ethnographers. All presentations will be 5 minutes long and mostly take the format of an artistic expression of choice. Each presentation session includes some time for questions in plenum, and then some time in break out room to further discuss the presentations as well as shared themes. During break out room discussions we encourage each group to share their thoughts on online 'Padlets' (links for day 1 is already in the program and the links for day two will be distributed during the workshop) where we all then can see all the (anonymous) contributions.
- The discussion session at the end of Day 1 (session 5) aims to bring together participants working with similar methods and then similar topics to reflect together on themes that came up in their respective break out room discussions throughout the day. The discussion session at the end of Day 2 (session 9) will focus on the interest and potential of a MEAM network, future meetings and collaborations.
- In the evening of Day 1, those of you who can come to Liège are welcome to join the organising team for a an indian supper and/or for some drinks (at your own cost) in Liège city center. After the workshop ends on Day 2, those of you who can come to Liège are likewise welcome to join us for a libanese restaurant and/or for some drinks. If you want to join us, please let us know so that we can make arrangements accordingly.

If you have any questions please don't hesitate to email Andrea Pettitt: [andrea.pettitt@gender.uu.se](mailto:andrea.pettitt@gender.uu.se)

## Workshop Program

DAY 1 – 30 May 2022 (9:00-17:00 CEST)	
9:00-9:30	Arrival to zoom room and informal coffee chats <a href="https://padlet.com/nolwenvouiller/h8gpyf9v2x8xpc2n">https://padlet.com/nolwenvouiller/h8gpyf9v2x8xpc2n</a>
9:30-9:40	Introduction and logistics: Andrea Petitt
<b>Session 1: Ecological entanglements</b> Chair: Véronique Servais	
9:40-9:45	<b>Natasha Fijn:</b> <i>Visualizing Multispecies Medicinal Knowledge</i>
9:45-9:50	<b>Brenda Mathijssen:</b> <i>Natural burial and multispecies relationality</i>
9:50-9:55	<b>Marta Kucza:</b> <i>Neurodiversity, audiovisual art practices and multispecies ethnography</i>
9:55-10:00	<b>Verena Kuni:</b> <i>More than... Methods. Imagining and building a multi-toolbox for Multispecies research</i>
10:00-10:05	<b>Ilja Geelen:</b> <i>Sensing rooftops</i>
10:05-10:20	Questions in plenum
10:20-10:40	Break out room discussion 1 <a href="https://padlet.com/nolwenvouiller/j1ean81pf4goaax6">https://padlet.com/nolwenvouiller/j1ean81pf4goaax6</a>
10:40-11:00	Short Break
<b>Session 2: Multispecies farm cultures</b> Chair: Anke Tonnaer	
11:00-11:05	Arrivals and Intros
11:05-11:10	<b>Leonie Cornips, Merlijn Huntjens and Nina Willems:</b> <i>Making cow language understandable for humans</i>
11:10-11:15	<b>Andrea Petitt:</b> <i>Exploring species relations through cowboy poetry and drawing</i>
11:15-11:20	<b>Hanna Wernersson:</b> <i>How cows are (re)produced in different cattle farming practices</i>
11:20-11:25	<b>Simone de Boer:</b> <i>Sustainable farming, sustainable relationships</i>
11:25- 11:40	Questions in plenum



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11:40- 12:00	Break out room discussion 2 <a href="https://padlet.com/nolwenvouiller/x7l0p0icggjg4bs0">https://padlet.com/nolwenvouiller/x7l0p0icggjg4bs0</a>
12:00-13:00	Long Break
<b>Session 3: Reigning cats and dogs</b> Chair: Catrien Notermans	
13:00-13:05	Arrivals and intro
13:05-13:10	<b>Roseline Lambert:</b> <i>Poems about cats, dogs, and horses living around some Norwegians experiencing Agoraphobia: a methodological experiment in a PhD ethnographic fieldwork</i>
13:10-13:15	<b>Irina Frasin:</b> <i>Stray and Feral Cat Culture</i>
13:15-13:20	<b>Lara Sabra:</b> <i>Cat Worlds of Beirut</i>
13:20-13:25	<b>Jiska Hansen:</b> <i>Fabricating assistance dog's value</i>
13:25-13:30	<b>Lee Diegaard:</b> <i>Beacons and Collaborators: Art-making with Animals</i>
13:30-13:40	Questions in plenum
13:40-14:00	Break out room discussion 3 <a href="https://padlet.com/nolwenvouiller/pg1ov64qf8vIm9bm">https://padlet.com/nolwenvouiller/pg1ov64qf8vIm9bm</a>
14:00 – 14:15	Short Break
<b>Session 4: Multispecies intimacy and compassion</b> Chair: Nolwen Vouiller	
14:15-14:20	Arrivals and Intros
14:20-14:25	<b>Iona Walker:</b> <i>Imagining Microbes Beyond the Military Metaphor</i>
14:25-14:30	<b>Ritti Zachmann:</b> <i>It's Hand Around My Throat: The Social Rendering of Borrelia Burgdorferi</i>
14:30-14:35	<b>Hilal Alkan:</b> <i>Observing, documenting and representing intimate care between plants and people</i>
14:35-14:40	<b>Lisa Jean Moore:</b> <i>Using Deep Reflexivity to Understand Transgenics</i>
14:40-14:55	Questions in plenum
14:55-15:15	Break out room discussion 4 <a href="https://padlet.com/nolwenvouiller/vojgeb0g3aopmobic">https://padlet.com/nolwenvouiller/vojgeb0g3aopmobic</a>
15:15-15:40	Short Break



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Session 5: Discussions Chair: Andrea Petitt	
15:40-15:45	Arrivals and Intro
15:45- 16:10	Break out rooms by method – discussions from previous breakout rooms
16:10-16:30	Break out rooms by topic - discussions from previous breakout rooms
16:30-16:50	Plenum discussions – report from the groups
16:50-17:00	Closing of the day
18:00-	Evening mingles and meal for those in Liège (let us know in advance)

DAY 2 - 31 May 2022 (13:00-167:00 CEST)	
Session 6: Flying, Climbing, Swimming, Dreaming... Chair: Anke Tonnaer	
9:00-9:30	Arrival to zoom room and informal coffee chats
9:30-9:40	Thoughts and questions from yesterday
9:40-9:45	<b>Raj Sekhar Aich:</b> <i>Bubily Tiptyp and the basking sharks</i>
9:45-9:50	<b>Ute Hörner:</b> <i>Parrot People: an artistic research project on the conviviality of African grey parrots and people</i>
9:50-9:55	<b>Cédric Sueur and Marie Pelé:</b> <i>Animal agency can accelerate behavioural and neuroscience research: an example on great apes' drawings</i>
9:55-10:00	<b>Ann Gollifer:</b> <i>Artist ethnography: a material and conceptual practice</i>
10:00-10:05	<b>Christopher Weatherly:</b> <i>The collective unconscious and human-animal relationships: Considerations for mental health treatments</i>
10:05-10:20	Questions in plenum
10:20-10:40	Break out room discussion 6
10:40-11:00	Short Break

Session 7: Water, landscape and lab Chair: Catherine Notermans	
11:00-11:05	Arrivals and intro
11:05-11:10	<b>Nanna Sandager Kisby:</b> <i>Agencies of Human-Snow Relations in Ilulissat, Kalaallit Nunaat (Greenland)</i>
11:10-11:15	<b>Nolwen Vouiller:</b> <i>Supporting a thesis in a multi-sensory, multi-species and interdisciplinary environment?</i>
11:15-11:20	<b>Florence Ménez:</b> <i>Prolivariation: towards ethnographic fictional art?</i>
11:20-11:25	<b>Renate Schelwald:</b> <i>SustainHability</i>
11:25-11:30	<b>Isabelle Borsus:</b> <i>Drawing to connect. An exploration of human and non-human skins</i>
11:30- 11:40	Questions in plenum
11:40- 12:00	Break out room discussion 7
12:00-13:00	Long Break
Session 8: Moving through spaces and worlds Chair: Véronique Servais	
13:00-13:05	Arrivals and intro
13:05-13:10	<b>Miriam Adelman:</b> <i>Blurring the boundaries: navigating the converging rivers of ethnography, photography, and poetry</i>
13:10-13:15	<b>Charlotte Dorn:</b> <i>Attending to animals - Compassion as a framework for creative processes</i>
13:15-13:20	<b>Hermione Spriggs:</b> <i>Tracking sound and listening to tracks: Towards a vibrational ethnography of rural pest control in North Yorkshire</i>
13:20-13:25	<b>Catrien Notermans and Anke Tonnaer:</b> <i>Interspecies communication in Hindu pilgrimage: how can arts-based methods help us learning to understand voices of other-than-human beings?</i>
13:25-13:30	<b>Anna Lucia Camphora:</b> <i>Beyond words in a more-than-human world</i>
13:30-13:35	<b>Lucile Wittersheim:</b> <i>Making One with Your Land. An investigation of the relationship between market gardeners and their soil.</i>



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13:35-13:45	Questions in plenum
13:45-14:10	Break out room discussion 8
14:10- 14:30	Short Break
<b>Session 9: Discussions</b> Chair: Andrea Petitt	
15:30-15:40	Arrivals and introduction: Developing a MEGAM Network
15:40-16:00	Breakout rooms (potential MEAM network and future meets and collaborations)
16:00-16:20	Plenum discussion
16:20-16:30	Closing of the workshop
17:00 -	After work drinks for those in Liège (let us know in advance)

**Topics for the different break out room discussions:**

Session 1. What does artistic methods bring to the field of Multispecies Ethnography?

Session 2. How do the artistic methods help us collect data?

Session 3. How do the artistic methods help us in our analysis?

Session 4. How do/can artistic methods help us spreading our research and engaging others?

Session 6. How do artistic methods engage people and hold us accountable to non-humans

Session 7. What are the challenges with using artistic methods in Multispecies Ethnography?

Session 8. How do we engage academic debate through artistic methods?

## Abstracts and Bios

In order of appearance in the program

### Session 1: Ecological Entanglements

**Natasha Fijn**

*Australian National University (Australia)*

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#### **Visualizing Multispecies Medicinal Knowledge**

Mongolian herders commonly have a broad level of knowledge of local plants, fungi and animals, particularly species viewed as containing powerful medicinal benefits that herders make use of in the prevention and treatment of illness in their extended family and across different species of herd animal. This form of knowledge is acquired through observation and practical application over a lifetime existing within a homeland (*nutag*) ecology, but also through an inter-generational form of ethno-veterinary apprenticeship passed down by expert elders. The footage screened within this workshop is the trailer for an observational documentary, which was filmed in 2017 within three separate multispecies communities, in spring and again in autumn. The film conveys how medicinal knowledge is actively passed on through mentorship and applied knowledge across extended kinship networks. In spring the herders' focus is on the birth of newborn animals and boosting immunity, while in autumn the focus is on collecting medicinal herbs from the surrounding mountainsides.

#### **Bio**

*Dr Natasha Fijn is Director of the Australian National University's Mongolia Institute. She has been awarded a mid-career ARC Future Fellowship to enable her to conduct research on 'A Multi-species Anthropological Approach to Influenza' (2022-2026), while also part of an ARC Discovery team, focussing on the transfer of Mongolian medicine and healing knowledge amongst the herding community. As an ethnographic researcher and observational filmmaker, she has conducted extensive field research in remote places, including the Khangai Mountains of Mongolia and Arnhem Land in northern Australia. She focusses particularly on observational filmmaking and multispecies ethnography, including more-than-human sociality and concepts of domestication.*

**Brenda Mathijssen**

*University of Groningen (Netherlands)*

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#### **Natural burial and multispecies relationality**

My current research (NWO Veni, 2021-2025) investigates natural burial as an emerging cultural phenomenon in the Netherlands. Natural burial grounds have been rapidly emerging in 21<sup>st</sup> century



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Europe. Their symbolism and environmental ethics have been studied in detail (see for example: Clayden, Green, Hockey, & Powell, 2015; Davies & Rumble, 2012, Nugteren 2019). However, their multispecies character and intersectional power relations have received less attention. My project examines the enacted and articulated worldviews of people with diverse faith and ethnic backgrounds at natural burial grounds, to gain insight in human-nature relationships. In addition to studying how people – the diverse providers and users of these deathscapes, both living and deceased – use, experience and understand natural burial grounds, I am including a multispecies perspective and am seeking to grasp different ways of being, knowing, doing and relating (Mol, 2021). I therefore ask: What does the study of a natural burial ground through a multispecies lens, e.g. the soil, trees, fungi, birds, bees, humans, etc., reveal about multispecies relationality? To engage with this question, I play with participatory and creative forms in my fieldwork. Especially creating images and pictures, as well as ways of walking. Being relatively new to multispecies work, I would be keen to explore the creative and participatory dimension of this kind of ethnography together with others during the workshop.

#### Bio

*Dr Brenda Mathijssen is Assistant Professor at the Faculty of Theology and Religious Studies at the University of Groningen, where she is also the director of the Centre for Religion, Health and Wellbeing. Her research focuses on death and bereavement in contemporary Europe, with a focus on ritual, lived religion and spirituality, religious and ethnic diversity, and ecology. Recent publications include 'Diverse teams researching diversity: Negotiating identity, place and embodiment in qualitative research' (Qualitative Research 2021), 'The human corpse as aesthetic-therapeutic' (Mortality 2021) and 'Funerary practices in the Netherlands' (with Venhorst, Emerald 2019).*

#### Marta Kucza

*Independent researcher and artist (Belgium)*

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#### Neurodiversity, audiovisual art practices and multispecies ethnography

For almost two years I have been facilitating film and sound workshops in a supported living facility situated in the magnificent Taevaskoja forest in Estonia, a home for adults labelled with various categories of neurodiversity including autism, Down syndrome, and others. During individual workshops that take place in the forest, we record video and sound while walking, observing how the pines and birches respond to the change of season, imagining what events have altered their shapes, admiring the lichens they accommodate. Our recent artistic enquiry consists in foley exercises : recording sound effects made with everyday objects or generated by our bodies in order to re-create sound for existing nature documentary films. Emitting sounds mobilizes the body's kineasthetic potential so that we *become* the animal or the insect watched on the screen. What is the potential of these practices for the multispecies ethnography? Does the human body have a *tacit knowledge* (Polanyi 1969) of other species? Can the aesthetic experience of sound, movement, appearance, and play of non-human animals and plants be a way of understanding their modes of being? To what plant and animal worlds do we gain access through non-symbolic meaning-making processes (Kohn 2013)?



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### Bio

*Marta Kucza is a documentary filmmaker interested in practices that explore relations of proximity with the filmed subjects. While facilitating film workshops she has been looking for experimental techniques that liberate perception from automatism, where camera and sound recording devices help to understand and engage with the worlds beyond the film frame. Marta Kucza is trained in African Studies (University of Warsaw) and Visual Anthropology (Sound/Image/Culture in Brussels). In her current research project, through an interdisciplinary perspective combining ecosemiotics, fieldwork-based ethnography and art-based methodology, she explores non-symbolic engagements between humans, plants and animals in a supported living facility for neurodivergent adults.*

### Verena Kuni

*Goethe University, Frankfurt Main (Germany)*

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### More than... Methods. Imagining and building a multi-toolbox for Multispecies research

Methods and their applications are not only connected to concepts, and to disciplines, but also to tools and instruments, and to their (possible) uses. The latter becomes even more important, and also interesting, whenever we find ourselves in situations and contexts that invite us or that demand to cross the borders of our disciplines, that are challenging the latter (and thus also us) to rethink, unlearn, undo what until then seemed to be certain, solid and fixed. However, what does this mean for multispecies research? Being humans, and especially humans trained in academic research that at least originally and/or primarily has been focused on human cultures, human and interpersonal behaviour, human and interpersonal relationships and collaborations: How do we deal with the search – if not demand – for more-than-human approaches? Indeed, it has been suggested that art, and artistic methods, could provide answers to the latter question; and actually in the past decade there has been a growing number of projects in the field that have been bringing together art and ethnography, and doing research by implementing methods from both disciplines. What can we learn from these endeavours?

How can they help us to rethink, unlearn, and undo – especially with respect to the fact that also in academic theory and practice, and thus also both in ethnography and in art it seems to be a sad truth that “the master’s tools will never dismantle the master’s house”? Or could some of them nevertheless still prove as helpful, especially after undergoing critical revisions? If so: How to we deal with methods and tools we would like to keep with? And in case want to drop and discard tools and methods in order to replace them through new ones: Where do we seek inspiration? How can we avoid the traps of Othering that wait for us whenever we are looking for this kind of help from – others? Will we be able not also to re-invent, but also to invent methods and tools, instruments and technologies for our (multi-)toolbox for multispecies research? These are but some of the questions I would love to discuss in the workshop, and to further carry on with and exchange about in the network.

### Bio

*Verena Kuni is a scholar in the field of art, cultural and media studies and professor for visual culture studies at the Goethe University, Frankfurt Main. She has been lecturing, researching and teaching at universities*



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*and art academies in Europe and beyond. Her curatorial work is dedicated to interdisciplinary projects and programs at the intersections of theory and practice. Her research focuses on transfers between material and media cultures; media of imagination and technologies of transformation; DIY, critical making and prosumer cultures; biotopes, biotopias and techno/nature/cultures; toys and/as tools; visual epistemology; information design and/as (con-)figurations of knowledge; (in)visibilities; alternate realities and (trans)formations of time. She has published widely (print & online) on contemporary arts, culture and media.*

### **Ilja Geelen**

*Radboud University (Netherlands)*

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### **Sensing rooftops**

In the MEAM workshop I will be sharing a fragment of *Sensing Rooftops*, an artistic research project that I recently started in collaboration with Moroccan videographer Yassine Abouhamed. The research stems from my personal dance and movement trainings on my rooftop in Tetouan in the north of Morocco. During the four months I lived in Tetouan (nov 2021 – march 2022), the rooftop of my apartment was my main training and working space. *Sensing Rooftops* started with a video registration of how my dance trainings led to a multilayered and multisensory understanding of the rooftop; as a space to unwind and re-sensitize the body, a space both social and solitary, a political space on private grounds. Currently, we are working on the goal of exploring 5 Moroccan and 5 Dutch rooftops as a lens into culture. We compare and contrast our embodied, artistic perspective on the rooftop with the rooftop practices around us. As we are progressing in our research, our visual and kinaesthetic explorations of the rooftop become more experimental and abstract. We start from an open exploration of the visual, auditory, kinaesthetic and tactile affordances of the roof. The collective editing of our “data”, in the form of raw footage, functions as an analysis process. Until now we have narrowed down a variety of human and more-than-human themes; from architectural lines and shapes to soundscapes, from visual and auditory *overview effects* to zoomed-in human behaviours, from curious human eyes to interactions with birds, breezes and raindrops. From a more freestyle way of exploring, we are now taking steps to scientifically embed our processes and findings, without compromising our artistry. This workshop comes to us as an invitation to deepen reflections on the more-than-human elements of our embodied methodologies.

### **Bio**

*From 2015-2019 I studied the bachelor of Dance in Education at ArtEZ Arnhem. During this programme I developed myself as a socially engaged choreographer, project organiser and educator. I expanded my curriculum with an Honours Programme for artistic research and several courses and projects in other artistic disciplines. After my bachelor I studied the pre-master and master of Cultural Anthropology at the Radboud University, from which I graduated last year. In my pre-master and master’s thesis, I focused on using my highly developed body awareness and artistic ways of thinking as tools for a type of research that looks beyond the verbal and the rational. After graduating from my master’s I dove back into the dance scene in the form of movement research\*. Since five months I have been living in the North of*



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*Morocco (for now) where I am developing social-artistic projects in which I combine my experiences in research, dance and education.*

*\*What this means I can best explain during the session*

## Session 2: Multispecies farm cultures

**Leonie Cornips, Merlijn Huntjens and Nina Willems**

*Maastricht University (Netherlands)*

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### **Making cow language understandable for humans**

Dairy cows do speak but we humans do not think that other animals possess and/or use language as humans do so we don't invest in understanding their language. In our presentation we will attempt to make cow language visible for interested humans, trying to undo species power dynamics. We will show that cows make meaning through their sounds and that we humans can translate those meanings in human words and sentences. The sounds cows produced may differ per barn. In fact we could even think of different dairy farm cultures. In this presentation we will entangle our talents and disciplines to encourage joint research that is relevant and urgent both scientifically and artistically. We will try to create a metalanguage that enables humans to relate with dairy cows through sensorial, material, and linguistic resources. Such a collaboration is urgent in order to represent nonhuman animal sounds, words and sentences, to give other animals voice and address power dynamics between species.

### **Bios**

*Leonie Cornips is a senior researcher sociolinguistics affiliated at the Humanities Cluster of the Royal Netherlands Academy of Arts and Sciences, and professor of Languageculture at Maastricht University. At present she explores nonhuman animal languages problematizing the a priori distinction between human and animal and/or culture and nature. She conceptualizes language as a multimodal, embodied and multisensorial phenomenon from a posthumanism perspective. She is conducting ethnographic field work among various intensive dairy farms in the Netherlands since 2018.*

*Merlijn Huntjens (1991) writes poetry. In 2016, 2017 and 2018 he participated in the final of the Dutch Poetry Slam Championships. In his poetry Merlijn portrays ordinary people in apparently ordinary situations. The world is secretly special, magical and above all eternal, but the characters in the poems do not realize that. Merlijn's work appeared online in Revisor and Tijdschrift Ei, and printed in Kluger Hans and Tirade. He is artistic director of Borderlines: Euregion Literature for Limburg, and maker at PANDA and VIA ZUID. Merlijn is currently working on his chapbook, which will be published in August 2022.*

*Nina Willems graduated as a performance artist at the Theatre Academy in Maastricht in 2011. In 2015, she founded the art collective PANDA, together with poet Merlijn Huntjens. Together, they create theatre performances and art installations and organize poetry slams.*

**Andrea Petitt (co-organiser)**

*Centre for Gender Research, Uppsala University (Sweden)*

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**Exploring species relations through cowboy poetry and drawing**

Exploring relations of gender and intersectionality across species in the multispecies triad of Colorado cattle ranching I focus on the everyday ranch life and how humans, horses and cattle move together on the slopes of the Rocky Mountains. I use drawing, field rhymes and 'rapstracts' as methods for data collection, analysis and dissemination. Making an effort to situate myself and my field relations in my research as well as drawing on local traditions of 'cowboy poetry' I attempt in presentation to show, through words and images, how artistic methods have been valuable in capturing, thinking/feeling through and communicating that which was for me difficult to fit into 'ordinary' scholarly language.

**Bio**

*Andrea Petitt is a post-doc researcher at the Centre for Gender Research at Uppsala University, Sweden, where she has worked since she defended her PhD. thesis in Rural Development in 2016. This spring she is affiliated as a Visiting Researcher at the Laboratoire d'Anthropologie Sociale et Culturelle (LASC) at Université de Liège, Belgium. Her main research interests focus on gender and human-animal relations in agriculture and she uses multispecies ethnographic methodologies and artistic methods for data collection, analysis and dissemination. Previously Andrea Petitt has worked with questions around cowboy masculinities in horseback cattle ranching in the Canadian West, women's cattle ownership in Botswana and the breeding of traditional Swedish Mountain Cattle. Currently, she is working in an international post-doc project financed by the Swedish Research Council (VR) on gendered human-horse-cattle relations on working cattle ranches in Colorado and Sweden as well as in sport and tourism drawing on the American West where this multispecies triad meets.*

**Hanna Wernersson**

*University of Gothenburg (Sweden)*

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**How cows are (re)produced in different cattle farming practices**

Come the noughties, the cow became a symbol for the unsustainability of the Western way of life. The FAO report 'Livestock's Long Shadow' from 2006 is a case in point: the report opens with the statement that the livestock sector is one of the top contributors to local and global environmental problems (2006:xx). But, there is simultaneously another discourse at play, one in which the cow is presented as a potential, part of a sustainable future. The EU funded research program Pasture's recent report 'Are Livestock Always Bad for the Planet?' is a case in this point (2021). The cow as part of a sustainable future is, however, hinging on us eating the right kind of meat. But what 'right' kind of meat means depends on who you ask. Industrial large-scale farms, traditional small-scale farms, and farms practicing holistic grazing represent three distinct modes of cattle farming. But they have one thing in common: they do not believe that Oatly's "[wow no cow](#)" is the answer. Instead, they all believe that the cow can be part of the solution to the socio-ecological challenges we face, albeit differently. The three modes of farming all aim



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at reworking the current human-cow relationship in ways that lessen contributions to the planetary mayhem. My aim is to craft 'farmyard ethnographies' of the farm practices and invite the reader to explore the lives of these farmyards. A key feature of the project is the use of creative and artistic methods for data collection and research dissemination, including creative writing, photo, film, and image-making, to explore how multispecies relations can be studied, understood, and shared.

### **Bio**

*Hanna Wernersson is a doctoral student at the School of Global Studies within the field of environmental social science. Her research interests is human-animal relations in Western culture, economy, politics, and practice. Her PhD project focuses on the human-animal relationship within the realm of food production and, more specifically, in cattle farming. Hanna Wernersson has a MSc in socio-ecological resilience from Stockholm Resilience Center. Her work experience include working as a Course Coordinator at the Center for Environment and Development Studies at Uppsala University, Sweden, and as an Agricultural Marketing Specialist for the U.S. Foreign Agricultural Service in Canada. She recently took over 12 hectares of land and is exploring what regenerative farming might mean on the clay soils of western Sweden. She intends to work together with cows to bring the land back to life.*

### **Simon de Boer**

*University of Gothenburg (Sweden)*

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### **Sustainable farming, sustainable relationships**

My PhD research focuses on how the current development of sustainable agriculture in Kyrgyzstan is shaped by the entanglements of transnational governance and translocal learning in communities of practice (Lave & Wenger 1991; Wenger 1998). With this study I aim to understand how the development of sustainable agriculture, and the making of 'good sustainable farmers', takes place in multispecies relationships and how (meanings of) these relationships are (re)negotiated and (re)configured through both processes of transnational governance and processes of mutual learning in communities of practice. I am also interested in exploring the notion of transspecies communities of practice and how this notion connects to, for instance, relationships of care. I am using audiovisual/artistic methods in my project to tap into/explore different ways of being and knowing of both myself and my interlocutors. I am curious to learn if/how these methods offer opportunities for opening up new ways of multispecies engagement, and how they can be conducive to mutual learning and collaboration, both within my research project and beyond. Lastly, I am interested in experimenting with e.g. interactive multimedia documentaries as a way of diversifying academic practice and engaging non-academic audiences. In the MEAM workshop, I hope to explore further ideas and creative possibilities for my project.

### **Bio**

*Simone de Boer is a PhD candidate in Social Anthropology at Gothenburg University. Her PhD research is focused on the development of sustainable agriculture and the making of 'sustainable farmers' in Kyrgyzstan. In her previous research in Kyrgyzstan, she studied (the transformation of) 'traditional' horse games and human-horse relationships in the context of increasing tourism, processes of sportification, and the development of mega sporting events. Simone has a background in Cultural Anthropology and Film &*



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*Photographic Studies. Before starting her PhD, she worked as a lecturer at the institute of Cultural Anthropology & Development Sociology at Leiden University, the Netherlands. In 2018-2019, she was one of Leiden's City Photographers, conducting research and creating ethnographic photo essays for the city newspaper in collaboration with fellow anthropologists. Her main academic interests are environmental and media anthropology, multisensory, multispecies and audiovisual/multimodal ethnography, and Central Asia.*

## Session 3: Reigning Cats and Dogs

**Roseline Lambert**

*Concordia University (Canada)*

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### **Poems about cats, dogs, and horses living around some Norwegians experiencing Agoraphobia: a methodological experiment in a PhD ethnographic fieldwork**

During my PhD fieldwork about the experience of Agoraphobia in Norway, the European country with the highest prevalence of this disorder, I was fascinated by the relations between my informants and the animals around them, like cats, dogs, and horses. Some of these non-humans participated in my interviews and we humans talked a lot about them while discussing our anxieties and our difficulties to take place in the society: *"with my horse, I feel I can just be myself"*. I wrote poems about them, and I would like to discuss some methodological issues raised by this artistic approach intertwined with anthropological participant observation. In this poetry-performance presentation, I will illustrate my methodology that intertwines sensorial ethnography and poetry writing to create a poetic *sensescape* of agoraphobia.

#### **Bio**

*Roseline Lambert is a poet and an anthropologist born in Montreal in 1978. She published "Clinique" in 2016 and "Les couleurs accidentelles" in 2018 with Éditions Poètes de brousse. She did her doctoral research in Norway and teaches anthropology of art and poetry at Concordia University in Montreal, Canada, where she is also a member of the Center for Sensory Studies. Her approach to writing in poetry is built through the integration of ethnographic and theoretical texts in her poems. She won the Quebec poetry prize Félix-Antoine-Savard in 2017.*

**Irina Frasin**

*Institute of Social and Economic Research, Romanian Academy, Iasi Branch (Romania)*

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### **Stray and Feral Cat Culture**

In Romania we have a large population of free roaming cats but their presence and life style are mostly ignored. Not as disturbing for the general public as the free ranging dogs, cats are not raising so often the concern for controlling their population. This is giving the opportunity for cat loving people to approach



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them, learn about and from them and try to make their life easier. My presentation is mainly an auto ethnography, based on my experience of living close and taking care of a cat colony for the last 7 years. The need to understand them in order to better respond to their need lead me to search the latest studies of feline psychology and share experience with other cat colony care givers. The main results are concerning learning more about the way cats live when they are less influenced by us and thus challenging some very popular conceptions about them. But maybe most importantly we have to understand that not all cats have to be pets to be happy and well. Some cats are born and live feral and they have great lives they enjoy, strong friendships and exciting adventures. But this doesn't mean they don't need us at all, because they do. And for us, we have a lot of things to learn from them. This research opens critical questions about our relationship with our companion cats and our relations with cats in general. These finds should and must have an impact in the way we understand and take care of our companion cats. It is a pledge for changing attitudes: less of using them (for companionship, AAI, etc.) to a more equalitarian view (we are here together, different but equal).

#### **Bio**

*Irina Frasin is a researcher in the Institute of Social and Economic Research, Romanian Academy, Iasi Branch. Her basic formation was in philosophy and history. For about 10 years she has taught classical Greek philosophy and intercultural communication in the "Alexandru Ioan Cuza University" of Iasi. Lately she began to focus my research on anthrozoology, moving from intercultural communication to inter species communication. Presently she is involved in a new master program on Ethology and Human Animal Interaction in the University of Agricultural Studies and Veterinary Medicine in Cluj-Napoca. Irina Frasin is co-editing the series of books Anthrozoology Studies (Human –Animal Interaction from a multidisciplinary perspective, Prouniversitaria 2019, Thinking beyond Borders, Prouniversitaria 2020, Ethics and the non-human world, Presa Universitara Clujeana 2021, Animal Life and Human Culture, coming up in 2022).*

#### **Lara Sabra**

American University of Beirut (Lebanon)

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#### **Cat Worlds of Beirut**

In Beirut, Lebanon, hundreds of stray cats roam the streets, neglected by the government and local municipality. As an MA student, my research centers on the relationships between the stray cats and the urban residents that voluntarily care for them amidst Lebanon's ongoing socio-economic collapse. When I began ethnographic fieldwork with the strays and their human feeders, I found that understanding and participating in these relationships necessitated a form of expression and communication that travels beyond academic discourse or verbal language. Entering and exploring multispecies world(s) in Beirut meant engaging with an "imagistic" mode of knowing – a mode of knowing that invites uncertainty, creativity, and attentiveness. I had to move away from the academic language of the social sciences to which I am accustomed and instead try to tell stories. In my research, I explore various artistic methods as modalities of knowledge production, such as photography, film, and creative writing. This allows me to illustrate and make visible cat-human engagement in a dynamic and multifaceted way. However, I continue to face challenges in fully encapsulating the human-animal relationships to which I am a



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participant-observer. I believe my involvement in this workshop will allow me to share my experience and ask questions, while also importantly learning from the experiences of other multi-species ethnographers in embracing creativity within their research.

### Bio

*Lara Sabra is a graduate student studying anthropology at the American University of Beirut (AUB). She graduated with a BA in Sociology-Anthropology and a minor in Women and Gender Studies from AUB in 2020. Her research focuses on multispecies relationships, urban space, practices of care, and employs methods emerging from visual and sensory ethnography. She is a production assistant at [What Took You So Long](#), a production company, where she co-manages a visual research project on heritage practices and multispecies interactions in Beirut. She has worked as a research intern at the [Nature Conservation Center](#), where she contributed to research surrounding gender and the environment in the MENA region. She studies the interconnections between graffiti, affect, and agency after the August 4 Beirut port explosion in a paper to be published in 2022.*

### Jiska Hansen

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### Fabricating assistance dog's value

In the Netherlands there is an increase in requests for psychiatric assistance dogs (PAD) relative to a couple of years ago. Both municipality and insurance company pose questions regarding who should provide financial means, and to whom an assistance dog should be granted. In searching for a solution, evidence-based science is consulted. As the criteria of this body of knowledge stands in contrast with what a handler may value, I suggest in this proposal to add a body of knowledge to the existing biomedical one in which value is approached rather differently; one in which the desires and needs of both handler and assistance dog stand central. My research question is: How do handler and psychiatric assistance dog enact, and negotiate between different values in everyday life? To investigate I engage with multispecies ethnography, artistic research, and the free elicitation method.

### Bio

*Jiska Hansen is graduate from the Amsterdam University of Art in Fine art and Design in Education. During her studies she focused on healthcare, specifically art methods in mental healthcare. Besides educational internships with children, she worked for artist Laurence Aëgerter, and for a nonprofit organization that offers artistic day activities for people with a diverse range of (cognitive) (dis)abilities. After her graduation she went to the University of Amsterdam to deepen my understanding on perspectives of healthcare. She did an internship at a Dutch University Hospital, regarding pre-operative anxiety. Yet she noticed that working in this environment triggered her own anxiety. Being diagnosed on the autism spectrum she recognizes a lot of the struggles of some of the people she has been working with. In her spare time she shifted attention to her relationship with a Rhodesian Ridgeback puppy of (now) 9 months. Her curiosity to understand her canine partner and explore what it means to live with another species in a care context, led her to study assistance dogs.*

**Lee Diegaard**

*Independent artist (USA)*

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**Beacons and Collaborators: Art-making with Animals**

My work invites collaborations and explores aesthetic experiences for animals and novel engagements of their senses invoking sensory empathy and imaginative immersion into alternate points of view. Time in proximity to animals, if approached as a privilege and in a spirit of service to them, activates the imagination and empathetic awareness. Openness to improvisation is vital. Commitment to an animal's sensory world, to ways of being alive and alert to sensation, shares much in common with the mechanisms and investigative openness inherent to art making. To make art with animals involves initiation and consent, autonomy and trust within ongoing relationships, and mutual curiosity. An animal's teaching often appears incidental and embedded within life's activities. Many of my projects arise during the primary acts of caretaking and companionship and without request or instruction. The art making is a product of proprioception and records the pauses and accommodations of two bodies within a landscape seemingly unchanging except with the light and the seasons, time and perspective, and the infinite variety within the daily and familiar. The work arises in response to and is enabled by relationships approached in equality and respect. I am interested in what interests them, in empathetic awareness and shared imagination across species.

**Bio**

*Lee Deigaard is an independent artist from New Orleans and rural Georgia. Responding to spontaneous voluntary interactions with generous, curious animal collaborators, her work explores multi-species empathy and animal cognition and personality in a variety of media. She has shown and presented her work nationally and internationally in numerous solo and group shows and was a 2017-18 Artist-in-Residence at the Joan Mitchell Center. As a Southern Constellations Fellow and artist-in-residence at Elsewhere in Greensboro, NC, she invited horses to explore a museum housed in a former thrift store. She is a poet, writer, bookmaker, and curator, and was recently Distinguished Visiting Professor at Utah State University. She graduated with honors from Yale University and holds graduate degrees from the University of Texas at Austin and the University of Michigan School of Art and Design.*

## Session 4: Multispecies intimacy and compassion

**Iona Walker**

*University of Edinburgh (Germany)*

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**Imagining Microbes Beyond the Military Metaphor**

Antimicrobial resistance (AMR) and the COVID-19 pandemic caused by the novel SARS-CoV-2 virus are two contemporary infectious disease challenges. I seek to use multispecies and arts based methods to transcend language and explore the affective, temporal and embodied dimensions of human-microbe



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relationships. Both AMR and SARS-CoV-2 challenge the boundaries of human control over microbial life and in doing so, they disrupt ideas about how humans must live in a more-than-human world. Military metaphors are prevalent imaginative devices often used by UK scientists and public health stakeholders to describe, imagine, and organise responses to both AMR and Covid-19: constructing these as bounded enemies to be fought against, defeated or eliminated. However, as research increasingly asserts the vital function of the microbiome for human health, zoonosis increasingly points to the fundamental entanglement of human wellbeing with the wider ecologies of the planet. What can we learn from engaging differently with the non-human world and using art to create new multispecies stories?

### Bio

*Iona Walker is a PhD candidate in social anthropology at the University of Edinburgh. Iona is currently conducting fieldwork with scientists at the Centre for Inflammation Research for her doctoral project Re-imagining AMR and COVID-19: Microbial Worlds, Military Metaphors and Beyond Resistance. Iona's work is concerned with language, interdisciplinarity, more-than-human ecologies and knowledge production.*

### Ritti Zachmann

*University of Edinburgh (UK)*

*The Carnegie Trust for the Universities of Scotland*

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### **It's Hand Around My Throat: The Social Rendering of Borrelia Burgdorferi**

My doctoral research is on chronic Lyme disease in Scotland, specifically on knowledge production, patient advocacy, and the effect the COVID-19 pandemic had on the Lyme disease epidemic. One chapter of my thesis is dedicated to microbial agency: *Borrelia burgdorferi*, responsible for Lyme disease, has the medical nickname 'The Great Imitator' because of its 'intelligent' ability to 'hide' and 'play hide and seek' in the body. In my chapter "Its Hand Around My Throat: the Social Rendering of *Borrelia*", I explore what illness narratives become visible if we take the concept of microbial agency seriously. What psychological and emotional sides to illness are revealed, if we think of patients' stories not just as stories, but as symptoms? My chapter argues that this reveals body dysmorphia, shame, post-traumatic stress disorder, and suicide-related deaths, and could decolonise microbial agency. Since its publication, I have become very interested in how visual anthropology can depict microbial agency, negotiating body ownership with an Other, and how visuals can empower patients. I take inspiration from Aleksandra Bartoszko's comic 'The Virus' and am tremendously excited to learn from the other participants and their creative work.

### Bio

*I came to academia as a filmmaker working on puppet-documentaries in Germany and have since longed to bring artistic methods back into my work. I graduated from the Bachelors of Arts in Social Anthropology at the University of Aberdeen where my thesis explored aerial arts (silks, trapeze, rope), embodiment, and identity. My work on Lyme disease began during my Masters in Science in Medical Anthropology at the University of Edinburgh. During the MSc, my focus was on how the rendering of landscapes in art, film, and literature as spaces of beauty and safety made the possibility of danger and disease in the Lyme disease epidemic invisible. During my PhD, I developed guest lectures (in collaboration with Iona Walker)*



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*on the overlap between art and contagion, which I gave on an annual basis at Professor Ian Harper's Contagion course. I hope to continue exploring and learning about possible artistic collaborations in the future and am very inspired to hear about the work others are doing on this.*

**Charlotte Dorn**

*LUCA Art School (Belgium)*

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**Attending to animals - Compassion as a framework for creative processes**

The aim of the project is to develop an aesthetic practice and theory based on compassion. The theory will be developed through the artistic practice. I will integrate methods of the compassion training CBCT® „Cognitive based Compassion Training“ in my creative process and register the experience through writing and drawing. The knowledge gained through the creative process, combined with ethical and aesthetic theory will lead to an aesthetic concept based on a sympathetic understanding of the used material and imagery. In a second step, this concept serves to reevaluate contemporary artworks made in Europe that treat the theme of the human-animal relationship, e.g. by using living or dead animals or depicting them. The point is to present an aesthetic concept that focuses on a more attentive and sensitive handling of artistic material, as well as presenting a possibility to integrate compassion training in creative processes. The consideration of the material is particularly important when working with living beings or also regarding questions on pollution and sustainability. A further goal is to render the own creative process eco-friendly. The research questions are mostly developed in the fields Art Theory, Animal Studies, Environmental Studies and Care ethics.

**Bio**

*Charlotte Dorn (1996, German) studied Fine Arts at the Ecole des Beaux-Arts Nantes Métropole ESBANM (France), the Universidad de Sevilla - Facultad de Bellas Artes (Spain) and the Accademia di Belle Arti di Napoli (Italy). Currently she is working on a doctoral research project called Compassion for the animal in contemporary Art, hosted by the LUCA Art School in Belgium and lives and works in Brussels. Situated in the movement Animal turn in Contemporary Art, her practice investigates the human- animal relationship and roots human existence in natural processes. The used artistic techniques are print making and installations with ecological materials to create immersive artworks that trigger the viewer on various sensorial levels.*

**Hilal Alkan**

*Leibniz Zentrum Moderner Orient (Germany)*

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**Observing, documenting and representing intimate care between plants and people**

In my current research I look into the relationships of different waves and generations of Turkish migrants develop with the plants they grow and care for in Germany, in order to shed light onto the significance of multispecies networks in the processes of migrant home-making and integration. Understanding how this happens requires being attentive to the intimate and caring relationships between the migrants and their



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plants. Such attentiveness, however, requires new research tools, that enrich our time-tested method, ethnography, which is designed to look into human relations over time but falls short of adapting to the time of plants. When beings respond (to the care they receive and not receive) with motion that is not immediately visible to the human eye and with communicative tools that are not easily graspable with language, how to represent them, how to make them visible? I am struggling with this question and try to develop observational skills with the help of sensorial methods. Alongside photography of my own and my human research participants, I am planning to use time lapse photography. I will also organize botanical watercolor workshops for interested participants to give them new tools to observe and represent their plant companions. Yet I feel the need to discuss the promises and drawbacks of these methods and hear about new ones.

### Bio

*Hilal Alkan is a researcher at Leibniz Zentrum Moderner Orient in Berlin. Her research centers around care and gift practices in various realms of social life. Her recent research is about the caring relations migrants form with the plants they grow and the plants that accompany them in the cities they settled. Her inspiration comes from feminist ethics of care and multi species studies. Her articles appeared in the American Ethnologist, Citizenship Studies, Migration Letters and in other collections. She has also co-edited Urban Neighbourhood Formations: Boundaries, Narrations, Intimacies (Routledge, 2020) and The Politics of the Female Body in Contemporary Turkey: Reproduction, Maternity, Sexuality (IB Tauris 2021).*

### Lisa Jean Moore

*School of Natural and Social Sciences at Purchase College (USA)*

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### Using Deep Reflexivity to Understand Transgenics

In this creative writing piece, I explore my affinity to spider goats. I have used scientific innovations (however low tech, like at home insemination with a syringe) in order to reproduce my children. In my previous work, *Sperm Counts* published in 2007, I ‘came out’ about this practice. I am a queer mother of three daughters conceived through donor insemination using both known fresh semen and unknown banked technosemen modified by scientific manipulation, stored in liquid nitrogen, and shipped across the country. While things have shifted in the 13 years since *Sperm Counts* was published and queer reproduction has become more prevalent, contestations over the creation and existence of queer families persist—my daughters are “freaks of nature.” Because of my personal life juggling the ‘relatedness’ of my kids, the ‘naturalness’ of our family, the incubation of biological experiments inside my body, and the cultural surveillance of my family, I feel an affinity toward spider goats. These goats are genetically modified through the addition of spider DNA in order to lactate spider silk for military and medical innovation. For three years, I spent time with these spider goats in Utah and found our ontological strangeness (a la Timothy Morton) to enhance my epistemological interpretation of goats. I draw on my lived experiences to subvert the notion of the natural and the constructed. In many ways, my life reconstructs *the natural* and at the same time foregrounds the constructed nature of everything we call natural. Sometimes I do experience ‘Nature’ as oppressive, and believe it can be reconstructed to better serve those whom it oppresses.



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### **Bio**

*Lisa Jean Moore is a medical sociologist and SUNY Distinguished Professor of Sociology and Gender Studies in the School of Natural and Social Sciences at Purchase College, State University of New York. Her books include an ethnography of honeybees, Buzz: Urban Beekeeping and the Power of the Bee (NYUP) co-authored with Mary Kosut. Catch and Release: The Enduring, yet Vulnerable, Horseshoe Crab (NYUP) examines the interspecies relationships between humans and Limulus polyphemus (Atlantic Horseshoe Crabs). And most recently, she has published Our Transgenic Future: Spider Goats, Genetic Modification and the Will to Change Nature based on three years of fieldwork studying goats genetically modified with spider DNA. She lives in Brooklyn, NY with her family.*

## **Session 6: Flying, Climbing, Swimming, Dreaming...**

### **Raj Sekhar Aich**

*Sister Nivedita University (India)*

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### **Bubily Tiptyp and the basking sharks**

The global shark population is dwindling. This creates a compulsion to focus on a new form of transdisciplinary research platform to learn about them and their connection to human societies. On this premise, in my upcoming book, I propose an alternate view of creating knowledge of sharks through a sensory narrative as we find ourselves amidst the allegorical-ethnographic fieldwork of transdisciplinary shark-human research (SHHRKS) Ph.D. scholar Bubily Tiptyp. We travel with her as she is engrossed in her intellectual, emotional, and artistic journey to be with her beloved- the sharks and her explorations of human shark relationship with the town of harmonica and the Hebridean waters. The book is based on decade-long contemplation on human shark research, and shark demystification, and is told from a scientific yet surrealistic approach, the readers spend one day with Bubily and accompany her in her journey through the ocean, her melancholy, her scientific mind, and her art. From the stories of a small community intricately connected to the sharks, and the journeys of the researcher among them, this narrative aims to make a commentary about potential experimental research methodology like SHHRKS, the artistic and mental- scapes of people intricately related to sharks as symbols and individual and presents an alternate perspective of viewing sharks and our interaction with them, set in the surreal environment of the Scottish Isles.

### **Bio**

*Raj Sekhar Aich has two PhDs in marine anthropology, and applied psychology, his work is the holistic study of cultural and naturalscapes shaped by physical and symbolic interactions of humans with the marine environment and life forms. He expertises encompass Anthrozoology, Multispecies Ethnography, Marine Social Science, and is currently working on a new methodology of Transdisciplinary Human- Shark research. Due to the unique positionality of his research, it has been a privilege for him to contribute to the pioneering field of marine social sciences and human-shark research. To his knowledge, he is the first*



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*scientist to conduct white shark cage diving ethnography (New Zealand); written the first narrative shark book from India; the first Indian scientist to conduct White shark research; first to conduct a multispecies ethnographic research with sharks; first to create a sensory documentary of White shark cage diving and the first to conduct scholarly investigation of Sundarbans shark attacks (India). He is now creating a citizen science initiative about Western Australian Great White sharks. His work is not only about creating knowledge but synergizing, and disseminating it through various mediums like painting, documentary, and public speaking. He thinks at a subliminal level, Raj Sekhar Aich is in an experimental stage of integrating art and sciences in his research and writings, trying to find the lines where the soul and the mind meets. Currently, he is a professor in transdisciplinary research and psychology at Sister Nivedita University, Kolkata, India. He looks towards contributing to the global discourse of transdisciplinary research, marine social sciences, and anthrozoology -through teaching and/or research opportunity in academia or industry globally, particularly in Europe.*

**Ute Hörner**

*Academy of Media Arts Cologne (Germany)*

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**Parrot People:**

**an artistic research project on the conviviality of African grey parrots and people**

Long before humans entered the world stage, birds were already singing and dancing, building their nests and raising their young. Birds are not only the descendants of dinosaurs they – are the survivors of dinosaurs. We have been living with African grey parrots for about 20 years, which may seem long or short depending on which standpoint we take. When our companion Karl died at about the age of 60 (he came to us from an animal shelter), we realised how little we knew about his past. No one could tell us where he had spent the first five decades of his life – the only thing we could assume with great certainty was that he had been born in the wild before he was captured and sold. As we could not find out much about him as a person, we became interested in the history of African grey parrots in Europe, which is closely linked to the history of slavery. *Parrot People* is a multispecies ethnography about how our histories, politics and cultures are connected. Using different methods and mediums such as interviews, images, sounds, objects, and installation art we explore the question of what relationships were and are possible between African grey parrots and humans, and what it means to care for individuals of this species today. For this to succeed we plan to integrate wild and captive parrots as active participants in our research radically taking their perspective. In our presentation we give a first insight into our longtime project.

**Bio**

*Ute Hörner and Mathias Antlfinger are Professors of “Transmedial Spaces/Media Art” at the Academy of Media Arts Cologne. Their installations, videos and sculptures deal with the relationship between humans, animals and machines and provide both: critical perspectives on changeable social constructs as well as utopian visions of fair terms of interaction between these parties. Together with the grey parrots Clara and Karl they have carried out the interspecies collaboration CMUK since 2014. Their works have been shown at international exhibitions and festivals including, CCA Tbilisi, ZKM Karlsruhe, Shedhalle Zuerich,*



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NMFA Taiwan, Ars Electronica Linz, Werkleitz Biennale Halle, Museum Ludwig Cologne, KAC Istanbul, Transmediale Berlin. Since 2016 they are members of the Minding Animals International Network.

### **Cédric Sueur and Marie Pelé**

CNRS-Université de Strasbourg and Lille Catholic University (France)

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### **Animal agency can accelerate behavioural and neuroscience research: an example on great apes' drawings**

Despite increasing numbers of publications showing that many animals possess the neural substrates involved in emotions and consciousness, animals are still restrained and forced to take part in applied or fundamental research. However, these restraints stress animals and may result in false negatives or false positives. A change is needed in researchers' work paradigm with animals to progress in behavioural and neuroscience research and thus gain access to hitherto inaccessible yet important scientific results. Animals interact in their own ways with the world and researchers need to adopt these ways, i.e. their agency, to perform better research and develop a better understanding of how the brain and behaviour evolve. This paper discusses how animal agency can not only be the key to more wide-ranging and improved research in existing domains, but can also lead to new research questions resulting from anthropocentric view. We will explore this question through the study of drawings in great apes.

#### **Bio**

*Cédric Sueur is an Assistant Professor and member of the Institut Universitaire de France. Cédric Sueur is an ethologist and primatologist, in charge of the Master in Animal Ethics and co-responsible for the Master in Ecology, Ecophysiology and Ethology. Cédric Sueur is working on collective decision-making and social networking, human and non-human. He is a member of the scientific council of the La Fondation Droit Animal (LFDA), appointed member of the national committee for the protection of animals used for scientific purposes. He has received several prizes for his research (2013 Young Researcher Prize from the French Society for the Study of Animal Behavior; Thesis Prize from the Strasbourg Biological Society; Le Monde Prize for University Research). He is also a member of the Institut des Études Avancées at the University of Strasbourg and winner of the Wetrems Prize from the Royal Belgian Academy of Sciences. Marie Pelé is a researcher in ethology, with a specialization in primatology. After obtaining a doctoral thesis on economic-type behaviors of several species of primates at the University of Strasbourg and postdoctoral experiences abroad, Marie Pelé created the Ethobiosciences expertise firm which allows her to carry out various scientific and educational missions, as well as counselling for animal professionals. In 2015, she supported the creation of the "Animal ethics" program of the Master in "Bioethics, Ethics of life" at the University of Strasbourg. In 2018, Marie Pelé returned to academia as a teacher at the University of Strasbourg. In 2020, she became a research fellow in ethology at the Anthro- Lab of the ETHICS laboratory of the Institut Catholique de Lille. She is developing a line of research dealing with human-animal relationships and behavioral strategies that could be implemented to improve them.*

**Ann Gollifer**

Visual Artist (Botswana)

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**Artist ethnography: a material and conceptual practice**

Drawing, painting, photo transfer and other visual expressions can enhance the collection of observations in the field by extending curiosity and integrating ideas into discussion around Multispecies relations of animals, plants, fungi and inorganic entities via multi-disciplinary methods. Visual art practices can aid conscious looking at animals and plants in ways that deepen a human understanding of their equal sentience. A material visual art practice has the capability of capturing information on both physical, intuitive and spiritual levels. Visual art practices can help us better understand the intricate rhythms of existence in all nuances of line, colour, pattern, texture, light and shade. It can amplify interconnectedness on a conceptual level. You don't really see 'being' until you take the time to try to capture it in a drawing or painting. There is a contemplative focus that happens within a material practice that creates space where concept can develop as opposed to the development of concept before the material practice, making work to fit within that framework. This means that visual art can provide research that begins with a simple question, with an open mind. A visual art practice when integrated into multispecies ethnographic methods allows one to dare to dream in a state of pre conception. This approach feeds curiosity and leads to creative concept building. And this concept building can continue to appropriate visual art practices in its development and eventual transformation into a body of ideas. Ideas that further the development of our understanding of the world we live in with other species for the benefit of the whole, rather than for the benefit of the human animal alone.

**Bio**

*Ann Gollifer is a permanent resident of Botswana. She has lived and worked in Gaborone since 1985. In 1983 she graduated from Edinburgh University with a Masters degree in History of Art. Ann worked as a Senior Technical Officer under the Directorship of its founder, Alec Campbell, at the National Museum and Art Gallery, Gaborone. During this period she also worked part-time at the Phuthadikobo Museum in Mochudi with Sandy Grant, the Museum's founder and director. From 1991 to 2001 she was part of the committee, involved with the administration and facilitation of the Thapong Triangle International Artist's workshops that took place in Botswana, as well as the many smaller off-shoot art workshops that were organized annually by the Thapong committee. An Artist member of the Thapong Visual Art Centre, Gaborone, Ann was part of the executive committee, responsible for the building of the centre. Ann Currently works with the Art Residency Centre, the Village Gaborone, an artist led initiative that offers space to creatives in the community and with them develops new platforms for the dissemination of their work. As well as being a physical entity, the Art Residency Centre is also a flourishing virtual space where artists from all fields, can meet to network and exchange ideas, nationally and internationally. Ann Gollifer is currently represented by 'Guns and Rain', Johannesburg.*

**Christopher Weatherly**

*Brown School of Social Work at Washington University (USA)*

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**The collective unconscious and human-animal relationships:**

**Considerations for mental health treatments**

I'd like to present on institutional barriers I've faced within the social work field, a profession that while based on ecological systems theory limits itself to anthropogenic perspectives. I will discuss my efforts to expand these institutional boundaries to include non-human perspectives, including my work developing the mental health component within the One Health Framework. I will also share how I've used art and dreamwork within my role as a therapist and my own personal journey to explore how dreams and psychoses can reveal hidden aspects of how severed we are from the natural world, investigate human-animal conflict, and to examine the reflections we see within animals/ecosystems. As examples, I've attached paintings where I explore intersections between the collective unconscious of a captive tiger and street-dwelling leopard and my own experiences with depression. I hope my limitations in multispecies ethnography will not hamper my capacity to engage in this workshop. I'm very excited to learn about others' approaches to this methodology, as I'm very eager to take what I can learn from other participants and incorporate this within my own work, where I hope to continue to demonstrate that to fully understand the Anthropocene we must move beyond anthropocentric approaches.

**Bio**

*Chris Weatherly is a 5th year doctoral candidate in social work at the Brown School in Washington University in St. Louis. For his dissertation, he is using participatory and systems-based approaches to elucidate the intersections of climate change, environmental degradation, and population mental health. Specifically, he is looking at how recent flooding and acute windstorms impacted rural farmer mental health. He received a joint master's in social work and public health in 2012 at Tulane University in New Orleans. Before entering a PhD program, he worked as a mental health clinician in acute psychiatric settings. He's also currently in private practice. Within his field, he is eager to use transdisciplinary and ethnographic approaches to reveal critical connections between the mental health of humans, animals, and ecosystems. He'd also love to integrate his personal passion of painting and dreamwork within his academic life. His artistic website can be found here: [teamanfred.art](http://teamanfred.art).*

## Session 7: Water, landscape and lab

**Nanna Sandager Kisby**

*Utrecht University (Netherlands)*

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**Agencies of Human-Snow Relations in Ilulissat, Kalaallit Nunaat (Greenland)**

Human-snow relations in Ilulissat, Kalaallit Nunaat [Greenland] form a larger network that shapes the lifeworlds and everyday practices of local residents. In some ways, snow is a limiting force, as it e.g.



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complicates certain ways of movement, takes up space or steals away body heat. However, snow is the foundation for indigenous practices such as dog sledge riding, hunting, ice fishing, etc. – practices that are not only essential for a sustainable life in an Arctic climate, but crucial to Inuit identity and passing on traditions between generations. Human-snow relations in Ilulissat are thus part of a larger ecology of life, which challenges any notion of a “nature-culture” dichotomy. Snow itself is an ever present entity during the long winter months in Ilulissat. It covers houses, doorways, roads, cars, mountains, sleeping dogs – and it shapes the landscape, re- configures town infrastructures, as well as makes (im)possible certain human practices. But snow is also dynamic, in itself, and as it relates to other entities/phenomena – such as living beings, the wind, different temperatures or climate change. Snow thus changes its material form, depending on those other actors within the network in which it partakes – a network made of and influenced by the agency of multiple species.

#### **Bio**

*Currently, Nanna Sandager Kisby is about to enter into the last week of fieldwork for her Master’s thesis in ‘Cultural Anthropology: Sustainable Citizenship’ at Utrecht University in the Netherlands. The fieldwork has been conducted over three months in Ilulissat, where she has been researching human- snow relations and the networks in which these relations partake. She previously has a Bachelor’s degree in anthropology, with a minor in philosophy, from Aarhus University in Denmark – as well as a background in art and movement studies. Throughout her fieldwork, she has experimented with data collection through a combination of art and anthropology. She has made use of ethnographic photography, video and soundscapes, as well as sensory ethnography, in order to capture aspects of human-snow relations that escape the written word. She has been using these methods as fieldnotes – although primarily as ways of inquiring into the materiality of snow and the ways in which human and other-than-human life in Ilulissat and in the surrounding landscape produces effect over time.*

#### **Nolwen Vouiller (co-organiser)**

*LASC-ULiège, EHESS-LAS, Centre d’Etudes Himalayennes (France & Belgium)*

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#### **Supporting a thesis in a multi-sensory, multi-species and interdisciplinary environment?**

I would like to propose a presentation that reflects my fieldwork: multi-sensory, multi- species and interdisciplinary. Currently a second year PhD student between the University of Liege (Liege, Belgium) and the Haute Ecole d’Etudes en Sciences Sociales (Paris, France), I have recently decided to work more on the psycho-corporal experience of people coming into contact with animals in the Bardiya National Park (BNP) in Nepal, rather than on the living environment of a river at its edge. Nevertheless, this first field, this river (*Khauraha*) and its bank, allows me to introduce this second topic with relevance and is an opportunity to fully immerse both the general public and the readers of my thesis, in this complex field. This presentation would show how I imagine an exhibition that reconstitutes this singular space-time, working with artistic (sound work, writing, drawing, photography, video) and scientific (anthropology, geography, ethology) disciplines, in the framework of my thesis defense.

#### **Bio**



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*Nolwen Vouiller has a Psychomotrician State Diploma (Medicine Sorbonne University, Paris VI, France) as well as an Anthropology Master degree (University Catholique of Louvain, Belgium). She is actually doing research in southwest Nepal, in Bardiya district, for a PhD degree in anthropology (Ecole des Hautes Etudes en Sciences Sociales-Paris, France and University of Liège, Belgium).*

### **Florence Ménez**

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### **Prolivariation: towards ethnographic fictional art?**

In the French West Indies, as in all the Caribbean, the recurrent proliferation of sargassum algae raises the question of the habitability of the coastline. The residents weave a web of plural narratives, both collective and singular, contextualised and yet universal, which embrace the variations of the sargassum strandings, the new interspecific relation to this algae, the emanations of gases, their traces on the landscape, house, knowledge, body and imagination. These narratives are constructed in the interactions between the interviewee and the interviewer during the SaRiMed ethnographic research. The performance readings entitled *Prolivariation* propose to make this profusion and plurality of discourses resonate for 45 minutes through performance readings and graphic productions by students from Brest and Martinique. Beforehand, *Prolivariation* required the selection of extracts from interviews with Martinique residents, meetings and rehearsals with students in the Bachelor of Arts programme at UBO, and the preparation of some videos of students in Martinique also reading these extracts. These readings are done to provide rough qualitative ethnographic data that enter the process of recognising the problem in the public arena; and also used as a methodological tool for feedback to the surveyed people, and generate reflection.

### **Bio**

*Florence Ménez, anthropologist, devotes her research since 1999 to relational modes in situations of environmental crisis when appears proliferation of algae and clams, or oil spills. His research fields are multi-sited : Italy (Venice lagoon), Brittany (France) and the French West Indies (Lesser Antilles). She coordinates the SaRiMed project on the risks associated with sargassum on the Caribbean coast (AMURE - UMR 6308, UBO - LC2S - UMR 8053, UA - Fondation de France) . Involved in the diffusion of culture in all its forms, I have carried out a project on theater, with a large part devoted to Caribbean theater. Complementary to these scientific and cultural activities, her artistic practices are photography and theater. These interests are reflected in her current scientific research, particularly in terms of alternative research writing, methodology and restitution.*

**Renate Schelwald**



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### **SustainHability**

The issue of sustainability is often dealt with within the confines of a disciplines' familiar theoretical groundings and this selective attention makes it hard to see 'the bigger picture', thereby downplaying the effects of anthropogenic climate change. Social Practice Theory intends to offer a more holistic conceptualization of sustainable behaviour, where everyday routines and consumption is systematically enmeshed with various social, institutional and technical systems. However, social practice theory lacks the recognition of multispecies entanglement in human (sustainable) behaviour. Examples of the use of practices in climate policy show that the non-human environment is still rendered secondary to anthropocentric needs. This subordinates the well-being of the non-human world and side-lines many non-Western ontologies that understand the entanglement of species, things and 'the natural environment' as given. Post-humanist and new materialist thinking enables the paradigm shift necessary to move away from thinking in dualisms, reductionism and determinism- and toward performativity, materialism and the human-non human entanglement. This research thus uses a new materialist lens to highlight the intangible elements of (un)sustainable social practices. Visual methods are used to identify the more-than-representational elements of these practices, that emerge from as well as shape the environment, human and human-non human relations. Furthermore, visual work is used to makes tangible a wide variety of perspective's on sustainable practice: from policymakers, to rivers to households, as it draws upon audio-visual media's distinct ability to explore the multiple registers of experience – affective, sensory, spatial and material.

### **Bio**

*Renate Schelwald is a visual ethnographer working on a project concerning sustainable municipalities at the Erasmus University. Concurrent with this project, she is designing her own PhD (which the municipality project will be part of). Below is the abstract for the PhD proposal. She very much hopes to join the workshop to share ideas and gets to know other researcher working with art-based methods and feminist theory.*

### **Isabelle Borsus**

*LASC, ULiège (Belgium)*

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### **Drawing to connect. An exploration of human and non-human skins**

My ethnographic research deals with the making and use of models of the living, animals and plants, as part of a museum and/or university collection. First, I accompanied taxidermists to observe the transformation process of the animal. At present, my research is shifting to the world of botany and the creation of herbariums in natural history museums or university collections. In this presentation, I will show my attempts to use drawing to capture the workshop or the laboratory as a liminal and multimodal space. After its selection, the animal or plant will have to move from a certain state of nature to become a museum or scientific object. This is why we could consider that these rooms, where a part of the



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transformation takes place, act as a boundary infrastructure (Susan Leigh Star) where all these worlds come to mix, to tangle and untangle and where each one tries to make its place with its criteria, its properties, its way of reacting. But very often the accumulation of things and relations, objects and materials tended to disturb my ways of seeing and prevent my understanding. Drawing has helped me to better highlight the organic (human or non-human) and inorganic presences, the passages, the tensions and the negotiations at work in these places. Through the play of lines and colors, I thus sought to translate some of the links I sensed as well as to educate my own attention.

### Bio

*Isabelle Borsus, is an assistant and PhD student in University of Liege (Lasc/FASS), Belgium. She holds master's degrees in communication, in anthropology and a bachelor's degree in psychomotricity. She also teaches at the Haute Ecole Helmo (Liège, Belgium). Her research borrows the detours of taxidermy, herbariums and phylogenetic to dwell on the one hand on the modeling practices of the living, human or non-human, and on the other hand on the technical gestures and the dispositive logics which inscribe and animate the body engaged in an activity. At a methodological level, she is interested in the place of drawing as a tool in the social sciences.*

## Session 8: Moving through spaces and worlds

**Miriam Adelman**

*Universidade Federal do Paraná (Brazil)*

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### Blurring the boundaries:

#### **navigating the converging rivers of ethnography, photography, and poetry**

Ethnographic fieldwork almost inevitably places us face to face with the challenges of visual methods, and this is certainly the case for those of us who work within the ever-expanding field of human-animal relations. The experiential magic and complexity of human-animal encounters can, of course, be captured through written narratives, within and beyond the boundaries of academic language – but also offer us many riches to capture at the visual level, as *visual poetics*, also encouraged by the technologies that are today so ubiquitous, so at-our-fingertips. Both literary poetics and visual registers require of us a particular type of artistry. This may come more “naturally” to some, but to others, demands an unsettling of their own position within a disciplinary field, with its codes and protocols, demanding immersion in new learning processes and freeing oneself from shackles and constraints. I present here a work-in-progress, a response to a challenge that was posed to me to venture further into the use of digital technologies of post-production and “multi-media”. I use it to think about what it means to unsettle the realist aesthetics of documentation, and about how we can widen our repertoire of tools and channels for meaning-construction. How to navigate the converging rivers of ethnography, photography, and poetry, its rolling waters and roiling undercurrents? To what new shores can this take us?



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### Bio

*Miriam Adelman is a senior professor in the graduate programs in Sociology and Literary Studies of the Federal University of Paraná, Brazil, equestrian studies scholar, translator, poet and photographer. Her current projects include work on an edited volume on Brazilian equestrian cultures, practices and economies (with Ana Lucia Camphora and Ester Liberato Pereira) and a visual ethnography of a southern Brazilian rural equestrian milieu.*

### Hermione Spriggs

UCL Anthropology Department, Slade School of Art (UK)

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### Tracking sound and listening to tracks:

#### Towards a vibrational ethnography of rural pest control in North Yorkshire

“Tracking means following worldly entanglements”, writes Anna Tsing. This paper/ workshop contribution charts a series of experiments, combining an animal tracking methodology with sonic and visual field recording as a method for ethnographic capture, whilst working with mole catchers in rural North Yorkshire. When seeking to capture an elusive wild animal such as the mole, pest control trappers are tasked to employ their full range of senses in order to engage with the behaviours, perceptions and affordances that define that animal’s world. Moles themselves navigate using a language of vibrations, reading the movements of earthworms through sensitive hairs on their bodies, and using the architectural acoustics of their tunnels to channel infrasonic sound. In order to bridge this perceptual distance, mole catchers use a variety of tools and techniques that sensitise their own human bodies, extending their reach into the vibratory umwelt of the mole and effecting an exchange in species perspective. What equivalent tools and techniques might an ethnographer need to reach into the mole-catcher’s world?

### Bio

*Hermione Spriggs is an artist and researcher exploring ways to access and empathise with other species’ worlds. Hermione is currently doing practice-based PhD research with a focus on rural pest control in North Yorkshire, asking how hunters communicate with animals and exploring the relevance of a hunting attitude to environmental art practice. She hosts the collaborative project the Anthropology of Other Animals (“AoOA”), which attempts to elicit extraordinary effects from unpromising materials and explores the hidden links between ‘craft’ and ‘being crafty’. Hermione splits her time between London and Yorkshire. From 2010-2014 she lived in California whilst studying for an MFA in Visual Art at UC San Diego. Spriggs has recently worked with Arts Catalyst, Tate Exchange, The Showroom and greengrassi (London). Her edited volume Five Heads: Art, Anthropology and Mongol-Futurism is published by Sternberg Press. Current projects include a public art commission for Kings Hedges Cambridge, a film commission for Sheffield Doc Fest, a text for Cabinet Magazine and a nomadic series of animal tracking workshops with collaborator Tamara Colchester.*

**Catrien Notermans and Anke Tonnaer (co-organisers)**

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### **Interspecies communication in Hindu pilgrimage: how can arts-based methods help us learning to understand voices of other-than-human beings?**

In current anthropological debates on the Anthropocene, we face the challenge of how to adjust and possibly avoid the anthropocentrism in our ethnography and methodology. We need to shift our focus from 'humans living *in* nature' to 'humans living *with* other-than-human persons in shared natural environments'. Such a focus on 'more-than-human sociality' (Tsing 2014) requires a profound exploration of multi-species communication, not only as an object of study but also as a means to adopt our standard methodological toolbox to other forms of life. We believe that insights in how multispecies communication is practiced in Hindu nature pilgrimages in India may help us to adapt and fine-tune our methodological approaches in such a way that we may change our human-focused perspective into a more inclusive view on the intimate entanglements of humans and other-than human persons. Pilgrimage, in general, focuses on the human-non-human relationship and reckons with the power and sociality of other-than-human and non-empirical agents. Hindu pilgrimages in India, in particular, are directed to sacred landscapes or landscape elements (such as mountains, rivers, rocks, and animals) which are taken seriously as sentient beings with agency and personhood, and thus as having the capacity of empathy and communication. Through the lens of nature pilgrimage, we explore and question what we may learn from non-verbal multi-species forms of communication and knowledge building, and how we accordingly may integrate arts-based methods in our methodological toolbox. We will explore what methodological inspiration we may get from pilgrims' multi-species communication for our own research when we try to defy anthropocentrism and take nature into account as a pluriform material and spiritual 'other-than-human' participant.

#### **Bio**

*Catrien Notermans is an anthropologist working at the Department of Anthropology and Development Studies at Radboud University in the Netherlands. She has long-term expertise on religion and gender, and pilgrimage in particular, in South Asia and Europe. Anke Tonnaer is an anthropologist working at the Department of Anthropology and Development Studies at Radboud University in the Netherlands. Her research interests include 'new wilderness' projects in Europe in the Anthropocene, and focuses especially on human-animal relations in The Netherlands.*

**Anna Lucia Camphora**

*Atelier of the Visual Arts School (Brazil)*

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#### **Beyond words in a more-than-human world**

My work aims to shed light on the invisible trajectories of non-human animals providing insights from possible interlinkages between environmental history and other registers, like photography, video, and digital art. I have exploring creative methods seeking to amplify the representation of the human-animal



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interlinkages in the past, and present. Since history has expressed the arguments of those who bear language, iconography can deepen our understanding of those who were given no voice and thus remain on the periphery of the historical record. The creative process arises from a personal glance, also suggesting a displacement concerning usual viewpoints. In certain way, this implication can nurture decolonial thinking, opening new channels of dialogue, beyond words. I have found fruitful pathway from the potent interaction between academic studies and artistic approaches. It has permitted to reduce the gaps between human societies and the more-than-human worlds which have been conventionally forgotten and ignored. That is the case of the comfortable silence regarding the intensive blood extraction of horses to supply raw material for the pharmaceutical industry. By adopting the videoart narrative, I am exploring a contemporary perspective on such a practice which has been promoted since the late nineteenth century.

#### **Bio**

*Anna Lucia Camphora is born and works in Brazil where she concluded her academic degrees in Psychology, Master Degree in Psycho-sociology of Communities and Social Ecology, and PhD in Social Sciences. From 2013, as an independent scholar, she moved to the field of inter-species studies. The outcomes of her research are presented in the book, 'Animals and society in Brazil from the 16th to the 19th century', launched in Brazil (2017) and in the UK, by The White Horse Press (2021). She has kept close her academic interdisciplinary approach and her activities in the field of contemporary art, which are been developed since 2015. Currently, as assistant of the artist and professor Marcos Duarte, in the 3D Atelier of the Visual Arts School (Rio de Janeiro, Brazil), she is also examining the potential of objects, textures and space, amplifying potential dialogues and significance through contemporary art.*

#### **Lucile Wittersheim**

*Muséum national d'Histoire Naturelle, LADYSS, Université de Paris, CNRS (France)*

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#### **Making One with Your Land:**

##### **An investigation of the relationship between market gardeners and their soil.**

As part of a thesis in environmental anthropology, I am interested in the relationships of organic farmers in Seine-et-Marne (France) to non-humans. My study first focuses on the diversity of practices and commitments of farmers towards the multispecies lives they work with in their fields (hedges, ponds, ploughing, domestic and wild plants). It continues with a more specific focus on the dynamic interdependent relationships that link farmers to organisms in agricultural soils (visible and non-visible) as well as the organisms with which they share the soil (field mice), and the associated embodied knowledge. This investigation is based on classic anthropological methodologies (semi-directive interviews, immersion on farms) and borrowings from artistic methods which are concretized through the realization of drawings (by the ethnologist as well as by the participants in the investigation) according to the method of the Life Art Process of Anna Halprin; the making of films on the way the farmers' bodies



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move; as well as the making of non-performative scores illustrating the gestures of vegetable harvesting from kinesthetic sensations, aiming to show how the farmer's body adapts to that of the plants.

### **Bio**

*As a doctoral student in environmental anthropology, Lucile Wittersheim is specialized in the study of human's relationships with his natural environment in the context of organic agriculture. After studying ecology and anthropology, she had the opportunity to study different urban, insular and rural areas. These experiences were the occasion to explore approaches stemming from ethnography, action-research as well as approaches combining art and science. This has enriched her current reflections on the relationship that organic market gardeners have with the agricultural soils, the growth environment of their crops. She is interested in the materiality of this relationship, in the embodied knowledge that underlies it, and in the way that market gardeners work with the living in their soils.*

## **Participants not presenting**

### **Véronique Servais (co-organiser), University of Liège (Belgium)**

Véronique Servais is psychologist with a training in anthropology of communication. She is now Professor of anthropology of communication at the Faculty of Social Sciences at the University of Liège. She did her PhD on the "therapeutic effect" of dolphins on autistic children and since then she has been researching human-animal and human-nature communication with a special attention to therapeutic settings.

### **Harry Wels, Vrije Universiteit Amsterdam (Netherlands)**

Harry Wels is Associate Professor at Vrije Universiteit Amsterdam and African Studies Centre Leiden. His research focuses on multispecies organisational ethnography in the context of (private) wildlife conservation in South and southern Africa, in which drawing is increasingly used as a method to record observations. As Editor of the Journal of Organizational Ethnography (JOE), Harry has encouraged starting a separate section on Creative Formats for Organizational Ethnography. In his personal life, playing the alttrombone keeps Harry going.

### **Lucie Nayak, University of Liège (Belgium)**

As a sociologist, initially specialised in the fields of health, disability and sexuality, I have recently turned my attention to the study of relations between animals and humans. My doctoral thesis, obtained at the University of Paris Nanterre (France) and the University of Geneva (Switzerland), was devoted to the analysis of the social treatment of the sexuality of people labelled as "intellectually disable" in France and Switzerland. I then carried out post-doctoral research (Inserm, Paris, France) dedicated to the access to



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health care of trans people. Currently, I am a post-doctoral researcher at the University of Liege (Belgium). My research project is entitled "An ethnography of "farm animal" sanctuaries in France and Belgium. Interactions and communication between species outside the context of exploitation". I am also conducting a qualitative research on the theme of "gender and veganism".

**Chloé Vanden Berghe**, *Université Libre de Bruxelles (Belgium)*

Chloé Vanden Berghe is a doctoral student in social sciences at ULB. She holds a double master's degree in French and Romance languages and literature as well as in environmental sciences and management (IGEAT). Her research focuses on the cohabitation with urban foxes (*Vulpes vulpes*) in the Brussels-Capital Region. Her methodology is at the crossroads of ethology and ethnography beyond humans and is based on the tracking of the animals' traces in their living places as well as in the imagination of their human cohabitants. The objective is to shed light on the daily life of foxes in the city of Brussels and the political and territorial negotiations that their installation implies, in order to better understand the issues related to the relationship between humans and animals. It is thus a question of drawing the outline of shared worlds, in particular when these are superimposed on the large urban centers, with the idea of putting into perspective the relations that our Western societies maintain with the living worlds.

**Juan Rivera**

Juan Rivera's research examines cosmologies among indigenous groups of the Andes, particularly Quechua-speaking peoples of the Peruvian highlands. Among his publications is the book *La vaquerita y su canto: Una antropología de las emociones* (2016); the articles "Beyond the "dismal imagery": Amerindian abdication, repulsion, and ritual opacity in extractivist South America" (HAU, 2019), "Warriors and caimans surrounding the Andes" (Social Anthropology, 2017) and "Recent methodological approaches in ethnographies of human and non-human Amerindian collectives" (Reviews in Anthropology, 2019); and the edited volumes *Non-humans in Amerindian South America* (2018) and *Indigenous life projects and extractivism* (coedited with Cecilie Ødegaard, 2019). He also coproduced a video installation and film series entitled *The owners of the land: Culture and the spectre of mining in the Andes* (2013).

**Juliette Salme**, *University of Liege (Belgium)*

Juliette Salme is a Ph.D student at the University of Liège (Belgium). Her research focuses on practices harnessing (micro)organisms, such as fungi, to produce eco-friendly goods and she is interested in processes of « making », perception, and creative human and nonhuman entanglements. She does fieldwork in do-it-yourself biology labs in collaboration with designers, architects, and scientists-amateurs and professionals.



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**Cédric Audoan**, *University of Liège (Belgium)*

After a Bachelor's degree in European and International Law at the University of Maastricht (UM), I achieved a Master's degree in Anthropology at the University of Liège (Uliège). I am currently pursuing a PhD in Anthropology at the Uliège about dreaming among the Eibela of Papua New Guinea. More specifically, I am working on the impact of dreamlike and other "transpersonal" practices on ecology and interspecific relationships. My research intends to intersect two fields of research too rarely combined, that is ontological/ecological anthropology and aesthetic/experiential anthropology. To that end, I will collaborate with a photographer, Lindsay Soszna, whose artistic interests, notably gender relations and psycho-genealogy, will complement mine. In addition to my doctoral research, I am a member of *JACKS*, an ethno-artistic collaboration focused on materiality and marginality. Its goals is to explore and revisit ethnography while producing data to a wider audience in multimodal ways and outside the academic spectrum.

**Susan Wardell**, *University of Otago, (New Zealand)*

Susan Wardell is a social anthropologist from Aotearoa New Zealand. Some of her research interests include wellbeing, care, moral emotion, empathy, digital embodiment, and mental health in the anthropocene. She is the current Poetry Editor of *Anthropology and Humanism*, working with ethnographic poetry and flash fiction in her own work, and dabbling with sensory and visual methods.