

Day 2 14 March 2024: Dancing with Dualisms & Interspecies Sensings

Objectives for today:

- Continuing a conversation about western modern dualisms leading into what ecological thinking might look like
- Discuss how you have been walking with dualisms and interconnections in practice and in your readings
- Move to thinking and processing how to conjure more than human voices and presences in your story telling

9.am- 9.30am Metallimiehenkuja 2 Kajuutta 112

Coffee and settling in & initial check in round

9.30 am-10.15 am

Groups: Discussion of Anna Tsing & mapping exercise from last week

10-15-10-45 full discussion of Anna Tsing & mapping exercise from last week

15 min Break

LD lecture continued

From Dualisms to Ecologies Part 2

12.30 -13.30 Lunch

13.30-15.30 Creative research continued

- Layer, thicken and complicate your mapping exercise from last week
- with more than human voices avatars and presences.

HWK Podcast

<https://emergencemagazine.org/interview/mycelial-landscapes/>

Mycelial Landscapes: A Conversation with Merlin Sheldrake and Barney Steel, moderated by Emmanuel Vaughan-Lee

WEEK 2 HWK reading, on walking mushrooms storytelling

Unruly Edges: Mushrooms as Companion Species: For Donna Haraway

Anna Tsing Environmental Humanities (2012) 1 (1): 141–154.

<https://doi.org/10.1215/22011919-3610012>

Supplementary sources:

Book: Rebecca Solnit, *Wanderlust* A history of walking, 2002


Blog: (the infamous and wondrous) ☺ Eeva Berglund <https://eevabee.wordpress.com/category/walking/>

Website and publication: Stephanie Springgay & Sarah E. Truman <https://walkinglab.org>

9.30-10.15 In groups discuss two things

1) Discuss your responses to Anna Tsing's *Unruly Edges*.

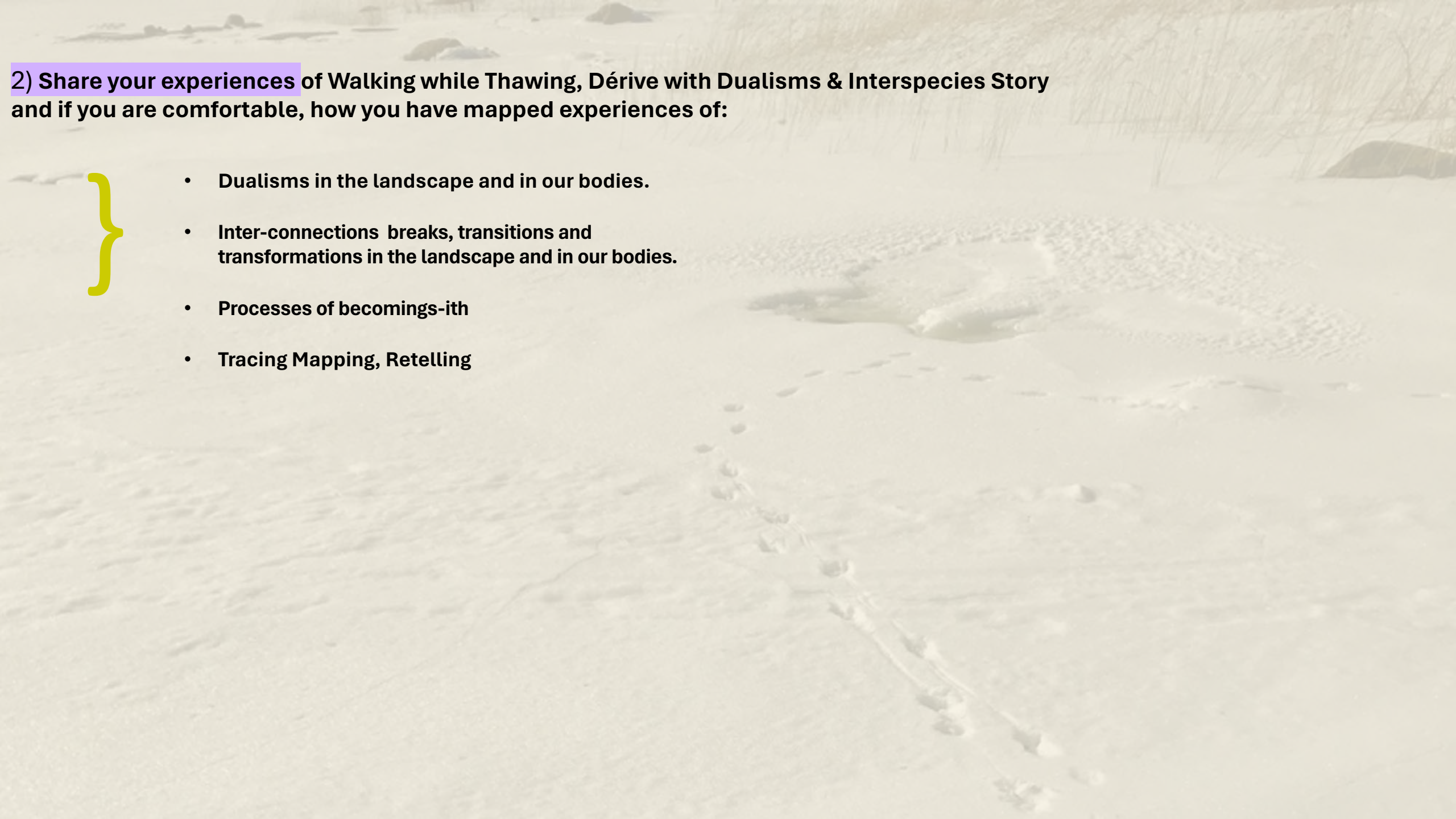
Below are some questions if you need a guide, but please do not be limited by these

- 
- What might a mushroom-centric story of the world look like according to Anna Tsing?
 - How does this story interact with the stories of humans? How are mushroom histories gendered, raced, classed how do mushrooms transgress these boundaries?
 - What kinds of other non-human agents does Tsing compare mushrooms with?
 - What are the emotional repercussions of human-mushroom relationships?
 - What are some of the spatial repercussions of human-mushroom relationships?
 - What do you think about the form of Tsing's writing? The poetics of her writing?

2) Share your experiences of Walking while Thawing, Dérive with Dualisms & Interspecies Story and if you are comfortable, how you have mapped experiences of:



- **Dualisms in the landscape and in our bodies.**
- **Inter-connections breaks, transitions and transformations in the landscape and in our bodies.**
- **Processes of becomings-ith**
- **Tracing Mapping, Retelling**

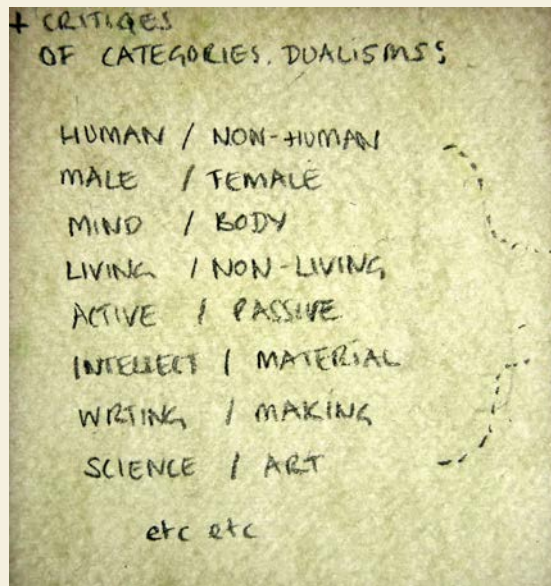


LD lecture continued

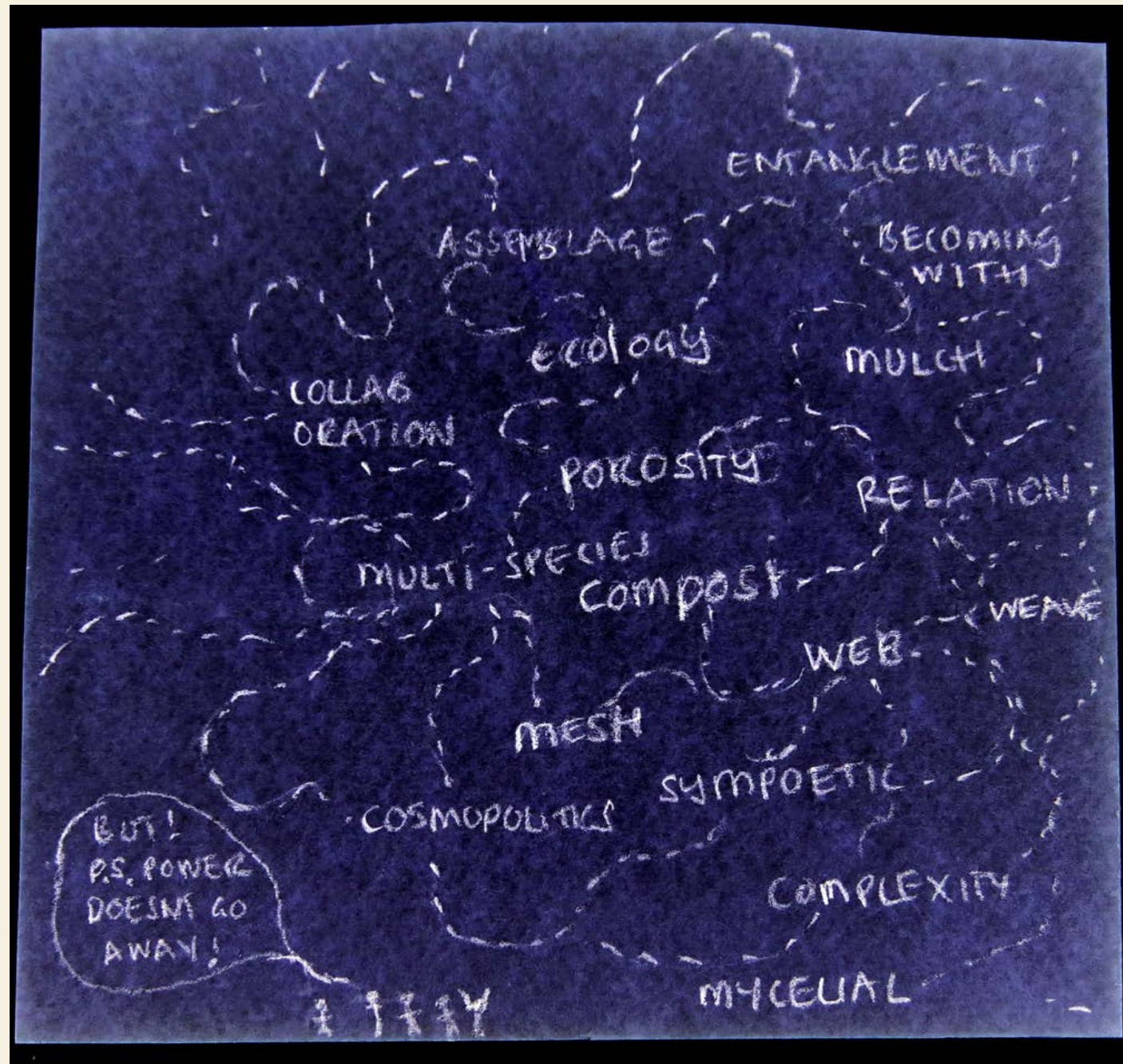
From Dualisms to Ecologies Part 2

This is where I want to lead us

From critiques of dualisms,
to ecological story telling



Other dualisms
that have come up?



Ecologies & Contact Zones

In your walking journeys from last week its very likely that you have walked into and through a series of contact zones

Mary-Louise Pratt: defines contact-zones as [sites where] “cultures, meet, clash and grapple with each other, often in contexts of asymmetrical relations of power, such as colonialism, slavery, or their aftermaths as they are lived out in many parts of the world today”.

Donna Haraway: in where species meet refers to interspecies contact zones/ecological intersections which she also calls **ecotones** “edge effects [...] **where assemblages of biological species form outside their comfort zones**” This can refer to, for example border zones between one ecological system and another, or describe ways that native and ‘non-native’ species constitute each other or between dominant and marginal beings.

Indeed one could argue that most cities and most beings are one big interspecies *contact zone* but there are also micro differences

[Link to Source Haraway When Species Meet p216](#)

[Link to Source Mary-Louise Pratt](#)

“Landscape”: Separation, Relation & the Romance of “The Untouched Wild”



On etymology and uses of the word landscape, see <http://csmt.uchicago.edu/glossary2004/landscape.htm> accessed Jan 2013

See also <https://press.uchicago.edu/ucp/books/book/chicago/L/bo3626791.html>
Landscape and Power: Space, Place, and Landscape, W. J. T. Mitchell 2002

Scene from *Green the Film*. Copyright Patrick Rouxel 2009

Settler Colonialism Spiritual communion proximity AND propriety, capital extraction



FREDERIC EDWIN CHURCH, *Twilight In the Wilderness*, 1860s. Oil on canvas, 3' 4" x 5' 4".
Cleveland Museum of Art, Cleveland, Ohio (Mr. and Mrs. William H. Marlatt Fund, 1965.233).

Romance & Searching for Spiritual Communion?



Casper David Friedrich *Woman before the Rising Sun (Woman before the Setting Sun)* oil on canvas
22 × 30 cm 1818. Property of Museum Folkwang Essen



Giovanni Bellini
St Francis in Ecstasy 1480-85
Oil on panel, 120 × 137 cm
Frick Collection, New York

Conquest or Vertigo?

'Mist is crucial to one of the great paintings of European Romanticism: Caspar David Friedrich's "Wanderer Above a Sea of Clouds" (1818). The image may be more familiar than the title: a man in a black frock-coat stands on a sharp mountain summit, back to the viewer, hands at his sides. Below and beyond him is an ocean of white mist, pierced by peaks and pinnacles. The implications are appropriately clouded: is the traveller blessed with vision or threatened by obscurity? Is he master over his own direction, or lost?'

British landscape writer Robert McFarlane
<https://www.1843magazine.com/gallery/world-mist>
Retrieved 1 October 2018



*Wanderer above the
mist
Casper David
Friedrich
98.4 cm
× 74.8 cm 1818*



Misty Meditations and Landscapes of the Interior

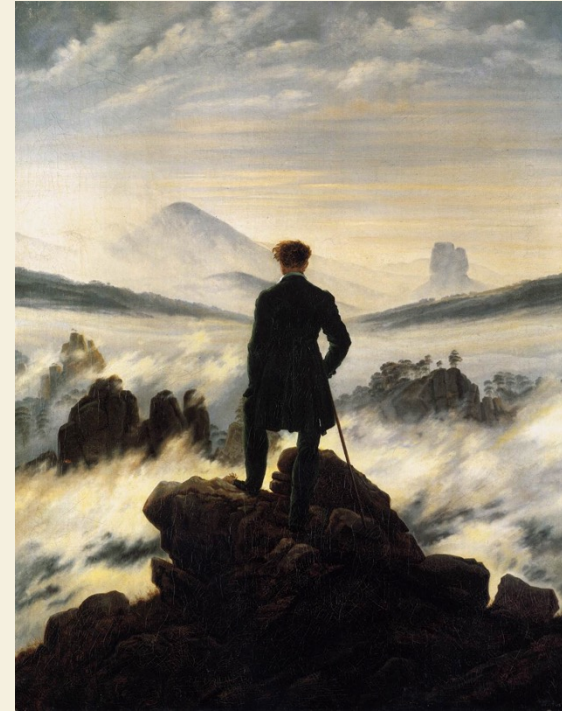


Fan K'uan (? Dated after 1023).

Travelers amid Mountains and Streams. Hanging scroll. Ink and color on silk. Northern Sung 206.3 x 76 cm. National Palace Museum Taiwan

http://www.npm.gov.tw/exh95/grandview/painting/account_1_en.html

Retrieved 15 09 2010



Transcendence Connection with Nature Misanthropy vs modern humans

Humans= bad, wildness= spiritual redemption

I went to the woods because I wished to live deliberately to front only the essential facts of life, and see if I could not learn what it had to teach and not, when I wish to die discover that I had not lived ...

I wanted to live deep and suck out all the marrow of life ... and if it proved to be mean, why then to get the whole and genuine meanness of it .. or of it were sublime to know it by experience, and be able to give a true account of it... (pg 83)

Henry David Thoreau *Walden*

Oxford University Press 1997 edition

WALDEN; OR, LIFE IN THE WOODS.

By HENRY D. THOREAU,
AUTHOR OF "A WEEK ON THE CONCORD AND MERRIMACK RIVERS."



I do not propose to write an ode to dejection, but to brag as lustily as chanticleer in the morning, standing on his roost, if only to wake my neighbors up. — Page 92.

BOSTON:
TICKNOR AND FIELDS.
M DCCC LXX.

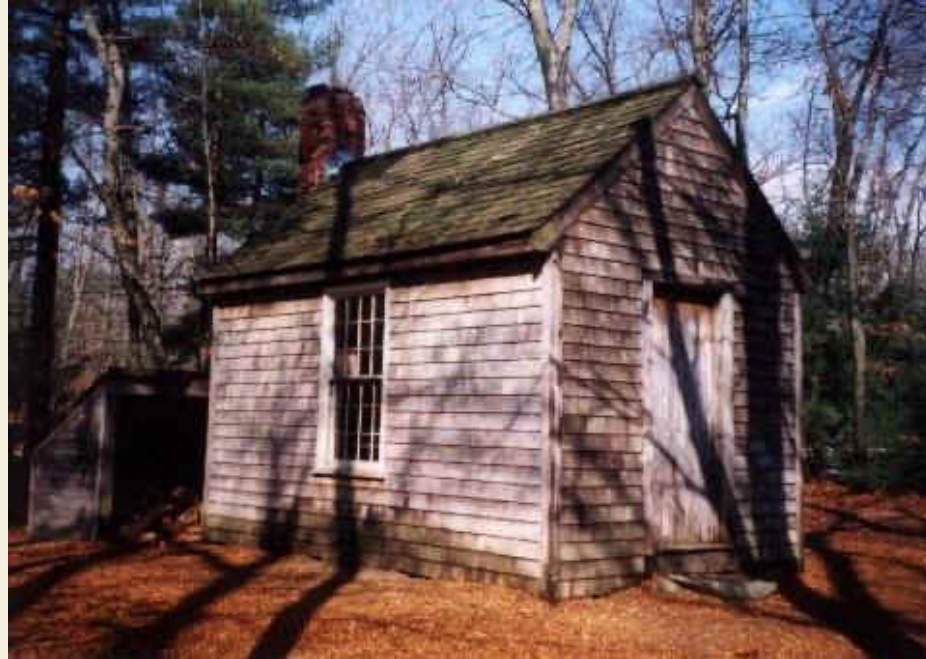


Time is but the stream I go a fishing in. I drink at it; but while I drink I see the sandy bottom and detect how shallow it is. It's thin current slides away but eternity remains, I would drink deeper; fish in the sky whose bottom is pebbly with stars. I cannot count one, I know not the first letter of the alphabet I have always been regretting that I was not as wise as the day I was born. The intellect is a cleaver it discerns and rifts it's way into the secret of things.. (pg 90)

Henry David Thoreau *Walden*. First publ. 1854.
Oxford University Press 1997

“In short all good things are wild and free. There is something of a strain of music, whether produced by an instrument or the human voice –take the sound of a bugle on a summer night, for instance— which by it’s wildness, to speak without satire reminds me of the cries emitted by wild beasts in their native forests. It is so much of their wildness I can understand. Give me for my friends and neighbours wild men not tame ones. The wildness of the savage is but a faint symbol of the awful ferity with which good men and lovers meet...”

There are other letters for the child to learn than those which Cadmus invented. The Spaniards have a good term to express this wild and dusky knowledge: Gramatica Parda, tawny grammar”



Henry David Thoreau
Writing the Wilderness
pgs 23-25 in
Coupe Laurence ed
The Green Studies Reader Routledge 2000

Misanthropy, desires for wildness, rescue fantasies, confessional-cinema and/or connection?

Werner Herzog's 2005 documentary *Grizzly Man* based upon the leftover film from the life and death of Timothy Treadwell who camped for decades amongst Grizzly bears (and some foxes) in Alaska. Literally becoming bear by being eaten by one.



<https://www.youtube.com/watch?v=uWA7GtDmNFU>

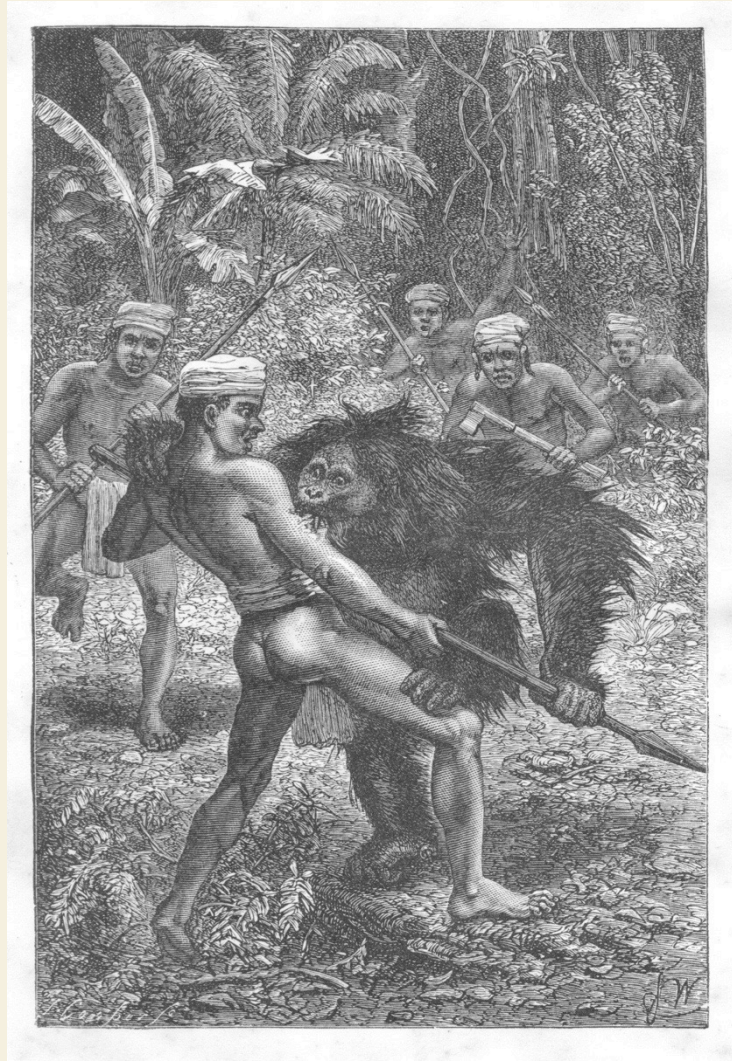
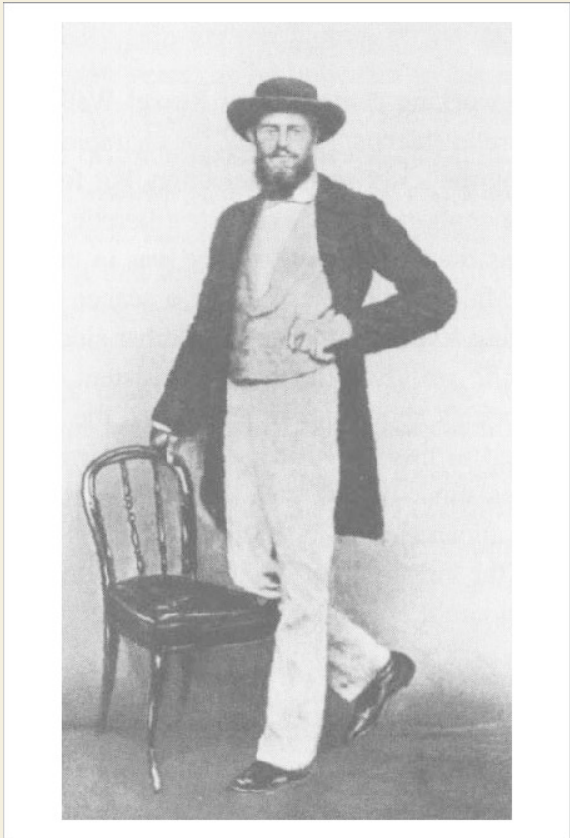
The C19 Natural Historian & “The Wild”

Another Story of immersion, and intersection of enlightenment desire for knowledge, colonial capital and romantic dreams

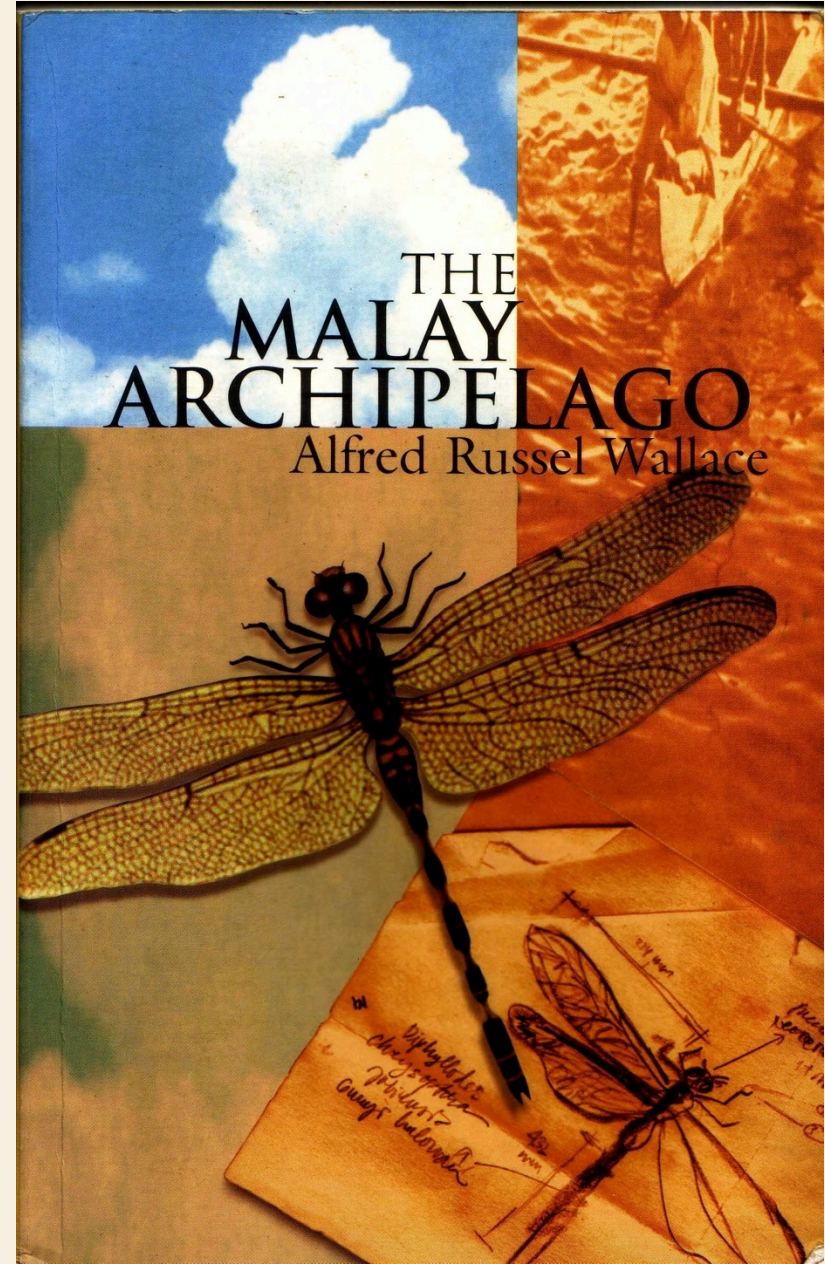


Conrad Martens, *Mount Sarmiento, Tierra del Fuego, Showing 'Beagle'*
HMS *Beagle* (1831-1836) National Maritime Museum UK.

The C19 Natural Historian
Enlightenment Science/Romantic wonder



Alfred Russel Wallace
The Malay Archipelago: First Published 1869



"The beauty and brilliancy of this insect are indescribable, and none but a naturalist can understand the intense excitement I experienced when I at length captured it. On taking it out of my net and opening the glorious wings, my heart began to beat violently, the blood rushed to my head, and I felt much more like fainting than I have done when in apprehension of immediate death. I had a headache the rest of the day, so great was the excitement produced by what will appear to most people a very inadequate cause."



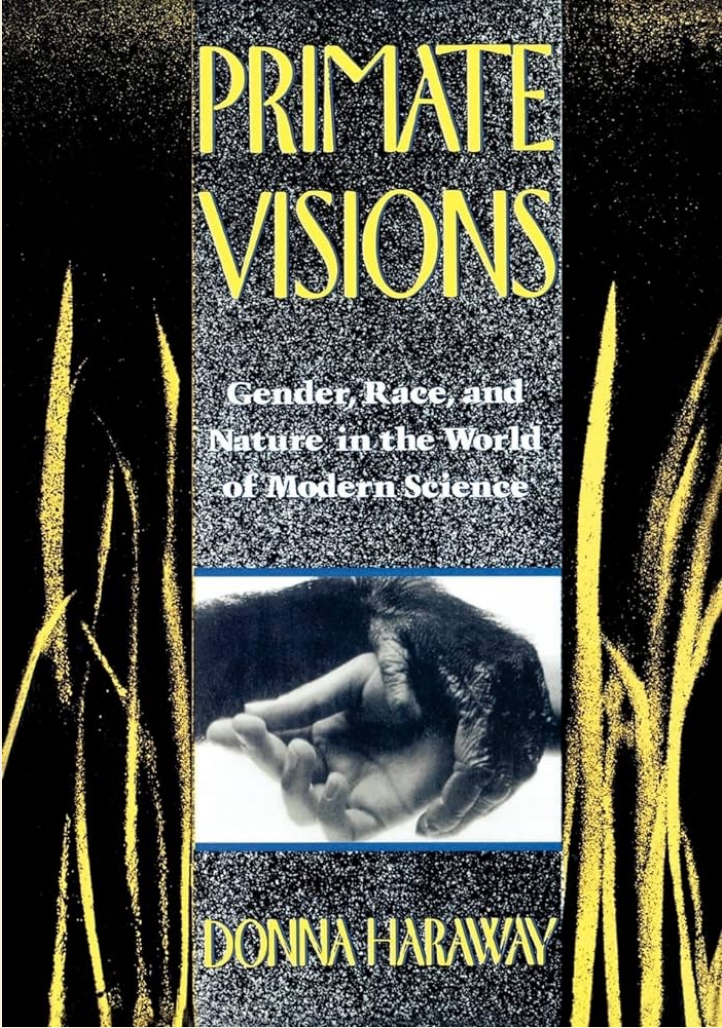
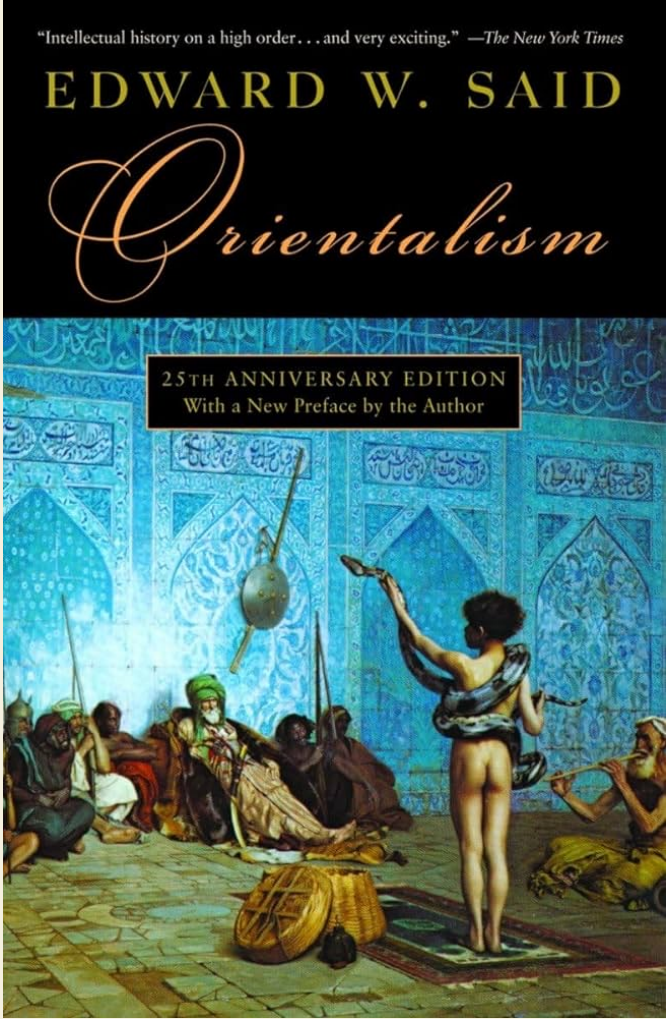
Ornithoptera croesus, the Wallace's golden birdwing.

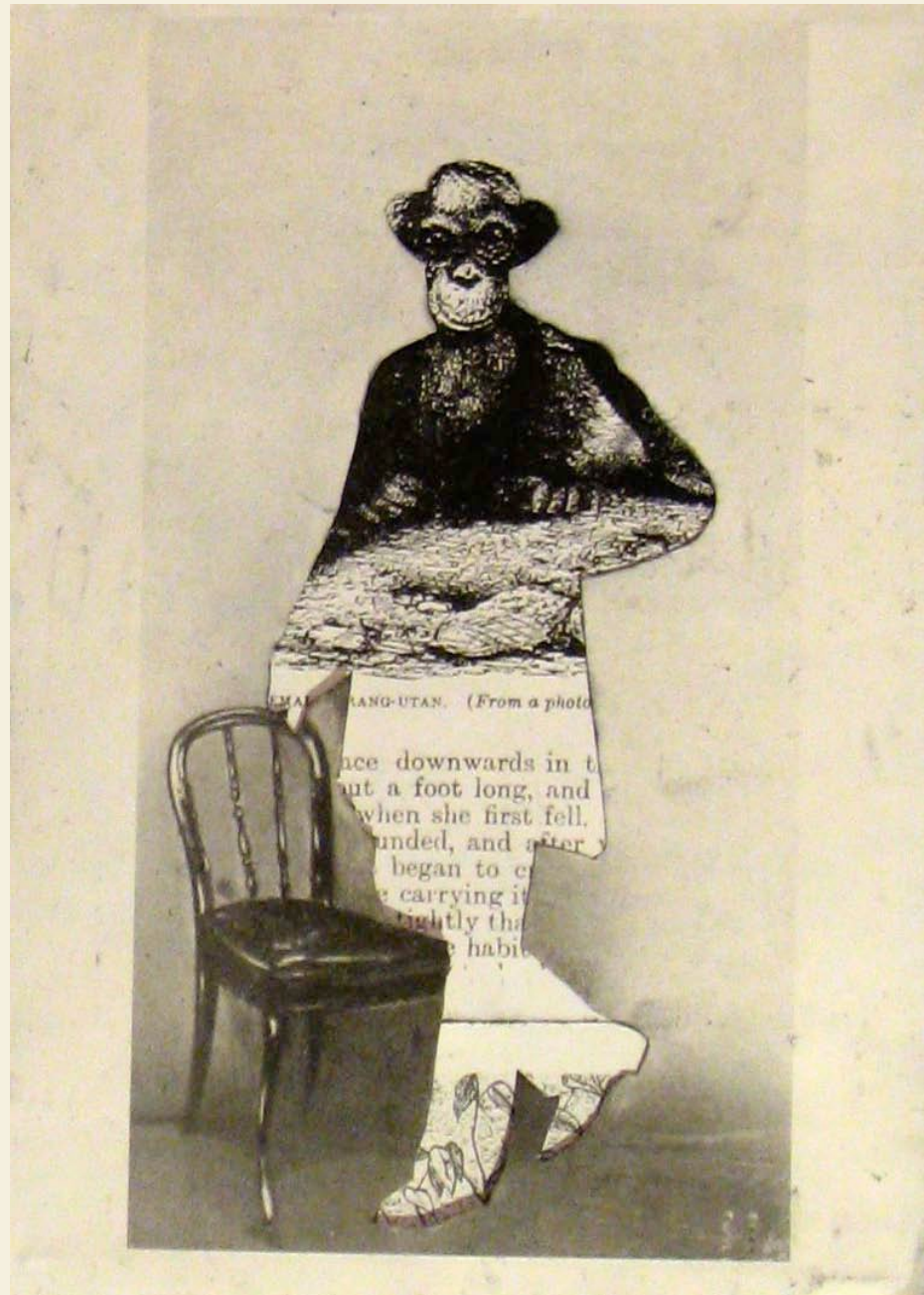
Adam's Task recast via C18-19 science and the loot that survived the boat back home:



[The Gallery of Palaeontology and Comparative Anatomy](#), Jardin des Plantes Paris
With C18 Jean Pancrace Chastel's L'Homme écorché in front

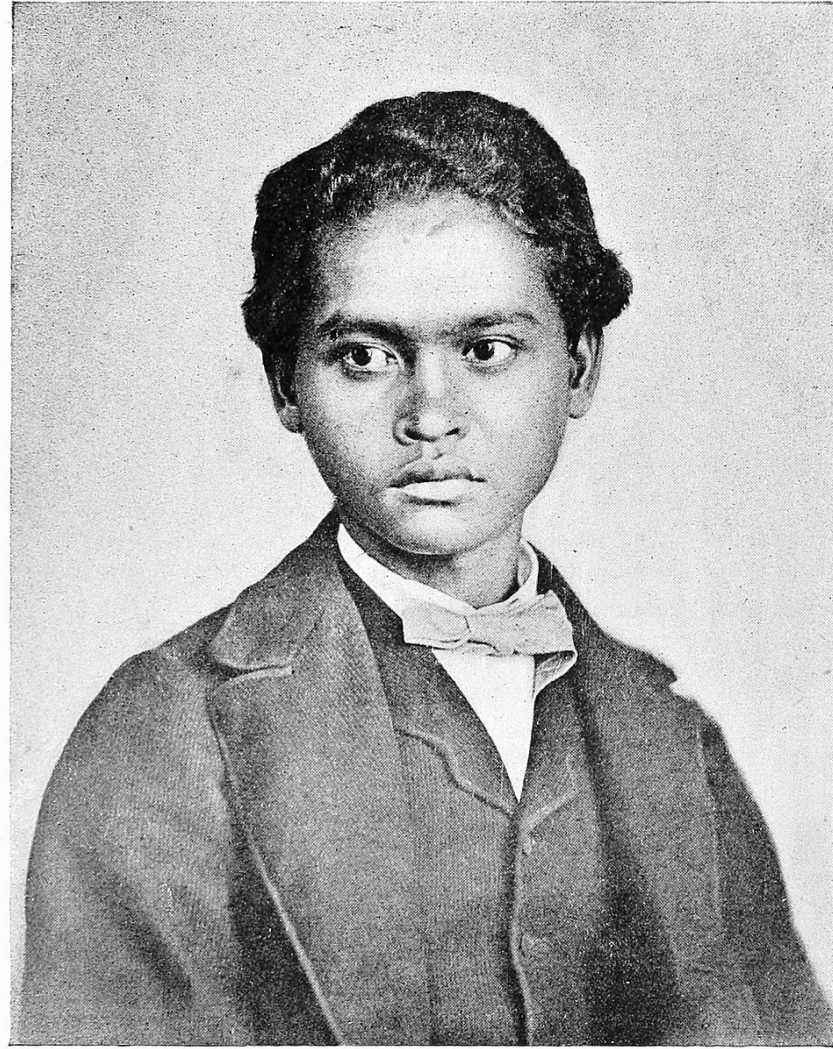
Orientalisms of/in natural histories and science





Lucy Davis' hand animated film *Together Again (Wood Cut) Part II MAGIC:*
Video: V "In Which Alfred Russel Wallace Encounters a Series of Intruders" 2009
The Substation http://www.migrantecologies.org/magic_video.html retrieved 15 Sept 2011

Natural Histories, Erasures and Whiteness
Buang Ali of Sarawak, Wallace's Expert Assistant



MY FAITHFUL MALAY BOY—ALI. 1855-1862

Exquisite Decontextualisation, Violence and Capital
in Natural History representations



Colonial legacies *in competitive wildlife photography*



Nature under stress from photography boom TODAY newspaper 19 April 2015. Photo: Ooi Boon Keong/TODAY



Avian Web Re-Wild

A longkang recalls a *Burung Burung Pacat Sayap Biru* (Blue-winged Pitta).
Sun-shadow puppet of found internet bird. Photographed where the bird was last heard.
Along the railtracks at Tanglin Halt.
Lucy Davis and Kee Ya Ting, 2016.

Nationalism Gender, Landscape & Propriety



Sudibio
The Artist's Wife
1969,
86 x 69 cm
Oil on Canvas.

Helene Spanjaard,
Exploring Modern Indonesian Art The Collection of Dr Oie
Hong Djien SNP international 2004 pg 169

Simryn Gill: Troubling the 'woman as nature' (and desires for nativisation)

Simryn Gill: *A Small Town*
At The Turn of The Century
Artist's Book 2000

Image rights courtesy
of the artist





Sudibio *The Artist's Wife* 1969,
86 x 69 cm Oil on Canvas.
Helene Spanjaard,
Exploring Modern Indonesian Art'

The Collection of Dr Oie Hong Djien SNP international 2004 pg 169



Simryn Gill: *A Small Town At The Turn of The Century* Artist's Book 2000
Image rights courtesy
of the artist

“What if we imagined a human nature that shifted historically together with varied webs of interspecies dependence? Human nature is an interspecies relationship.”

[Anna Tsing *Unruly Edges*]



Simryn Gill
Fig 9b Forest #4. Series of 16 silver gelatin photographs, 120 × 95 cm, 1996–1998
© Simryn Gill



Simryn Gill
Fig 9a Forest #2. Series of 16 silver gelatin photographs, 120 × 95 cm, 1996–1998
© Simryn Gill

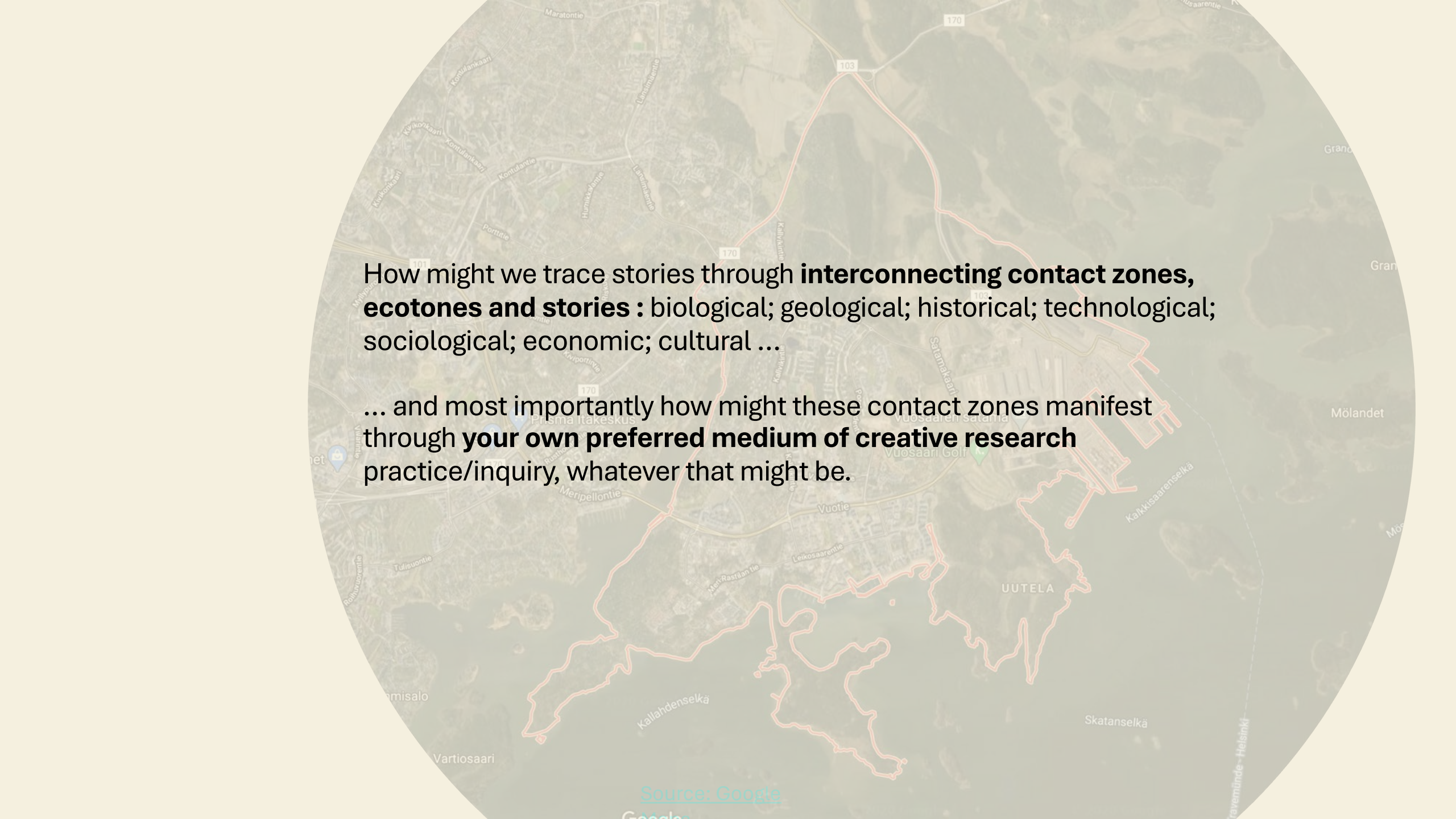
‘The affective power of *Forest* on the one hand resonates from the powerful presence that the host plant feeds the metaphor and on the other, a breach Gill splices between metaphor and material experience. I am at first tricked by the paper cut-outs and then realise and try and read the text, but the process of parsing text, paper and photograph brings me into closer proximity with the skin of the tree or the plant. I am reminded of experiences of tropical plant and tree textures—fleshy, mossy, damp—and how they differ from the dry paper of Gill’s installations.

While Gill makes explicit our layers of cultural-linguistic grafting onto nature, this revelation also opens a space, led by our projections into a material awareness of the actual plant or tree.

We know that under the equatorial sun the text will fade, that the edges of the delicately contrived paper creepers will curl in the humidity, and when it rains that these cut-out slices of dry words will melt into mush and disappear into the soil—but that the swinging red roots of the banyan and the smooth rings of the palm onto which these paper parodies are pasted, and from which arboreal authority, verticality, density, fecundity, excess is borrowed, will persist.’

Davis L, ‘In the Company of Trees’ in *Antennae Journal of Nature in Visual Culture* Vol 17 Plants 2011

Take a break?



How might we trace stories through **interconnecting contact zones, ecotones and stories** : biological; geological; historical; technological; sociological; economic; cultural ...

... and most importantly how might these contact zones manifest through **your own preferred medium of creative research practice/inquiry**, whatever that might be.

Source: Google

Google

A tangle of theoretical approaches & metaphors all aiming to understand interconnected, constellations of contingent human-non-human connectivity and mutually-constitutive worlding

*Contact Zones;
Processes of sympoietic Becoming-With
Donna Haraway*

<http://www.multispecies-salon.org/becomings/>
<https://read.dukeupress.edu/environmental-humanities/article/5/1/277/8177/Becoming-with>

Isabelle Stengers Cosmopolitics

https://edisciplinas.usp.br/pluginfile.php/4108142/mod_resource/content/1/2%20-%20the%20cosmopolitical%20proposal%20Stengers.pdf

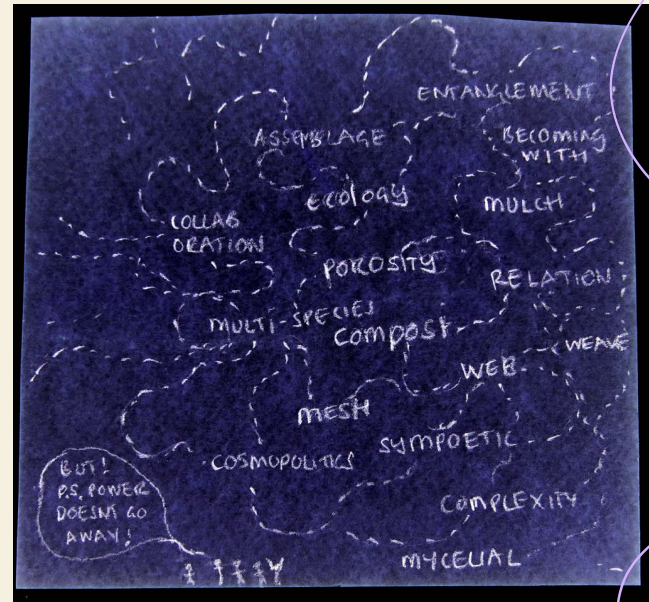
*Affect, Becoming, Rhizome & Assemblage:
Deleuze and Guattari*

<https://www.makingworlds.net/rhizome>
<https://www.oxfordbibliographies.com/view/document/obo-9780199874002/obo-9780199874002-0114.xml>
<https://www.makingworlds.net/rhizome>

Worldings

(Haraway following Hiedegger)

<http://newmaterialism.eu/almanac/w/worlding>
http://www.internationaleonline.org/opinions/81_fiction_is_worlding_post_1



New Materialisms

*Assemblages of Vibrant Matter
/Political Ecology of Things Jane Bennet*

<https://www.dukeupress.edu/vibrant-matter>

Meshes Ecology without nature

Tim Morton

<https://lab.cccb.org/en/tim-morton-ecology-without-nature/>
<https://www.youtube.com/watch?v=R-mWCPa9y3c>
<https://www.youtube.com/watch?v=NS8b87jnq1nw>

ANT Actor Network Theory

Bruno Latour et al

<https://www.learning-theories.com/actor-network-theory-ant.html>
<http://www.bruno-latour.fr/sites/default/files/P-67%20ACTOR-NETWORK.pdf>

Entanglements Tim Ingold

<https://www.makingworlds.net/entanglement>
http://eprints.ncrm.ac.uk/1306/1/0510_creative_entanglements.pdf

Post humanism (both an experiment & an acknowledgement)

An experiment to break down the humanist dualisms between humans and non humans

An acknowledgement that the world is not just “about us”

An acknowledgement that we are less bounded than we thought.

An acknowledgement and an attempt to reveal non humans as active, world making agents or actants rather than objects

Post humanism also involves perspectives of extra-human cyber cultures; another arena of agency beyond the human.

Can you think of any problems with claiming to be *post*?

A good definition

<https://criticalposthumanism.net/critical-posthumanism/>

Retrieved Jan 2021

Gilles Deleuze on Affect

Non formulated, embodied non-linguistic process of becoming, a shared energy across species

For Deleuze, affect can produce a sensory or abstract result and is physically and temporally produced. It is determined by chance and organisation and it consists of a variety of factors that include geography, biology, meteorology, astronomy, ecology and culture. Reaction is a vital part of the Deleuzian concept of affective change. For instance, describing Spinoza's study of the transformation of a body, a thing, or a group of things over a period of space and time, Deleuze (with Guattari) writes in *A Thousand Plateaus*:

'Affects are becomings' (DG 1987: 256). Affect expresses the modification of experiences as independent things of existence, when one produces or recognises the consequences of movement and time for (corporeal, spiritual, animal, mineral, vegetable, and, or conceptual) bodies. **Affect is an experiential force or a power source, which, through encounters and mixes with other bodies (organic or inorganic)**, the affect becomes enveloped by affection, becoming an idea, and as such, as Deleuze describes, it can compel systems of knowledge, history, memory, and circuits of power.

[important for artistic understanding and relation to more than human

...Deleuze's conception of affect exposed the limits of semiotics that tends to structure emotional responses to aesthetic and physical experiences.

by Felicity J. Colman

<https://deleuze.enacademic.com/6/affect>



Giovanni Bellini
St Francis in Ecstasy 1480-85
Oil on panel, 120 × 137 cm
Frick Collection, New York

Donna Haraway “Becoming with” and companion species relations



In *When Species Meet*, Haraway also distinguishes an always-in- process, co-producing *companion species relationship* from the historically-located “companion animal.”

For companion species relations, [and here Haraway strongly critiques and also develops Gilles Deleuze and Felix Guattari’s conception of *becoming animal* as well as their *assemblage theory*]

For Haraway as with Anna Tsing, we are always already interconnected, moving through different intensities of connection

“the partners do not precede their relating; all that is, is the fruit of becoming with.”

Haraway’s *when species meet* is a key inspiration for Anna Tsing’s work on mushrooms)

Haraway, D.J. *When Species Meet*, Minneapolis, University of Minnesota Press, 2008, pp.16–17.



<http://photography.nationalgeographic.com/photography>

/photo-of-the-day/mahout-elephant-underwater/
Mahout and Elephant

Photograph by Cesare Naldi

Nazroo, a mahout (elephant driver), poses for a portrait while taking his elephant, Rajan, out for a swim at Radha Nagar Beach in Havelock, Andaman Islands. Retrieved Feb 2013

Haraway's **"becoming with"** is to be distinguished from Deleuze and Guattari's "becoming-animal" as it is a grounded, everyday experience of actual species "making each other up in the flesh," **"full of the patterns of their sometimes-joined, sometimes-separate heritages."**

Donna J Haraway, *When Species Meet* University of Minnesota Press 2007 pp16-17

Affect, Sound & Image in Film: *Cemetery* by Carlos Casas

<https://mubi.com/films/cemetery>

<https://mubi.com/notebook/posts/reimagining-an-elephant-discussing-cemetery-with-carlos-casas>



Urban Ecologies & Contagion:

SARS (corona virus part 1 2003) women and street cats in Singapore

Singapore street cat feeders (often but not exclusively female) becoming cat, initiated by their charges.. Operating at nights in drains, feeding cats, using their reproductive capacities in a way not favoured by the government.

Contagion as biological, material and metaphorical in civil society. Projections like the SARS virus keep jumping the species barriers.. SARS becomes a moment of contagion for civil society. ... solidarity with cats infects solidarity with others. Communications run wild via the feral (and at the time less-govt controlled) media of SMS



‘ Indeed it would be hard to find an animal find an animal so antithetical to PAP [Singapore government] ideology as the Singapore street cat. It doesn’t follow the grid of the city. It does not walk on a leash and cannot be trained. It is unpredictable, nocturnal, transgressive, temperamental, it has sex very loudly and reproduces out of control ... ‘

Cartoon by Cheng Puay Koon

Article by Neil Humphreys

TODAY Newspaper July 2003

'Notes for a Singapore Bestiary: Sexuality, and Interspecies Exchanges in the City-State'.

Lucy Davis, In Georg Schoellhammer ed. *The DOCUMENTA # 12 Reader*. TASCHEN Books, Germany. 2007. ISBN 978-382-28-2530-3

<http://files.cargocollective.com/486840/Notes-for-a-Singapor-Bestiary-Documenta-Reader.pdf>



DECODED

How Rats Are Overturning Decades of Military Norms

An anthropologist explores how the use of rats to clear ordnance in Cambodia is changing the culture of mine clearance.



AAURA Arts of Living on a Damaged Planet with Keynote speech by Ursula K. Le Guin [UC Santa Cruz Arts, Lectures, and Entertainment](https://www.ucsc.edu/arts/lectures-and-entertainment)

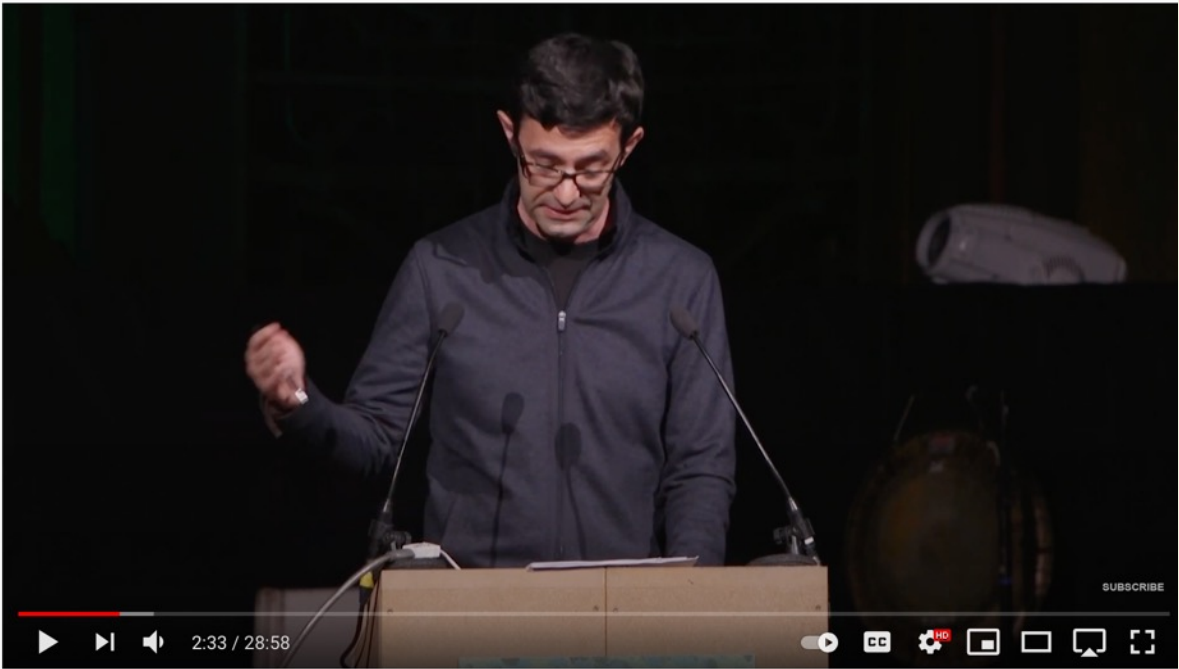
Ursula K. Le Guin, Keynote 5/8/14

<https://vimeo.com/97364872#>

<https://www.youtube.com/watch?v=6BW8YmRAoW4>

More on becoming plants with philosopher Michael Marder

How we might consider “Occupy” to be a vegetal movement



Michael Marder, On Vegetal Movements in Politics

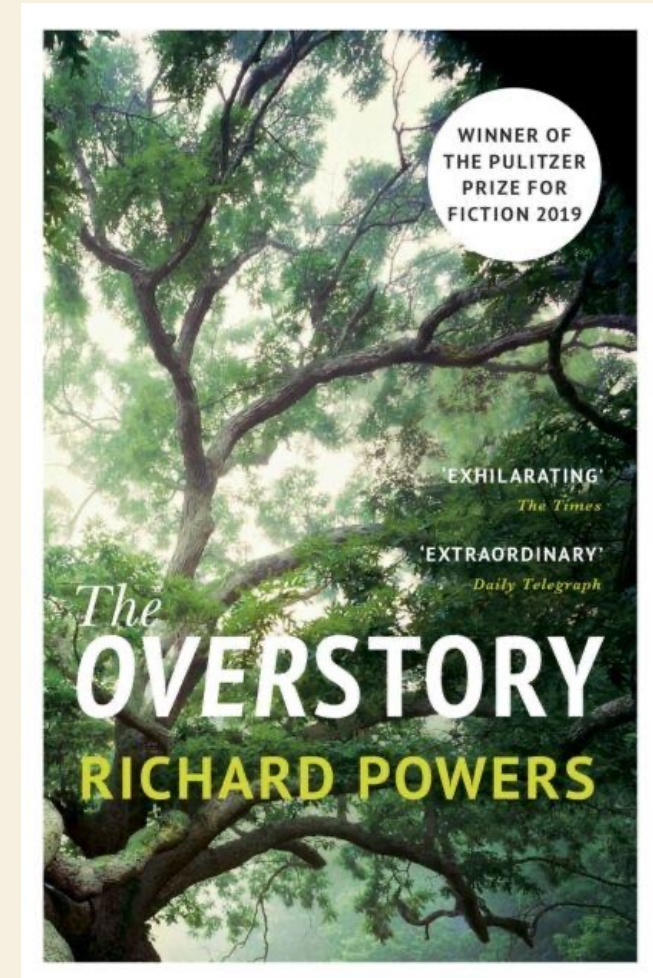
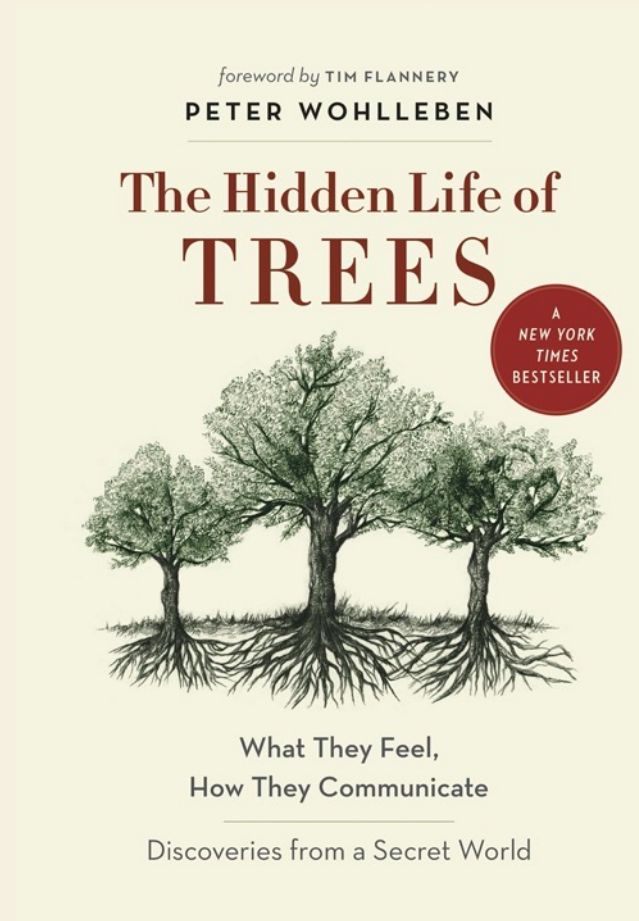
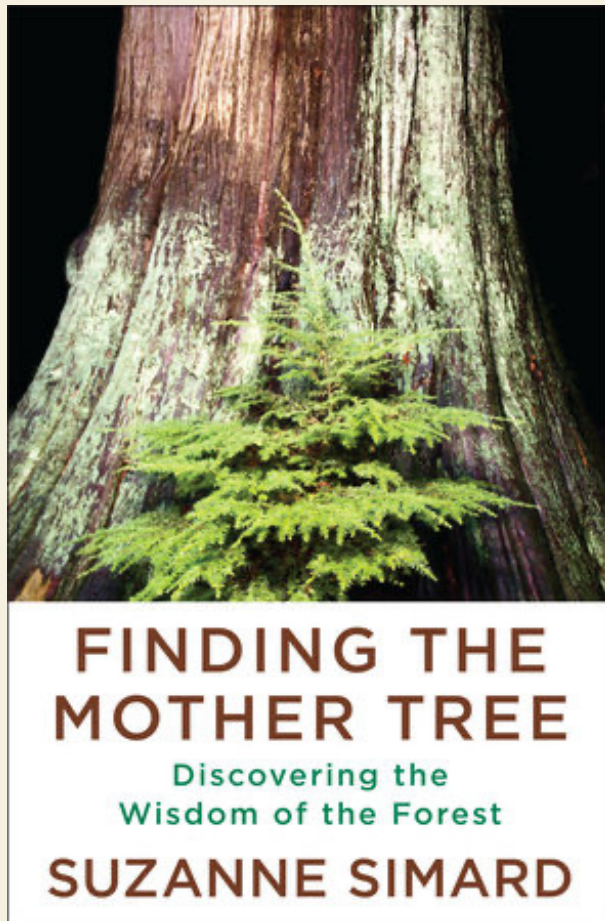
<https://www.youtube.com/watch?v=pPenwLLacls>



Michael Marder: How to Breathe and Feel with Plants

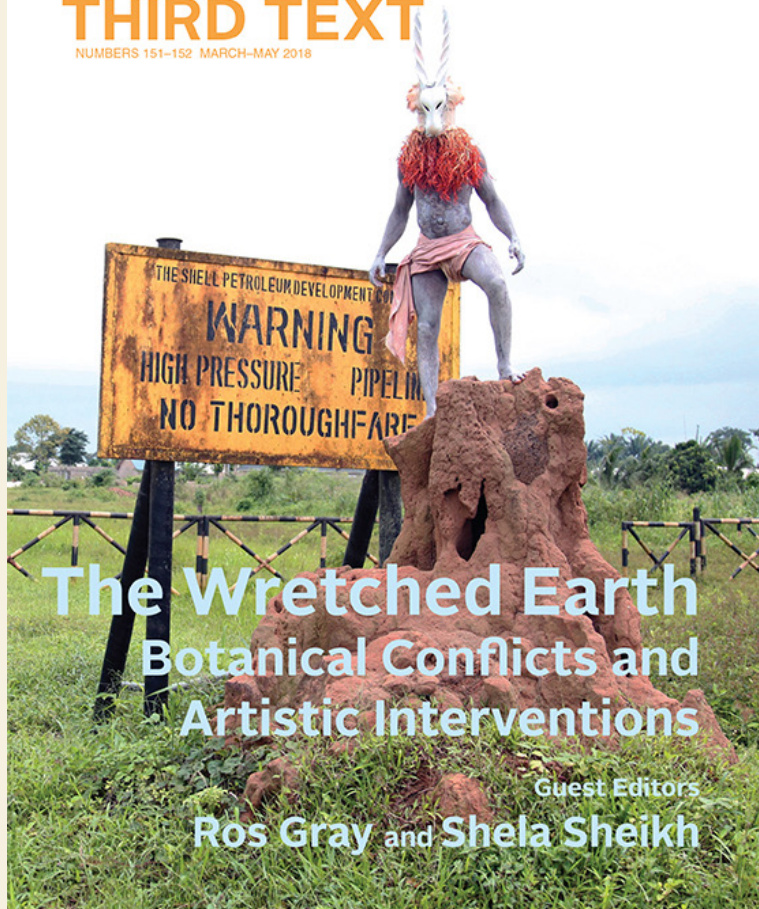
<https://www.youtube.com/watch?v=iSgepDOWw3g>

Discoveries of tree-root fungi mycorrhizal networks and interspecies communication



THIRD TEXT

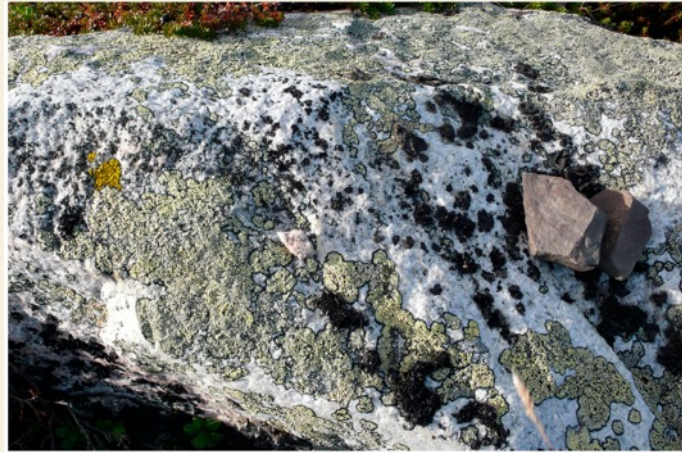
NUMBERS 151-152 MARCH-MAY 2018



The Wretched Earth Botanical Conflicts and Artistic Interventions

Guest Editors

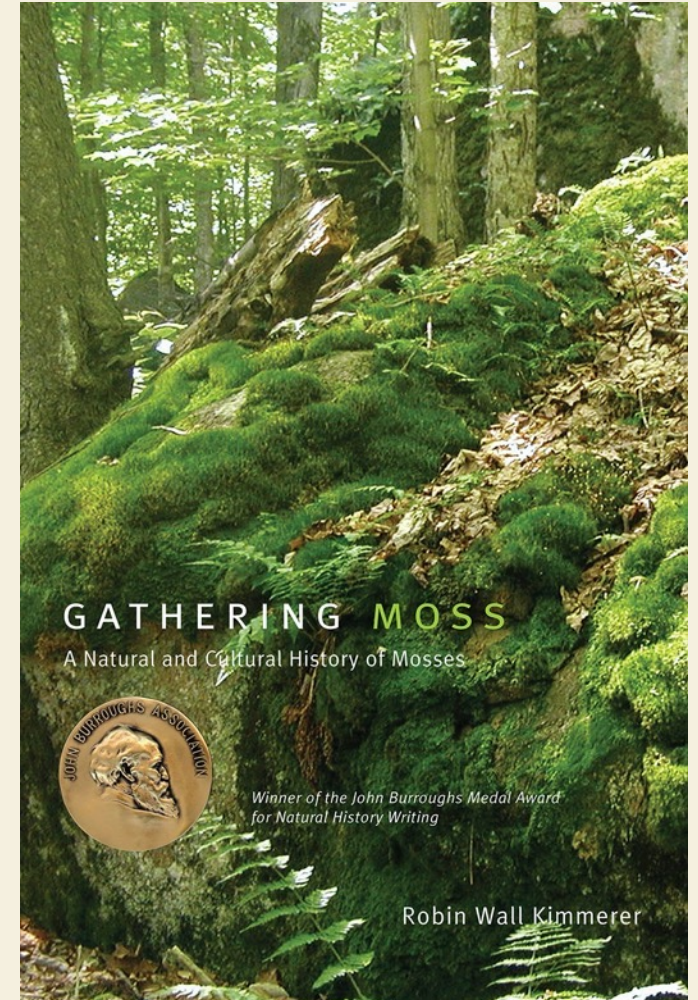
Ros Gray and Shela Sheikh



Sensing Lichens From Ecological Microcosms to Environmental Subjects

Jennifer Gabrys

<https://www.tandfonline.com/doi/10.1080/09528822.2018.1483884>
i/pdf



GATHERING MOSS

A Natural and Cultural History of Mosses



Winner of the John Burroughs Medal Award
for Natural History Writing

Robin Wall Kimmerer

María Puig de la Bellacasa



Matters of Care

*Speculative Ethics in
More than Human Worlds*

Photo: Victor Brovkin



Back at the human.. Learning about care in and with practices of soil remediation

Haraway: Sympoiesis & Compost as Eco-political practice and research-philosophical method

“We relate, know, think, world, and tell stories through and with other stories, worlds, knowledges, thinkings, yearnings. So do all the other critters of Terra, in all our bumptious diversity and category-breaking speciations and knottings.

Other words for this might be materialism, evolution, ecology, **sympoiesis**, history, situated knowledges, cosmological performance, science art worldings, or animism, complete with all the contaminations and infections conjured by each of these terms.

Critters are at stake in each other in every mixing and turning of the terran compost pile. We are compost, not posthuman; we inhabit the humusities, not the humanities. Philosophically and materially, I am a compostist, not a posthumanist. Critters—human and not—become-with each other, compose and decompose each other, in every scale and register of time and stuff in **sympoiestic tangling**, in ecological evolutionary developmental earthly worlding and unworlding.

Donna Haraway. Pg 97 ‘Sympoiesis Symbiogenesis and the Lively Arts of Staying with the Trouble’ Chapter Three of *Staying With The Trouble. Making Kin in the Chtulucene Duke 2016*

“..collect up the trash of the Anthropocene, the exterminism of the Capitalocene, and chipping and shredding and layering like a mad gardener, make a much hotter compost pile for still possible pasts, presents, and futures.”



<https://www.e-flux.com/journal/75/67125/tentacular-thinking-anthropocene-capitalocene-chtulucene/>

13.30-15.30 Creative research continued: On more-than-human voices, actors, and beyond

Conventional narratives often have to do with the points of views of discrete actors as they experience events over time. But how might story telling be experienced if actors were seen as always already ecological always already in processes of becoming?.

How might you layer your mapping exercise from last week with help from more than human actors, energies, affects, and presences?

You might want to focus on one or two specific moments or anecdotes from in your experience from last week and consider how you might share this experience with the help of more than human familiars.



If you were to **conjure a collective of affects, emotions, experiences** with which to recount your walking journey and animate your map from last, who would you draw on, call in as your more than human assistants?

What I am asking you to do here is to retrace your steps yet again and to **thicken the telling** with accounts not as a singular author calling from the mountain, but **as an interspecies being the middle of an embodied process.**

What would an interspecies, authorial collective look like? sound like? feel like?

Which kinds of partners would you need for this kind of story telling? How would they/have they already drawn you into story?

How would you **amplify the connections** between these voices, presences, chemicals, energies from your body **to with the bodies of your audience**

On contemporary art/practice led inquiries & storytelling

The creative research practices that I am interested in are “ecological” in that they are about staying curious, noticing, making and amplifying connections: Between the sensorial and the conceptual; Between neurons and mycological networks; Between sound and shadows; Between birdsong and human language; Between humans and non human migration; Between a cup of coffee and colonialism; Between the sand under our feet and the structures of this city; Between the speed of our internet and our fingers on the keyboard and the hands attempting to cleanse the soil in Chinese landfills.

With art/practice led inquiries, we get to make poetic and political connections and alliances that are perhaps not permitted in streamlined modern disciplines. We get to play with the children our parents warned us against

.
These processes are not innocent. We are also products of our cultural inheritances and our speculations and imaginings do not necessarily always lead us to emancipatory, democratic places. But I hang on to art as I feel that combination of artistic methods and critical reflexivity enables a potentially fully embodied a toolkit with which to rethink human's place in this world



HWK Podcast <https://emergencemagazine.org/interview/mycelial-landscapes/>

Mycelial Landscapes A Conversation with Merlin Sheldrake and Barney Steel,

moderated by Emmanuel Vaughan-Lee

66 min

Supplementary sources:

Myco-fish swimming (speculative essay by **Ng Huiying**)

images by **Michelle Lai** and **Agnieszka Cieszanowska** **ANTENNAE ISSUE 54 pp174-188**

Minefield montage on demining rats recalibrating military culture

text by **Darcie DeAngelo** **ANTENNAE ISSUE 55 pp 244-257**pp4

<https://www.antennae.org.uk/back-issues-1> es

