

## WORKSHOPS given on Day 3, Friday, September 28<sup>th</sup> 2018, EARTHBOUND – The Multispecies paradigm shift

Talk & workshop: Recognising the capabilities of trees – Imagine how it is to be a tree

by Inger Kærgaard

Nature, trees and openness to other species...

Why is it important to understand and embrace other species? Did you meet your other neighbors lately?

What is it that plants and trees can do that we can't do as humans?

And what can we learn from trees? Why are trees so fascinating?

This talk & workshop will take us on a journey: realizing our dependency and connectivity to other species and trying to imagine how it is to be a tree!

Inger Kærgaard:

Inger Kærgaard is a biologist with many years of experience in forest conservation, teaching, and photography, and she is frequently giving lectures about forests and trees.

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Movement in the Anthropocene – The non-human wayfarer

By Jan-Tage Kühling and Inge Gappmaier (in absentia)

We will examine the role of *movement* in the Anthropocene. The Anthropocene, as we understand it, it is an age in which *movement* gains new significance as a socio-political, an epistemological and an ecological concept. *Movement* refers not only to an enhanced mobility in the frame of the globalized flows of neoliberal capitalism, but also to an understanding of the fundamental kinesthetic qualities of common human and non-human worldmaking. To reevaluate the Anthropocene through the notion of *movement*, means thus to critically rethink its central claims from the perspective of a fluent, kinetic ontology – this will be done drawing on theories of dance and dance studies, philosophy, ecology and creative writing.

1. Theoretical Introduction

b) A phenomenological approach of 'moving-in-the-world' and the notion of human and non-human cokinesthesia:

c) But whereas phenomenology focusses on the human actor, (onto-)ecological approaches, as described among others by recent theories stemming from fields as diverse as actor-network-theory, posthumanism or human-animal studies,

2. Practice

Drawing on practices from contemporary dance and movement studies, we would like the participants to experience the entanglement of bodies and spaces in *motion*.

In that part of the workshop we would like to participants to

Change of perspective focussing on the description of non-human movement by writing short observations: In what ways, do we perceive nonhuman movement? Sharing of written texts.

Jan-Tage Kühling:

M.A. (applied theatre studies), freelance theatre and dance director, pdh-researcher at Freie Universität Berlin (dance studies), writes and researches on movement in/& the Anthropocene.

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## Backyard Plant Breeding Seed Saving in the Anthropocene

by Astrid Steffensen

This will be a hands-on and dialogue based workshop. I will bring plant material and seeds and we will talk about how we produce plants and save seeds. We will go through some basic plant biology, and look at how and why we – for as long as we have been growing plants – have practiced genetic selection and cultivated hybrids. On that basis, we will discuss the radical changes in plant and seed production in the Anthropocene (here the period after WWII). Among other things, we will discuss the dramatic drop in biodiversity over the past century and the fact that a handful of the world's biggest producers of pesticides is also the biggest seed producers. We will become familiar with F1 hybrids, The Green Revolution, heirlooms seeds, open pollination, vegetative propagation, etc.

In conclusion, I will apply a forward-looking perspective and we will discuss how each of us in our own backyards, gardens and windowsills can work towards greater genetic diversity in our cultivated plants and a greater biodiversity in general.

Astrid Steffensen

I'm a gardener, a plant nerd and a seed saver. Before I ventured into gardening (presently at Den Gamle By, museum in Aarhus), I studied and worked in the field of art and architectural history.

NB – mindre font-str.

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## Meetings in the Flesh

By Charlotte Grum

In my performative practice, I am occupied with fleshy matters – how to grasp and work with my flesh as entangled geo-biological materiality. As both Haraway and Barad would say: it matters how we matter matter! And thus it matters, how we figure fleshy matter(s).

In this workshop, I will address the problems, paradoxes and potentials of mattering or 're-mattering' flesh, drawing on what I have called the onto-performative potential (Grum, 2016) and inspired by what Barad (2003) has called the onto-epistemological argument: that it matters what comes to matter - and how matter comes to matter! Inspired by Karen Barad's agential realist thinking, I think the/my body/flesh as a difference producing mattering apparatus.

In this Earthbound workshop, I want to facilitate an exploration of the flesh 'without body', sharing an artistic investigation of how to/we become (with) Earthlings in and through the flesh.

My overall research question is how to explore the potential of thinking-performing flesh as a Deleuzian

figuration of productive and connective forces and intensity, a force among forces, arrangements of motion and affect and as a Baradian fluid intra-relating mattering apparatus without reproducing a phenomenological body.

Walking into the hills of Mols, philosophical figurations of the flesh are presented. Removing personal clothes and artefacts, wearing same color tank tops, participants sit back to back in a circle with closed eyes for 15 minutes in an intense verbally silent exploration of being interrelated and intra-active flesh and earthly matter.

The workshop thus offers both a conceptual and a performative re/con/figuration of worldly matter.

Charlotte Grum:

Artist and MSc in Social Psychology Charlotte Grum is a trans-disciplinary practitioner, working as an installation artist in public spaces and as a part time lecturer at the Department of People and Technology at Roskilde University, Denmark.

[www.charlottegrum.dk](http://www.charlottegrum.dk)

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## Non-human phenomenology and the Vampire Squid

By Theatre Trixter/ Club Antropocene / Fröydi Laszlo (only FL present during EARTHBOUND)

The workshop will take you on a meditation that starts in the deep time and end in the abyss of the Vampire Squid. During the 20 minutes long inner journey, we will meet with many of the central thoughts in the philosophy called phenomenology, and inspired by the philosopher Vilém Flusser's version of this way of thinking.

Afterwards we will talk about how you experience your non-human body? How may a non-human body express itself in a human shape? The workshop will adapt to the interests of the participants with sharing both some artistic expression and critical reflection.

In relation to the Club Antropocen, primarily on Gothenburg (see facebook) we run a collaborative project, advancing for more than two years, where a theatre group (Teater Trixter and Karin Blixt), visual artists (Fröydi Laszlo and Peter Carlstedt) and even a priest (Lars Van der Heeg) work together with marine biology researcher (Kennet Lundin), the Gothenburg Museum of Natural History and philosophers. Both artists and scientists enter a process of growing entanglement with the subject of research, and as Karen Barad reminds us, there is no such thing as "dead matter".

Fröydi Laszlo:

Norwegian visual artist that focusses on environmental questions and how we live with the non-human species.

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## Paulo Schintzel Rodriguez

It is not enough to create. Or to cook. Or to transform. Most times, we abstain ourselves, consciously or not, from the inherit holistic nature of things and processes in life.

Our mindfulness, or some may say spirituality, awareness, connectedness, etc., has been shamelessly

hijacked and swiftly replaced by futile aspirations about careers, “things”, rules and laws that mean absolutely nothing in the grand scheme of things.

Idolatry and cult mentality are the norm in current times, be that in classic religious terms or more modern mutations such as, for example, the blind following of technocracy, nihilistic pseudo-science, or mind-numbing digital social interactions and rules.

We, at home, or anywhere else, alone or not, generally behave in the same manner, eyes on the prize, on the final result, irrelevant the ingredients, the method, the ceremony. How do we change that? How do we reconnect? How to reestablish that spiritual tether that has kept our fellow humans of yesteryear in awe, that have inspired mythology, lore and legend?

The wonder it is, to see how a bee will dance to communicate, how the tree canopies will create boundaries amongst each other, how mycelia are the internet of living things, how a simple mosquito knows and performs better than anything our idolized technocrats and scientists can even dream to conceive in the present. To recover the sense of awe. To be a part of it, not on top of it. To be humble and loving. The transformation can very well start with cooking.

Paolo Schintzel Rodriguez: Brazilian chef and artist Paulo Schinzel Rodrigues, who at present has a residency at Smag.

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