



Denilson Baniwa, La Gioconda Kunhã

RE-WORLDING RELATIONS

ANTHROPOLOGY
ART AND DESIGN

SYMPOSIUM

NOVEMBER 10 AND 11 2023
NEWCASTLE UNIVERSITY

SML School of
Modern Languages

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Science

easa
European Association
of Social Anthropologists

Anthropology and
the Arts Network

Re-worlding Relations: Anthropology, Art, and Design

EASA Anthropology and the Arts Network (ANTART) workshop

November 10-11, 2023

Venue: Newcastle University

Old Library Building (OLB), Room 2.20

Campus Map: https://www.ncl.ac.uk/students/campus_map/

Friday, November 10th

Welcome	9.00 – 9.30
Panel 1	9.40 – 11.20
Coffee break	11.20 – 11.40
Panel 2	11.40 – 1.20 pm
Lunch	1.20 – 2.20 pm
Panel 3	2.20 – 4.00 pm
Guest Speaker – Prof. Anna Maria Guasch	4.30 – 6.00pm

Saturday, November 11th

Panel 4	9.30 – 11.30
Coffee break	11.30 – 11.45
Guest Speaker – Prof. Barbara Glowczewski	11.45 – 1.15 pm
Lunch	1.15 – 2.15 pm
Panel 5	2.15 – 4.00 pm
Conclusions	4.00 – 4.30 pm



Keynote Speakers

Crossroads between the global art system and anthropology: Genealogy of a problem

Professor Anna Maria Guasch

My initial relationship with anthropology and, specifically, with the “ethnographic turn” in the global art system arises from a question that Bruno Latour (2016) asked: “Why has criticism run out of energy?” and continues with the text *Writing Culture. The Poetics and Politics of Ethnography* by Clifford and Markus (1986) who defend a doubly critical attitude: towards interlocutors and informants and towards the intellectual production of theories.

Our first shift from art history towards anthropology as a “methodological framework” took place within the framework of an international Symposium in Mexico City (Sitac, 2002). It was in this context that I argued that only by being attentive to what the big international events and exhibitions offered (I was referring to the Second Johannesburg Biennial, 1997 and the Kassel Documenta of 2002), the works of art could no longer be explained from the binomial form-content, neither from a sociological approach nor from the art institution (studio, gallery, museum), but from dialogic spaces between social movements, theoretical developments and various disciplines: literature, social history, film theory, feminism, psychoanalysis, film theory.

Hence our approach to the “ethnographic turn” as a third way in which language and style would have been replaced by an interest on the people and their relations with space and things not on an abstract level but on a specific and localised level. This would explain the concepts of site specificity, fieldwork, a “return to the local”, places understood as “contact zones”, zones for contestation and collaborative activity in complex connectivity. The review of some of the theses formulated by Édouard Glissant, Homi Bhabha and Arjun Appadurai will be accompanied by analysis of symposiums such as *Fieldworks: Dialogues between Art and Anthropology* (Tate Modern, London, 2003), exhibitions such as *Intense Proximity* (2012) or *Thinking historically in the Present* (Sharjah Biennial, 2023), or artistic projects such as those of Ursula Biemann or Myvillages through which we will approach two fundamental areas of work: indigenism and ruralism.

Reanchoring archipelagic cosmos in everyday life

Professor Barbara Glowczewski

Current times produce various forms of oppression in a process of ongoing coloniality, in the West, The East, the North or the South as in Australia where I have been working since 1979 or in French overseas territories. Historical independence of some ex French colonies in Africa and various laws of other colonial empires have failed to give the expected self-determination to new States and to Indigenous people ruled today by various States (France, China, Russia, Brazil, etc.). Many good intentional policies have been squashed by economic priorities benefitting only a few private multinational companies supported by different governments allied in globalized short-term rush that has a destructive long-term impact on planetary life.



An urgent challenge today is to stimulate imagination so to bifurcate from an economic and political globalization that forces to uniformization and domination of the majority of the planet population threatened in their survival, in terms of food, water and healthy conditions of life. Reworlding as promoted in art calls for a planetary conscience enacted through a transversal solidarity between all levels of society (human and other than human). Such a process can be stimulated by artistic work, especially with the ecological awareness both of artist and local collectives who engage into a creative rediscovery of the healing properties and energies of ancient spiritual memory of places, springs, mountains and rocks. Some examples will be drawn from Indigenous Australia, and a shared experience of a Kogi delegation from Columbia invited to make with some scientists a “cross diagnosis of territorial health” along the river Rhône (from Switzerland to Southern France) and in South Corsican Megalithic territory.

Panel 1

Uneven Hermeneutics: Ways of

'Understanding' with Art and Anthropology

Professor Arnd Schneider, Department of Social Anthropology, University of Oslo

This paper extends on some lines of thought first developed in my chapter "Alternatives: World Ontologies and Dialogues between the contemporary Arts and Anthropologies" (in Arnd Schneider, ed., *Alternative Art and Anthropology: Global Encounters*, Bloomsbury 2017).

'Uneven Hermeneutics' are proposed as a way of "understanding the Other without occupying its semantic territory" (Schneider 2017: 15). For the current paper, 'Uneven Hermeneutics' will be developed further by revisiting Gadamer's original approach to hermeneutics in *Truth and Method* (orig. 1962), and recalibrating and critiquing it through complimentary viewpoints by Derrida, Lyotard, and decolonial approaches, for instance by Ticio Escobar. The idea is to explore the potential of an uneven hermeneutics, and precisely its possibilities for 'speaking terms' (via Clifford 1989), in situations of radical alterity, but also in different 'subject/object' situations (in terms of power, for example) in global South /North entanglements including more-than-human encounters.

The 'speaking terms' are also those anthropologists and artists have to find in their collaborations, and their apprehension (and sometimes appropriation) of the Other. I will be looking at the work of photographers, and film-makers such as Rodrigo Petrella, Claudia Andujar and Juan Downey to explore how uneven hermeneutics can be practiced in re-worlding contexts at the edge of alterity.



Rodrigo Petrella, Kwot-Kwot or Kôkô catfish ritual mask, Kriny community, Pará State, Brazil, October 2010. Courtesy of the artist

Re-Assemblage as Multivocal Re-Worlding

Sandro Simon

Anthropology has historically been striving for abstraction, homogenization and generalization; to translate data into text in order to tame and reduce the 'noise' of our lived world and condensate meaning. Art, on the other hand, leaves room for ambiguity; enchants, captures, but also confuses. How then, can art help us to render anthropology more experimental in order to attend to a world that is becoming ever more uncertain, polyphonous and experimental? How can such an artistic anthropology stay with the trouble and engage with the 'noise' and the multivocality without seeking to master or dispel it?

In this textual-audio/visual presentation, I reflect on the principle of re-assemblage. Briefly, re-assemblage, echoing collage or bricolage, is about the deconstruction and reconfiguration of media and meaning and thereby seeks to challenge singular, normative knowledge and representation. I thereby draw on my PhD thesis that combines academic text with ethnographic fiction, film, audio and photography to inquire human-mollusc relations in the Sine-Saloum Delta, Senegal, a lifeworld marked by high social, semiotic and material diversity and change. I trace how the use of split-screens, seriality, cutting etc. together with the juxtaposition of different media creates friction and gaps that foreground sensuous experience and decenter the prerogative of academic text; and I show how this evokes interactivity as beholders can go through the work individually and non-linearly. It is in this way, I argue, that anthropology can make its own constructivist nature palpable while forging openings for multivocal re-worldings.



Videostill 'Deux Horizons'; Credits: Sandro Simon, 2020.

Faces beyond the mask: makers as laborers and the power of relations

Michele A. Feder-Nadoff, Artist and anthropologist, Mexico and US

Despite enthusiastic discussion and interest in making of recent years, the question of labor (in production) and makers as laborers has not been addressed. The politics and economics of making - the many structures and contexts are too often separated from inquiries into making's aesthetics and sensorial experiences. Yet, if we are looking to making as a process and component of reworlding, how does/can the study of making reshape labor practices? What can be revealed about the often-unequal relationships between actual makers and designers?



Taking flight: Maestro Jesús Pérez Ornelas wielding the sledgehammer to forge the tejo. Drawing by Michele Feder-Nadoff.

How can the appreciation in the embodied knowledges and knowledge processes of making reworld labor practices? Towards the end of the twentieth century Alfred Gell stressed that any anthropological Study of aesthetics needed to address and trace its social relations. And indeed he added that any anthropological study needed also to be art historical. How can we use Gell's models— his trees and other charts and diagrams- to trace labor relations within these schemas? Even more importantly, if studies of embodied practices of makers entail more newly recognized forms of intelligence and cognitive skill, these aspects must be acknowledged and accounted for within studies of labor. In other words, to argue for the unity of body mind self in making brings together workers-laborers and designers, builders and architects, artisans and artists into newly recognized correspondence. What indeed is misleading when a designer tells me, with a huge smile on his face, that Napoleon Perez Pamatz, a coppersmith from Santa Clara del Cobre, is “his hands?” And what does it mean when a famous sculptor calls a community his “objet trouvé”?

Panel 2

Policing Favelas: “Slums” As Dimensions Of The City As Aesthetic Subject

Matt Davies, Newcastle University, Geography, Politics, and Sociology, Newcastle-upon-Tyne, United Kingdom and International Relations Institute, Pontifícia Universidade Católica do Rio de Janeiro, Brazil

Ana Clara Telles, Open Society Foundation Public Health Program

This paper explores the connections between urbanisation, militarised policing, and aesthetics. In what ways does the sovereign violence exercised on Rio de Janeiro’s slums “partition and distribute the sensible” (Rancière), organising and disorganising space and everyday life? While capitalist development and the postcolonial projects consolidating the state in Brazil have played out as forces organising everyday life in favelas, they have also been forces that disorganise those spaces: they put things in their place while at the same time undermining and destroying those places. What possibilities for dissensus emerge from this partition of the sensible, and how is dissent expressed? The ambivalence of the space of the favelas – on the one hand, as violent and abject spaces, impediments to social mobility, removable; on another, as spaces integrated into the urban fabric, housing for socially necessary and migrant labour, tourist attractions; and on yet another, as spaces of creative life, autonomous, self-managed spaces – plays out in the contradictions and aporia in the relations between Rio’s representations of itself to global markets, the whole ways of life of the city, and the emergences of representational spaces where the favelas express alternative imaginaries of the city’s future. The aesthetics of favelas are not encountered merely in the representations for controlling space produced in policy and planning documents, marketing, or policing; the favela is an aesthetic subject that articulates the claims of the communities for a right to the city, claims that belie the image of the favela as inferior and requiring intervention.



More than a Discourse: Sustainability through art-as-work in Germany's postindustrial Ruhr Metropolis

Ute Eickelkamp, Anthropologist Ruhr University Bochum

Reiner Kaufmann, Artist and Art Promoter CAMPUS Assoc.

Cordula Grüner, Linguist and Art Networker CAMPUS Assoc.

What kind of art do postindustrial societies need? For twenty years, this question has been the focus of the creative work of the art and research network CAMPUS in the middle of the Ruhr area, formerly one of the most important mining regions in Europe and Germany's largest metropolitan area. Severely affected by deindustrialisation, the region is looking for new worlds between the poles of industrial heritage and urban nature; the ecological- cultural transformation is the driving force behind the green Ruhr.



Seeded flower meadow and stepping stone. Art installation in the garden of a mosque. Image: Cordula Grüner, 2023.

With the thesis that change is cultural work, the networkers create sustainable future art in the form of local and mobile experimental laboratories in a society that shaped by work and migration. For a long time we have 'hung art lower'; and, after the end of autonomous art (Ulrich 2003, 2022), we practice art-as-work for social progress. Inspired by Glissant's (1996) cultural-philosophical approach to unfolding social competence through poetic multiplicity, we test sustainability in temporal, social, political and geographical interstices: at a discarded bus stop in front of the mosque, around urban 'tree slices'; along the road, on the market square, at an event of the trade unions held in the upper-class theatre Ruhrfestspielhaus, in the district office of the Greens, in the local steering committee of the UN Agenda 21.

This work in the field of tension between social rigidity, bourgeois constraints, failure to come to terms with the past, transformation 'from above'; and new social movements takes place in public, state and private spaces. The integration of art + research is a constant and conflicting process about practices, language, observation, intervention, real time, memory, and retrospective representation. Our goal: to supplement the Ruhr landscape of leisure and nature experience parks with small idea parks, where

planetary responsibility, economic necessities and socially productive cooperation are thought and done together.

The "rural cultural condition": an approach to rural residencies from a translocal perspective. The case of NectART - Artist Residency Program (Pre-Pyrenees, Spain)

Olga Sureda Guasch, PhD candidate, University of Barcelona

Living and thinking the rural has been and is complex. The return to the countryside, to the connection with nature, to the origins, seems to have resurfaced even more strongly in the post-pandemic context, but what is fashionable and committed in this incipient process?

There is still little support - theoretical and institutional wise – for the expansion of the ‘rural cultural condition’, however, there is an increasing number of artists and art residencies that support contemporary art practice based in creative collaboration and cultural production in rural environments. The purpose of this paper is to seek a broader understanding of the field of artist residencies that operate in non-urban areas



Nectar, Natural Park Les Guilleries, Pre-Pyrenees, Spain. Credit: Tai Lomas, picture taken by a drone

with a translocal perspective, by showing that the countryside is not just a space for living but for discussing aspects such as technology, material culture, ecology, agriculture or tourism.

In order to do so, I will draw an initial field mapping focusing on a case study: NectART Artist Residency Program, a rural center for artistic production, creation and research located in a sixteen century off-the-grid farmhouse that I co-founded in 2016. Nectar - isolated in the midst of nature- was born as a result of a vision of integration between life and work in a rural and sustainable setting. Under the assumption that there are many of us who are creating small new worlds altering the center-periphery in order to place these places in a new, fairer and more balanced relational framework, I will seek to problematize those postulates that conceive the "rural" from a situation of "otherness" to, on a second level, raise the dichotomy between the urban and the rural in art and creativity.

Panel 3

Beyond haunting: dreaming abolition and reproductive justice through speculative design

Mwenzu Blell, School of Geography, Politics, and Sociology, Newcastle University, Newcastle-upon-Tyne, UK

Kieran Cutting, Open Lab, School of Computing, Newcastle University, Newcastle-upon-Tyne, UK
and fractals coop, Newcastle-upon-Tyne, UK

To Avery Gordon (2011), haunting is how abusive systems of power make their impacts felt, especially when they are supposedly over and done with, or when their oppressive nature is continuously denied. Spivak's idea of worlding calls attention to how haunting becomes embedded into our everyday lives and practices. In this presentation, we detail our work to support people to move beyond haunting to dream and make new worlds. We explore the possibility of 'worlding otherwise' through the speculative design of our immersive exhibition "The Museum of Lost Futures and Found Histories". Drawing on critical design and design fictions, speculative design explores how audiences make sense of hypothetical possibilities, utopian concepts, and dystopian counter-products (Auger, 2013). Frequently mediated through the creation of an object, artefact, or situation, speculative design processes create moments for critical reflection and ethical deliberation about the possible futures they suggest. As a collaboration between a designer-ethnographer and anthropologist-ethnographer, we centred our design work on concepts drawn from our ethnographic and political work: haunting, abolition, and reproductive justice. We detail the project's design process, discussing how we built narratives of lost futures and found histories, and how we created an experience for participants that encourages them to imagine building new horizons of possibility for what the world could be. In this way, we explore one possibility of how worlding can build new ways of living and being that are more just, equitable, and beautiful.



The Bittersweet Memory of the Plantation

Yassine Ben Abdallah, designer-researcher based between The Netherlands and La Réunion

The history and culture of the oppressed are rarely embodied in material objects. Yassine Ben Abdallah investigates the disappearance of archival materials regarding the enslaved and indentured labourers of the sugar plantations of La Réunion. The former French colony has been shaped by the monoculture of sugarcane, however, the only objects left of this history pertain to the white masters. How can stories of the labourers be narrated without objects testifying to their existence? Situated in the plantation museum, Ben Abdallah's work creates a confrontational encounter where dripping sugar machetes oppose the master's artefacts, raising the question: whose heritage and history are allowed to be preserved, narrated and immortalized? For the context of the Netherlands, a former colonial empire, the project The Bittersweet Memory of the Plantation has been altered in order to address the broader institutional hoarding and collection of non-western artefacts in Dutch museum archives.



Sugar Machete. Credits: Florian Lafosse

HERBauhaus: Re-worlding Bauhaus/Corbusier into Chinese Calligraphy and Eco-design

Zhou Lei, PhD in anthropology, co-founder of DANology (Design Anthropology Network) Institute
 Visiting Scientist, Global South Studies Center, Universität zu Köln

Before the advent of Anthropocene and its equivalent: agnotocene, anthrobscene, capitalocene, chthulucene. Northropocene and many other “cenes”, there is a consistent and ongoing conceptual response in Chinese landscape paintings and calligraphy practices. Instead of seeking out new geological chronologies, scientific advances and technological alliances, the bianfa (permutations of writing) or biantai (transformed modality) of Chinese writing system have witnessed a multimodality trilogy sounded repetitively in the dictionary of eco-decadence. Often addressed as political and cultural ensembles or thematic materials, these writings have rarely been treated as performative practices to unfathom menschengeschlecht (belonging to the human race, genxing), menschentum (being part of humanity, renwen) and humanitat (one is moved by a sense of humanity, ganyu).



This paper tends to address the re-worlding issues, by re-situating the famed Bauhaus epistemology into China’s Late Ming and Early Qing dynasty (14th – 17th Century), comparing with the ontological specificity of Chinese landscape paintings and calligraphy masterpieces, and analyze the potential readaptations of Anthropocene past into the future presence, through calligraphy performances conducted by the author. Once this current Anthropocene ontological specificities been manipulated and misplaced, the author will use some re-painted Bauhaus and Corbusier patterns “influenced” by pre-industrial, pre-Columbus China ideoscapes to new eco-design scenarios confronting us before and after Covid Pandemics.

Panel 4

Towards a Field-Based Methodology of Artistic Ideas, or Why We Should Re-Think What Creativity Means in Art and Design

Minke Nouwens, Center for Digital Creativity, Aarhus University

Complex inner lifeworlds are instrumental during artistic processes. Memories, imagination, sensations, and inchoate thoughts blend together to inspire ideas for new projects, guide them along, and – through listening through one’s inner speech, moods, and intuitive urges – develop them into experiments and artefacts. Creativity research in Human-Computer Interaction, psychology, and

Design has aimed to capture these internal processes in controlled experimental set-ups like labs and workshops with a focus on what people produce, i.e., prototypes or solutions to puzzles. While insightful, these structured approaches have led to an inadequate understanding of the complexity of how art creativity happens in real-world professional settings (Stolterman 2008, Wiltschnig and Onarheim 2010).



Human Plan Relations in Urban Spaces - Okologisk Stand

Ethnography is able to provide such an understanding. However, it is methodologically hampered by its rootedness in third-party observation (Irving 2016: 3). Furthermore, it necessitates that an ethnographer is present at the moment ideas bubble to the conscious- level, but this is not or cannot always be the case. It would be most inappropriate to join interlocutors while they shower or drift off to sleep! Recently, various experiments have been conducted to fill the methodological gap by documenting people’s experiences after the ideational moment, e.g., through diary studies, surveys, and interviews (Inie and Dalsgaard 2017, Rosselli Del Turco and Dalsgaard 2023). In this paper I want to share my experiments with Micro-Phenomenological Self-Inquiry (Sparby 2022) and Image-Elicitation (Acord 2006) to capture my own artistic process as it happened. Both methods use video to record fine-grained descriptions and reflections in the field. Initial results can contribute to re-worlding as this documentation already upsets some strongly-promoted notions and practices towards the place of creativity in our neoliberal societies, like that creativity prospers in structured settings, that it is solution-oriented, and that it exists abstractly beyond time and (cultural) space.

Is it the figure or the ground? Some crossroads between arts and anthropology

Laure Carbonnel, Merian Institute for Advanced Studies in Africa (MIASA, University of Ghana), Languages and Cultures of Oral Tradition LACITO (UMR 7107)

In my anthropology research, I have been following or working with different “artists” (clowns, comedians, photographers, cultural intermediaries and Djs). Their practices put together different pieces of the world, reshaping it, and in doing so they highlight certain dimensions of society. I believe anthropologists also do this in their own way. But what exactly do these practices



3 girls dancing at the back of a venue, facing 3 photographs instead of the DJ. Accra, 2022.

achieve? Within what limits? What knowledge is produced? I will first come back on my collaboration with a Malian photographer in 2019 during a fieldwork on the making of cultural capital. Step by step, we wrote a paper together¹. Instead of merging our voice or focusing on Malian/French identities, the paper restituted and staged our singular paths and where they could cross. An analysis on some of his photographs also highlights a common foundation in our practices: the relational esthetic perception as defined by Dewey². We will see how this approach may help to challenges scientific and utilitarian hegemonic perspectives. But arts, and in particular the creative economy - based on the circulation of people, sounds etc. - is also much engaged in both reproducing and challenging cultural and economic hegemonies. This was made clear in my fieldwork on dance gatherings, which I conducted in Accra in 2022-2023. Some cultural intermediaries and DJs do explicitly aim at reshaping narratives and the relationships between Africa and the rest of the world in different manners, as we will see. But they also set aside a wide range of artists and audiences. How concretely depicting this pluriversal coexistence?

The anthropology with art: a musical ethnography of Rocinha's favela in Rio de Janeiro

Gaëlle Simon, Postdoctorante en Anthropologie, Projet ANR COHUMAG Institut Agro-Rennes, UMR CNRS ESO (Espace Société)

As part of my Ph.D., I studied the anti-racist and post-colonial political revendications in the practice, listening, production and way of release of Brazilian rap and funk music in the favela of Rocinha in Rio de Janeiro. For this, I used music as a field and as an anthropological data. For this communication, I want to address the question of anthropology with art using this approach of music.



Dismounting the soudsystem Pitbull - Boladinho after the baile funk on the top of the favela Morro dos Prazeres. Rio de Janeiro 2007. Credits: Vincent Rosenblatt.

We have moved in recent years from an anthropology of to an anthropology with, in the relationship to the field and to the people, I suggest in a similar approach an anthropology with art. I no longer want to approach art as a dominated, passive and inert object of study, but make it actual part of the research. By integrating art into the research process itself, by no longer being only an object of study or a tool, but by taking an interest it will express more ideal and abstract worlds in various dimensions, it makes it possible to enrich our approach of the world and its perceptions and to deconstruct a Western, academic and colonial approach of music in order to allow sensibilities to express themselves freely and actively in the research, allowing us to understand the world and its relationships to it through various dimensions. I propose for this communication, an hybrid form mixing images, sounds and speeches in order to demonstrate this approach of anthropology with, and a re-worlding of anthropology with art through another ethnographic approach.

Crossing perspectives: A collaboration between an anthropologist and a textile designer around the historic akhnif

Myriem Naji - Anthropologist and Research Fellow at University College London, Department of Anthropology (UCL)

Juri-Apollo Drews: textile designer and Berlin-based PhD student in the Soft Matters research group at Ensadlab Paris, financed by SACRe/PSL University.

How can principles of sustainability, decoloniality and re-worlding be effectively integrated into research collaborations between designers and anthropologists to explore forms of producing and

wearing garments that offer alternative ways of relating to our material, social, economic and political milieu? This talk presents a collaboration between a textile designer and an anthropologist sharing an interest in weaving practices that eschew cuing and sewing. It is centred around the akhnif, a semi-circular woven-to-shape cape from southern Morocco whose shape and construction are related to the toga and other historic garments, and which showcases some of the complex technical and mathematical knowledge developed by female weavers in this region.



Akhnif in production on a vertical loom, Sirwa, Morocco. Photograph by M.Naji, 2003.

Through documenting akhnif-making, technical analyses of museum pieces, and experimental weaving, the project's heritage-based approach aims to recover some of this knowledge, partially lost for about two generations. Crossing the perspectives of a textile designer developing seamlessly woven Western garments in a research context and an anthropologist specialised in North African textiles, we make hypotheses on the use of specific weaving techniques and tools that will be tested later in collaboration with female weavers on-site. Central to our pragmatic approach is an attempt to identify cosmologies and moral economies in southern Morocco and elsewhere that challenge a hegemonic neo-liberal market economy and its cheapness strategy at the expense of quality. We propose to address shared concerns around sustainability, decoloniality, intellectual property and knowledge appropriation that are common to both anthropology and design, especially textiles and fashion.

Panel 5

From Edward Curtis to Star Trek. A Travel through Debra Yepa-Pappan's Indigenous futurism

Aurélie Journée-Duez (EHESS, LAS)

The main goal of this paper is to see how the hybridation of a traditional imagery and science-fiction helps to build new narratives rooted into mixed identities. More especially, we would like to show how the appropriation of photographic archives associated with graphic processes permit to create multiverse aesthetics that we will call 'futuristic crossbreedings'.



Debra Yepa-Pappan, Live Long and Prosper, Spock was a half breed, archival digital print, 2008.

To verify our hypothesis, we will study Debra Yepa-Pappan's artwork (enrolled member of Jemez Pueblo Tribe from the Southwest of the United States, and Korean). Our analysis will be based on an iconographic corpus of four pictures, considered as a saga by the artist herself: *Indians Live in Tipis* (2001), *Hello Kitty Tipi* (2007), *Live Long and Prosper/Spock was a Half Breed* (2013) and *The Doctor's Companion* (2014). First of all, we will focus on a same motif that these images have in common in order to show how the transformation of westerner archival photographs, thanks to the use of self-

portraits, plays a major role to build new narratives (I.). Then, we will study how the overlay of various photographic processes participates to write circular-timed stories instead of linear-timed ones (II.). To conclude, we will see that these futurist mashups help to share identity questions the artist asks to herself, as an Indigenous and racialized woman, in the US society and in a globalized world.

Online Learning Circle on Decolonial Knowledge Production: Experiments in Alternative Educational Spaces and Other Worldings

Twisha Mehta and Jenny Bentley

Learning Circle
Decolonial Knowledge Production

Decoloniality is a buzzword in today's world and academia. But what does it mean in our everyday life? How can we start to define decoloniality and strategies to decolonialize knowledge production and the world on an equal footing? How can we create mutual learnings between critical analysis and critical engagement on concerns such as human rights, gender violence, global pandemics, coloniality, race and environmental sustainability?

Let's talk!
To kick start a transnational student-led learning circle on decoloniality, we are initiating a two-day, online workshop based around a keynote presentation on

Decolonial Feminist Approaches
12 - 13 June, 2023
Online

Apply by
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10 Spots Available

We invite students (Graduate, Post-Graduate, PhD) of any social science or design disciplines and interested freethinkers to sign up.

This circle encourages students from Northeast India, Dalit, Bahujan, Adivasi, communities, women and non-binary persons to participate.

For queries and more information, write to decoloniallearningcircle@gmail.com

Decolonial Feminist Approaches
12 - 13 June, 2023

Workshop Part A
Prepare the Debate
12th June 2023: 1 pm to 3 pm CET / 4:30 pm to 6:30 pm IST

After an Introduction on decoloniality and the space we are coming from, we will engage with a text from the keynote speakers. Does it resonate with how we understand decoloniality from our positioning and context? What inspires us? What annoys us? Where do we think differently? Where do we think the same?

Keynote Presentation
Decoloniality and Feminist approaches in the Andes
13th June 2023: 11:00 to 12:30 pm CET / 2:30 pm to 4:00 pm IST
Florence Bapp, University of Chapel Hill, North Carolina, US

Workshop Part B
Hybrid interaction at the Geneva Summer Schools on "Critical Sustainability Engagement. Anthropological perspectives on Theory and Practice"
13th June 2023: 14:30 to 18:30 pm CET / 7:30 pm to 7:30 pm IST

Breaking down national and institutional boundaries, let us opening the space for a hybrid student-led discussion on decoloniality: how can a critical approach include different perspectives of the majority world? What are the challenges? How can we develop methodologies and multi-modal engagements beyond coloniality-framed power dynamics?

Apply Here By 4th June 2023
<https://forms.gle/vUXtpknpJiyMbEmr6>

Facilitated by
Jenny Bentley is a socio-cultural anthropologist affiliated to the University of Zurich and a member of the Interface Commission of the IGC (Inter Anthropological Society). She is living in the Eastern Indian Himalaya and participating in projects on the interface of academic, activism, and art engagement. Her interests lie in knowledge production, ecological ontologies, and social justice.

Twisha Mehta is an independent researcher, design educator in communication and systems design. Her research and practice interests lie in visual design and anthropology, social and ecological justice, gender based violence in online space, democracy, and feminist movements.

Peter Bille Løven lectures in anthropology, heritage, sustainability and governance at the Universities of Geneva and Zurich. Primary feedback sites include the Peruvian Amazon, Vietnam and global level governance processes. He works extensively with international organizations, NGOs and community-based organisations in the fields of digital equity, conservation and sustainability at large.

Learning Circle
Decolonial Knowledge Production

For queries and more information, write to decoloniallearningcircle@gmail.com

INTERFACE
ENGAGED ANTHROPOLOGY

This paper discusses a pilot project led by an anthropologist and a designer that proposes a re-worlding of relations by creating and facilitating a space beyond the hegemonic education system to engage in decolonial knowledge production. The project, titled 'Decolonial Learning Circle' combines design processes as ontological tools in circles of anthropology to attempt a world-making that embraces pluriversal narratives enabling the process of arranging the world otherwise. Such an endeavour is pressing in the context of India, where the decolonial discourse is being co-opted by the Hindutva movement to buttress Brahminical and patriarchal structures that exploit, women and non-binary persons and Dalit, Bahujan, Indigenous communities', their ontologies, epistemological approaches, and sensory experiences.

The case study we describe is a pilot project of an online learning circle is a learner-led education space beyond disciplinary categories with the aim to foster a peer-exchange on plurality and decoloniality. Students (from undergraduate to PhD) from design, anthropology, English literature, co-created this space with critical thinking from marginalised and privileged perspectives over three sessions, the third being a transnational exchange over “Critical sustainable engagement. Anthropological perspective on theory and practice”.

Using shared inquiry, dialogue, engaged pedagogy, this alliance of anthropology, and design we explore how interacting beyond one's (ethnic, national, linguistic, or religious) boundaries with reflections on one's own positioning are essential to engage with different worldings and their methodologies and ontologies. Crucially, we examine how such a community is built and sustained.

Ferme Des Renouées experimentation

Karine Vanthuyne, Associate Professor, Chairholder in University Teaching, Director of GRITE, School of Sociological and Anthropological Studies, University of Ottawa

Jean-Sébastien Poncet, Designer, space design teacher National School of Art of Dijon



Japanese knotweed is an "invasive plant" classified as one of the 100 species of concern by the International Union for Conservation of Nature. This plant, however, it is not without its qualities, as it can stabilize metallic elements in polluted soils. Our multidisciplinary participatory-action research team has been experimenting with a practice of soil co-production in the industrial wastelands of St-Etienne,

France, since the spring of 2021. Through three technical gestures that we have ritualized and collectivized - tedding, shredding, and composting - we are questioning the conventions of soil use and the future of these contaminated plots of land with residents, decision makers and scientists. Inspired by anthropological approaches that conceptualize contaminants from an animate-inanimate relational point of view (Nunn 2018), we examine the diversity of care practices that these actors deploy around the Japanese knotweed. Our theoretical perspective invites us to examine these practices as potentially generating renewed affective relationship with urban industrial wastelands through the intermediary of a so-called “invasive” plant. In this paper, we will identify; 1) the contextual

elements that seem to best foster renewed affective relationships with cities 'contaminated soils through the intermediary of a so-called "invasive" plant, as well as 2) what it means for a diversity of urban actors to develop a trans-specific relationship with an unwanted vegetal specie in a post-industrial town particularly by the climate and economic crisis.

The Ghost Net

Géraldine Le Roux, Senior Lecturer, Université de Brest

Between ecological urgency, aesthetic attraction, economic commitment and memorial value, Géraldine Le Roux's work on ghostnet art reveals how fishing nets abandoned at sea (ghost nets) – set ecosystems in motion. Indigenous and non-Indigenous artists invite us to see ghost nets as an important source of marine pollution that can be both visually impressive – the global circulation of massive pieces of nets – and an almost invisible phenomenon – the decomposition of the nets into micro-particles. Their artistic intervention transforms the representation of ghost nets from "old", "dirty", anonymous and "non-desirable" "rubbish" into a potential art material which can be collected on the shores, purchased or acquired through trade and gift-giving processes. The emergence and international recognition of ghostnet art are at the heart of my second book – *L'art des ghostnets. Approche anthropologique et esthétique des filets-fantômes* (MNHN, 2022), and will be at the core of the discussion. How do sculptures made from pieces of nets, baskets semi-industrially woven from



Ghostnet art installation, Museum of Le Havre, 2021. Photo by G. Le Roux

rope and ultra-realistic or abstract representations obtained from sewn fibers allow us to discuss the anthropology, art, and design? By reconstructing the processes of collection on the beach and the transformation of marine waste in artists' studio as well as the display of artworks in galleries and

museums, I question the place of plastic in the world. The book addresses plastic issues in the light of Indigenous and local knowledges and sovereignties.

The ghost net, an object that is a priori fallen, is regenerated as much by ecological and artistic gestures as by the memories it opens up. It also generates a unique anthropological enquiry which contributes to a re-worlding of relations.

Recommended accommodation:

Sleeperz Hotel Newcastle (15 Westgate Road, NE1 1SE)

County Hotel (Neville St, Newcastle upon Tyne NE1 5DF)

The best way to travel from the Airport to the hotels is by Metro: from Newcastle Airport Station to Central Station. Central Station is a short walk from the hotels. The University is a 20 min walk from the hotels or you can take the metro from Central Station to Haymarket.

Giuliana Borea's mobile number: +44 7526978761

Convenor biographies

Giuliana Borea is Lecturer in Latin American Studies at Newcastle University and Affiliated Lecturer in Anthropology at the Pontificia Universidad Católica del Perú. Her research concerns the political economy of contemporary art, the aesthetics and politics of indigenous art, museum practices, place-making and methodological issues. She has been Peru's Director of Museums and Cultural Heritage, Coordinator of the Lima Contemporary Art Museum, and has curated several exhibitions. She has been granted the Marie Curie Fellowship with her Amazonart project, the Wenner Gren Fieldwork Grant, the Carolina Foundation Fellowship, among others. She is the editor of Arte y Antropología: Estudios, Encuentros y Nuevos Horizontes (PUCP 2017), co-editor of Antropologías Visuales Latinoamericanas: Estudios, Genealogías y Enseñanza (FLACSO/PUCP, in press) and the author of Configuring the New Lima Art Scene: An Anthropological Analysis of Latin American Contemporary Art (Routledge, 2021).

Francesca Cozzolino is an anthropologist and teaches humanities and social sciences at the École Nationale Supérieure des Arts Décoratifs (EnsAD), PSL Research University, Paris. She is a researcher at EnsadLab, EnsAD's art and design research laboratory, and an affiliated member of

the Laboratoire d'Ethnologie et Sociologie Comparative (LESC-CNRS) at the University of Paris Nanterre. She's specialised in the ethnography of artistic practices and her current research focuses on the way in which practices of resistance through art are constructed by going back and forth between Mexico and Europe, with the aim of understanding how they affect the art worlds of the Hispanic area today. In 2019, she founded the research platform "Art, design and society" at EnsadLab (Paris) and since then, she collaborates with artists and designers by implementing projects at the crossroads between art and social sciences. For 2023-2024 she has been awarded a scientific membership of Casa de Velazquez in Madrid. Selection of publication <https://ensad-fr.academia.edu/FrancescaCozzolino>

Alex Ungprateeb Flynn is Assistant Professor and Graduate Vice Chair at the Department of World Arts and Cultures/Dance, University of California, Los Angeles. Working collaboratively with activists, curators, and artists in Brazil since 2007, Alex's research explores the prefigurative potential of art in community contexts, prompting the theorization of fields such as the production of knowledge, the pluriversal, and the social and aesthetic dimensions of form. For his curatorial work with São Paulo's Cambridge Artistic Residency, Alex received the prestigious Association of Art Critics 2016 APCA Trophy. His book, *Taking Form, Making Worlds* (University of Texas Press, 2022), co-authored with Lucy Bell and Patrick O'Hare, was the winner of the 2023 LASA Best Book in Visual Culture Studies award.

Kiven Strohm is Senior Lecturer at NUS College, National University of Singapore. He is an anthropologist with a background in philosophy and cultural studies. For the last 15 years his research has been concerned with the politics of cultural production in the Middle East, with a specific focus on the relation of contemporary art and politics in Palestine/Israel. His recent research explores the intersections of art, design, and anthropology in Indonesia (Yogyakarta and Bandung), from social art and urban ecologies to design thinking around discard and waste.

Contributor biographies

Anna Maria Guasch

Anna Maria Guasch is Professor of Global Art History and Art Criticism at the University of Barcelona. Her work focuses on the study of international art from the second half of the 20th Century and analyses the expositions it has generated. This line of investigation has led to publications *The Art of the 20th Century and Its Exhibitions: 1945-1995* (Serbal Editions, Barcelona, 2009) and edited *The Manifestos of Postmodern Art: Texts of Expositions 1980-1995* (Akal/Arte Contemporáneo, Madrid, 2000). Her investigations also analyses the intersection of the artistic scenes of the 20th and 21st centuries, a theme elaborated in the book *The Last Art of the 20th Century: From Postminimalism to Multiculturalism: 1968-1995* (Alianza Forma, Madrid, 2000), and the theory of criticism with works such as *Art Criticism: Theory and Praxis* (Barcelona, Serbal, 2003), and *Discrepant Dialogues in Art Criticism (2000-2011)*. Her work includes co-edited *Learning from the Bilbao Guggenheim* (University of Nevada, Reno, 2007) written with Joseba Zulaika, *The Turns of the Global and the Codes of the Global* (University of Barcelona, 2018 and 2019) and her commission at the exhibition *The Memory of the Other in the Global Era* in Bogota, Colombia (2009), Santiago, Chile (2010), and Havana, Cuba (2011). Since 2017 she is principal researcher of the ongoing R&D&I project *Critical cartography of art and visibility in the global age: New methodologies, concepts, and analytical focuses Parts I, II and III*. Guasch also directs and coordinates the *Global Art Archive*, a research group that studies archives and their role as a liaison between collective memory and individual development. Her most recent books are *El arte en la era de lo global. 1989-2015* (Madrid, Alianza, 2016), *Derivas. Ensayos críticos sobre arte y pensamiento* (Madrid, Akal, 2021) and “A New Ecology of Knowledges: modes of abyssal thinking” (Routledge Handbook of Contemporary Art, 2023). She has been a Visiting Fellow in the Universities of Princeton, Yale, Columbia, San Diego, and The School of the Art Institute of Chicago, among others.

Barbara Glowczewski

Prof Barbara Glowczewski, emeritus Professorial researcher at the National Scientific Research Center, member of the Laboratory of Social Anthropology at the Collège de France, has been working with Indigenous Australians for 44 years. She specialised in gendered rituals, art, strategies of recognition and transnational networks shared with other Indigenous peoples and alternative collectives for social and environmental justice against ecocide, including France, French Guiana, French Polynesia, and Brazil. Author of 12 books, including *Réveiller les esprits de la terre* (Dehors, 2021), *Indigenising Anthropology with Guattari and Deleuze* (EUP, 2020), *Desert Dreamers. With Warlpiri people from Lajamanu* (MUP/Univocal 2016), *Totemic Becomings*, (n-1 2015), *Guerriers pour la Paix* (Indigène ed. 2008, free transl. Warriors for peace : <http://eprints.jcu.edu.au/7286/>). Over 100 articles in journal or collective books, for instance *Reclaim the earth* (Palais de Tokyo, 2022), *Distributed perception: resonances and axiologies* (N. Lushetich and I. Campbell eds., Routledge 2022), *Machinic assemblages* (P. de Assis and P. Guidici eds., Orpheus Institute,

Leuven University Press 2021). She is also involved in enhancing digital access to live archives (Lajamanu - 40 years with Warlpiri people, 60', <https://cnrssingapore.cnrs.fr/video-lajamanu-40-years-with-warlpiri-people/>), and collaborated with Djugun/Yawuru/Jabirr Jabirr film maker Wayne Jowandi Barker (The spirit of Anchor, 60 documentary with Yolngu people of Bawaka, Arnhem Land : <http://videotheque.cnrs.fr/doc=980?langue=EN>).

Arnd Schneider

Professor Arnd Schneider writes on contemporary art and anthropology, migration and film. He is a frequently invited keynote speaker (18 to date), expert for international grant awarding bodies, and on tenure committees (in the US and Europe). His books are *Expanded Visions: A New Anthropology of the Moving Image* (Routledge, 2021), *Appropriation as Practice: Art and Identity in Argentina* (Palgrave, 2006), *Futures Lost: Nostalgia and Identity among Italian Immigrants in Argentina* (Peter Lang, 2000), *Emigration und Rückwanderung in einem sizilianischen Dorf* (Peter Lang, 1990) *Mafia for Beginners* (with the illustrator Oscar Zárate) (Icon, 1994), as co-author with Mónica Quijada and Carmen Bernand, *Homogeneidad y Nación* (CSIC, 2000), as editor *Art, Anthropology, and Contested Heritage: Ethnographies of TRACES* (Bloomsbury 2020), *Alternative Art and Anthropology: Global Encounters* (Bloomsbury 2017), and as co-editor, with Christopher Wright *Anthropology and Art Practice* (Bloomsbury, 2013), *Between Art and Anthropology* (Berg, 2010), and *Contemporary Art and Anthropology* (Berg, 2006), with Caterina Pasqualino *Experimental Film and Anthropology* (Bloomsbury, 2014), and with Bernard Müller and Caterina Pasqualino *Le terrain comme mise en scène* (Presses universitaires de Lyon, 2017).

Sandro Simon

Sandro Simon is a PhD candidate and research associate in the Emmy Noether junior research group Volatile Waters and the Hydrosocial Anthropocene (DELTA), funded by the German Research Foundation (DFG) and located at the Department of Social and Cultural Anthropology of the University of Cologne. His research interests encompass multispecies relations, water, work, the body, and multimodal methodologies and forms of representation. During his dissertation project, he has been conducting ethnographic research in the Tana Delta, Kenya, and the Sine-Saloum Delta, Senegal.

Michele Avis Feder-Nadoff

Michele Avis Feder-Nadoff is an artist-anthropologist concerned with making, not only as the creation of things, but also of lives, worlds, meaning, and correspondence. Initiated in 1997, her ethnography in Santa Clara del Cobre, Michoacán, México is based in apprenticeship with master coppersmiths. This motivated her trajectory from artist, to arts and culture non-profit founder, to Fulbright Scholar, and PhD at El Colegio de Michoacán. Feder-Nadoff's anthropology of making incorporates onto-epistemology, performance, phenomenology and aesthetics, to close the gap between economic-political critiques of craft and more formalist technical analysis. Her art is found in private and public collections. She is the editor of *Rhythm of Fire: The Art and Artisans of Santa*

Clara del Cobre, Michoacán, Mexico (2005) and *Performing Craft in Mexico: Artisans, Aesthetics and the Power of Translation*, (2022) Other recent publications include numerous journal articles, book chapters and her forthcoming monograph with Palgrave (2023).

Matt Davies

Matt Davies is a Senior Lecturer in Politics at the School of Geography, Politics and Sociology, Newcastle University and is a Visiting Professor at the International Relations Institute, Pontifícia Universidade Católica do Rio de Janeiro. He is currently working on a range of projects linking international political economy, urbanism, aesthetics, and everyday life. He is also Co-I on an AHRC funded research project on the work of the architect Sérgio Ferro.

Ana Clara Telles

Ana Clara Telles is a Program Officer at the Open Society Foundations, working at the intersections of drug policy, harm reduction, and criminal justice. She has a PhD in International Relations from the Pontifical Catholic University of Rio de Janeiro and has worked as a drug policy and harm reduction specialist for non-profit organisations in Brazil.

Ute Eickelkamp

Ute Eickelkamp is a social anthropologist whose research over the last decade has focused on emergent images of nature in the face of climate change and ontological duress: with Anangu thinkers in central Australia, and, most recently, with former industrial workers and precariously employed workers in Germany's deindustrialising Ruhr region where she grew up. Her scholarly interest in juxtaposing Indigenous survivance under settler colonialism and proletarian identities in postindustrial settings reflects life: Ute began ethnographic research in central Australia in 1995, held positions as an Australian Research Council research fellow, while observing the eventful transformation of her childhood world of smokestacks and open sewer into a green Metropolis. Currently a Senior Research Fellow funded by the Fritz Thyssen Foundation at the Institute for Social Movements, Ruhr University Bochum, Ute is tracking the deindustrialisation of mindscapes in the Ruhr, collaborating with historian Stefan Berger, art activists Reiner Kaufmann and linguist Dr Cordula Grüner.

Olga Sureda Guasch

Cultural manager, teacher and independent curator based in Barcelona. Graduated in Fine Arts at the Universitat de Barcelona (UB), she finished her studies at the University of West England, Faculty of Arts, Media and Design in Bristol, England. In 2010 she obtained her Master degree in Management and Design of Exhibitions at the European University of Madrid (UEM). Sureda has been trained as an art curator in New York, Salzburg and Berlin, where she worked as an independent curator. Olga Sureda is part of the research group of the platform Global Art Archive and since 2013 she is one of the coordinators of the training seminar ON MEDIATION_Theory and Curatorial Practices in the Global Art organized by the research Group Art Globalisation Interculturality (AGI) from the University of

Barcelona. She is the co-founder of Nectar, a non-profit cultural organization with an Artist in Residence Program (NectART) at northeastern of Catalonia, inside Les Guilleries Natural Park, she is a researcher and a PhD candidate at the University of Barcelona.

Mwenzu Blell

Dr Mwenzu Blell is an academic researcher, writer, artist, and community organiser based in the UK. A biosocial medical anthropologist, she has worked on a range of projects using qualitative and quantitative methods to investigate health, reproduction, and technology in the UK, the Nordic region, Latin America, South Asia, and East Africa. Her research draws from in-depth ethnography to examine intransigent and often invisible structures of injustice.

Kieran Cutting

Kieran Cutting is a designer, researcher and facilitator based in the North East of England. They are a worker/owner at fractals co-op, who support organisations making radical social change through the tools of anti-oppressive facilitation, speculative design and critical friendship. Their work focuses on developing the tools to build our collective imagination and envision new possibilities for the future. Their projects include It's Our Future, a project centred on supporting young people to engage in policy design through a bespoke card game; fractured signals, a set of self-reflection tools for workers to expand their co-production practices; and the Museum of Lost Futures, an immersive experience designed to help people confront the ways they are haunted by their worlds and identify how to create the futures they need. They also co-run EXIT Press, which publishes fiction, non-fiction, poetry and art about the weird, the eerie, and the lost.

Yassine Ben Abdallah

Yassine Ben Abdallah is a designer & artist based between La Réunion and The Netherlands. His research-based practice focuses on issues of heritage, cultural identity, and belonging. His work addresses the historical and contemporary afterlife of colonial wounds in postcolonial societies. Yassine tells and gives shape to personal and collective stories through objects, installations, writings, and performances.

Zhou Lei

Trained as journalist and anthropologist, Zhou Lei is currently visiting scientist of Global South Studies Center, Cologne University and adjunct professor for design project at Shanghai New York University; he has been working on water and design issues for more than 18 years, first as environmental journalist and later (from 2015 onwards) as design anthropologist, trying to create a sharing and commoning network through dialogues with NGOs, policy makers, scientists, social scientists, designers, entrepreneurs and artists.

Minke Nouwens

Minke Nouwens is a language artist and keen researcher of the interdisciplinary relations and collaborations between art and anthropology. She holds a BSc and MScRes in Cultural Anthropology, and a MA in research-based Fine Art. Her work has been recognized with publications in the Amsterdam Social Science Journal, and on Allegra Lab: Platform for Anthropology, Law, and Art. Additionally, she has been the recipient of various grants, such as the Summer Sessions Residency with V2_ Lab for the Unstable Media and POINTS Centre for Contemporary Art Kunshan, and the Bernard Cultuurfonds Scholarship for rising talent. Next to her individual work, Minke actively participates in the artistic and scholarly field as an educator, and has lectured at the University of Amsterdam, Victoria University of Wellington, Master Institute of Visual Cultures | St. Joost, EASA Biennale, and Nieuw Dakota. Currently, she is a Research Fellow at the AVANS Centre of Applied Research for Art, Design, and Technology, The Netherlands.

Laure Carbonnel

Dr. Laure Carbonnel holds a Ph.D. in Anthropology. Her research focuses on musical and dance events in their social, moral, emotional, and political dimensions as they are shaped by key cultural agents such as ritual clowns, entrepreneurs, and DJs in Mali, Ghana, and France. The study of their organisations and practices in relation to different audiences, places, and institutions, is conducted through a pragmatic approach combined with an analysis of dance movement. Her publications centre around gender relationship (2018c), shame as moral emotion (2018b, 2019b), ambiance and affective dynamics of events (2018a, 2018d, 2020b), the shaping of cultural cities (2020a, 2021b) the bureaucratic dimension of culture (2020a 2021a), moral control of dance venues (2023). This work is complemented by a reflection on knowledge sharing (2017, 2023). Her last research had been founded by the Maria Sibylla Merian Centres Programme (Federal Ministry of Education and Research, Germany, University of Ghana).

Gaëlle Simon

Gaëlle Simon is a doctor of anthropology. Currently, She is a postdoctorate at Institut Agro Rennes in an interdisciplinary research project called COHUMAG taking place in the Middle Atlas in Morocco. Her work focuses on inequalities, domination processes and racism, and their expression and contestation in art. Her Ph.D. was about the funk music in the favela of Rocinha in Rio de Janeiro (Brazil) and the rap music in the Minguettes 'neighbourhood in Lyon's agglomeration in France. She studied how through those musics emerges the contestation of a system of structuring racist domination inherited from a colonial history via processes of reversal of stigma, identity claims and reappropriation of its culture and its music.

Myriem Naji

Myriem Naji is a research fellow at the Department of Anthropology, University College London where she received her PhD in 2008. She is interested in productive and creative processes and their

significance for livelihood, identity and ways of living. Her theoretical approach is grounded in the anthropology of materiality, techniques, craft, knowledge, and work. Her current project, for which she received an EMPK grant, aims to research textile material knowledge and practices in Morocco. She is interested in local revitalization initiatives and their impact on livelihood and knowledge transmission, as specific forms of technodiversity. In prior research on organic farmers in the south of France she also explored the relationship between production, economy and activism.

Juri-Apollo Drews

Juri-Apollo Drews is a PhD student in the Soft Matters research group at École nationale supérieure des Arts Décoratifs in Paris. He holds degrees in Cultural Studies (Maastricht University) and Textile Design (KH Berlin/EnsAD Paris). His current practice-based PhD project called No Cuts No Seams is funded by PSL University's SACRe programme. It focuses on the experimental development of innovative hand weaving techniques destined at producing zero-waste woven garments that require neither cutting nor sewing, thus critically renegotiating the complex historical and current relationships between weaving, sewing and garment-making.

Aurélie Journée-Duez

Graduated from the École du Louvre and University Paris 1 Pantheon-Sorbonne, Aurélie Journée-Duez holds a PhD in social anthropology and ethnology from the EHESS (Paris, France). Her dissertation named "Women and queer indigenous artists facing their image. For an intersectional and decolonial history of indigenous contemporary arts in the US and Canada, 1969-2019" will be published at the University Press of Septentrion next year. She is also a teacher in visual arts and president of the Committee of Solidarity with Indigenous Peoples of the Americas (CSIA-Nitassinan), an organization created in 1978 in Paris.

Karine Vanthuyne

At the crossroads of medical and political anthropology, Karine Vanthuyne's research focuses on memory, identity and indigenous political mobilization on the one hand, and access to health care services for undocumented migrants on the other. In Guatemala, she has examined how the Chuj are engaging with genocide court cases coordinated by a human rights organization. In Canada, she is examining how the Quebec James Bay Crees are participating, or not, in the reparation programs that the Indian Residential Schools Settlement Agreement has given birth to. In collaboration with indigenous leaders and other Canadian researchers, she is also currently documenting how the colonial history and decolonization processes of the Guatemalan Mam and the Quebec Crees are differently encoding their practices of engagement with, or opposition to, mining projects. Her other area of research, conducted in collaboration with community actors and other Canadian researchers in Montreal and Ottawa, analyses the moral dilemmas faced by health workers when they have to decide to what extent they will offer access to their services to migrants with precarious administrative status.

Jean-Sébastien Poncet

Jean-Sébastien Poncet has been trained as product designer, his projects ought to achieve an economy of means and simplicity of expression in a relational kind of design. Points of convergences between environmental fluxus, situations & sense, his design express his deep interest for metabolisation function of objects on spaces. He strove throughout to interrogate relationship between human & non-human as inhabitants by designing their common places. Through his studio practice in the field of vegetal, garden and urban design, he particularly focuses on anthropised soils and its artificialization process. He explores, as social artist and researcher, a hypothetical condition of "designer paysan" as an esthetic point of view for healing and taking care of soils as commons.

Géraldine Le Roux

Géraldine Le Roux is an anthropologist at the University of Western Brittany (France), Adjunct Senior Research Fellow at James Cook University (Australia) and freelance curator. Her research lies in the fields of Australian and Pacific studies, museum studies and environmental art. Thematically, she concentrates on issues relating to indigeneity, art worlds and the values of cross-cultural engagement. She has been working for more than twenty years with Australian Indigenous and Torres Strait Islander artists, as well as Polynesian, Samoan, Maori and Kanak artists. In 2012 in Paris, Géraldine Le Roux exhibited for the first time ghostnet artworks and coordinated in 2021 the first French museum collection of ghostnet art. To follow the trail of plastic, she embarked on a round-the-world sailing expedition, a citizen-science experiment that she described in *Sea-Sisters. Un équipage féminin à l'épreuve de la pollution dans le Pacifique* (Winner of the best book for the planet award, 2021).

