

Spaces of Attunement: Life, Matter and the Dance of Encounters

School of Planning & Geography, Glamorgan Building, Cardiff University, King Edward VII Avenue, Cardiff CF10 3WT

Monday 30th March

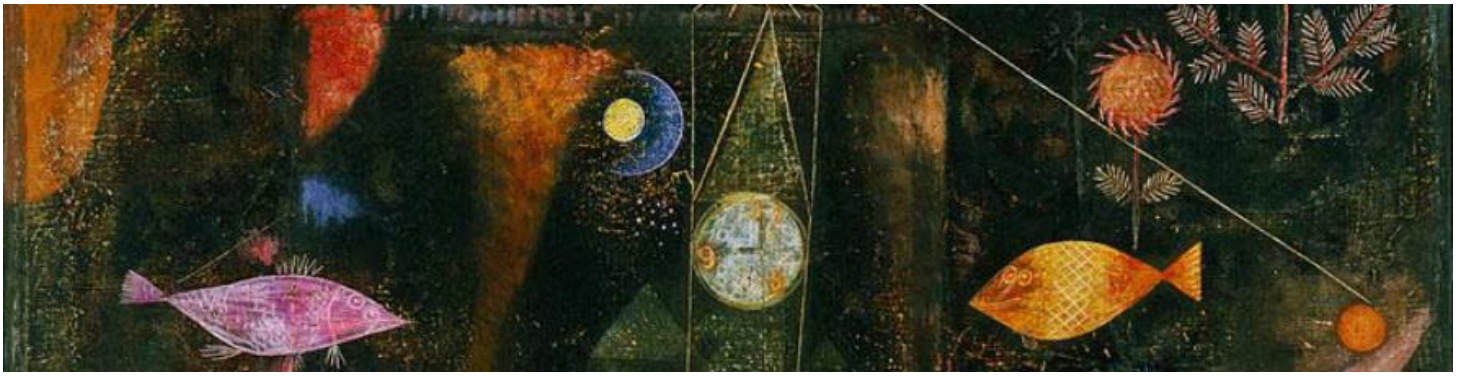
Time	Glamorgan Committee Room	Glamorgan Council Chamber	Room 0.85	Room 0.86
1040 – 1100	Coffee			
1100 – 1115		Welcome Julian Brigstocke, Tehseen Noorani & Laura Colebrooke		
1115 – 1210		Plenary 1 Kim TallBear, 'Disrupting Life/Not Life: A Feminist-Indigenous Reading of Interspecies Relations and the New Materialisms'		
1215 – 1315	Parallel Session 1 Claire Blencowe, 'The Matter of Spirit and Common-ist Hope' <i>Performance.</i> Ailsa Richardson, '... In the language of grasses ... a performance-presentation' <i>Chair: Laura Colebrooke</i>		Parallel Session 2 Laçın Tutalar, 'Moving with a Crowd, Singing to a Crowd' Paul Simpson, 'Staging situations: Listeners from St Pancras and Gare du Nord' <i>Chair: Sam Kirwan</i>	Parallel Session 3 Ruth Raynor, 'Theatrical attunements: on (de)composing habit' Helen Wilson, 'Shocks, ruptures and surprise: developing an attunement to encounters' <i>Chair: Tehseen Noorani</i>
1315 – 1355	Lunch			

1355 – 1525	<p>Parallel Session 4</p> <p>Mark Jackson, 'Aesthetics, attunement, and the problem of other worlds'</p> <p>Lola Frost, 'Going South: traversal and attunement at the edges of the skirt of the world'</p> <p><i>Performance:</i> Veronica Vickery, 'Something happened: uncomfortably attuning to geo-trauma through art practice'</p> <p><i>Chair:</i> Sam Kirwan</p>		<p>Parallel Session 5</p> <p>César Giraldo, 'Shamanic microscopy: cellular souls, microbial spirits?'</p> <p>Annette-Carina van der Zaag, 'Vaginal spaces of disattunement'</p> <p>Nina Lyon, 'Towards a folk panpsychism: on the trail of the Green Man'</p> <p><i>Chair:</i> Tehseen Noorani</p>	<p>Parallel Session 6</p> <p>Joanna Latimer, 'Being alongside and the art of dwelling amongst different kinds'</p> <p>Lesley Green, 'Baboons, Citizens, Science and the City'</p> <p>Karolina Rucinska, 'Love your GM "monster". The Enviropig, enactments and affecting perceptions'</p> <p><i>Chair:</i> Leila Dawney</p>
1525 – 1545	Coffee break			
1545 – 1640		<p>Plenary 2</p> <p>Mara Miele, 'The laboratory as the unlikely space of attunement to animal emotions'</p>		
1640 – 1735	Discussion		Discussion	Discussion
1735 - 1830	Wine reception			
1830 – 1930	Dinner (must be pre-booked)			
1945 →	Drinks at the Pen & Wig pub, 1 Park Grove, Cardiff CF10 3BJ			

Tuesday 31st March

Time	Glamorgan Committee Room	Glamorgan Council Chamber	Room 0.85	Room 0.86
0900 – 0955	Plenary 3 Deborah Dixon, 'The Ruins of the Future, and the Future of Ruins'			
0955 – 1050	Plenary 4 Ben Anderson, 'Neoliberal Affects'			
1050 - 1110	Coffee break			
1110 – 1240	Parallel Session 7 Jonathan Westaway, 'Rituals of Extinction: Manhunting Games in the British Outdoor Movement, 1890-1914' <i>Performance.</i> Paola Esposito, Ragnhild Freng Dale, Valeria Lembo, Jan Peter Loovers, Brian Schultis, 'Walking threads: a journey with lives and lines''		Parallel Session 8 Lisa Woynarski, Katie Knowles & Rosie Peach, 'Attunement in the City: Ecomaterialism, performance and urban gardening' Emily Falconer, 'Feeling the commute: Affect, affordance and communities in motion' Charles Drozynski, 'Countering Sustainable Conduct'	Parallel Session 9 Anna Volkmar, 'Exploring Film as a Space of Attunement in the Case of Nuclear Fallout: A close reading of "The Radiant"' Julian Brigstocke, 'Affective Landscapes of More-than-Human Authority in Tarkovsky's <i>Stalker</i> ' Lisa Garforth, 'Vibrant matter: life and utopia in postnatural theorising' <i>Chair: Claire Blencowe</i>
1240 – 1315	Lunch			

1315 – 1445	<p>Parallel Session 10</p> <p>Rachel Sara & Rowan Watson, '350 duets: body with-in place. Towards a methodology of attunement'</p> <p>Jodie Allinson, 'Cultivating the Ecological Body: Performance and Landscape Practices and the Processes of Attunement'</p> <p><i>Performance.</i> Anna Tzakou, 'A site-specific performance discipline of attunement (or, experiencing the landscape as a Buddhist practice)'</p> <p><i>Chair: Claire Blencowe</i></p>		<p>Parallel Session 11</p> <p>Bronislaw Szerszynski, 'An elemental dwelling: the solar balloon and attuning to the powers of air'</p> <p>Carry van Lieshout, 'Down the rabbit hole: encounters with the inner earth'</p> <p>Diana Beljaars & Jon Anderson, 'The salience of place: More-than-human voices in the geographies of humans with Tourette syndrome'</p> <p><i>Chair: Julian Brigstocke</i></p>	<p>Parallel Session 12</p> <p>Tehseen Noorani, 'Psychedelic attunements: Consciousness amplification, space-making and the weight of experience'</p> <p>Laura Colebrooke, "'Coffee is for closers": food insecurity and a visceral politics of taste'</p> <p>Duccio Gasparri, 'Conviviality as matrix of practice in urban Japan'</p>
1445 – 1500	Coffee break			
1500 – 1555		<p>Plenary 5</p> <p>Kevin Hetherington, 'The Fragment'</p>		
1600 - 1630	Discussion		Discussion	Discussion
1630 →	Drinks			



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School of Planning & Geography, Cardiff University, 30 – 31 March 2015

ABSTRACT BOOK

PLENARY PAPERS

Anderson, Ben (Durham University)

Neoliberal Affects

Dixon, Deborah (Glasgow University)

The Ruins of the Future, and the Future of Ruins

Hetherington, Kevin (The Open University)

The Fragment

Miele, Mara (Cardiff University)

The Laboratory as the Unlikely Space of Attunement to Animal Emotions

Cohen argues that ‘no single object or body has meaning . . . without reference to the other forces, intensities, affects, and directions to which it is conjoined and within which it is always in the process of becoming something other, something new’ (Medieval Identity Machines, 76). He suggests that animals, humans, and objects must be appraised together as they form various, temporary clusters of active beings. In this paper, drawing on material semiotics/ ANT insights, I will look at one such temporary cluster of animal scientists and sheep brought together in a specific experiment and a set of animal science practices dedicated to explore sheep emotions (this experiment was carried out in an animal science farm/laboratory of INRA (National Institute of Agricultural Research) in Clermont Ferrand, France, as part of a project on farm animals’ emotions (EmoFarm, 2010-2015)). Here, I will argue, the laboratory can be seen as an unlikely space of attunement to farm animals’ emotions and the sheep body, to borrow from Latour, is what leaves a dynamic trajectory by which she learns to register and become sensitive to what the world is made of (2004:205). By looking at this temporary cluster of active beings and what they produce, I engage in a conversation with Giorgio Agamben’s theory of signatures and Donna Haraway’s string figures.

TallBear, Kim (University of Texas)

Disrupting Life/Not Life: A Feminist-Indigenous Reading of Interspecies Relations and the New Materialisms

This talk begins with a critical reading of a particular set of human-on-human relations—those involved when scientists (disproportionately white Western men) sample indigenous peoples in the course of human genome research. Many of the bio-specimens in circulation today were taken from indigenous peoples' bodies during earlier ethical and racial regimes. New bioethical responses are afoot. But when they emerge from non-indigenous institutions and philosophical terrain they cannot fully address indigenous peoples' interpretations and ethical needs. I propose that indigenous responses to genome technologies and practices can be more fully understood not simply by recourse to "bioethics," but also by weaving together the approaches of indigenous thinkers historically with newer thinking in indigenous studies, feminist science studies, political ecology, critical animal studies, and the new materialisms. This talk weaves into conversation diverse intellectual threads in order to help us understand how the lines between life and not life, materiality and the "sacred" are not so easily drawn for some indigenous peoples. This implicates how we approach from an indigenous standpoint the ethics of the preservation and new use of old biological samples. More fundamentally, this talk interrogates the underlying concept of "preservation" that emerges from non-indigenous institutions in the form of technological and policy practices. Such practices compartmentalize indigenous history, bodies, and landscapes into a historical before and after that undercuts the very idea of indigenous peoples and landscapes as fully alive today.

PARALLEL SESSIONS

Allinson, Jodie (University of South Wales)

Cultivating the Ecological Body: Performance and Landscape Practices and the Processes of Attunement

I stand and allow aspects of the space to present themselves to me. I pay attention as a mark of respect to the place I am in. I quietly focus on one point so the world can unfold around me, and I experience a shift from the sense of myself moving through the landscape, to that of the landscape moving around and through me. I see echoes of this experience in the landscape I am part of. I notice it in the way the tide approaches, covers, uncovers and retreats from the tidal pool steps. I see it in the way the seaweed lies motionless on the tidal pool floor, until the waves rush in and lift it and it floats and swirls amongst the water before eventually being gently laid down again.

This paper will discuss creative processes in the area of performance and landscape, and will propose that such practices offer experiences that subvert and resist an anthropomorphic engagement with the environment. The paper argues that such practices offer alternative ways of experiencing and interacting with the landscape; ways that could result in a shift in cognitive and perceptual structures within the participant. The creative practice will be examined through the

frame of ideas from cognitive scientist Francisco J. Varela (1993) and the anthropologist Tim Ingold (2000, 2011).

As part of the paper I will discuss the process of working on a film installation I co-created in 2012 entitled *On Vocation*, made at a disused tidal pool on Whitmore Bay in Barry, and reflect how attunement was a key element in both its making process and its form. As performer and co-deviser of the piece I will reflect experientially and critically upon it in order to explore the implications of an approach to making that utilises ecological principles such as the interdependence and interrelation of body and landscape. Within this approach the participant is seen as working collaboratively with the landscape, engaging in practices that progressively generate an experience of attunement in their encounters with non-human and material elements.

Beljaars, Diana & Anderson, Jon (Cardiff University)

The salience of place: More-than-human voices in the geographies of humans with Tourette syndrome

Over recent years social scientists have acknowledged the agency and affect of non human entities and processes on human life. In a sense, this is an increasingly sophisticated and nuanced exploration of a process that human geographers have built their discipline upon: the influence of 'place' on the human condition. This paper seeks to frame these explorations by introducing the notion of 'place salience'. 'Place salience' indicates the precarious yet fundamental relations between human beings and their more than human geographies. This conceptualisation celebrates a flat ontology and considers the non-human as crucial part of the complexity that governs these relations. The paper draws on empirical examples from humans with Tourette syndrome - individuals that can be framed as humans with a heightened sensitivity to illustrate the ways in which the different aspects of place (material, social, and particularly the non human) become salient for different people at different times. It concludes with underlining how using 'place salience' can help us be more attentive to the voices of the non-human.

Blencowe, Claire (Sociology, Warwick University)

The Matter of Spirit and Common-ist Hope

Ken Loach's 2013 documentary *The Spirit of 45* is an attempt to capture the intense spirituality, love and passion that founded the NHS and other institutions of the Welfare State in post Second World War Britain. This 'Spirit of 45' can be seen as a reincarnation of the revolutionary commonist spirituality of the Many-Headed Hydra of the seventeenth century transatlantic proletariat – a reincarnation through war. The Spirit of 45 sprang from the soil: the garden soil in which women had been 'digging for victory', and the blood drenched soil of battlefields in which intense corporeal interdependence and affection bound bodies, technologies and future lives. Spirit is nourished by intense experiences of material ecology. I love this Spirit of 45. How can I *but* love this spirit that has carried me and mine through sickness, poverty and ignorance. But its egalitarian impulse and generosity is not to be relied upon. Incarnated in blood-bonds and security threat, it all too easily takes horror stories and the splitting of skin for acts of redemption. Ripped from the materiality of

the common world, this spirit seeks expression in the intensity of other matter. Invested in the materiality of collective bodies it renders lived bodies intensive sites of concern – concern that becomes the desire to control, extract and eliminate as readily as it does that to foster. Passionate intensity without the spacing of solid matter to hold the tension in place can collapse into hunger for pure life, the new, exhaustion. The drive for pure life is always also the drive for exposure to death. War drums beat the heart of the collective body. My hope for common-ist politics today, is that the reinvestment of spirit in worldly matters of place – in the ecological pragmatics of collaborative property distribution, creation and interconnection rather than the processuality of infinite growth, wealth and health – will conjure rhythms, stories and songs that drown such Sirens.

Brigstocke, Julian (Geography, Cardiff University)

Affective Landscapes of More-than-Human Authority in Tarkovsky's Stalker

The prospect of richer attunements to more-than-human worlds and temporalities offers a promise of countering alienation, hopelessness, and powerlessness in the face of forces and temporalities that vastly exceed our capacity to comprehend them. Such attunements to such strange, uncanny worlds, however, are frequently mediated by guides who connect and translate different worlds (human and more-than-human). In this presentation, I explore the forms of authority that are invested in such guides. Authority, I argue, is a form of power that functions through more-than-rational attunements, by and via proximity to transcendent 'outsides'. The presentation explores these themes through a discussion of Tarkovsky's celebrated film *Stalker*, which I read as a dramatization of the journeys of authority that emerge as a guide leads two despairing intellectuals through a ruined, alien, abject landscape, in which life and matter have a vastly amplified agency. As the guide's authority comes into question, the camera asserts its own capacity to guide the viewer using an inorganic eye and ear that seeks a redemptive potential in the magical power of the debris of history.

Colebrooke, Laura (Geography, Cardiff University)

"Coffee is for closers": food insecurity and a visceral politics of taste

Tasting is an embodied, situated process (Hennion 2007) and food practices are a means of both sensing and sense-making (Evans and Miele 2012) through biochemical, material and social entangling of our bodies with the world (Guthman and Mansfield 2013; Mol 2008) The relationship between personal taste and the wider politics of food has long been established (Mintz 1986) with recent attention to the more-than-human highlighting the affective, visceral and vital politics of food and eating in ways which go far beyond the point of ingestion (Bennett 2007; Caldwell 2014; Hayes-Conroy and Hayes-Conroy 2008). Considering these theoretical insights in the context of UK food insecurity, this paper uses one particular edible molecule- caffeine- to draw out a visceral politics of taste. Ubiquitous in our diets, caffeine's chemical properties as a stimulant affect our mood and productivity. As a drink, we learn to savour or revile its various forms. Stemming from an ethnographic study of initiatives which aim to address the health and well-being of those in social isolation and/or financial hardship through food practices, this paper considers the visceral politics of taste. Drawing out various every day, embodied relations with caffeine, it asks: what can a taste

for energy drinks tell us about lived experience of food poverty? In what ways does making tea address social isolation (or not)? And what can a cup of coffee tell us about the tensions between nutritional advice and everyday practices?

Drozynski, Charles (Cardiff University, Welsh School of Architecture)

Countering sustainable conduct

The contemporary capitalist city is a location of the flows composed of immense intensities. The contestation of those intensities fosters an environment ripe for the counter-conductive tendencies of subcultures. It is in those tendencies that new, unexpected ways of perceiving the space of the city can mature. The neo-liberal ways of attuning the city-dweller leave a level of freedom in exploring the molecular aspects of the self. My research aims to explore the ways in which the relationship between power and subversions within an unsustainable city is a positive addition to contemporary cultural trends. It also aims to present a sustainable city philosophy which runs the risk of losing the intensity of subcultural creativity by attuning the citizens to a dull monotony of perception.

The presentation will be largely based on the work by Michel Foucault *Lectures at the College du France (1977-78)* and Giles Deleuze and Felix Guattari's *A thousand plateaus*. It will use the theories in those texts to analyse specific situations in an urban context.

London will be presented as model capitalist city context to interrogate a case of contestation between the authorities and its inhabitants. Two distinct architectural precedents will be discussed, ones which were designed according to a commercial model of development: the Tube Network and the Gherkin.

The notion of counter-conduct as understood by Michel Foucault in his lectures which he gave at the College du France will be used to elaborate on subcultural groups which engage in 'Parkour' and 'Skateboarding' and explore novel ways of reacting to the flows of a capitalist city. The discussion will analyse the reciprocity between capitalist flows and those of subcultures by interrogating a design by SNE architects in Rabalderparken as well as the strategies in urban environments which were adopted to reject subcultures. This will feed into a discussion on how both subcultures are understood in the process of design and how this situation enhances the experience of subverting the implicit governmentality of the design.

The discussion will lead to commenting on one of the ways of designing urban environments investigated by the Retrofit 2050 project called 'Self-Reliant Green Cities'. It will analyse this approach taking into consideration environments ripe for Counter-Conduct. I will argue that this way of considering sustainability in cities leads to the attunement of its inhabitants by giving no defined opportunities to share a subversion of the normative understanding of space.

Falconer, Emily (Weeks Centre for Social and Policy Research)

Feeling the commute: Affect, affordance and communities in motion

This paper draws upon research conducted in the English town of Glossop exploring notions of affect, affordance and interconnections as part of a project within the UK's Arts and Humanities

Research Council's (AHRC) Connected Communities programme. Focusing on 'spaces of attunement', this paper explores affective practices of commuting and other everyday mobilities, inquiring how people's senses and feelings of community are constituted in relation to these mobilities and the affordances of particular spaces. The paper explores atmospheres of places and journeys, highlighting how they often involve multi-sensory mingling of soundscapes, smellscapes and land- and city-scapes. Instances of sensory overload, pleasurable sensations, senses of calm, and the unfamiliar are presented, drawing on static and mobile interviews, participation observation and community art events.

Illustrative examples presented include journeying with commuters as they traverse through the diverse multisensory atmospheres of an early morning train station, a familiar yet silent train carriage and a noisy, neon-lit, smell-ridden and body filled metropolitan station; working alongside traders in a chilly if sunlit outdoor market; watching community events alongside local residents and incoming visitors; and talking to residents when traversing the built and nature filled spaces of their everyday lives. Using these examples, the significance of mobility and the affordances of space in creating feelings and emotion of connection and separation, belonging and exclusion, community and individualisation, are explored. The paper concludes by reconsidering the role of affects and affordances within senses of community within what could be viewed as having become highly 'extroverted place' (Massey, 1991, 2004).

Frost, Lola (Dept War Studies, Kings College London)

Going South: traversal and attunement at the edges of the skirt of the world.

Drawing on Merleau-Ponty's phenomenological approaches and Kristeva's psychoanalytic and post-structural insights, Romantic aesthetics, Romantic and Surrealist painting, I will explore how aesthetic traversals and attunements, inform my current painting practice which will be on display in the basement of Somerset House in June 2015 as the closing event for my Leverhulme Artist's Residency in the Department of War Studies, King's College London.

In the first instance, I will explore how aesthetic traversals and attunements stage differing dynamics in the necessarily unsettling processes of artistic creation and aesthetic interpretation. Secondly, I am interested in how processes of traversal and attunement motivate this practice: both in relation to mobilising a transformative matrix through the interplay of multiple oppositions, but also towards the disaggregation of the self/other, subject/object anthropocentric distinctions that trouble our ethical commitments to one another in modern life.

Garforth, Lisa (Newcastle University)

Vibrant matter: life and utopia in postnatural theorising

In this paper I draw out a kind of latent utopianism that runs through the work of Bruno Latour (2004, Politics of Nature) and Jane Bennett (2010, Vibrant Matter) on environmentalism and nature/society relationships. Bennett and Latour refuse the ground of a separate 'nature' on which ecocentric visions of a harmonious and sustainable future have been built. Instead they urge us to recognise new forms of life and lively entanglements between the human and the nonhuman. They

reject the traditions of environmental utopias valued in green political thought, but open up new modes of ethical and political claims on the future.

I argue that in calling for a recognition of our engagements and collaborations with the nonhuman, both theorists not only unsettle social-environmental categories but also iterate an odd kind of utopian hope. Latour explores the prospects for composing a cosmopolitan parliament of things; Bennett evokes the transformative potentials of mundane but lively matterings. Their anti-utopian utopianism is rooted in careful descriptions of how the world is rather than speculative visions of what might be. It emphasises the capacity of the nonhuman world to surprise us, and the necessity of slow modes of thinking and acting in and with diverse materialities. I want to show that there is room for a modest utopianism in new materialist theorising, one that works with realism, epistemological deceleration and unfolding rather than through critique and cognitive estrangement.

Gasparri, Duccio

Conviviality as matrix of practice in urban Japan.

The cultural alienation typical of the ethnographer (see Levi-Strauss: 1994) is first of all a sensory alienation. Almost everything we see, hear, smell, touch or taste, during the first weeks of our fieldwork, is strange and devoid of sense. This cognitive estrangement turns then into an aesthetic and affective one.

Conviviality and food-sharing are central in several Japanese informal merrymaking events such as Takoyaki parties or Shabu-shabu dinners, during which food is cooked and consumed at the same time, in the same place, by all the participants. These "ecological" dinner parties establish a strong and continuous relation among senses such as smell or taste, cooking and food-manipulating skills, and socialization, constructing de facto what Bourdieu called "matrix of perceptions, appreciations, and actions" which and "makes possible the achievement of infinitely diversified tasks, thanks to analogical transfers of schemes permitting the solution of similarly shaped problems" (1968), or habitus.

In turn, the definition of aesthetic (the preparation of a perfectly shaped takoyaki ball), sensory (the taste of a hot nabe pot) and social (cooperation and food-sharing) relations through the inherently somatic modes of attention (Csordas: 1993), leads to the establishment of a structure of recollection (see Proust, *La Recherche*), which has been recently recognized as a fundamental aspect of individual actions and memories (see Connerton's habit memory).

Attunement to a different culture's habits, aesthetics and even cognition, is an ambiguous value to the ethnographer, who in part seeks it in order to satisfy his or her questions, and in part fears it as the infamous going native research failure. Cooking and eating within a socialized ambient provides a deep and meaningful insight within a culture's habit matrix, one that only recently ethnographers have recognized and accepted (see Sutton: 2010). It challenges established certainties about sensoriality and cognition, shifting from perception to production (see Chau: 2008) and offers a new set of tools for anthropologists willing to better analyse the relationship between humans and their environment.

Giraldo, César (University of Iceland)

Shamanic microscopy: cellular souls, microbial spirits?

In Amerindian ontologies hallucinations, rather than being dismissed as delusions or symbolic constructs, are recognized as means of perceptual access to physical reality. Lowland South American Shamans claim to be able to diagnose infectious diseases and assess the status of wildlife resources through interactions with pathogenic agents that they perceive and with which they negotiate in hallucinogenic states. Considering physiological research on entoptic vision (visual sensitivity to events happening within the eye), this paper examines some of the perceptual capabilities that shamans might be employing to explore their physical realities. The morphology of the retina implies that various entoptic phenomena are forms of microscopy of retinal structures and of objects flowing within them. The potential resolution of entoptic microscopy affords access to microbial agents. Considering that retinal structures are highly exposed to systemic microbial infection, the disinhibition of entoptic vision can be considered to be a functional reaction of the general immune system response, facilitating host-pathogen interactions. Shamans, frequently characterized by their permeability to pathogenic agents, might derive part of their knowledge from this channel of interaction with microbial pathogens. Shamanic visions, as portrayed by Ingano artist Jacanamijoy, display characteristic features confirming their microscopic origin. It is suggested that shamanic practices might be addressing the complex symbioses we establish with microbes.

Green, Lesley (University of Cape Town, South Africa)

Baboons, Citizens, Science and the City

Current official practices of baboon knowledge production and management in the City of Cape Town rest on data-driven demography to minimise human-wildlife conflict, while resident citizen-primatologists and local activists speak of a lived relationships with baboons, and on that basis claim to speak for them in the polis. It is a matter of both curiosity and concern that the activists' approach has come to be vilified, while an aggressive relationship with the baboons has come to be endorsed as the only possible relation humans might have with undomesticated urban animals.

At issue in this dilemma are a twinned pair of questions: "Who or what are the baboons?" and "How can baboons be represented in the polis?". While these are answered very differently by city managers, wildlife officials and some among the baboons' human neighbours, the current conversation has been limited by a managerial frame that has focused on resolving what became a crisis, and maintaining the legitimacy of the incumbent political leadership within the city via the performance criterion for the baboon managers: the baboon troops must be on the far side of the urban edge 80% of the time.

The Anthropocene demands of scholarship the refusal of human exceptionalism; and the rise of the great urban machines of our time, in the Anthropocene, demands of us that we rethink the assumption that undomesticated animals have no place in urban environments. In this regard, the political-ecological question of overcoming human exceptionalism, or "becoming with" fellow species on the planet, along the lines proposed by Donna Haraway, and by Vinciane Despret, offers possibilities for a different kind of engagement with the baboons.

Given a rich history of relations between people and baboons in South African histories and the tangential presence of those resources in this particular management debate, I want to argue that the task of overcoming human exceptionalism here, in the City of Cape Town, is both a matter of recasting modernity's nature-culture divide, and of engaging the lingering colonialities in conservation science. Recognising the profound entanglements of gender, race, and militarisation with current practices in which animal demography has metamorphosed into primate criminology, I argue that the methodology of enumerating and tabulating individual animal behaviour, in the managerial science chosen by Human Wildlife Solutions, renders unavailable to decision-makers any insight into the relational "becomings with" that might be at work in the current violence attending human-baboon interventions. A different research methodology, I suggest, is warranted.

Focusing on the attunements described by activists in Cape Town's South Peninsula, and the observable reality that different troops have become differently acculturated, and the rich history of baboon-human relations in the region, this paper works towards developing a position of scholarly diplomacy, seeking to shift the frame that currently dominates city biodiversity management.

Jackson, Mark (Geographical Sciences, University of Bristol)

Aesthetics, attunement, and the problem of other worlds

Aesthetic attunement is increasingly being recuperated as a key grammar by which differential and more-than-human registers of being and knowing can be brought into the research imagination of, in particular, the environment. From a geo-aesthetics of the Anthropocene, to soil commons, to an education in planetarity, sacred natures, the capitalocene, an opening Gaia-aesthetics, or any number of called for post-human attunements, 'the aesthetic' is repeatedly invoked as the means to generate an 'immanent politics of openings' (Gidwani, 2006: 17), or, in Ranciere's terms, 'partitions of the sensible'.

What these political aesthetics open to, however, is often muddled and less than clear, and is quite often assumed to be a shared sensibility of commons-as-potential, and/or a reflexive commitment to aporetic, and hence aesthetic, ethics. This paper argues that contemporary appeals to politics of aesthetic attunement are often made in a modernist and 'uni-versal', that is, 'one-world' legacy. If, on the one hand, explicitly arguing against universalizable political claims, the ontological ground against which these claims are made is often not quite as diverse. Discursive referents to 'environment', 'nature', and 'planetarity' are often made within an assumption of a world to which we need to attune our responsibility. The paper thus describes conceptual confusions that emerge in trying to attune aesthetics with political ontologies. It suggests that if we wish, on the other hand, to attune thinking and acting through aesthetic difference as lived and immanent sensibility, then we also need to recognize the ontological necessity of pluriversal commitments. Aesthetic ontology as first philosophy/politics requires recognizing radically diverse immanent conditions that cannot be made commensurate, but which can, perhaps, be said to inter-connect in compositional practices.

Latimer, Joanna (Cardiff University)

Being alongside and the art of dwelling amongst different kinds

This paper broadens out existing challenges to the divisions between the human and the animal that keep humans distinct, and apart, from other animals. Much attention to date has focused on how the Euro-American individuation of the human subject intensifies the asymmetries inculcated by these divisions. This paper rehearses some of this literature but goes on to attend to how these divisions undercut understandings of sociality and limit social organization to interaction between persons. Drawing together debates around the human/animal relation the paper juxtaposes different perspectives of nature-cultures to bring 'worlds' of relations into view. Specifically, I distinguish here between the state of 'being alongside' and the process of 'being-with'. Ranging from approaches that try to settle ideas of difference through appeals to 'ethical health', through to work on identity that 'unconceals' a wealth of connection, this distinction will help to keep apart those situated moments of relations, where the constituent parts are left more provisional and contingent, from more sought-out relationships, where a sense of togetherness purposefully dominates the conjoining of activities. Contrasting hybridity as a totalizing form of 'being-with', with aloneness, as a form of intermittent and partial connection, the paper theorizes ways to sustain regard for division as well as connection as key to the arts of dwelling amidst different kinds.

Paola Esposito, Ragnhild Freng Dale, Valeria Lembo, Jan Peter Looers, Brian Schultis

Walking threads: a journey with lives and lines

This performance explores the multi-layered process of attuning of five scholars-cum-moving bodies between them, within themselves, and with aspects of their surroundings, as enabled by the serendipitous appearance of a golden thread while they roamed around one sunny day in Old Aberdeen. Inspired by this real-life event, this partly theatre, partly academic piece constitutes a dynamic, polyphonic attempt to experience with and convey to an audience how an ordinary stroll may become a transformative journey that mobilises human and non-human voices, substances and movements. As the five participants will narrate the journey from their own unique perspectives, weaving their singular impressions with theories of affordances, elements, and lines, the golden thread will take on a lead role, drawing the telling in and through the very substance of air. A unique experiment of anthropology with performance.

Lyon, Nina (Cardiff University)

Towards a folk panpsychism: on the trail of the Green Man

Assumptions of anthropocentrism and physicalism have characterised the last century of Western thought. As the impacts of anthropocentrically motivated human behaviours on the environment become more apparent, the Cartesian mind-body dualism that has fed common conceptions of the elevated status of human consciousness seems more dangerous than ever.

Panpsychism or panexperientialism might offer a better basis for a new discourse about the anthropocene, and what might be done to promote a more biocentric world. While the academy has seen some new proponents of panpsychism, I will argue that that an extant folk panpsychism offers

a more effective and democratic way of overcoming anthropocentric behaviours. This manifests in the adoption of Westernised conceptions of eastern philosophies, in the growth of animisms such as forms of neopaganism and shamanistic practices, and in the ritual adoption of secular figures of attunement such as the Green Man.

I recently took a break from my PhD to write a book about the Green Man myth, due to be published by Faber in 2016. My paper will provide a condensed account of how the Green Man has been adopted and adapted into contemporary culture as an icon of folk panpsychism.

Noorani, Tehseen (Johns Hopkins University)

Psychedelic Attunements: Consciousness amplification, space-making and the weight of experience

In this presentation I present a comparative ethnography of three sites of inquiry into psychedelics: current laboratory research, the underground psychedelics movement and shamanic traditions. Since 2013 I have been working with a research lab at Johns Hopkins University to determine the perceived mechanisms of change amongst ex-long term cigarette smokers who successfully stopped smoking after two or three moderate-to-high dose sessions with psilocybin, the psychedelic compound found in magic mushrooms.

One working hypothesis driving scientific research is that psychedelics are 'non-specific amplifiers of consciousness'. This suggests that they are somehow transparent, revealing more about the state of mind and context that one takes them in than they do about themselves. Using examples from the three sites of inquiry, I discuss a range of techniques used to transform spaces into optimal containers for meaningful psychedelic experiences. The spaces, conceived as psychedelic atmospheres, possess a weightiness that has been associated with experiential forms of authority. If psychedelics are non-specific consciousness amplifiers, psychedelic experiences offer singular insights into the nature and quality of atmospheric weightiness.

Raynor, Ruth (University of Durham)

Theatrical attunements: on (de)composing habit.

How might participatory theatre help us learn new modes of attuning to the (de)composition of habit? It is perhaps too easy to confine habit to a repeated, embodied and unconscious act or an inescapable cognitive loop, and to think of theatre as 'holding up a mirror that reveals the truth.' I am interested in the implications of how we attune to materialist ontologies that refuse the Cartesian mind/body divide and so avoid moralising, fixing or making habit and its disruption/surfacing stable, easy or separable. Thinking habit as volatile, as performative, as material force, I draw on Beckett and Boal but primarily my own participatory drama practice to consider how theatrical form facilitates habit's (de)composition, including modes of attuning to habit's (de)composition. I focus on games and exercises practiced at the start and end of every session to explore how habit becomes attached and folded in to the formal act of their repetition and in doing so co-constitutes place - that is, the place of theatre-making. This place enables an enfolding (and

subsequent re-settling) of the strange and the familiar, as we experiment with, and re-imagine outside encounters, and in doing so open new modes of attuning to the (de)composition of habit.

Richardson, Ailsa (independent artist)

... In the language of grasses ... a performance-presentation

My starting point is a performance I made last year called '5 broken cameras ... in the language of grasses'. It was made on an artists retreat with National Theatre Wales in Pembrokeshire and responds to atrocities far away (specifically in Gaza last July) by addressing the question 'how do I respond?' to the surrounding environment. Through a repeated walk along the coast, by continually holding the question in mind and body and staying in responsive dialogue with the landscape, a wealth of creative material developed which was then constructed into a performance.

My work as artist, performer, teacher and researcher draws on the practices of BodyWeather and Movement Medicine amongst others. In this performance, these inform a particular practice of attunement, or attention to what lies in-between the question and the environment: BodyWeather facilitates a sensitivity to the intersections between body and environment and Movement Medicine enables a more 'indigenous' relationship to place and a ritual-like or even 'prayerful' performance. The process opens the possibility to look to the more-than-human world for responses to questions (that often leave us feeling disempowered) and enable a new kind of response-ability and 'authority' for performer and audience.

Rucinska, Karolina (Cardiff University)

Love your GM "monster". The Enviropig, enactments and affecting perceptions.

Monsters (Haraway 1991, 1992) are of biology and text, material and semiotic, things and words, 'flesh and writing at the same time' (Milburn, 2003, p. 606 in Davies 2013). Art exhibitions, zoos, newspapers and journal articles are possible places of encountering of new 'monsters' such as GM glowing rabbits; In-vitro meats; Spider GM goats and Oncomice. Although those spaces allow for exploring to some extent new posthuman species, they also normalise them, de-monster them and let them be part of the every-day (Davies 2013). The ethical questions of how to live with GM 'monsters' and what affect they bear on the future of animal farming proliferate in the literature (Morris and Holloway 2009; Davies H102013; Twine 2010; Clark 2014).

In this presentation I want to continue this conversation but not than provide definite answers. Instead I want to offer a way of loving not just living with the GM animals. By loving the monster I mean an appreciation of a monster's enactments (Law 2004) and their effectual (Latimer and Miele 2013) properties on perceptions. Based on the Enviropig who is the animal in my thesis and the first transgenic animal to be approved for production and then euthanized, I suggest that an encounter with what is left of her allows for forming a rich dialogue between monsters' haters, lovers and ambivalent ones. In order to do so I will present my preliminary data from the fieldwork. The presentation ends with an invitation to discuss my findings and reflect on the theoretical conversation on living/loving a monster.

Sara, Rachel & Watson, Rowan

350 duets: body with-in place. Towards a methodology of attunement

This paper reflects on the first phase of an inductive study that combines practices from dance, architecture and phenomenological research to investigate the subliminal processes of visualisation* and association with which our bodies and senses become attuned with-in place. The paper considers the impact of both instinctual and deliberate 'states of attunement' on research that investigates the experience of the situated body from both:

- inside-out (visualisation and sensation recorded by the researcher while moving) and
- outside-in (comparative observations by the researcher of the interactions between other species and their environs).

Reference is made to the possibility of rethinking instinctual motivations for one's own bodily responses by watching other species' bodies, and to the double-edged efficacy of watching other species with human eyes. Discursive consideration of the methodology is accompanied by explanatory excerpts from the first six months of the study in the form of sketches, live movement and descriptive text, produced by the principle researcher. The research responds to a call by Pallasmaa to develop an enriched understanding of the 'physical ecological and biological' factors that influence our embodied experience of our surroundings (Pallasmaa, 2011, p.22).

* Visualisation is used here to refer to an understanding that is created in the minds-eye. The term is not used to emphasise the ocular, but instead refers to an imagining that encapsulates the sensorial whole.

Simpson, Paul (Plymouth University)

Staging situations: Listenings from St Pancras and Gare du Nord

Recent work on affect in Anglophone human geography has opened up spaces for thinking around the relations between bodies and their environment by considering the ways in which bodies find themselves within diffuse, distributed, sensible, and potentially turbulent 'volumes' (Sloterdijk 2011). However, Anglophone human geographers have not been alone in thinking through these sorts of tensions or in exploring these frontier zones of indeterminacy. Emerging largely independently from this work, Francophone scholars have developed an established body of work considering 'ambiances' as the milieu of social life. Having emerged in the fields of Architecture and Urban Studies over the past 50 years, work here has sought to understand the relations of perception in compositions between individuals, collectives, and their environments, and the co-production of a pervasive and immediate felt sense of space that can emerge from this. In this paper we seek to stage a conversation between these two areas of research and suggest points of potential contribution between them in developing means for becoming differently attuned to, and so critically intervening in, the more-than human materialities of urban environments. Thinking from atmosphere to ambiance, we suggest that work on affective atmospheres can help fill a perceived gap in the extant ambiance literature around what an ambiance-based mode of critique might look like. Thinking from ambiance to atmospheres, we argue that work on ambiance has demonstrated a far wider and more sophisticated interest in methodological development than research on affective

atmospheres, given the former's background in architecture and design. We illustrate this conversation by considering the role of sound in producing a specific atmosphere/ambiance in two mobile spaces – St Pancras, London and Gare du Nord, Paris – and suggest ways of becoming attuned to, and critically engaging with, such soundscapes.

Szerszynski, Bronislaw (Lancaster University)

An elemental dwelling: the solar balloon and attuning to the powers of air

In this paper we use the solar balloon as a philosophical device for exploring air as element. A solar balloon is a balloon that is lifted and animated when it and its contained air are warmed by the sun. Through a phenomenological account of a 24-hour solar-balloon-making workshop with the artist Tomas Sareceno, we explore the materiality, technicity and sociality of balloon-making and balloon repair, balloon-launching and balloon-tracking. We see how the aerostat demonstrates how Being appears not in the *lichtung*, the empty clearing of Heidegger's *Dasein*, but in the maternal embrace of "œair, this there, which gives itself boundlessly and without demonstration, ever unfurled-unfurling, and in which everything will come to presence and into relation" (Irigaray 1999), in an atmosphere that is both material and affectual (Ingold forthcoming). The surprising event of aerostatic being will enable us to not just feel the wind, but to join with it, as we travel with the eye and the mind, or with our own bodies, on the ground, or up in the air. By making, filling, launching and tracking a solar balloon we will see the air's own powers made explicit. The solar balloon in its motion will make visible the gradients, motions and torsions that together make up air as element "œ the orderly and the chaotic, the gentle and the violent, that are all at once accidental and essential to its being. In air, 'the gods pass us by, weightless, insubstantial, flanking non-existence, evanescent spirits; the least wrinkle in the air will chase them away' (Serres 2008). Yet a solar balloon, if cared for, readily transmits the wrinkles and turbulence of air to human hands and bodies. Through the act of bringing a solar balloon to aerostatic life, human and non-human bodies can become attuned and sensitive to each other (Despret 2004), and to the enfolding element. But the solar balloon, the most fragile of balloons in its coming into being, will also enable us to think not just about our relation to the balloon and to the air, but also the air's relation to itself, to the objects that are immersed in it, and to the solar excess that drives its endless expenditure.

Tutalar, Laçin (University of Kentucky)

Moving with a Crowd, Singing to a Crowd

Istanbul is full of spirits if you like to think of all the following as spirits that travel through the material world of a city: omnipresent car-horns, never-ending noises of construction sites for luxury housing, sound of splashing mud –still-, calls to prayer at mosque and to a mass at church, sounds of war from afar in the form of children and refugees on pavements, trees that rise to be torn-down, dramatically tiny parks and squares that sometimes host neighbourhood forums and lively chats, and, vendors that sell street food, roses, fresh food from a garden and reading lamps while other old-school vendors who can buy your old stuff at your door. Last but not least in this assembly are music and musicians, strolling the city together with their instruments/tools. Of all these, I have found sounds of young musicians as a case of "more than human" actor in such cacophony. They

move in a space claimed by other forces, forces that call people to work, consume, romantic love, praise a divine truth with a book or tune into the needs of the left-out – human or nonhuman – in this city. My focus is on rhythms of street music from a neighbourhood in the city, Kadıköy, and I think of them along with other brief gigs by street musicians on ferries that transport between European side and Kadıköy, a gate to the Anatolian side. They have found room for their tunes, but do they tune down certain sounds and sound off certain other melodies (such as tunes from specific places)? What do they negotiate with local state authority as young musicians? I question the limits of musicians on a ferry to attune and affect a crowd (in passing) to their own city. Thoughts about rhythm analysis, semicapitalism and happiness accompany my discussion.

Tzakou, Anna (University of Exeter)

A site-specific performance discipline of attunement (or, experiencing the landscape as a Buddhist practice)

As a performance practitioner I have been investigating the landscape through the moving body to uncover its 'dream of presence' (Rose, 2006). As a theatre deviser interested in the somatic stories inherently held by the land; nurturing the 'living myths' (Halprin, 1995) of self and other, home and belongingness; I have been developing performance scores to create participatory experiences of the body-landscape togetherness. Based on the Buddhist principle of mandala and the samatha vipassana practice which I will thoroughly contextualize in my presentation, I have been elaborating a body-landscape performance practice organised as a discipline of 'attunement' (Wylie, 2006: 527) and 'actualization' (p.530). The discipline of attunement trains the practitioner to perceive landscape experientially and focuses on establishing and exploring inner and outer landscapes. The discipline of actualization structures the findings of the embodied landscape as kinesthetic motifs of care, relatedness and meaning into a performance narrative score.

I would like to propose an embodied performance based presentation; to share samples of the practice within the auditorium site and the conference audience; and present video footage taken from my individual practice in Korakospilies, a site of Nisyros Island in south-eastern Greece. My aim is demonstrate stages of the attunement discipline and the ways they formulate an embodied narrative of the landscape. This work constitutes the main body of a doctoral research in performance practice. It affiliates cultural geography with Mahayanian Buddhism and practices the body-landscape interrelationship through movement and theatre disciplines with an interest to examine issues of identity, home and belongingness in contemporary Greece.

van der Zaag, Annette-Carina (Goldsmiths College, University of London)

Vaginal spaces of disattunement

In this paper I draw on my research on the development of vaginal microbicides. Microbicides are female-initiated HIV prevention methods (currently tested in clinical trials) designed as creams, rings, gels and sponges that women can insert vaginally before having sex to protect themselves against HIV infection. Besides providing protection against the virus, advocates understand the microbicide as a tool for women's empowerment as it would provide women with a prevention

method they can control in sexual relations where they lack the power to demand male condom use. Drawing on feminist theory on materiality (notably the work of Karen Barad) I argue that the promise of vaginal microbicides is remarkable as it entangles the physiological receptivity of vaginal skin and the cervix to the HIV virus with the transformation of socio-sexual power relations - the promise of vaginal microbicides is a promise of human/nonhuman relationality.

However, this promise runs into trouble in the field's biomedical practices. Specifically, I will interrogate a set of colposcopy photographs depicting vaginal ulceration as an effect of testing Nonoxynol-9 microbicide candidates in the early 1990s, alongside a social science study in which the women trial participants articulated Nonoxynol-9 as their 'protector'. I argue that these photographs can be read as vaginal spaces of disattunement. They show the discordance between the field's feminist aims of women's empowerment and its biomedical search for an effective microbicide candidate. Moreover, I argue that these vaginal spaces of disattunement are not only significant on an empirical level, but pose questions to contemporary postanthropocentric theory pertaining to the often neglected processes of (de)humanisation that constitute the human in its celebrated human/nonhuman relationalities.

van Lieshaut, Carry (Nottingham University)

Down the rabbit hole: encounters with the inner earth

I would like to propose a paper on affect and attunement in extractive and post-extractive spaces. Based on my research on the lead mining legacy of Derbyshire's Peak District, this paper will explore how people attuned to being underground, both today and in the past. My aim is to examine situated cognition (Suchman) in subterranean contexts and explore human attunements to being within the earth rather than on its surface. By combining sensory methodologies with archival research, the paper integrates the experiences of people who created and worked in Derbyshire's lead mines in the 17th to 19th centuries with those of recreational explorers today. Archival documentation on the lead mines includes a wealth of information on how miners navigated the underground world, how they mapped and described their unfamiliar environments in bodily metaphors (Scott), and on their spiritual conception of encountering evidence of previous presences – both human and non-human. Fieldwork using sensory practices explores the physical experience of being underground: within the earth and surrounded by its very materials. This creates a visceral awareness of subterranean circulation systems of air and water. Present-day cavers and recreational explorers have used combinations of film, written stories, and mapping to record their experiences and sensations, and have contributed to the creation of these post-extractive spaces as heritage sites.

As a society we are becoming ever more dependent on materials from within the earth, and it is pertinent to consider how humans perceive the creation of extractive spaces as well as the open spaces left after our 'resources' have been taken out. This paper considers (post-)extractive spaces as hybrid geographies with new configurations of 'valuable' and 'waste' earthly materials, water, and air flows, and examines the changing practices related to the perception of the inner earth (Whatmore).

Vickery, Veronica (University of Exeter)

Something happened: uncomfortably attuning to geo-trauma through art practice

The materiality of water and rock thundered its presence, deeply implicated in tragic loss. But the 'same' water and rock only days later had returned to a gentle flow under the warm reach of the Cornish May sun.

This will be a 'performance-lecture' that moves between registers to attune to complex life-worlds; the entwinements of self and world through arts practice. It will move between several points of reference that will entwine and resonate throughout the presentation: the deep time geological process of granite fracture implicated in the tragic event of stream; the 2014 Gaza conflict which through activism became embroiled with work in the studio; and cutting through these my own wonderings and wanderings thinking through my relationship to the constantly reforming ocean that nearly surrounds where I live.

This presentation will consider the eventful meetings of water and soil, rock and stream, land and sea; sited foldings performed across the near and far, the invisibilities of micro-matter and hyper-object, depths and surface of geo-trauma. Attuning to these, often, violent and pressing events - that exceed the spaces and times of human experience necessitates - as an artist or geographer - a questioning of voice and corporeal presence. How as an artist am I implicated in these uncomfortable attunements of past-futures? Why am I interested in the places at which water and soil, rock and stream, land and sea meet and where is my own corporeal subjectivity sited within this play of distant and spectral others?

Volkmar, Anna (Leiden University)

Exploring Film as a Space of Attunement in the Case of Nuclear Fallout: A close reading of 'The Radiant' (The Otolith Group, 2012)

In his book *Hyperobjects* (2013), object-oriented philosopher Timothy Morton suggests that the ecological crisis is characterized by an uncompromising intimacy with so-called 'hyperobjects', i.e. things beyond human grasp like climate change or ionizing radiation. This intimacy strictly erases any physical distance, since we are always already in the object. As a consequence, "hyperobjects compel us to think ecologically" (55), which is to say, they compel us to "attune" to the nonhuman (149). Morton defines attunement as precisely the way "how the mind becomes congruent with an object" (171). And in art he sees the potential and even necessity to provide a space for that.

In this presentation I seek to explore the productivity of Morton's approach for the case of radioactivity by offering a close reading of the essay film *The Radiant*. The film explores the nuclear aftermath of the Fukushima disaster of March 2011, following various paths in time and space to establish this nuclear event as a multi-layered cultural-political phenomenon. However, privileging aesthetic experimentation over narrative transparency, or, for that matter, accumulating data, *The Radiant* indeed qualifies as a space of attunement in Morton's sense.

Specifically, I argue that the film establishes a dialogical disposition between the spectator and nuclear fallout, in which noise is turned into the signifying part of the message that is being exchanged. Thinking radioactivity through noise, then, provides an alternative understanding of

radioactivity that confronts dominant (scientific) modes of knowing. In this sense, attunement becomes an alternative way of knowing that privileges the 'uncoded' material presence of an object over its discursive one.

Westaway, Jonathan (University of Central Lancashire)

Rituals of Extinction: Manhunting Games in the British Outdoor Movement, 1890-1914

Games involving human quarry played out in the upland landscapes of northern England emerged within the British outdoor movement at a time of intense Imperial anxiety. Both advocates and critics of Empire at the time were concerned to establish the rationale for the legitimacy of empire, deploying racial arguments. But racial fitness was called into question by fears that industrial progress, urban living and modernity led to moral and racial degeneration. Concerns over imperial overstretch and racial fitness were intensified by the Boer War. Subject people's ability to defeat the imperial power led to the reassessment of military tactics and new notions of how to move, observe and be concealed within a landscape. The Scouting movement propagated a new respect for indigenous knowledge and bodily practices, contributing to new notions of how to 'read' and experience landscape. The primitive racial vigour of subject peoples suggested to contemporaries a need to reconnect with nature and the primitive mind. These games enabled participants to address the question 'What is it like to be a subject people? To be hunted, not the hunter?' They offered repertoires of enactive practice that cultivated an embodied understanding of the imperial dilemma, whilst reformulating notions of imperial masculinity. As inversion rituals these games opened up a space for imaginative sympathy for subaltern peoples. In the wider cultural realm, fantasies of imperial inversion such as H. G. Wells' *War of the Worlds* also explored the logic of extinction of colonized peoples. However, these games move beyond representation and are expressive of a modernity where landscape becomes indispensable to our capacity to know, where new modalities of thinking in movement are explored. These new ways of being in nature were in part a response to the totalizing nature of imperialism and are analogous with contemporary dilemmas associated with the emergence of the anthropocene, not least the problem of asymmetry and scale that Bruno Latour has identified in comprehending geocide. Addressing this problem, Latour suggests we need to become attentive to the techniques through which scale is obtained, while lamenting the lack of rituals that will save us from despair. These manhunting games are examined in an attempt to address a contemporary problematic: do we need to perform rituals of our own extinction to provide us with 'the scaling instrument that generates the global locally'?

Wilson, Helen (University of Manchester)

Shocks, ruptures and surprise: developing an attunement to encounters

The paper asks what it means to develop an attunement to encounters. Whilst recent work on encounter has concerned matters of social difference, an interest in encounters is also vital to pursuing questions related to more-than-human life, forms of material agency and authority. As the paper argues, to position encounters as a site of analytic inquiry, is to focus on events of relation that in some way shock, surprise or rupture 'that are capable of tearing one out of one's default sensory-psychic-intellectual disposition' (Bennett 2001:5). Thus, whilst encounters are about

possibility, novelty and charm, they are also about conflict, opposing forces and momentary skirmishes. An attunement to encounters and their unknown potential thus presents a challenge to normative readings that place emphasis on the harmonious qualities of attunement. By drawing on disparate work that places encounter as its heart, from post-colonial writing and work on urban multiculturalism through to animal geographies and work on material agencies, the paper suggests that an attunement to encounters necessarily demands that we better conceptualise what it is that makes 'encounters' distinct as events of relation. In so doing, the paper argues that it is only by drawing out the continuities that bring this eclectic work together, that we might fully rethink questions of authority, voice and objectivity.

Lisa Woynarski, Katie Knowles & Rosie Peach

Attunement in the City: Ecomaterialism, performance and urban gardening

As more than half to the world's population now live in cities of one sort or another, the city has become a ubiquitous experience, 'the city is everywhere and in everything' (Amin and Thrift 2002: 1). If the urban experience is quickly becoming one of the most common, it is imperative that we start to think of city as part of nature and ecology, so that growth and development may be reframed in ecological terms. We suggest that consideration or attunement to the ecological agency (in ecomaterialist terms) of the city may help to critique and reposition urban development in socio-ecological terms.

Together we collaborated on a performance/gardening project for World Stage Design 2013 in Cardiff. The project, *Trans-Plantable Living Room* (2013), was conceived to celebrate urban community food growing and engage local groups of growers in a creative performance project. Based on a Living Stage design realised in Australia by Tanja Beer, the project was part growing experiment, part tea party and part performance. An outdoor living room (in Bute Park) was filled with plants grown by Riverside Community Allotment and was activated by a performance inspired by interviews with local gardeners (conducted by Rosie Leach), created by Plantable Performance Research Collective, made up of Bronwyn Preece, Meghan Moe Beitiks and Lisa Woynarski.

In gathering stories from Cardiff gardeners for the project, it became clear that gardening was more than a pragmatic activity based on subsistence, the community allotment was a space of attunement, between people as well as with the more than human world. Allotments and urban food growing have been identified as strategies for resilience in the current era of ecological uncertainty. As Hough (2004) suggests, 'the urban allotment garden, through the daily process of growing food, provides a realistic basis for understanding the cycle of the seasons, soil fertility, nutrition and health' (21-22), all of which increase environmental literacy or our understanding of interconnected ecological relationships. We suggest, through sharing some of the stories of the Cardiff gardeners, that the space of the garden can draw attention to the way in which the city (and its inhabitants, human and more-than-human) are part of a vibrant ecological world.

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