

Field/works II: generating ecologies of trust.

Curated by LE CALVÉ, M. and CLARKE, J.

2024

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Curated by Maxime Le Calvé and Jen Clarke.

Exhibited from 18th July 2024, online exhibition (<https://fieldworks.easaonline.org/>)

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Summary

Curated by Maxime Le Calvé and Jen Clarke. Web design by Francisca José and Gil Rodrigues. For anthropologists and artists "doing fieldwork" in contemporary worlds, art can be much more than an object of investigation. Curation and creation through visual, audio, and performing arts are integral to our practices, and enrich writing as a medium of thought and knowledge sharing.

Curatorial statement

Building on the foundation of Field/Works I (EASA Lisbon, 2020), which emphasised "kaleidoscopic" fieldwork practices, Field/Works II draws inspiration from Isabelle Stengers and Didier Debaise's critique of the suspicion-based epistemology prevalent in modern sciences, and embraces Félix Guattari's concept of the "polyphonic arts". In an era "after progress," in which the "one world" ontology has lost its legitimising grip, we explore how to (re)generate trust, by creating spaces for healing and coexistence that honour multiple worlds and modes of existence.

The selected works explore various modes of "living with" - with nature, infrastructures, family - through connections to fish, plants, water, land and sound. From the Salish sea, to plant life in Africa, considering sound and water pollution in Barcelona, and food and seeds in New Zealand. Themes of loss occur, including losses of quality, memory, presence, time, labour, resources, intimacy and voice. The losses must be embraced in order to trust, trusting in the empirical possibility of a better life together through shared inquiries, trusting in the generative multiplicities of interdependencies. Most of these projects are collaborative, involving collectives or indigenous groups in the creation of these works. Featuring diverse digital media - including film, photography, drawing, graphic work and soundscapes - this online-only exhibition is accessible through our new Field/Works dedicated project platform.

This exhibition is funded by EASA as part of the EASA2024 conference in Barcelona (<https://easaonline.org/conferences/easa2024/>). We extend our gratitude to EASA, the Local Committee, and Nomad IT for their support and assistance.

We are grateful to Natalija Miodragović for permission to use the mycelium photograph from her work "Softicity" (Field/Works I, 2020).

Jen Clarke and Maxime Le Calvé.

Screenshots of the exhibition website

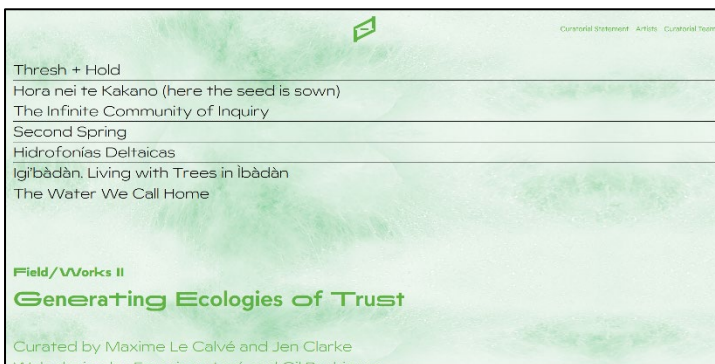


Figure 1. Landing page for the Field/Works II exhibition.



Figure 2. GIF showing how the landing page changes when hovering over each of the artworks in the table of contents.

Exhibition website content

The following sections and content are given in the order they appear on the website (<https://fieldworks.easaonline.org/>).

Artists

The Sound Loss! Collective

Exhibited work: [Thresh + Hold](#)

Collective members:

Paula Dantas

Gabriele de Seta

Maria Fantinato

Andrea Giolai

Iza Kavedžija

Jessica Schwartz

Robert Simpkins

Kaneko Tomotaro

The Sound Loss! Collective brings together researchers and artists to explore how sound articulates experiences of loss. We first gathered in 2024 through a workshop in Leiden. Working on sites ranging from the Marshall Islands to China and Japan, our members seek to share, compare and rethink the implications of *sonic loss*, with a particular attention to questions of presence, participation, responsibility and representation.

Renate Schelwald

Exhibited work: [Hora nei te Kakano \(Here the Seed is Sown\)](#)

Renate Schelwald is a visual anthropologist from the Netherlands with a background in psychology and film. She completed her MA in Visual Ethnography in 2019 with her film "In the Arms of the Ocean" showcased at various film festivals. She continued with an MA in Clinical Psychology, working as practising psychologist for a year until she returned to anthropology, doing ethnographic research on an international research project concerning community engagement in flood risks. Schelwald started her PhD in 2022 at Erasmus University, studying food practices and sustainability in the foodscape using audio-visual and co-creative

methodologies. She is currently doing fieldwork in Aotearoa New Zealand, focussing on the way that communities come together around food, and our (dis)connection to where food comes from, using a relational, Māori theoretical framework.

Marta Kucza

Exhibited work: [The Infinite Community of Inquiry](#)

I am a documentary filmmaker interested in practices that explore relations of proximity with the filmed subjects. As a film workshop facilitator, I have been looking for experimental techniques that liberate our perception from automatism, such as estrangement, where camera and sound recording devices help to understand and engage with the worlds beyond the film frame. I'm trained in African Studies (University of Warsaw) and Visual Anthropology (Sound/Image/Culture in Brussels). I have been working also as a film curator, namely for the Riga Pasaules Film Festival screening ethnographic and experimental films. In my current research project at the Department of Semiotics, University of Tartu, through an interdisciplinary perspective combining ecosemiotics, ethnography and art-based methods, I explore non-symbolic knowledge of plants and animals in Maarja küla, an Estonian supported living facility for neurodivergent adults.

Kali Spitzer, Richard Wilson, Rosemary Georgeson, Jessica Hallenbeck and Kate Hennessy

Exhibited work: [The Water We Call Home: Represencing Connections to Fish, Water and Family around the Salish Sea](#)

Kali Spitzer is Kaska Dena from Daylu (Lower Post, British Columbia) on her father's side and Jewish from Transylvania, Romania on her mother's side. Kali's heritage deeply influences her work as she focuses on cultural revitalization through her art, whether in the medium of photography, ceramics, tanning hides or hunting.

Richard Wilson is a Coast Salish DJ, filmmaker, firefighter, and ball player. Richard and his family have a deep history of connection to Galiano Island and the waters of the Salish Sea.

Rosemary Georgeson (Coast Salish and Sahtu Dene) is a Storyteller, writer, filmmaker. Rosemary has spent her lifetime reconnecting with her Coast Salish ancestry and family and is now working to share and celebrate the reconnection of family and strong Coast Salish women from around the Salish Sea.

Jessica Hallenbeck is a critical intersectional feminist geographer and filmmaker (Lantern Films) whose work brings together decolonial methodologies, the archive, and research-creation to represence [sic] connections to / with water.

Kate Hennessy is an Associate Professor at Simon Fraser University's School of Interactive Arts and Technology, and director of the Making Culture Lab. Her research creation, curatorial, and art practice explores the impacts of new memory infrastructures and cultural practices of media, museums, and archives.

Laura Haapio-Kirk

Exhibited work: [Second Spring](#)

I am a social anthropologist working on the intersection of digital technologies, ageing, and wellbeing. I am a [Junior Research Fellow](#) in Anthropology at Christ Church, University of Oxford. My book, [Ageing with Smartphones in Japan: care in a visual digital age](#), will be out in August 2024 (UCL Press). It provides a critical overview of later life in Japan in the context of an ageing society, internal migration, and the uptake of the smartphone.

I am currently conducting fieldwork in Finland, looking at how older adults craft spaces of wellbeing both on- and offline. My work centres graphic methods, including participatory drawing and mapping, to understand the affective dimensions of wellbeing.

Emilie Guitard, Delphine Chevalme, Elodie Chevalme and Obáyomí A. Anthony

Exhibited work: [Igi'bàdàn: Living with Trees in Ìbàdàn](#)

Delphine and Elodie Chevalme, aka *les sœurs Chevalme*, are a duo of visual artists based in Saint-Denis, France, who have been developing a multidisciplinary practice for nearly fifteen years. Their work focuses on social and identity issues, post-colonial research, history in general and cultural migration in particular.

They have exhibited in France and abroad, at major events on the contemporary scene: Season Africa2020, Palais de la Porte Dorée (Paris, France), Les rencontres photographiques d'Arles, Art Paris Art Fair, Drawing Now Art Fair, Paréidolie, Norton Museum of Art (Palm Beach, USA), Centro Cultural Recoleta (Buenos Aires, Argentina) and many sites of the cultural network of the Institut Français (Brazzaville, Cotonou, Kinshasa, Yaoundé) and recently at the Musée Théodore Monod (Dakar, Senegal).

Emilie Guitard (<https://cnrs.academia.edu/EmilieGuitard>) is an anthropologist at the French National Center for Scientific Research (CNRS). For the past fifteen years, she has been documenting and examining relations

with nature in a number of cities in sub-Saharan Africa. From the political dimension of waste management in two medium-sized cities in Cameroon, through perceptions of environmental changes among inhabitants of the mining town of Hwange in Zimbabwe, to knowledge about and attachments to plants in Ìbàdàn, Nigeria, she combines ethnographic research, methods from ethnoscience and artistic collaboration during fieldwork. Her aim is to apprehend local knowledge about urban biodiversity, the role of nature in defining urban identities and the place given to plants in municipal governance in the era of the 'sustainable city' from varied African perspectives.

Obáyomí A. Anthony is a photographer, filmmaker and documentary visual artist from Lagos, Nigeria. He documents and presents stories from Nigerian society and culture, addressing issues of social justice and cultural preservation. Through his work, he aims to offer alternative perspectives and inspire tolerant exchanges between different individuals and communities. He is a National Geographic Explorer and Storyteller and won the National Geographic Portfolio Award at the LagosPhoto Festival in 2017 and the inaugural Taurus Award for Visual Arts in 2019. His work has been shown at the National Geographic Story Tellers Summit, BredaPhoto festival, LagosPhoto Festival, Dance Gathering Lagos, The Project Space-Johannesburg, Biel/Bienne Festival of Photography, as well as at the African Artists Foundation and Alliance Française Lagos.

Ferran Lega Lladós

Exhibited work: [Hidrofónías Deltaicas: Una aproximación al paisaje sonoro de los principales sistemas hídricos del Delta del Llobregat](#)

Ferran Lega Lladós, sound artist and Doctor in Fine Arts, currently works as a lecturer at the University of Lleida, on the degree in digital design and creative technologies. He is part of a generation of artists working on the relationships between sound, art, science and technology. His work is influenced by scientific reference systems to respond to the capacity of sound to generate images using the acoustic science of cymatics. His projects and installations always approach sound as a listening process in relation to nature and physical phenomena of the environment, exploring interspecies relationships. After his participation in important exhibitions in institutions such as the Botín Foundation, Sala d'art Jove, La Fundación Tàpies, CMMAS México, Centre d'arts Santa Mònica, Eufònic, CCCB or Centre d'art La Capella, Ferran Lega's works have been shown in extensive solo and group exhibitions nationally and internationally.

Curatorial team

Jen Clarke

Dr. Jennifer (Jen) Clarke is an Aberdeen based anthropologist, artist, and curator. An Associate Professor at Gray's School of Art, her interdisciplinary background spans art, anthropology, and artistic research, with degrees from Glasgow, Goldsmiths, Aberdeen, and Sint Lucas School of Art, Antwerp. Jen's art practice currently involves transmodal forms, montaging words and images across languages, producing performative moving image works and installations. Areas of specialisation in her artistic research include the integration of visual art and social practices as responses to (and interventions in) environmental politics and related academic knowledge production, emphasising interdisciplinarity through collaborative and speculative approaches. She also collaborates on and leads transnational socially engaged art projects in the UK and Japan, where, in 2022, she held a Visiting Professorial Research Fellowship, to develop her project Feminist Hospitalities. Jen co-convoked ANTART, the European Association of Social Anthropologists 'Anthropology and the Arts' Network (2020–22) and has been Chair of the Scottish Sculpture Workshop (SSW) since 2018.

Maxime Le Calvé

Maxime Le Calvé is an anthropologist of art and science, currently a research associate at the ExC "[Matters of Activity](#)" (HU Berlin). He is co-founder of the [Speculative Realities Lab](#) at the Charité University Hospital in Berlin. He trained in General Ethnology in Paris Nanterre and holds a PhD in Social Anthropology and Theatre Studies from EHESS Paris and FU Berlin. His latest ethnographic project explores navigational practices in neurosurgery, using drawing as a field method. His recent monograph, *Golden Pudel-Ethnographie*, presents an ethnographic theory of art based on the study of an alternative music venue in Hamburg (transcript, 2024). He has published on the ethnographic study of atmospheres (*Exercices d'ambiances*, 2018), on performance art, on Berlin, on brains and on ethnographic training. You can see more of his graphic fieldwork and curatorial experiments on his blog at maximelecalve.com.

Francisca José

Francisca José is a graphic designer that loves books and has a growing interest in augmented reality and the possibility of enhancing analogue formats through digital media. In the last decade she has been designing books and working with contemporary art galleries, museums and art collectives in the production of content for communication, catalogs and editorial material to support exhibitions and events.

Gil Rodrigues

[Gil Rodrigues](#) is a designer with a love for branding, editorial, and type design. Graduated in Visual Design from the University of Brasília (UnB). He was part of the Type Design Master Class at Leipzig's Faculty of Fine-Arts as a guest student/DAAD scholarship holder. He holds a Masters in Editorial Design and Typography from the Faculty of Fine-Arts at the University of Lisbon (FBAUL). Aside from commercial design work, his research interests include social sciences, cultural studies, psychoanalysis and analytical psychology.

Exhibited works

Thresh + Hold

Sound Loss! Collective - <https://fieldworks.easaonline.org/thresh-hold/>

[Video (18:32) of Thresh-Hold-1.mp4 not included here - see original website link above]

Thresh + Hold is a multimodal report on the generative distance between experiences of loss as they relate to sound: losses of quality, memory, presence, time, labor, resources, intimacy, and voice. It works by juxtaposing and overlaying different kinds of loss across media formats: cyanotypes of fieldwork photos that make visible the loss of light as it imprints on the photographic medium; interlocking collages of absent sounds punctuating time spent and time lost in the field; and fragments of conversations that evoke thresholds of (mis)understanding, (mis)hearing, and (mis)communicating. By bringing together our materials, we commit to trust through tinkering and to tinkering with trust.

The project received funding from the Dutch Research Council (NWO).

Iza Kavedžija, Threshold blues. In the past, I have been working with images of absence through the medium of toned cyanotype, utilizing its capacity to highlight the traces and outlines of objects or images. In this series, I endeavoured to capture the shape of the lost sound. The making stages include digital editing of the photos circulated by members of the Sound Loss! Collective; printing the images onto tracing paper; coating the paper with photosensitive emulsion cured in the dark, exposing it in the sun, then washing, and drying.

Paulo Dantas, Some notes on an impossible reenactment. On May 12, 2023, I revisited the Hamarikyū Gardens in Tokyo, where I recorded the second track of "Cidade Arquipélago" (Seminal Records, 2015). The 2014 recording seemed almost scripted: crow sounds, surprising binaural results, and other "sonic novelties" made the comparison with the 2023 session disappointing. This highlights the confusing status of a memory transferred to an external object, a memento of the recordist. A sense of loss (of an idealized image, of a

memory), triggered by this disappointing recording session, led me to focus less on memories and the impossible task of reenacting affects, and more on repetition, routines, and everyday situations.

Robert Simpkins, Koko no hankyō (the echo here). "Koko no hankyō (the echo here)" is a speculative sonic engagement with rumor, construction, and loss along Tokyo's Chuo train line, presented as a train journey to Koenji station. Punctuated by audio of fieldwork from 2014 to 2023, it echoes the concerns of Koenji musicians about the future of their music spaces amidst redevelopment and urban change. It reflects the rhythms, intervals and possible future silences of a shifting urban soundscape.

Gabriele de Seta, Device Framing. In 2014, while conducting fieldwork across Chinese cities, I recorded incidental sounds: sirens, public service announcements, park singing troupes, advertising loops, mall muzak, portable speaker noise, and megaphone crackle. While most of the context got lost to memory, these files have preserved a rich paratext, including clicks and thuds from handling the recorder, cable rustling, and accidental audio events. For this collective work, I have silenced most of these recordings, leaving only sounds that would have been cut and erased as noises, interferences, and distortions.

Andrea Giolai, Udonō. Since 2013, I have been visiting Udonō, a reed bed along Japan's Yodo River, where Gagaku musicians source reeds for the hichiriki, a small wind instrument. The construction of a nearby highway bridge threatens the quality of these reeds, and many interlocutors believe that when the highway is completed, the "authentic" sound of Gagaku will be lost forever. I edited my field recordings from Udonō, featuring bird calls and jackhammer noises; in parallel, hichiriki player Nakamura Hitomi and I sing the melody of a characteristic modal piece (chōshi), but our voices float in and out of audibility, evoking the imminent disruption of a localized history of listening.

Jessica A. Schwartz, (Sounds Lost) in translation + dog barking REMIX. I edited two field recordings from Majuro Atoll, Republic of the Marshall Islands (2008-2010). I mostly removed my interlocutors' voices, leaving sounds in a "lost" state, but kept moments showcasing our attempts to communicate. One recording features a dog barking, a reminder of a tsunami warning following a Chilean earthquake, highlighting expats' fear versus local knowledge about tsunamis. The other captures my struggle to learn the Marshallese language, reflecting the political and personal challenges of translation. These silences emphasize the complexities of understanding different perspectives and the impact of climate change on Pacific atolls.

Kaneko Tomotarō, About In Vacuity [Shinkū no]. Two artists read a book aloud simultaneously, barely understanding each other's words but occasionally syncing their voices. This sound is part of Ueda Kayoko and Watanabe Erize's 1973 installation "In Vacuity [Shinkū no]," which includes a chair, several books, and loudspeakers. Inspired by unintelligible conversations from another room, the work explores the potential

of sound loss. Japanese art history often overlooks sound, leaving it fragmentary. "In Vacuity" was re-enacted in 2022 by Hori (Watanabe) Erize and Hori Ayano for my project "Japanese Art Sound Archives," which aims to preserve and make accessible historical sound activities. A fragment from this piece joins other conversations in the collective composition.

Hora nei te Kakano (Here the Seed is Sown)

Renate Schelwald - <https://fieldworks.easaonline.org/hora-nei-te-kakano-here-the-seed-is-sown/>



Figure 3. Selection of images from the webpage for "Hora nei te Kakano", titled "Kumara Root".

When we have access to spaces that connect us back to the sources of food, the spaces that frame food as whanaunga (kin) and that disrupt the alienation from the land, moana (sea) and ultimately, ourselves, we can restore community connections, with both humans and more-than-humans. Reconceiving our place within the foodscape, our being as natural as the produce we consume. Humans as nature, not humans and nature.' -- Fieldnotes

Introduction

This research examines food related practices through ethnographic fieldwork with two community gardens, while also including the wider foodscape of Wellington (various food organisations, the council and policies regarding sustainable kai), the study shows what role a mara kai (food garden / community garden) can play in the foodscape, and discusses the complexities of the interconnected issues through a relational approach, demonstrating how the foodscape can be, and is, transformed through connection and care.

Visual methods are used to explore the interplay between systemic and socio-cultural factors that shape the foodscape of Poneke (Wellington), Aotearoa New Zealand. Through a series of images, taken at the two mara kai's, this series reflect a multispecies perspective, showcasing how the mara kai becomes a site where humans and more-than-humans collaboratively contribute to the care for each other. The whole series is printed on handmade paper, made from fruits and vegetables collected from compost bins with volunteers at the mara kai that participate in the research project. The research aims to challenge anthropocentric approaches to food sustainability and promote a more inclusive understanding of community that includes the more-than-human. The photo series engages with contemporary anthropological and ecological discourse to contribute to broader conversations about sustainability, ecological resilience, and community empowerment in the face of climate change.

The Mara Kai

Within a New Zealand context, community gardens are seen as a culturally relevant response to food issues, due to strong cultural and spiritual connections with the whenua (land) (Bowers et al., 2009). Indeed, the mara kai provides an opportunity to promote social cohesion, skill development, and environmental stewardship, reconnecting people with kai and whenua. By incorporating Māori principles of Manaakitanga (hospitality and care) and Kaitiakitanga (stewardship/guardianship) in their practice, community gardens can address issues such as the legacy of agricultural colonialism and rework normative ideas around food.

Through visual ethnographic work, the mara kai is investigated as a space that challenges our fragmented food systems by fostering deeper connections to the origins of kai and strengthening community bonds through kai. The research takes a relational approach, incorporating Māori principles of Manaakitanga and Kaitiakitanga in the conceptualisation of kai practices, acknowledging "the fundamental connection and interdependencies between whakapapa, tangata, whenua and awa" (184. Hutchings et.al., 2020). This approach helps conceptualize kai practices as more than just 'a way of doing', enabling these practices to embody the spiritual, emotional, and sensory connection that people have with kai.

Relationality

Within sustainability research, the dominant discourse is built on the assumption that acts of consumption are what produces sustainable citizens. In this reasoning, food as seen as a commodity, and citizens as disembodied consumers (DeLind, 2006). This leaves little room for embodied, affectual and socio-cultural experiences of food, let alone the space to view humans as inherent part of the natural world. Using instead a relational approach, the images and their materiality reconceive what is often thought of as enduring, bounded things – 'the field', food, the mara - as events within the flows of dynamic relationships which already encompass what dominant (often positivist) research paradigms tend to see as 'human' and 'natural'

aspects (DeLanda, 2006). The images help the viewer see the embodied engagement and responsiveness between all things as the core of existence (Mesle, 2008).

Relational approaches are heavily indebted to Indigenous frameworks as they work to counter substantialist dichotomies (e.g. human-nature, mind-matter, structure-agency) and emphasize the role of materiality (Ingold 2011; DeLanda, 2006; Debaise 2017), as indigenous knowledge frameworks have long recognized the interconnectedness of all life forms and the importance of maintaining balanced relationships (Smith, 2012). The images depict that dynamic interplay between human and more-than-human actors within the foodscape, fostering an 'ecology of trust' with all beings involved in the growing of kai. As a product of collaborative making with human and more-than-human participants, the work emphasizes the importance of healthy relationships with all beings in generating sustainable foodscapes.

To reflect the interconnections of the foodscape and tangata whenua (human-nature/ people of the land) relations (Harmsworth, 2013), this project takes a "Ki uta ki tai" approach (from the mountains to the sea) (Hutchings et.al., 2020) to its relational framework. Using the pictures from the mara of practices performed and shaped by human- more-than-human relations, such as growing in a greenhouse to enhance the warmth of the sun, the series conceptualizes food practices as deeply interdependent, emphasizing healthy relationships with all beings to view the kai community as 'a quality of relations, a principle of cooperation and responsibility: to each other, the earth, the forests, the seas, the animals' (Federici, 2012, 145. In Engel-Di Mauro, 2018)

Materiality

The research pushes for tangible engagement with the materiality of waste and growth, hand printing the images in way that allows them to decompose and return to the earth. This deliberate impermanence highlights the cyclical nature of ecological systems and underscores the temporal dimension of sustainable food practices. It invites a critical reflection on the life cycle of materials and the environmental impact of food as well as artistic practices, promoting a deeper understanding of and engagement with principles that foster an ethics of care, Manaakitanga, as well as stewardship for the earth, Kaitiakitanga.

Critiqueing the current foodscape that is contingent upon 'supermarketization', the reprinting on produce draws attention to the pervasive influence of corporate entities on our experience of food. While turning the composting piles at the community gardens, brand stickers from fruit skins were frequently found. The fruit stickers embody the commodification of food and often signify brand identity, origin, and quality in ways that simplify and sanitize the complex processes of food production. These labels can obscure the ecological and social realities behind our food, reducing it to a product on a supermarket shelf. By printing

images back onto paper made from these fruits, the images reclaim and repurpose the medium used for corporate objectives.

The work invites viewers to reconsider understandings of relationality and agency, encouraging a shift from seeing nature as a mere backdrop for human activity to recognizing the foodscape as a vibrant, co-constituted space of which human are in inherent part, and where multiple forms of life and matter interact. Hereby the images aim to disrupt the narrative of the disembodied citizen-consumer (deLind, 2014), challenging the commodification of food in both research and policy that gives way to large conglomerates undermine their control over the environmental and social implications of food production.

Conclusion

This artistic intervention critiques the current food system and its effects of environmental degradation and social disconnect but also celebrate the interdependent and regenerative relationships that shape food practices, honoring the labor, care, and ecological interactions that contribute to a sustainable foodscape. By recontextualizing discarded produce into a medium for depicting alternative practices, the research emphasizes the value of reconnecting with the sources of food and suggests a move towards more community-oriented approaches that foster ecologies of trust. In this way, the series not only documents but also enacts a form of resistance against the commodification of food. The research challenges traditional boundaries and methods within food sustainability research, and underscores the importance of hands-on, creative engagement in generating new forms of (anthropological) knowledge.

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The Infinite Community of Inquiry

Facilitated by Marta Kucza - <https://fieldworks.easaonline.org/the-infinite-community-of-inquiry/>

[Two videos (02:53 and 03:03) not included here - see original website link above]

While looking for collaborative and situated practices that would allow me to explore our embodied knowledge of nonhuman living beings, I set up an experimental film and sound workshop with the residents of Maarja küla in Estonia, a supported living facility for neurodivergent adults.

Learning to notice modes of being alive beyond the symbolic realm requires invention of procedures of enquiry that mobilise imagination and deploy distinct perceptual sensitivities. I think of our singular ways of experiencing the world, united in the shared artistic process, as ways of coming to knowledge. The participants' taste in repetition, burlesque and noise, the variations of attention and temporality that score our explorations, the importance of traces, indexicality, touch and friction make up the position from which we learn together about nonhuman living beings.

How to account for different modes of producing knowledge from those based on symbolic meaning and abstraction? How to train our attention to read non-symbolic signs? What art practices attend to the complexity and uniqueness of animal ways of being alive, without referring to cultural symbols?

Our shared artistic practices include Foley – recording sound effects for existing moving images – using everyday objects and our bodies, allowing us to re-materialise found footage and perform impossible encounters. We either perform sounds that correspond to the sensory memory of a particular species, or let

our bodies and objects lead the sound explorations, without the aim of imitation. Emitting sounds mobilises the entire body and its kinaesthetic potential so that we become the animal or insect on the screen.

The videos proposed for "Field/Works II: Generating Ecologies of Trust" are excerpts of our work-in-progress. Our most recent explorations include work on two species threatened with extinction in Estonia: the black stork (*Ciconia Nigra*) and the freshwater pearl mussel (*Margaritifera Margaritifera*).

Black Stork. The video is an example of our Foley practice, where we make new soundtracks for existing video and movie excerpts. During the sound recording sessions, we first watch the excerpts without sound, then try to perform sounds that the images evoke. We explore the sounds of everyday objects by rubbing them, banging them together, dropping them on sugar, sand or water, whistling through apertures. We try out different textures of moss, tree branches and bark. While performing vocalisations, we test the sonic capacities of our bodies. In this excerpt, we entirely re-created the audio layer of the video recorded in the nest of a pair of black storks. The videos were streamed online from the nest located in the Karula National Park in Estonia by Kotkaklubi, an Estonian wildlife association (<https://kotkas.ee/>).

Freshwater Pearl Mussel. The video includes our experimentations with an underwater camera as way of exploring the freshwater pearl mussels' immersion in water in its different stages of life: as a larva attached to the gills of the salmonid, and as a juvenile mussel buried in the sand and capable of slowing down its life processes in unfavourable environmental conditions. We have also tried to perform water filtering, a crucial aspect of the mussel's existence. The last chapter of the video, on the shell as a living memory of the mussel's ecosystem, includes our first experimentations with hydrophones designed and manufactured by sound artist Jez Riley French (<https://jezrileyfrench.co.uk/>). This work neither shows the freshwater pearl mussels, nor was filmed in their usual habitat, as it is an endangered species.

The Maarja Küla Film Group. Maarja küla is a place where people live, learn and work together, situated in the middle of an Estonian forest. We have 6 family houses, a village centre, craft workshops, a garden, a maze, and an art exhibition in the forest. As a film group, we record sounds both indoors and outdoors in the woods; we listen to them together and edit them. Currently we are working on a science-fiction film set in the village.



Figure 4. Photograph of the Maarja Küla Film Group.

Second Spring

Laura Haapio-Kirk - <https://fieldworks.easaonline.org/second-spring/>



Figure 5. Images from the webpage for "Second Spring".

A graphic narrative piece, drawing on 16 months of ethnographic fieldwork with older adults in Japan. The central character is a composite of several women I met during my research. The illustrations are taken directly from field sketches and also imaginative drawings made while writing-up.

"Second Spring" follows the journey of Keiko, a woman in her sixties living in Kyoto, Japan, as she rediscovers herself in later life. As the autumn leaves fall, Keiko finds herself reflecting on her life spent fulfilling societal expectations as a mother and carer. As spring arrives, bringing its annual rebirth and renewal, Keiko begins to feel a deep yearning for change and personal growth.

The narrative unfolds through Keiko's letter to her long-term pen pal, layered over illustrated scenes that tell their own story of interdependence. In Japan, old trees are revered for their spiritual power and are supported and cared for as they age. Keiko's story is graphically intertwined with the natural world around her, reflecting the theme of interconnectedness, but also revealing the feelings of burden and constraint that can co-exist with care.

As Keiko anticipates her "second spring," she also delves into her past, reconciling with old passions and regrets. Through introspective dialogue, she confronts the limitations imposed by societal norms and her own fears. She explores themes of trust and ostracism, recognising the interconnectedness of all living things, but also the scrutiny that can come with connection to others.

"Second Spring" is part of a longer piece that interweaves a correspondence between the two pen pals, looking at how the different cultural contexts of Finland and Japan impact on the lives of the two women in later life. This larger work is an exploration of self-discovery, resilience, and correspondence between human and non-human lives. It celebrates the idea that it is never too late to find oneself and that, just like spring, renewal and growth are always possible, no matter the season of life.

Hidrofónicas Deltaicas: Una aproximación al paisaje sonoro de los principales sistemas hídricos del Delta del Llobregat

Ferran Lega Lladós - <https://fieldworks.easaonline.org/hidrofónicas-deltaicas/>

[Audio (15:14) not included here - see original website link above]

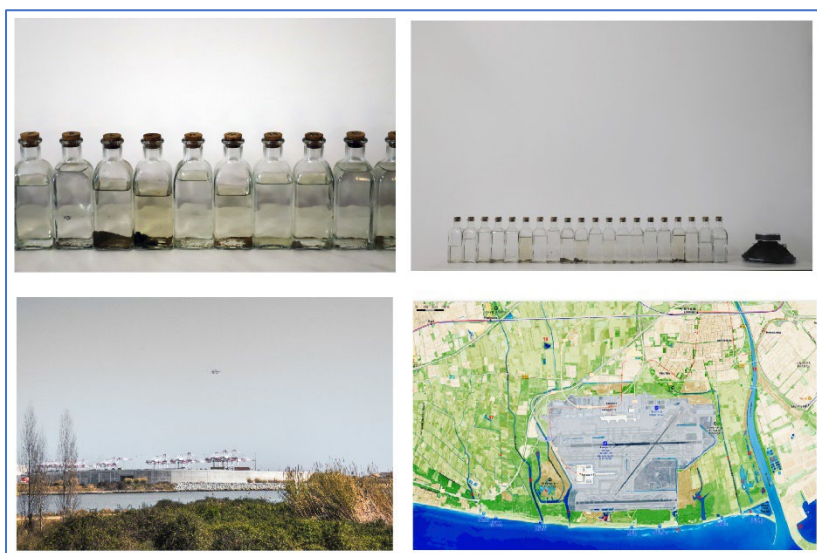


Figure 6. Images from the webpage for "Hidrofónicas Deltaicas".

En un mundo en constante transformación condicionado por el capitalismo económico, el proyecto de investigación artística Hidrofónicas Deltaicas explora a partir del paisaje sonoro del delta del Llobregat, el vínculo entre especies humanas/no-humanas, así como la forma que tenemos de relacionarnos en un entorno multispecies. El proyecto gestado entre 2020-2022 abordó la creación de una instalación sonora que exploraba los diferentes aspectos ecosistémicos acontecidos tras la transformación medioambiental sucedida durante las últimas tres décadas, partiendo de la ecología acústica del lugar y el agua como material de trabajo. La ampliación del aeropuerto de Barcelona, el desvío del tramo final del río Llobregat y la ampliación del puerto han transformado el espacio causando afectaciones medioambientales de gran impacto ecológico. El proyecto formó parte de la exposición Imaginarios Multispecies, el arte de vivir en un mundo de contingencia e incertidumbre (2022), celebrada en el centro de arte la Capella de Barcelona donde se combinaba una experiencia sonora a partir de los registros fonográficos realizados en los 20 principales

sistemas hídricos del Espacio Natural del Delta del Llobregat, con las alteraciones sónicas producidas por el impacto acústico ambiental generado por la acción humana.

El proyecto Hidrofonías Deltaicas se presenta como una investigación artística destinada a visibilizar temas sociopolíticos, ecológicos y de interacción multiespecies en los ecosistemas, en un mundo continuamente transformado por el capitalismo económico. La especie humana, aunque no es el único agente de cambio en la era actual, está influenciada y moldeada por las dinámicas del capitalismo, alterando todos los ecosistemas circundantes. En el libro *Seguir con el problema*, Haraway (2019, 84) examina la idea del impacto humano en el medio ambiente desde una perspectiva antropocéntrica, atribuyendo la responsabilidad de la transformación ecosistémica al desarrollo humano y señalando que "si tan solo pudiéramos tener una palabra para estos tiempos, debería ser, Capitaloceno", una metáfora económica del momento como modelo geológico que evidencia la transformación del mundo que dejaremos para las arqueologías futuras.

Esta era del capital ha permitido un desarrollo económico globalizado que ha mejorado la vida de muchas personas, pero también ha causado la pérdida y destrucción de hábitats enteros. El desarrollo económico impulsado en todo el planeta ha tenido consecuencias desastrosas en nuestro país, evidenciadas en numerosos proyectos durante la burbuja inmobiliaria. Como explica Alonso (2019, 11), "la gestión política de la crisis económica nos ha llevado a una generalización de la gestión puramente económica de la política", lo que plantea preguntas como: ¿estamos desnaturalizando los ecosistemas al priorizar únicamente el desarrollo económico sobre el valor medioambiental? Según Deleuze y Guattari (1985, 14), "ya no existe una distinción entre hombre y naturaleza. La esencia humana de la naturaleza y la esencia natural del hombre se identifican en la naturaleza como producción o industria", lo que ilustra perfectamente lo ocurrido en el Delta del Llobregat.

A partir de estas ideas conceptuales, en 2020 se inició un proyecto que abordaba desde el ámbito sonoro las relaciones entre los medios ecosistémicos y las interacciones multiespecies, tomando el paisaje sonoro del Delta del Llobregat como punto de partida para la creación de una instalación sonora que reflexionara sobre el propio medio de transmisión. En el artículo *Captura y Liberación: El capitalismo y los flujos de sonido*, Cox (2020, 153) presenta la idea de cómo "la aparición del capitalismo en la Europa moderna exigió la creación de nuevas y diferentes modalidades de captura sónica". Desarrollar proyectos mediante diferentes tecnologías nos permite no solo capturar los códigos o flujos específicos de cada lugar, sino también editar los trabajos y presentarlos de manera subjetiva. Cox (2020, 155) expone que "con la invención de la grabación de audio, esta codificación de flujos sónicos se intensificó y se iniciaron nuevas formas de desterritorialización paralelas. El registro electrónico servía para atrapar el sonido en contenedores intercambiables", permitiendo que tanto en la música experimental como en el arte sonoro se concreten

proyectos expositivos donde el registro no procesado se manipula por el artista para generar nuevo material acorde a lo que quiere representar.

Igi'badàn: Living with Trees in Ìbadàn

Emilie Guitard, Delphine Chevalme, Elodie Chevalme and Obáyomí A. Anthony -

<https://fieldworks.easaonline.org/living-with-trees-in-ibadan/>

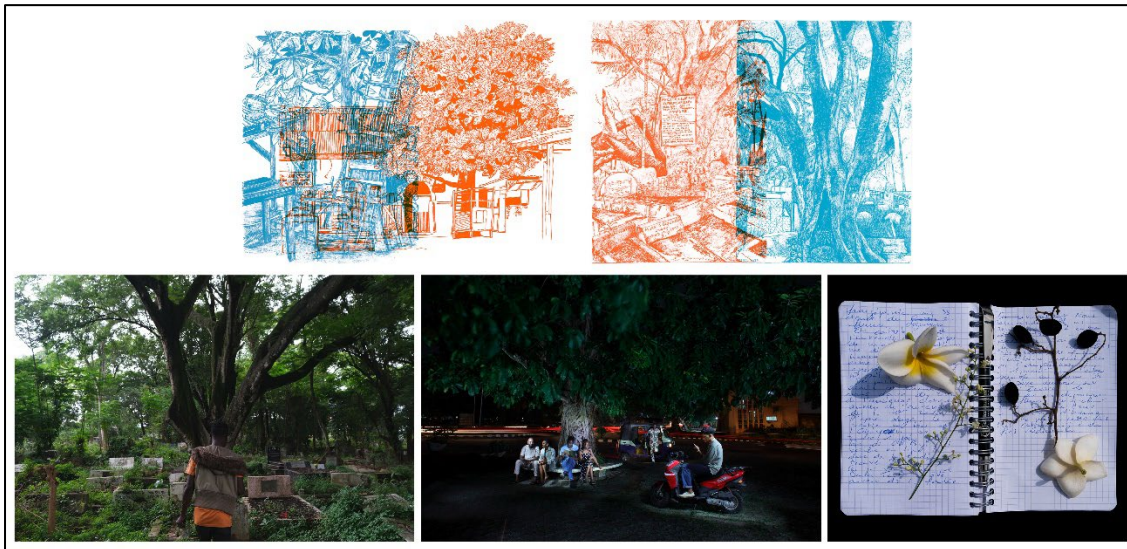


Figure 7. Images from the webpage for "Igi'badàn".

Since 2017, the anthropologist Emilie Guitard and the visual artists the Chevalme Sisters, joined then from 2022 by the photographer Obáyomí A. Anthony (within the framework of the international research program INFRAPATRI - <https://ifra-nigeria.org/ongoing-research-programs/knowledges-and-attachments-to-urban-plants-in-sub-saharan-africa-benin-cameroon-nigeria-senegal-identification-and-production-of-a-heritage-from-below-infrapatri>), have started together fieldwork in Ìbadàn, in south-west Nigeria, on local knowledge and relations of the inhabitants to the vegetation present in the city. Founded in the first half of the 19th century, Ìbadàn now has a population of around 4 million living in an area of about 700km², mostly Yorùbá. Despite this high population, the city is still home to a large number of urban trees of different species and to several large wooded areas of various types (wooded hills, botanical gardens, private parks, cemeteries, etc).

Combining drawings, photographs and extracts from ethnographic notebooks, this project documents the rich relations that Ìbadàn's inhabitants have with plants surrounding them.

More than just elements of the urban landscape or objects of amenity, trees and wooded areas are supports for urban memories and the history of Ìbadàn, land markers, stocks of medicinal resources, nodes in the network of ritual spaces weaving the city, and places of work, trade, leisure and daily sociability. However,

Ìbàdàn's vegetation is also under threat: from urban expansion and densification, but also from land pressure and speculation, combined with a certain conception of urban modernity, which gives priority to buildings and concrete over plants, or from competition between religions, where trees in particular become stakes and targets.

This collaboration reveals the complexity of relationships with plants in a major city in sub-Saharan Africa. Contrary to an over-simplistic vision of the place to be given to nature in the city, mediated by the trendy concept of the «sustainable city», the daily cohabitation of city dwellers and plants in Ìbàdàn allows us to consider other ways of living with nature in the city.

"As Yorùbá, people have to ask our permission before taking leaves for medicinal preparations àgbo, it is a matter of respect. Nobody comes at night, because then the leaves are asleep, so you can't pick them, they won't work. They wake up and work again from 6 or 7 in the morning. Roots and bark are also used for medicinal purposes, but it is the same thing: they sleep at night, because in fact the whole tree is asleep, resting, just like human beings. However, if you need to pick leaves at night, some people know incantations, ògèdè, to wake them up" (Mrs Amuda A., 75 years old, Yorùbá Ìbàdàn, ìyàna Lábíran, February 2016)

"I like this job, it's a quiet place, it's beautiful and peaceful, there are big trees, flowers growing on the ground, even fruits like mangoes, pineapples, pawpaws, once bananas, that have spontaneously sprouted there. You are free to move around here; if you are bored, you can go for a walk in any part of the cemetery. People are afraid of us, they think we do juju or that we have charms, óògùn, to work here, in any case that we are very powerful, but there is nothing like that. Sometimes we feel the spirits when we dig the graves, a breeze as if someone brushed past you. But we don't have any problems with the spirits, their souls are pure and they are not evil" (Dàmólá, 32 years old, Yorùbá Ìbàdàn, gravedigger at Sango cemetery, July 2023)

*"In the hollowed ground where knowledge on Mother Africa is sought and unearthed;
Your roots spread in endless quest for nourishment as you aged with grace;
While your branches grant succour to generations of tensed, at times frustrated souls;
As they wait endlessly to learn of their fate;
As mixture of cries of anguish and sighs of relief;
Tears which symbolised the joy of liberation from the jaws of the Monster of Abstract;
Or yet another painful wait for months to return to thy bosom;
Fate drove each on to where destiny lies;" (Dr. Philip A. Olayoku, Facebook, October 2016)*

Plotters or benevolent: plants in the city as fellow inhabitants

In a variety of configurations and forms (individual trees, private trees nurseries, woods, parks, botanical gardens, wastelands, etc.), plants have long inhabited the city of Ìbàdàn. The different roles that plants play for city dwellers (land markers, tangible and intangible heritages, stocks of medicinal resources, ritual spaces, places of sociability, objects of attachment) reveal the point to which they cannot be reduced to the passive status of landscape features or street furniture. On the contrary, plants can be seen as important actors in city lives in Ìbàdàn. In fact, they are all the more active in that many inhabitants attribute to certain plants a real capacity to act, àṣẹ, and a form of intentionality, linked to a certain conception of the living world, inscribed in particular in the Yorùbá language. Certain species, such as ìrókò (*Milicia Exelsa*) or igi nlá (*Okoubaka Aubrevillei*), or some large and ancient specimens, can thus be accused of "conspiring" or "plotting" for evil ends, either of their own accord or under the influence of female spiritual entities (ìyà mi), or of the kind of forest spirits (òrò or ànjònú) that have taken up residence in them or gather there under the cover of night. For many city dwellers, these representations inspire a respect mixed with fear for large and old urban trees and wooded areas, which can serve to protect them, when it is feared that they (or the entities that inhabit them) will fight back if attempts are made to cut them down. But it can also mean the death of the tree accused of "plotting", as when followers of some church decided to set fire to a tree deemed "devilish". While some trees of Ìbàdàn can "plot", many city dwellers also believe them to be kind. Those people refer to them as "benevolent", igi àánú, because of the benefits they bring to humans: shade, coolness, breeze, scents, beauty, fruits, medicines, timber and so on. Here again, this benevolence is conceived as a deliberate act of generosity on the part of an active individual who, although a plant, could just as easily decide to be malevolent, or at least indifferent to the people around it. Like relatives or neighbours, urban plants thus join the crowd of social partners, to use the words of the French anthropologist P. Descola, with whom the city dwellers of Ìbàdàn cohabit and interact on a daily basis, for better or for worse.

The Water We Call Home: Representing Connections to Fish, Water and Family around the Salish Sea

Photography by Kali Spitzer; Sound work by Richard Wilson; Curated and produced by Rosemary Georgeson, Jessica Hallenbeck and Kate Hennessy - <https://fieldworks.easaonline.org/the-water-we-call-home/>

[Audio (05:46) not included here - see original website link above]



Figure 8. Images from the webpage for "The Water We Call Home".

Between 2020–2022, an advisory circle of six Indigenous women gathered on Galiano Island, British Columbia, Canada, to re-present connections to fish, water, and family around the Salish Sea. This work was witnessed by an extended group of family, friends, and people living and working on Galiano. These gatherings were documented in video, sound, and photography by collaborating artist-producers, curators, and community members. This work was first exhibited on Galiano Island at the Yellowhouse Art Centre (Summer 2022), and then re-curated and installed across the water in the historic fishing town of Steveston (Summer 2023–25) at the Gulf of Georgia Cannery Museum to share these personal stories of loss, resistance, and reconnection, and the importance of holding onto those stories in the face of colonial fishing policies that continue to separate Indigenous peoples from fish and fishing.

The project and exhibition are the continuation of a lifetime of research by Coast Salish / Sahtu Dene artist Rosemary Georgeson and emerges from her decade-long collaboration with filmmaker and scholar Dr. Jessica Hallenbeck. This work has led to the recovery of the identities of Rosemary Georgeson's ancestral grandmothers, reconnection with their descendants, and the representing of family and their ongoing connections to fish, water, and territory. In collaboration with Dr. Kate Hennessy, these new works have been produced and curated for public exhibition and dialogue.

In our contribution to *Field/Works II: Generating Ecologies of Trust*, we (co-curators Georgeson, Hallenbeck, and Hennessy) present a selection of works from the exhibition that foreground this concept of representing (Georgeson and Hallenbeck, 2018).

First we share a series of photographs by artist Kali Spitzer (Dene/Jewish), who was invited to document an act of representing: the historic gathering and traditional food harvest, preparation, and sharing convened by the advisory circle for extended family, friends, and witnesses at Dionisio Point at the northern end of Galiano Island in March, 2022.

The second is a sound work by artist Richard Wilson (Coast Salish) that weaves voices of the advisory circle, reflecting on their enduring connections through water, fish, and family and resilience in the face of ongoing systematic colonial oppression – as well as static and interference in the form of crashing waves, crackling fire, and inaudible speech and language as central to this collective experience.

While a focus of our two earlier gatherings had been on video recording stories of reconnection on land, the advisory circle and witnesses made the decision to document this gathering at Dionisio Point in photography and sound only. The gathering and reconnection of family at this location was the first of its kind in over 100 years. These photographs and sound work represent deep collaborative practice, culturally embedded listening and witnessing, and articulations of kinship relations that challenge and even begin to repair violent colonial structures of power.

Documentation of the exhibitions and a companion symposium with project contributors, scholars, and regional policymakers are available on our multimodal website (<https://www.thewaterwecallhome.com/>).

Territorial Acknowledgement

The work shared here was produced on and around Galiano Island, British Columbia, which lies within the shared, asserted, and unceded traditional territories of the Penelakut, Lamalcha, and Hwlitsum First Nations, as well as the shared, asserted, unceded traditional territories of other Hul'qumi'num speaking peoples.

See more about the territorial acknowledgement here (<https://vimeo.com/275778636>).

Reference

Georgeson, R. and Hallenbeck, J. (2018). *We Have Stories: Five Generations of Indigenous Women in Water*. *Decolonization: Indigeneity, Education & Society*. Vol. 7(1): 20–38.