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Literature Review
\(Provisionary\)](#)

POST-ANTHROPOCENE

ANTHROPOLOGY

NATURECULTURE

INDIGENOUS

ART

**SOCIOLOGICAL
IMAGINATION**

BELONGINGS

More-than-Human

Interactive abécédaire of texts

More-than-human is a concept that requires further reading. Giving context to this approach in the fields of belonging, geography, or sociology is important to expand our understanding and thus allow for new possibilities and imaginations.

**OTHER WORLDS EXIST
(ENVIRONMENT)**

Click on a word.

Fernand Deligny, Cartes et lignes d'erre 2013

POST-ANTHROPOCENE

More-than-Human Design

Political and Social Needs

Barbara Camocini and Francesco Vergani, "Introduction," in From Human-Centered to More-than-Human Design, ed. Barbara Camocini and (Milano, Italy: FrancoAngeli s.r.l. 2021).

Alessandro Biamonti, "The Political and Social need for a New Design Culture," in From Human-Centered to More-than-Human Design, ed. Barbara Camocini and (Milano, Italy: FrancoAngeli s.r.l. 2021): 15-27.

ANTHROPOLOGY

Ethnography

Co-dwelling

Cultural geographies



Marcus Coates

Carlos Roberto Bernardes de Souza Júnior, "More-than-human cultural geographies towards co-dwelling on Earth," in *Revista de Geografia da UFC* 20, no. 1 (2021): 1-10.

Peter Lugosi and Sarah Quinton, "More-than-human netnography," in *Journal of Marketing Management* 34, no. 3-4 (2018): 287-313.

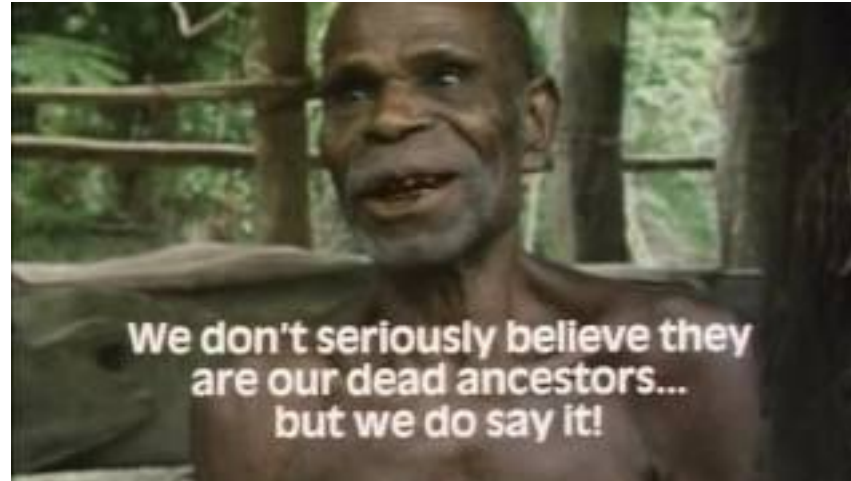
Louise Johnson, Michele Lobo and David Kelly, "Encountering naturecultures in the urban Anthropocene," in *Geoforum* 106 (2019): 358-362.

INDIGENOUS

Australia

Being Together

Coexistence



Cannibal Tours

David Rousell, "Accidental Creatures: Whitehead's Creativity and the Clashing Intensities of More-Than-Human Life," in *Qualitative Inquiry* 28, no. 5. (2022): 566-577.

Soren C. Larsen and Jay T. Johnson, *Being Together in Place: Indigenous Coexistence in a More Than Human World* (University of Minnesota Press, 2017).

ART

Children's drawings

Cartes et lignes d'erre

Christopher M. Schulte, "Wild Encounters: A More-Than-Human Approach to Children's Drawing," in *Studies in Art Education: A Journal of Issues and Research* 60, no. 2 (2019): 92-102.

Jun Hu, « Rock Balancing Land Art: A More-than-Human Approach," in *Creative Arts Education and Therapy – Eastern and Western Perspectives* 7, no. 1 (2021): 26-33.

SOCIOLOGICAL IMAGINATION

Ecoambiguity

Ecocriticism

La ligne des partages des
eaux

Olli Pyyhtinen, *More-than-Human Sociology: A New Sociological Imagination* (New York, NY: Palgrave Macmillan, 2021).

Salma Monani, "Kissed by Lightning and Fourth Cinema's Natureculture Continuum," in *Ecoambiguity, community, and development: Toward a politicised ecocriticism*, ed. Scott Slovic, Swarnalatha Rangarajan and Vidya Sarveswaran (Lexington Books, 2014).

NATURECULTURE

Perception and Language

Non-human

Bioculture

David Abram, *The Spell of the Sensuous: Perception and Language in a More-Than-Human World* (New York, NY:Vintage Books, 1997): 58.

Nicholas Malone and Kathryn Ovenden, "Natureculture," in *The International Encyclopedia of Primatology*, ed. Agustín Fuentes (John Wiley & Sons, 2017).

Joanna Latimer and Mara Miele, "Naturecultures? Sciences, affect, and the non-human," in *Theory, Culture & Society* 30, no. 7-8 (2013): 5-31.

BELONGINGS

Community

Being Together

Construction of Collectivities

Sarah Wright, "More-than-human, emergent belongings: A weak theory approach," in
Progress in Human Geography 39, no. 4 (2014): 391-411.

OTHER WORLDS EXIST

But the Earth is dying

Bruce Braun, "Environmental issues: writing a more-than-human urban geography," in
Progress in Human Geography 29, no. 5 (2005): 635-650.

Discussion speaking at the Gallery of Modern Art in Brisbane in 2019

- What happens when a person is in a situation in which art is involved?
- Physically engaging, embodied seeing
- Hosted by art or play with art or contemplative or be light minded, drifting through this thing
- Intimate potential
- One idea in particular
 - o Relate we all to the experience when looking at art – I know this feeling, I understand because I feel the same way
 - o As if the artist is giving structure, colour, language, form to something I was about to articulate but I could not come around to give a structure yet
 - o As if the book, painting reflected my not articulated emotion, as it was listening to me
 - If it's listening to me, I must be good enough
 - o When it works really well, it's as though it listened to you, you have a role of co-authorship
- What does it mean to be emotionally reflected? How does it feel that someone is mirroring me?
 - o Where is the room for this intimacy? To feel that you are being **hosted, hospitality**
 - o Someone you don't know, you might disagree with
 - o Qualitative hospitality – greatest potential – safe space, with whom you disagree but you can be together, almost democratic quality – **sharing something with each other without having to be the same**
 - o Polarisation, challenges of handling otherness
- Macro view
 - o Collective systems
 - o Culture sector – quite big
 - o You have the car industry – in the cultural sector, there are 2,7 times more people there
 - Culture economy is much bigger, more employment
 - Artist – im so marginalised
 - But not true, it is important, robust and incredible important part of civic society
 - Opportunity for **museums to own that**
 - Or fields
 - We create jobs, we can actually contribute to things that are valid
 - Safe spaces
 - Not about commodification and commerce
 - About questioning what is civic society, what is it capable of
 - What is public space?
 - What's left when privatisation has taken ?
 - Co-produce together.
 - In the greater scheme, culture sector in **civic society is a vehicle in which art and cultural activities take place, and reflect the emotional need on a collective civic scale**
 - o **Humanistic** perspective – public / art sector
 - o **Exhibition** that goes across

- Introduces questions and answers depending who's looking
- Fundamental question: **how do we re-calibrate, rehumanize the future, redesign, re-engineer tomorrow**
 - What we did in the past (investing, loans) WRONG
 - Price of what we did the past was higher than what we can get in the future
 - Ecosystem collapses
- **We need to take on a new imaginary future**
- Art:
 - Perception
 - Psychology
 - Experimental conditions, how to discover power, normative systems, social control
 - In a museum, less social control (can be noisy, run, sit down)
 - Kids should run, grown ups cannot, etc
 - Not so explicit source of social boundaries
 - Rewrite expose rules in museum
- Eliasson likes to bounce
 - Where is that intimacy
 - Where is the responsibility in the macro
 - How do we reflect culture
 - Not a convergence, how do we co-produce reality without **marginalizing** not against our own wish
- Paris 2015 during COP
 - Greenland ice sent to Paris, then in London in 2018
 - Poland. COP started in Madrid 2019
 - **Climate Report IPCC** on climate – all data and info is there
 - In order to make that available to people, how does it feel to touch it?
 - Embodied knowledge, physical knowledge through experience
 - Likelihood in change of behaviour based on physical knowledge not the same
 - About making a sculptural statement quality of the ice
 - Poetic, blue, tiny bubbles, you can hear
 - Pressure of ice is so immense, 20000 years
 - Small air bubbles from what we know from 20,000
 - How we measure level of carbon back then
 - Ambiguous relationship between on the street, accessible, and the media of the COP
 - Hosting a debate
- How do we touch something, how do we feel touched?
- Rainbow curtain of some sort, water moves
 - Rainbow moves with you, angle in your eye, drop, light
 - Without the eye there is no rainbow, it can be argued
 - Sculpture, depends on **you looking at it – gives you agency and authorship**
 - Reality is relative to my own engagement
 - Playing with senses, cognitive nervous system, tricking people into thinking -> if you lose sight of things
- Tunnel
 - Light changes mildly, smoke tunnel

- You feel blind, I lost sight
- But it takes 5-10 seconds to realise I am not blind
- I can use my feet, plenty of ways of navigating
- Losing navigational compass, puts on alert other sensory compasses
- You come out after, and you realise the way to perceive the world is more relative than I thought
- **Re-evaluating** the lens through what I see – social construct
- **How we see, the way we see**
- Dependent on the cultural method
- The way we see the world does not represent reality, but how you select and choose to see the world
- → Changing the way you see the world is changing the world

Research Map: Index or Coda with key terms and more specialised topics (Abécédaire)

Literature Review

Barbara Camocini and Francesco Vergani, “Introduction,” in *From Human-Centered to More-than-Human Design*, ed. Barbara Camocini and (Milano, Italy: FrancoAngeli s.r.l. 2021): page number.

Introduction:

- Understand using first two chapters
- Post-Anthropocene does **not exclude** human beings as a fundamental component
 - But takes it as a departing point to frame contemporary needs and issues
 - Calls to action to envision and shape the future
- Second part of the book explores **possibility to include** the theme of More-than-Human applied to specific disciplines
 - Culture of design
- Chapter 1
 - Designers – production of scenarios
 - Built on the objectives, themes, and conditions of the present
 - Analysis: inclusion, sustainability, respect, designing with/for beauty and meaning
 - Transition from the centrality of the human being to a more-than-human perspective
 - Inclusion, for ex., means boundaries open to all
 - Respect is to be addressed by both users and framework
 - Beauty – anthropological tension, dimension of human existence which assumes a new level of meaning
 - Future scenarios starting from the conditions of the present
- Chapter 2, synergistic perspective
 - Actions-research between Design and Anthropology in a multispecies world
 - Projective perspective, *moving the edge*
 - Anthropology of the future is promoting the **uncertainty and the fragility as vectors of innovation**
- Last chapter Canina
 - Creativity, digital evolution supporting new forms of creativity in a more-than-human world

- Creativity is a human-based skill
- How to shift
- Framing design tools, methods and approaches to support the **transition to the post-Anthropocene**

Alessandro Biamonti, “The Political and Social need for a New Design Culture,” in *From Human-Centered to More-than-Human Design*, ed. Barbara Camocini and (Milano, Italy: FrancoAngeli s.r.l. 2021): 15-27.

- Pandemic → New paradigms and new energies
- City’s spaces have changed, as well as social interactions
- Economic leverage → ineffective in guiding urban transformations
- Inclusion, sustainability, respect, sharing, beauty, meaning
- Design Culture preferred generation of meaning over search for solutions
 - Affirm the political and social contribution of this discipline
 - Political and social design culture connect better with the events of public life
- Reaction to pandemic
 - Over-protection
 - Shielded from outside world
 - Isolation raised a sense of diffidence towards any “other”
 - Create a community that can be trusted and trusts itself
- Design Ecosystem (professionals, companies, schools)
 - Challenge: need to collaborate in the formulation of paradigms for a new balance in society
- Beauty
 - Aesthetic intention is always there
 - Unavoidable
 - Beauty is a psychophysical sensation that we have all strived for
 - Creation of useful objects has always been accompanied by the search for beauty
 - Social construction as well as a cultural phenomenon
- Inclusion
 - Inclusion and intergration – not the same thing
 - Differences are seen as something to be removed.. Inclusion of the other means that the boundaries of the community are open to all: also, and especially, to those who are mutual strangers or who want to remain strangers (Gaspari 2020)
 - Integration is a linear process, social inclusion is a **dynamic process**, unstable, and in continuous definition because it brings into play the rules and balances between the individualities of a community
 - Design perspective: inclusion, the context must possess those characteristics that will allow any differences to be assimilated → inclusion emerges as a concept capable of overcoming the era of the “standard”
- Meaning
 - We do not ask Art to reassure us with beautiful landscapes, but rather to provide us with a reading, a meaning, a vision of contemporaneity on which to meditate

Barbara Di Prete, Agnese Rebaglio, Davide Crippa, Leopoldo Ivan Bargna, Giovanna Santanera and Leone Michelini, “Design for urban regeneration: future scenarios and

common challenges in a multispecies world for synergistic action-research between design and anthropology,” in *From Human-Centered to More-than-Human Design*, ed. Barbara Camocini and (Milano, Italy: FrancoAngeli s.r.l. 2021): 15-27.

Sarah Wright, “More-than-human, emergent belongings: A weak theory approach,” in *Progress in Human Geography* 39, no. 4 (2014): 391-411.

- Belonging as emergent co-becoming, allow for hopeful and inclusive geographies that are diversely care-ing and careful
- More-than-human aspects that can help to generate feelings of belonging
 - o References policies, regulations, and institutions
 - o Newspapers, rituals, embodied practices of asylum seekers and other local community members
 - o Link between institutions and practices of belonging they promote
 - o Extend notion of performance from a human-centred, discursive process of iteration to something more-than-human
 - o Belonging and border-making, quarantine, plants, animals, organisms to be important agents in constituting the border → who and what belongs
 - o Muller et al 2009
 - o Jones 2011: lemon tree powerfully performs belonging for a returning Palestinian revealing the ways trees and forest landscapes actively co-produce identity and belonging in **entangled ways**
 - o Lavau 2011: fish with humans, routines, and rhetorics of river management, all perform an “authentic Australian river”
 - o Scein 2009 (landscape active in excluding as well as including as it comes to reflect and recreate exclusionary racialized geographies)
 - Not always positive and not always inclusive
 - o How more-than-human emerge together to challenge and transform our relationships with the world, one another (understood as not just humans), and the heavy cloak of the self
- → **Belonging is a relational, performative and more.-than-human**
-

Olli Pyyhtinen, *More-than-Human Sociology: A New Sociological Imagination* (New York, NY: Palgrave Macmillan, 2021).

- → Relation of sociology to materiality is by and large characterised in terms of a forgetting of materiality.
- Privileging language, discourse, and culture → assign primary dynamism to the human realm
- Against this, *more-than-human* sociology starts from the idea that we need to **take seriously various non-human or not-only-human** materials and things as integral elements of our collectivities.
- Society does not exist **apart** from material things and flows, but it involves a wide range of **heterogenous materials in its constitution**
- → How we perceive matter, human relations, and what it is to be human
- Latour sociological analyses → missing objects from sociological analyses
 - o Materials and things have persisted “outside the relational circuits that determine society”

- All non-human or more-than-human mediators bring about a translation
- Actor-Network-theory (ANT)
 - → breaking with it – materials and material flows over non-human actants
 - Human/non-human distinction reduces the wealth and heterogeneity of materials that are not-human (bacteria, viruses, dogs, whales, storms, trees, Gulf stream, gravity, dust, computers, stars, food, scrap metal, electricity)
 - ANT is not entirely free from logic of embodiment... Any entity is a gathering or assemblage, the very term non-human actant is **to some extent reifying and suggestive of an object-based approach**
- → **Material vitalism of Deleuze and Guattari**
 - Explicitly counters the logic of embodiment implied by the focus on material objects or non-humans
 - “The unformed, unorganised, nonstratified, or destratified body and all its flows: subatomic and submolecular particles, pure intensities, pre-vital and prephysical free singularities” Deleuze and Guattari 1987 p. 43
- Effectivity of various non-human or not-only-human things and materials
- Matter is not passive or dead waiting to be endowed with meaning, but in itself active
- **Rhizome** is not closed – it is an open system “susceptible to constant modulation” Deleuze & Guattari
- **Materials and things are implicated in every relation between humans**
 - No relation exists without them
- Reassembling Paris (Paris: invisible city 2006 Latour and Emilie Hermant)
 - Alternative sociological approach to thinking about cities and what they are composed of
 - Dream-like qualities of cities
 - Latour and Hermant work and problems of engineers, technicians, demographers, police officers.... Materials → sensors, computer screens, maps, sewers, pipes, cables, plugs and paper slips
- More-than-human **sociology looks at action in terms of relations, assemblages, confederations and flows**
 - Not to deprive human agents of intentionality or cognition, or not deny differences
 - Humans → introspection
 - Cognition or intentionality should not be privileged when conceptualising action
 - Intentional action, but all different kinds of action and activity
 - Ex. Heavy wind knocking down trees
 - Challenge privilege accorded to **intentionality, free will, mind**
- **Entanglement** with a world of materials, new way of looking at not only matter but also social and the human
 - Matter is not passive, inert → rather it is active and vibrant, consisting in flows, processes and relations
 - Their processuality is primary
 - Humans exist not only among themselves, but in a rich world of materials
 - Our relations are entangled with and mediated by heterogeneous materials and things...

- Producing collectivity is more than just **agents** and **structure**
- We have our capacities and skills **through engaging with the world and learning how to become affected, mobilised, and put into motion by it**
- “We already swim in an ocean of materials” ingold 2011 p. 24
- More-than-human over posthuman
 - Human actors are still there, but **now inextricably entangled with the nonhuman**, no longer at the centre of action (Pickering, 1995 p 256)
 - There is no **natural interiority to the human**
 - We are produced, like non-humans, layer after layer, in various foldings of heterogeneous materials

Bruce Braun, “Environmental issues: writing a more-than-human urban geography,” in *Progress in Human Geography* 29, no. 5 (2005): 635-650.

Christopher M. Schulte, “Wild Encounters: A More-Than-Human Approach to Children’s Drawing,” in *Studies in Art Education: A Journal of Issues and Research* 60, no. 2 (2019): 92-102.

- In art
- Mesh of materials, meanings, properties, and processes in which human, non-human, and not-quite human operators are interlocked in networks that produce different complexes of signifying forces
- Material are important
- Material forms emerging in combination with forces, agencies, and other matter
 - **Entangled** in endless ways, their “more-than-human” materiality is a constant process of shared becoming that tells us something about the world we inhabit p.1 Material Ecocriticism Iovino Oppermann 2012
- New materialisms, material ecocriticism Iovino and Oppermann
- Posthumanism to address the limits and exclusivism of traditional humanist assumptions
- Vitality of matter
- Risk: More-than-human relationalities risk perpetuating existing practices of colonial violence by not fully addressing social inequalities (Hackett, MacLure and Pahl 2018)
 - Not decentring the human so much as decentring the ways in which traditional humanist frameworks sustain a distinct and privileged position for some human beings
- More-than-human approach → unstable relation to the problem of how and why we choose to see hear and think
 - Broadening the community of expressive agencies and presences that get to matter in with to it.
 - Dilutes the power and appeal of certain frameworks, categories, classifications

<https://journals-sagepub-com.access-distant.sciencespo.fr/doi/pdf/10.1177/10778004211065811>

More-than-human creativity

- More than human creativity for grappling with the onto-political conditions of life in the present epoch?
- Indigenous, traditional knowledges and lifeways Bundjalung nation

- More-than-human ethics, aesthetics, and politics of social life
-

La Ligne des partages des eaux

Deligny walking lines

More-than-human is an approach

Human, humus, humility... close to the humus, close to the soil

We were most human when we moved in a humble relation to other things around us

That which we call imagination is from the first an attribute of the senses themselves; imagination is not a separate mental faculty (as we so often assume) but is rather the way the senses themselves have of throwing themselves beyond what is immediately given, in order to make tentative contact with the other sides of things that we do not sense directly, with the hidden or invisible aspects of the sensible.

David Abram, *The Spell of the Sensuous: Perception and Language in a More-Than-Human World* (New York, NY:Vintage Books, 1997): 58.

1. Who is Eliasson
2. What is More-Than-Human
 - a. Established as a counterpoint to culture-nature dualisms
 - b. Different beings co-dwelling on Earth
 - c. Post-phenomenology, non-representational theory, eco-feminism, post-humanism
 - d. Spatial multiplicities of living in the Anthropocene
 - e. Create opportunities for immersion in and expression of **shared worlds**
 - f. Places of tension
 - g. → **Abram 1996, concept of more-than-human world and expressing everything that encompasses terrestrial “nature”**
 - i. Refers to a world that includes and exceeds human societies, thereby associating them with the complex webs of **interdependencies between countless beings that share the earth**
 - ii. Solution to overcome the prevalent modern dichotomy between nature and culture
 - h. Counter nature and culture ontological divide

<https://www.redalyc.org/journal/2736/273665153007/273665153007.pdf>

 - i. → Human exceptionalism, progress for the few, catastrophe for the rest
 - ii. Natureculture emerging in the place of the human (Donna Haraway) to describe **entangled multispecies histories**
 - iii. No definition → transdisciplinary approaches that are unified by a common argument
 1. **Attending to worlds that are more-than-human requires changing the methods and apparatuses of study**
 2. Dissolve boundary between nature and culture
 3. Remix arts, humanities, and the social and natural sciences

- iv. Haraway 2003
 - 1. “Natureculture is a synthesis of nature and culture that recognises their inseparability in ecological relationships that are both biophysically and socialised formed. (Fuentes 2010)
 - 2. E.g. Human/animal, nature/culture
 - 3. Actor Network Theory
- v. <https://onlinelibrary.wiley.com/doi/pdf/10.1002/9781119179313.wbpri.m0135>
- vi. Connectivity and synthetic properties of entities that are seemingly opposed
- vii. Biological anthropology’s emphasis on the biocultural nature of human beings (where sociocultural context and experience interact with biology to shape one another)
- viii. Social and ecological niche construction for humans and other organisms

<https://www.redalyc.org/journal/2736/273665153007/273665153007.pdf>

- More-than-human concept adopted by several theoretical perspectives,
 - o Particularly post.phenmenologies (Ash, Simpson 2018)
 - o Non-representational theories (Thrift 2008)
 - o Eco-feminisms (Bellacasa 2017, Tsing 2015)
 - o Post-humanism (Haraway 2008, 2016)
- Inspiring geographers → more-than-human entities
 - o Opening cultural geography to different ways of deciphering sensitive cosmoeses
 - o Establishing a broad environmental awareness allows the notion of a culture-natural continuum and requires an alternative understanding of the countless cosmoeses surrounding us
-

How to speak with no pride

Bruno Latour actor network theory

Pierre clastres