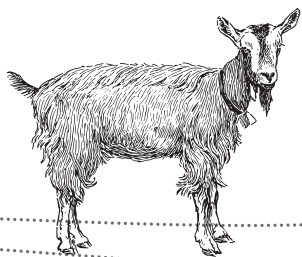


ETHNOGRAPHY AND ARTFUL METHODS

edited by Andrea Petitt, Anke Tonnaer, Véronique Servais,
Catrien Notermans and Natasha Fijn

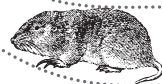
**MULTISPECIES
ETHNOGRAPHY
AND ARTFUL METHODS**



MULTISPECIES ETHNOGRAPHY AND ARTFUL METHODS

edited by

Andrea Petitt, Anke Tonnaer, Véronique Servais,
Catrien Notermans and Natasha Fijn



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The White Horse Press, The Old Vicarage, Main Street, Winwick,
Cambridgeshire, UK

Set in 11 point Adobe Caslon Pro and Geomanist

This book is Open Access thanks to support from a consortium of the editors' institutions, plus
funding from Open Book Collective members:

Supported by the editors' institutions:

The Australian National University
Australian Research Council
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British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

eISBN 978-1-912186-94-5 (ebook, multimedia)

Open Access under CC BY-NC-ND 4.0

eISBN 978-1-912186-95-2 (ebook, standard)

Open Access under CC BY-NC-ND 4.0

ISBN 978-1-912186-93-8 (PB)

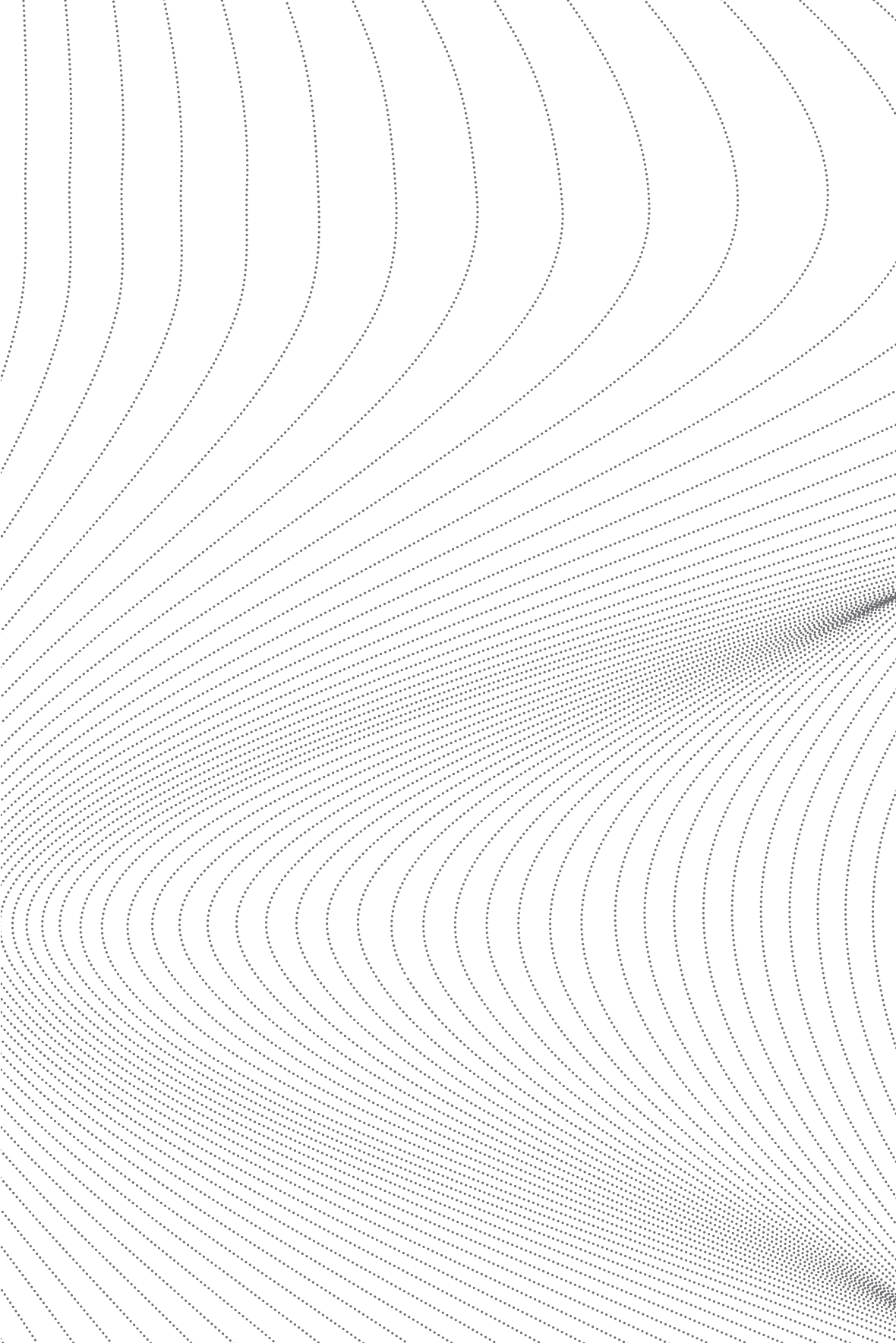
DOI: 10.63308/63878687083054.book

Cover and interior layout by Stefania Bonura Graphics Web & Books

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ACKNOWLEDGEMENTS



As editorial team we are grateful for the support and sponsorship we have received over the past years since the inauguration of our MEAM network, which has now culminated in this publication and accompanying website. We would like to thank in particular the Fonds National de la Recherche Scientifique and the Federation Wallonie-Bruxelles for their financial support of the MEAM conferences held in 2022 and 2023. We also thank Chloe Vandenberghe and Nolwen Vouiller for their hands-on help in the preparation of these conferences. Our gratitude goes out to the University of Liège Research Council for the financial support for the book and the website. We also thank the department of Anthropology and Development Studies of Radboud University Nijmegen, the Australian Research Council Future Fellowship grant (FT210100452), the School of Culture, History and Language at the Australian National University, and the School of Global Studies at the University of Gothenburg for financial support toward the open access contribution for the publication of the volume. We also send our appreciation to the Centre for Gender Research at Uppsala University and the Swedish Research Council grant (2018-00504) for the mobility support that allowed us to share time and place together. Finally, we thank the reviewers of our volume, and the guidance that their constructive feedback gave us in defining our argument more precisely.

AUTHOR BIOGRAPHIES



Angela Bartram

Angela Bartram is an artist and artistic researcher who investigates thresholds of the human body, gallery or museum, definitions of the human and animal as companion species and strategies for documenting the ephemeral. The research, made individually and through collaboration, is made public through exhibitions, events and published texts. Bartram is Professor of Contemporary Art and Co-Lead for the Creative and Cultural Industries Academic Theme and Research Centre at the University of Derby. Amongst other board affiliations, she is Vice President of the Society for Artistic Research and Trustee of the Board of Directors of the Live Art Development Agency. Her Ph.D. in Fine Art is from Middlesex University.

Simone de Boer

Simone de Boer is a Ph.D. candidate in Social Anthropology at the University of Gothenburg, School of Global Studies. In her research she focuses on the development and meaning of organic and permaculture farming in Kyrgyzstan. Using ethnographic and creative methods, she explores processes of learning and knowing, more-than-human relationships, and 'good farmer' identities. The creative methods she employs include photography, video, drawing, creative writing and workshops with interlocutors.

Simone's educational background is in Cultural Anthropology and Film & Photographic Studies (Leiden University, the Netherlands). In her previous research in Kyrgyzstan, she studied (transformations of) 'traditional' horse games and human-horse relationships in the context of increasing tourism, processes of sportification, and the development of mega sporting events. In 2018–2019, she was one of Leiden's City Photographers, creating ethnographic photo essays for the city newspaper in collaboration with fellow anthropologists.

Leonie Cornips

Leonie Cornips is affiliated with the research group NL-Lab, Humanities Cluster of the Royal Netherlands Academy of Arts and Sciences (KNAW), and professor Languageculture in Limburg at Maastricht University. Since 1994 she has examined sociosyntax, methods in dialectology and bidialectal child acquisition. More recently her research focuses on local identity constructions through language practices including place-making and belonging.

At present she examines intraspecies and interspecies interactions of dairy cows in various settings. She is conducting ethnographic fieldwork on various farms in the Netherlands.

Lee Deigaard

Lee Deigaard explores the topographies where one consciousness encounters another, describing a landscape given shape and substance by its animal protagonists, their sensory and imaginative worlds and their autonomy. With language, photography/video, installation, event and drawing, her work approaches the animal from positions of equality, collaboration and mutual curiosity and looks at multi-species empathy, animal cognition and personality, memory and grief, and the nature of intimacy. As an independent artist, writer and researcher based in urban Louisiana and rural Georgia, she has exhibited and presented her work nationally and internationally. Her writing and artwork have been published in *Oxford American*, *Humanimalia*, and *Antennae: The Journal of Nature in Visual Culture* among others. She holds degrees from Yale University, the University of Texas at Austin, and the University of Michigan. She is one half of the trans-Atlantic collaborative duos, Bartram + Deigaard and DULSE (with the novelist Mandy Suzanne-Wong of Bermuda).

Charlotte Dorn

Charlotte Dorn is an artist and researcher living in Brussels and doing an artistic Ph.D. at LUCA School of Arts and KU Leuven. She took her Masters in Art at the Accademia di Belle Arti die Napoli and her Bachelor in the Arts at the Académie des Beaux-Arts Nantes Métropole and the Universidad de Sevilla, Campus Bellas Artes. Her work is on display in exhibitions such as the *Centrale for Contemporary Art* in Brussels or residencies like the *International Latgale Graphic Art Symposium* in Daugavpils, Latvia. Dorn's artwork mainly consists of printmaking. Through drawing and life observation, she approaches insect worlds, with a current focus on firebugs. Key interests in her research are empathetic engagement through images and through the creative process, as well as the representation of insects as actants and processes.

Nastasha Fijn

Natasha Fijn is Director of the Australian National University's Mongolia Institute. She has been awarded a mid-career ARC Future Fellowship to conduct research on 'A Multi-species Anthropological Approach to Influenza' (2022–2026). Natasha wrote a seminal multispecies ethnography based in Mongolia, *Living with Herds: Human-animal Coexistence in Mongolia* (2011). She has co-edited five books and several journal volumes, including three special issues oriented toward visual anthropology and ethnographic filmmaking, and three engaging with multispecies and sensory anthropology in the journals *In-*

Author biographies

ner Asia (2020), *The Australian Journal of Anthropology* (2020) and *Anthropology Today* (2023). She recently (2023) published a co-edited book with Routledge, *Nurturing Alternative Futures: Living with Diversity in a More-than-human World*.

Merlijn Huntjens

Merlijn Huntjens is a writer. Between 2013 and 2018, Merlijn was active as a poetry slammer, performing widely in the Netherlands, Belgium and occasionally in Germany. In 2016, 2017 and 2018 he was in the finals of the NK poetry slam. Between 2017 and 2019, he was city poet of Heerlen. Merlijn is involved with Wintertuin and is a creator at PANDA. Poems of his regularly appear in literary magazines such as *De Revisor*, *Tirade* and *Het Liegend Konijn* and in 2022 his chapbook 'De zee zwaait terug' was released by Wintertuin.

Nanna Kisby

Nanna obtained her MSc in *Cultural Anthropology: Sustainable Citizenship* at Utrecht University in the Netherlands. Her thesis focused on human-snow relations in Ilulissat, Kalaallit Nunaat, and shows how nonhuman matter (such as snow) has an inherent agency. She obtained her BSc in Anthropology at Aarhus University in Denmark.

Nanna also has a background in art and movement studies, which has inspired her to draw on artistic methods and bodily inquiry in her ethnographic work. Throughout her fieldwork in Ilulissat, Nanna experimented with data collection through a combination of methods in order to capture aspects of human-snow relations that escape the written word. These methods included recording soundscapes, photography, and exploring snow through sensory ethnography.

Nanna currently works for a small company in the Dutch energy sector. In her work, she conducts cultural analyses and co-coordinates a project in Egypt developing Vocational Education and Training (VET) programs on sustainability and green hydrogen.

Lisa Jean Moore

Lisa Jean is a feminist medical sociologist and SUNY Distinguished Professor of Sociology and Gender Studies at Purchase College, State University of New York. Her books include a multispecies ethnography of honeybees, *Buzz: Urban Beekeeping and the Power of the Bee* with Marin Kosut. In *Catch and Release: The Enduring, yet Vulnerable, Horseshoe Crab* she examines inter-species relationships between humans and *Limulus polyphemus* (Horseshoe

Crabs). These arthropods are integral to the biomedical and pharmaceutical industry. *Our Transgenic Future: Spider Goats, Genetic Modification and the Will to Change Nature* is based on three years of fieldwork studying goats genetically modified with spider DNA. These spider goats operate as living factories and lactate spider silk for military and biomedical purposes. As she becomes more confident with multispecies ethnography, she increasingly uses her own lived experiences, as a postmenopausal mom and an anxious human being, to cultivate her empathy for other living things.

Catrien Notermans

Catrien Notermans is an anthropologist and associate professor in the Department of Cultural Anthropology and Development Studies at Radboud University, Nijmegen (The Netherlands). Her research line is on social relatedness with and beyond the human and focuses on the intersection of kinship, gender and religion in India, West Africa and Europe. Her most recent projects are on interspecies communication in women's economic and religious activities in Rajasthan (India); and on storying human-river relatedness in the Netherlands. Her projects are based on visual, sensory and arts-based ethnography which are the methodologies she also teaches at the Anthropology Department. In 2022, Notermans co-founded together with Andrea Petitt, Véronique Servais, and Anke Tonnaer the international MEAM network for Multispecies Ethnography and Artistic Methods. In 2023, Notermans worked together with Anke Tonnaer in an Arts-Science collaboration called TASC (The Art of Science) to design a post-anthropocentric future for the city of Nijmegen.

Andrea Petitt

Andrea Petitt is currently working as a researcher at Laboratoire d'Anthropologie Sociale et Culturelle (LASC) at Université de Liège, Belgium, and is affiliated with the Centre for Gender Research at Uppsala University, Sweden. Andrea has worked on long-term multispecies ethnography research projects based on fieldwork in Botswana, Sweden and Colorado, with shorter stints in Nepal, Canada, Ethiopia and Tanzania. Increasingly, Andrea has worked with, and developed, artistic and 'artful' research methods for data collection, analysis and dissemination and has given a number of workshops on the subject for Ph.D. students and Faculty across Sweden and internationally. In 2022 Andrea instigated and co-founded together with Véronique Servais, Anke Tonnaer and Catrien Notermans the international MEAM network for Multispecies Ethnography and Artistic Methods. She led and co-organised with the same

Author biographies

team an online MEAM workshop in 2022 as well as the hybrid inaugural MEAM conference in July Liège 2023.

Véronique Servais

Véronique Servais is Professor in Anthropology of Communication at the Faculty of Social Sciences at the University of Liège, Belgium. She is interested in the profound bio-social relationships that exists between human beings and animals (and other living beings). She conducted research in the field of 'animal assisted therapies' and 'enchanted encounters' between human beings and animals. She also studied visitor-primates interactions at a zoological park and dolphin-trainers' affective communication at a Seaquarium. More recently, she has been doing research on the experience of encountering the forest, using microphenomenological interviews. She is co-founder, with Andrea Petitt, Anke Tonnaer and Catrien Notermans, of the MEAM network and co-organiser of the 2022 and 2023 MEAM conferences.

Hermione Spriggs

Hermione Spriggs is an artist, writer and researcher. Her current Ph.D. research explores art and creativity through the lens of land-based practice in North Yorkshire, through long-term collaboration with traditional mole catchers and other unlikely stewards of the land. Public / participatory art projects draw from this ethnographic context and from broader interests in rural folk practices, radical anthropology, hunting lore and female trickster intelligence.

Hermione gained an MFA in Visual Art at UC San Diego (2012) and a BSc in Anthropology from UCL (2008). Her edited book *Five Heads: Art, Anthropology and Mongol-Futurism* is published by Sternberg Press. Current projects include an edible public artwork for Kings Hedges Cambridge, learning to echolocate as Bat Choir, and ongoing collaborative work exploring practices of attention and alternative forms of community organisation.

Anke Tonnaer

Anke Tonnaer is an anthropologist and assistant professor in the Department of Anthropology and Development Studies at Radboud University, Nijmegen (The Netherlands). Her research interests developed from long-term ethnographic fieldwork in Indigenous Australia, studying the intersection of nature and culture in tourism, to rewilding initiatives and the challenges of multispecies cohabitation and conservation practices in north-west Europe, especially the Netherlands. Her desire to narrate the more-than-human world in alterna-

tive ways alongside the rational dominant ways of ecology has brought her to exploring art-based methodology and sensory ethnography. In 2022, Anke co-founded together with Andrea Petitt, Véronique Servais, and Catrien Notermans the international MEAM network for Multispecies Ethnography and Artistic Methods, and was co-organiser of the 2022 and 2023 MEAM conferences. In 2023, Anke also worked with Catrien Notermans in an Arts-Science collaboration called TASC (The Art of Science) to design a post-anthropocentric future for the city of Nijmegen.

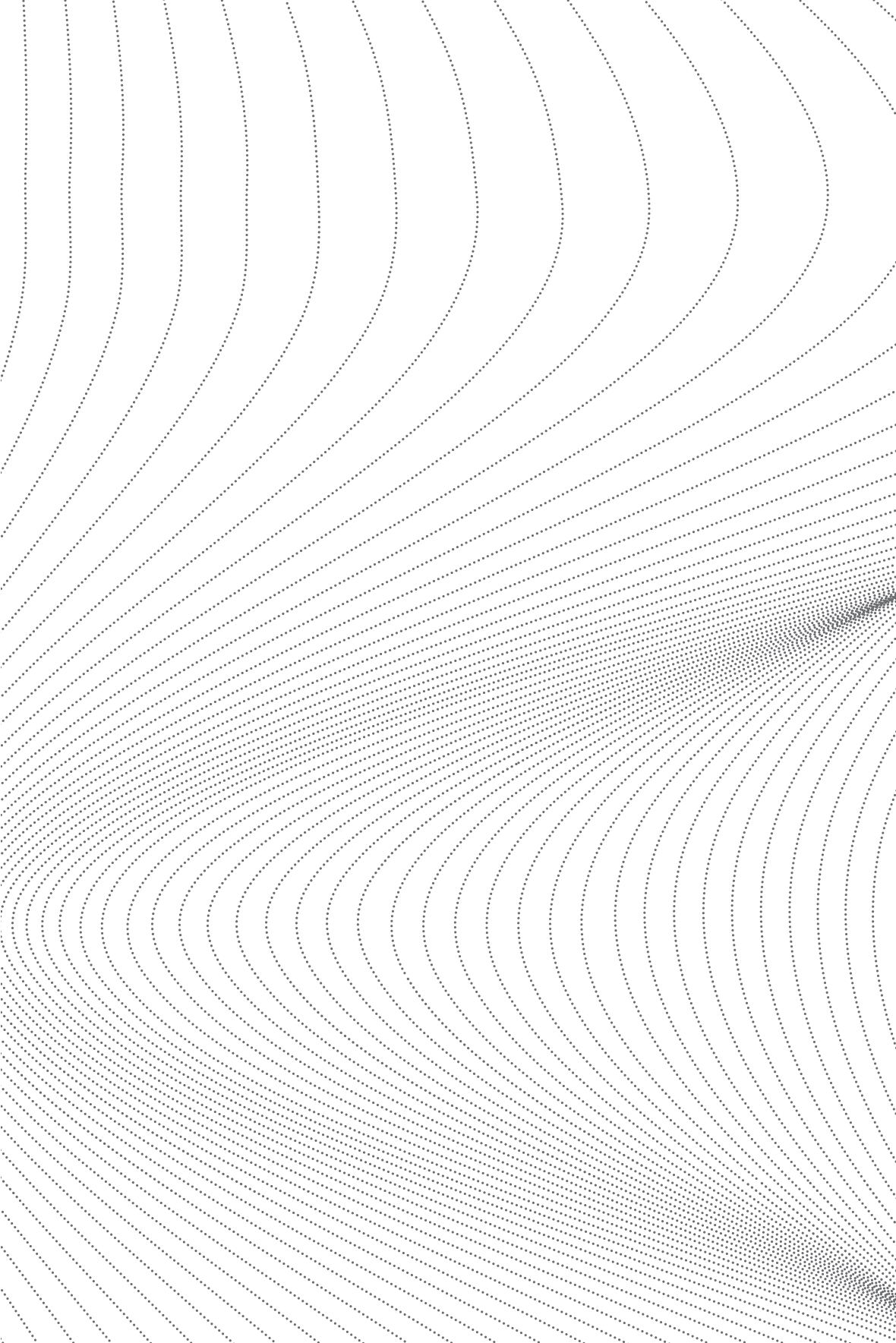
Hanna Charlotte Wernersson

Hanna is a Ph.D. candidate at the School of Global Studies within the field of environmental social science. In her Ph.D. project, she studies conceptualisations and performances of 'holistic' management among regenerative cattle farmers in Sweden. Using ethnographic and creative methods, Hanna explores the ethical and practical relationships to nonhuman nature that are produced in and through daily farm doings. Creative writing, drawing and soundscape-making are examples of Hanna's methodology.

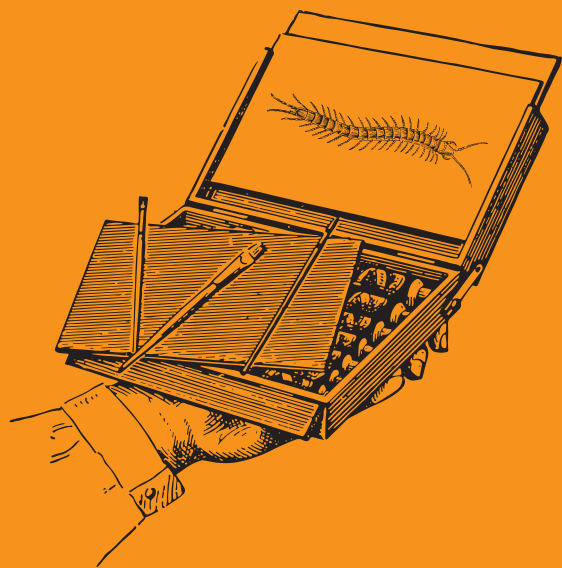
Hanna has a MSc in socio-ecological resilience from Stockholm Resilience Center. Her professional experience includes working as Course Coordinator at the Center for Environment and Development Studies at Uppsala University, Sweden, and as Agricultural Marketing Specialist for the US Foreign Agricultural Service, Canada. Hanna also farms twelve hectares of land, exploring what 'good' land management could mean on the clay soils of western Sweden.

Nina Willems

Nina Willems graduated as a performer from the Maastricht Theatre Academy in 2011. With this background, she always seeks the boundaries of the discipline of theatre in her practice. She likes to work with makers from other (non-artistic) disciplines. Since graduating, she has mainly been working in Limburg. In 2015, she founded the literary organisation PANDA Collective, where she develops artistic and educational projects. She also works as a teacher at the Maastricht Theatre Academy and is part of the coordinating team of the directing course.



CHAPTER SUMMARIES





Catrien Notermans and Anke Tonnaer

WRITING A SONG FOR AIIA: SPECULATIVE FICTION IN AN ART-SCIENCE COLLABORATION

In order to rearrange our relation to a living planet, writer Amitav Ghosh (2022: 84) urges us to sing and narrate all beings into life, and in so doing to learn from other cosmological understandings of the world. Singing as a tactile mode of active and responsive engagement in the world is also proposed by anthropologist Tim Ingold (2002). His notion of a ‘poetics of dwelling’ refers to songs and poetic storytelling as ways of ‘art’-full living, with art not understood as a way of *representing* the world but as a craft of attentive *living in* and *resonating with* the vibrant presence of other-than human beings. In this contribution, the authors join these calls to ‘re-wild our language’ and ‘to sing the landscape back into being, as well as to sing one’s being back into it’ (Macfarlane, 2016). They do so by sharing their experimental song writing that they developed ‘to sing into life’ two significant nonhuman others. This song writing originated in an Arts-Science collaboration with the Dutch experience design collective called Polymorf. They combined ethnography with AI technology and speculative design. The first song was written for a speculative fictional being, called *AIIA*: an AI-animated planetary director and artistic composer of poetic dwelling in a more-than-human world. The second was written for the Waal, the river flowing through the city of Nijmegen. For this river song the authors did instant experimental fieldwork on human-river relatedness in the setting of an urban arthouse. Based on the input received from the audience, they composed a part-song that will eventually be performed at the riverside to heal and enchant the river, as well as inspire *AIIA*’s multispecies knowledge. In this contribution the authors reflect on this arts-science-society collaboration, and how it evoked their creative writing in multispecies ethnography. This chapter includes ten visuals from Polymorf that were co-created with AI in the process of song writing.



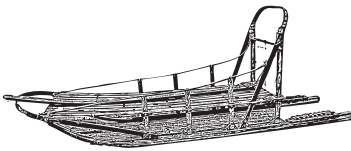
Hermione Spriggs

EARTHSWIMMERS / ON CAPTURE: A PRACTICE-BASED ETHNOGRAPHY OF MOLE CATCHING AND FILM MAKING IN NORTH YORKSHIRE

The film *Earth Swimmers* (2021) attends to the tricks and techniques that mole catchers use to access the underground world of the mole. Using tools as portals into the mole’s vibratory world, probes, feet, noses and rain-making instruments lead the viewer into alternative ways of sensing and knowing the earth. This film emerged within a larger body of work result-

ing from direct collaboration with a professional mole catcher – one outcome of long-term ethnographic fieldwork investigating rural pest control practices and attitudes to land in rural North Yorkshire, UK.

This chapter describes the author's hunting collaborators' practical and intimate engagement with the worlds of 'vermin' species in North Yorkshire, where she spent a year apprenticing to rural pest controllers in 2020–21. The chapter shows how specific skills and techniques of the body underpin and make possible the empathic understanding that enables a trapper first to think like a prey animal, and then to reach into its world through 'respectful deception' (Anderson et al., 2017), taking its life with minimum disruption and making use of its body as food or repurposing it otherwise. The artful engagements of the author's interlocutors with the worlds or *umwelten* (Uexküll, 2010) of other animal species provides a generative model for her own perspectival manoeuvres as she experiments with Nigel, the mole catcher and central collaborator in the film, and his relationship to moles, and how to responsibly negotiate with death herself in the making of the film *Earth Swimmers* (2021). The author argues for the value of 'anthropological borrowing', pointing to the creative potential and theoretical productivity of methods, forms and concepts from the field. Specifically, the mole catcher taught her creative multispecies methods, such as animal tracking and tactical probing, inviting the author to engage with anthropological theory in a practical way, decentring her own perspective, making room for the perception, agency and subjectivity of nonhuman others.



Nana Sandager Kisby

THE SOUNDS OF SNOW: AN EXPLORATION OF HUMAN-SNOW RELATIONS IN ILULISSAT, KALAALLIT NUNAAT

Snow is ever present during the long winter months in Ilulissat, Kalaallit Nunaat (Greenland). It covers houses, doorways, roads, cars, sleeping dogs, and mountains. It shapes the landscape, re-configures town infrastructure, and hinders – as well as enables – human practices. In order to understand human life in Ilulissat, it is crucial to understand snow and its behavior. This chapter therefore focuses on snow as a vibrant materiality (Bennett, 2010) that acts from certain inherent capacities: snow is a shape shifter, it moves, it takes up space, it is a source of life, and it produces impressions that can be registered by, for example, human senses. These capacities of snow influence its relationship with other actors in more-than-human assemblages.

In order to study these capacities of snow, the author made use of artistic

Chapter summaries

methods and sensory ethnography in addition to traditional ethnographic methods during her fieldwork in Ilulissat. In particular, soundscapes and photography enabled her to explore the ways in which snow behaves, and to capture its various manifestations. Artistic methods also created the possibility to collaborate with snow as a nonhuman actor in the process of making art, in order to share the research findings with other humans. The author shows that artistic methods function as a bridge between the nonhuman and the human, and help in producing art as embodied knowledge.

This chapter includes four sound recordings and six photographs. At specified moments in the chapter, the author invites the readers to listen to the snow recordings and to look at the images and thus to go with her on a multi-sensory journey to meet the snow in Ilulissat.



Natasha Fijn

THE ENDURING PRESENCE OF THE EUCALYPTUS TREE: A PHOTO ESSAY

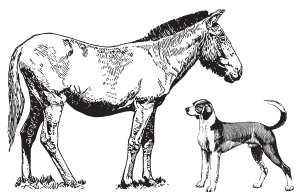
The strength of the photo essay in multispecies anthropological research is the close integration between still images and the accompanying text as a form of ethnographic narrative. How can the structure of the photo essay provide an experimental medium for conceptualising multispecies

ethnography, while communicating engagement with more-than-human subjects? The photo essay included here employs an experimental creative approach featuring large, lone eucalypts as significant beings on the fringes of the reserves and suburbs of Canberra, the capital city of Australia. As sentinels, these canopy trees have witnessed different forms of human presence over as much as a five-century lifespan: from ancestral Ngunnuwal making marks on such trees, viewed by individual Aboriginal Australians as kin; to present-day workers in newly developed suburbs manicuring newly formed lawns and gardens beneath the shade of these trees. The author has produced other multispecies-oriented photo essays as an ongoing form of experimentation with the sensory and juxtaposition of still images with text to form an ethnographic narrative.

The photo essay comprises a series of images in two parts with accompanying text forming explanatory captions, the combination of image and text then helping to build a multispecies story. The first part of the photo essay connects with individual Eucalypts in reserves, while the second part foregrounds individual trees within a new development, the suburb of Ginninderry. The author highlights how the photo essay can be effective in allowing for more-than-human subjectivity and agency. The focus on individual eucalypt trees within

the photo essay is an extension of the author's connection with individual trees and a part of her ongoing creative expression with a focus on sensorial and multispecies entanglements with significant others.

Accompanying the photo essay is a description in the form of an 'artnographic statement' of Fijn's methodology in combining multispecies ethnography with photography, followed by an explanatory section connecting the differing Aboriginal Australian perspectives from those of wider settler-Australian attitudes towards individual Eucalypts in the context of Australia's capital.



Bartram + Deigaard

ARTISTIC CO-DISCOVERY IN MULTISPECIES COLLABORATION

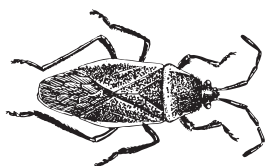
Bartram + Deigaard are the collaborative duo of artists Lee Deigaard (US) and Angela Bartram (UK) engaged in a transoceanic, international collaboration and dialogue exploring dualities of mind and being, multi-species empathy and the ethics of animal collaboration. Bartram + Deigaard test the edges, the margins, the overlaps and the interstitial spaces of and within collaboration and interspecies potential 'doubling(s)' in their artistic research. Doubling here relates to mirroring and sharing between species, of mind and body, and the myriad divergences that bind through the recognition of this process. Brought together by a shared brain mentality with regard to animal studies, as that which is a recognised field of discourse, and of being and not being, recognising and refusing to affirm the non-human as apart from our common animality, they work sympathetically and empathetically although situated geographically far apart. Born of an openness to involve the non-human fully in creative thinking, making and staging, they create situations of co-learning where all collaborators can contribute and learn from each other, and they willingly embrace the unanticipated shifts to the process each species brings.

Using diverse methods, processes and materials, and curious to a myriad of opening potentialities, they explore working as humans from an animal-centric perspective. They bring sensitivities to their research with the non-human animal as both artistic subject and collaborator, of behaving as animal to observe and engage with empathy and openness to the unexpected, and particularly to animal insight and revelation. Iterative long-term projects in photography, video, installation, drawing and printmaking foreground proximity and proprioceptive, nearly devotional studio and caretaking practices centring on respiration and companionate movement. This text explores being mindful and sensible with balancing sympathies and empathies within an often-unbalanced system of

Chapter summaries

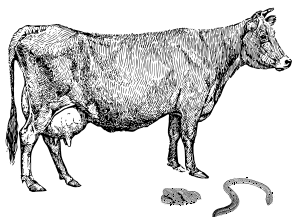
agency predicated in environments structured by and for humans (including spaces intended for animal habitation). It discusses the unscripted learning that occurs through interspecies collaboration, and what each animal (human and non-human) can teach the other when both are given full creative agency. Offering examples of their own individual and collaborative work within a critical framework to explain pertinent propositions and findings, it will demonstrate how openness is key for possibilities to flourish. It will discuss how equality and responsive creative co-learning environments can produce revelatory results creatively instigated and directed by the non-human.

There are 37 images, of which 27 are combined into nine 'composites'.



Charlotte Dorn
FIREBUGS

In this piece, Charlotte Dorn engages in a loving attention towards firebugs as a basis for an ethical aesthetic that she develops through multispecies ethnography enriched by still images, video, sound recordings, drawing and printmaking. This photo essay elaborates on how Dorn engages with concrete artistic methodologies, the photos are a selection of fieldwork registrations and their further artistic processing. The reader follows Dorn, through text and photos, from her fieldwork through to the analysis phase, where ideas on firebugs and multispecies worlds are further developed and rendered tangible through drawing, as well as wood- and linocut. Importantly, the slowness of the creative process gives space to let the fieldwork experience with firebugs sink in and come back to the sensory experience over and over again. Seeking to understand how firebugs inhabit the world, artistic practices here further knowledge production that connects rather than objectifies; taking a holistic approach toward experiences with animals gives space to cognitive, physical, sensorial and affective aspects of the encounter. The sponginess of artistic modes of perception leads to individual and multi-layered perspectives on animality. It also suggests that much of the non-human animal is not yet understood and remains mysterious.



Simone de Boer and Hanna Charlotta Wernersson

FARMING COWS AND WORMS

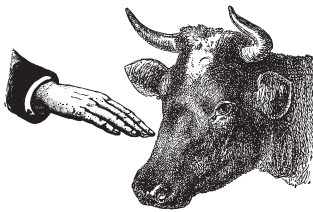
This piece presents a multimedia montage that explores multispecies relationships in three different farming contexts: human-worm relationships in Kyrgyz compost heaps, and human-cow (or bull) relationships on two divergent Swedish cattle farms, one family

farm (cow-calf farm) and one industrial farm (bull-breeding farm). The video montage is made up of different mixed media, consisting of video and still images, drawings, sounds, and quotations from informants. The visual piece is accompanied by three kinds of written comments.

The montage companion gives more details about the authors' motivations for artistic work, and about the circumstances of their encounter and how they creatively worked together. In their experience, artistic work has helped them to sustain their curiosity for their object, but also to give place to contradictions (love and violence, for example); creativity contributed to open their senses to a multisensorial ethnography. Taken together, these elements allow the authors to explore multispecies socialities and let the non-human 'speak for themselves'.

The montage guide accompanies the readers by giving them a more detailed subtext. That part is necessary for making sense of what has been sensed or intuited during the first viewing of the montage. With the montage guide, the reader can come back to each moment, pause, reflect on it, and connect it to the research question. With this addition, the whole process makes sense and we can see how artistic methods make a difference.

Lastly, the artnographic statement explains the context of the research and presents the main question: what is a 'good' relationship in human-animal relationships where animals are kept with human food in mind? It explains how the material of the montage was created and why their joint engagements with artful methods matter to the authors in addressing the question.



Merlijn Huntjens, Nina Willems and Leonie Cornips

TO TOUCH LIGHTLY IN PASSING

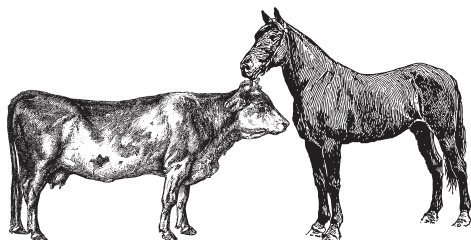
In this paper, a poetic discourse invites the reader to slow down and pay attention to the pictures of Piet (the bull) and his herd as they present themselves, interact with each other and with human beings. The authors use light, precise, and minimalist descriptive discourse to guide the reader's attention to bodies, gazes, positions, attitudes, synchronisation, relationships... and to the unspoken, yet meaningful, that forms the core of human-animal communication. Each picture is taken as a suspended moment or space where something happens. Artful methods (combination of pictures and poetic discourse) have been chosen by the authors for their ability to decentre the perception from language-centred categories, and embody such notions as 'becoming-with' or haptic communication, fully showing the potential of these methods for research in interspecies communication.



Lisa Jean Moore

FREAKS OF NATURE: USING DEEP REFLEXIVITY AND CREATIVE WRITING TO UNDERSTAND TRANSGENICS

The author defines herself as a medical sociologist who uses feminist qualitative methods to explore the entanglements of humans and non-human animals in a variety of ecological settings. In this paper, she explores the social, biological, sensorial and emotional entanglements of her relationship with transgenic goats. The first part of the paper exposes how and why artistic methods combine with her grounded theory and reflexive auto-ethnography approaches to produce new insights and enhance her production of 'results'. For her, these creative methods are a way of deepening her understanding of the connection between mammals (human and non-human) and mothers (human and non-human) by blending her real-life experience with her imaginative speculation. The artistic techniques she uses are reading children's books, vivid setting exercises and sensory free-writing, empathetic understanding and flirting with fiction. In the second part of the paper, she provides a piece of creative writing that indeed opens to new questions and offers new perspectives on the studied situation.



Andrea Pettit

ETHNOGRAPHY OF WORKING COWHORSES: RHYMING SENSORY METHODS

Drawing on a year of ethnographic fieldwork on working cattle ranches

in the Rocky Mountain of Colorado, this ethnographic poem speaks to the multisensory and multispecies methods necessary to understand the power relations infused in the multispecies triad of human, horse and cow in a ranching setting. Arguing for pushing the frontier of sensory ethnography to include what Pettit has framed as 'energy bubbles', this piece strives to bring heightened attention to the dynamic nuances of non-human power performances. The rapstrack typically breaks the 'fourth wall' in directly spelling out the analytical moves by its author, in addition to the elements of field poetry portraying the ethnographic setting. In addition, this rhyme also refers explicitly to method whilst simultaneously showcasing the artful method of rhyming/poetry itself.

INTRODUCTION

Andrea Petitt

Anke Tonnaer

Véronique Servais

Catrien Notermans

Natasha Fijn



This project brings together a collection of creative research based on original multispecies ethnography. It is the result of our collaborative initiative towards artistic forms of methodology, which, over the course of the past two years, has developed through the creation of a network and two conferences. This open access publication is situated in the interstices of Multispecies Ethnography and Artful Methods to show how their creative combination can offer fruitful pathways for the social sciences, humanities and arts-based research beyond-the-human. We deliberately opt for 'artful' rather than 'arts-based methods' or 'artistic methods', as we want to engage the *double entendre* of the word, signaling artistic, skillful and at the same time innovative practices that can be, but are not necessarily, aimed at being Art in their own right (Petitt and Servais, 2024). As Andersen et al. (2023) have noted, the forces of a globalised world implicate the very conditions of doing fieldwork; such surging and unpredictable conditions ask for new kinds of reflexivity and storytelling. We suggest that artful methods can be a valuable and even vital approach for allowing multiple more-than-human actors into our multispecies storytelling, both in our praxis and forms of representation (van Dooren et al., 2016).

A growing body of research and writing is emerging in the form of ethnography with a focus beyond the human. 'Multispecies ethnography' within anthropology is the engagement with human sociality in relation to an assemblage of other agentive beings, which may comprise humans, other animals, plants and microbes (see Ogden et al., 2013: 6). Since the mid-1980s, there has also been a long anthropological tradition of different narrative forms of creative writing and storytelling as a means of conveying ethnography (Clifford and Marcus, 1986). Since this period, there has also been an engagement beyond text-based analysis alone with a diversity of forms of creative output, recognised as visual anthropology and sensory ethnography (MacDougall, 1997; Stoller, 1997), or more recently multisensorial and multimodal forms of output. Arts-based methods and creative forms of research are, therefore, not new. Yet there is much to explore in the engagement between the two spheres, embracing more-than-human oriented research, or multispecies ethnography, in combination *with* multimodal forms of creative output, or artistic practice. Yet neither multispecies ethnography nor artistic methods has been confined to the discipline of anthropology alone. In the visual arts, for instance, there has been increasing engagement with the more-than-human and with multispecies studies-oriented research, or animal studies, as part of a broader embracing of the 'animal turn' across the humanities and the arts

(see, for example, the artistic works of Olafur Eliasson and Cecilia Vasquez Yui; see Grimshaw and Ravetz 2015 on the ‘ethnographic turn’ in the arts).

In the interdisciplinary field of animal studies, the matter of cross-species communication is increasingly being explored by scholars who challenge the fundamental difference between humans and other animals. Researchers apply to human-animal communication the concepts and methods used in human psychology, sociology or anthropology to reveal interspecies forms of social interaction and cross-species engagement. In so doing, they open the scope of these methods, showing commonalities of communication in other beings, particularly mammals (examples may be found in Alger and Alger, 1999; Cornips and van Koppen, 2024; Greenebaum, 2010; Meijer, 2019; Mondada and Meguerditchian, 2022; Mondémé, 2022). Another approach is in the realm of animal behaviour, or ethology, engaged with how human beings can learn to be sensitive and respond to sensory cues, or different forms of body language (Brandt, 2004; Fijn, 2021; Fijn and Kavesh, 2023; Goode, 2007; Hartigan, 2021; Shapiro, 1990). Such approaches decentre the perspective from human language and a rationality-based cognitive approach toward communication to a more embodied, subtle and unspoken, or sensorial, one.



In this book, we expand the focus on multispecies relatedness beyond the animal by also considering trees, plants and perceived agentive beings, such as snow, or a river. We have brought multispecies ethnographic examples together which highlight how artistic methods can contribute to increase the researcher’s openness and empathy towards other species’ differences, through an attention to detail and deep forms of observation, such as a cow’s gaze, or a beetle’s movement, which may be an important aspect of non-verbal forms of interspecies communication.

Our collaborative approach within this volume is through an embodiment of a feminist-oriented, caring and creative way of conducting research. Observational methods and the ‘art of noticing’ (Tsing, 2010), alongside imaginative, yet grounded, artful methods can become integral components of multispecies ethnography, lending to a scholarship that relates to other ways of knowing and engaging with the world, which will hopefully progressively build on our collective interdisciplinary practices and ethics across the social sciences, humanities and the arts.

ETHNOGRAPHY BEYOND LANGUAGE

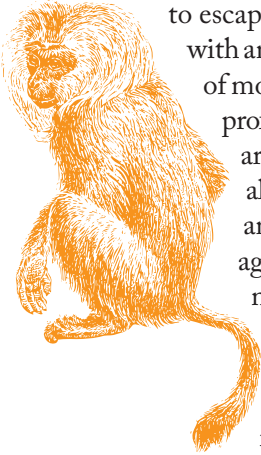
The process of meaning-making in one's field of study is not limited to analysis of verbal speech and subsequent written language. Sensory ethnography emphasises how the senses, such as sight, smell, taste and touch, can inform research (Howes, 2003; Howes and Classen, 2014; Pink, 2015; Stoller, 1989). The desire to expand ethnographic practice beyond language and a linguistic-oriented focus arose decades earlier, stemming from a critique of the limitations inherent in verbalised speech and the prioritisation of language as the central form of communicating (Feld, 2021; Ingold, 2000), which links with the realisation of the need for anthropological research in the field to be open and attentive to how the body engages with one's surroundings, as a form of phenomenological enquiry (Jackson, 1989; Stoller, 1997). Rather than taking a single sensory modality through emphasising sight in the form of 'visual anthropology', we have the capacity to draw upon multisensorial forms of engagement, integrating our attention across different senses, beyond the visual to a more embodied form of ethnography (Fijn and Kavesh, 2023: 241; Notermans, 2018, 2019). In recent publications, sensory anthropology has been reviewed for its potentially significant role in conveying an anthropology beyond the human, to include other animate beings (Fijn and Kavesh, 2020; Hamilton and Taylor, 2017; Vannini, 2023; Petitt, forthcoming).

This need for sensorial integrative approaches has become further warranted through the use of the term 'multispecies ethnography'. Kirksey and Helmreich signaled problems with this as a form of representation: 'How can or should or do anthropologists speak with and for nonhuman others?' (2010: 554). They discuss several examples to show how art forms 'have proved good to think with about "living with" in a multispecies world' (ibid.: 556). From the outset of the post-humanist turn towards an 'anthropology beyond humanity' (Ingold, 2013), arts-based methodologies have been explored to address this problem of voice. Over the course of the past ten years or so, developing research styles such as the 'arts of noticing' (Tsing, 2010), 'critical description' (Tsing, 2014), 'arts of attentiveness' (van Dooren et al., 2016), and 'slowing down' (Stoller, 2023) have been adopted as ways of including the more-than-human world within a growing body of ethnographic research, yet leaving room for further exploration of both methods and forms of representation.

While ethology has traditionally studied animals as 'natural' beings and tried to resist anthropomorphism, some field ethologists (Lorenz, 2002 [1952]; Smuts, 2001; De Waal, 2008 among others) have recognised that the ability to read and understand animals' behaviour is closely linked to a way of engaging

sensorially with them and their surrounding environment. Lorenz, for example, was reputed for his ability to sketch an animal's attitude and emotions in just a few pencil strokes, while Smuts explained how she learned from baboons through an embodied and intuitive form of knowledge of when and how to escape from a coming storm. The potential of engaging sensorially with animals is currently being rediscovered through the development of more interactive observational methods which acknowledge that proximity, mutual recognition, curiosity and emotional engagement are not necessarily bad for research (see for example Herzing et al., 2012). If the emerging field of etho-phenomenology considers animals as significant others with emotions, personalities and agency (Delfour and Chalmeau, 2023), we suggest that artful methods in science, such as animal behaviour, also have the potential to be explored further. Recently, an 'Arts, Science and Environment' programme (see Pénitot et al., 2021) explored whale behaviour and communication by playing music to them – and some whales answered. In their attempt to truly acknowledge what happened, Delfour and Chalmeau (2023) advocate a 'poetic' approach that goes beyond the mere description of the whale signal by acknowledging the mutual emotions of the whale and the researcher in their musical conversation. In such a poetic approach, the whale 'purrs' in response to the Gaelic song she is offered – a qualification forbidden by orthodox behavioural methods.

In the wake of posthumanism, the call for allowing multiple non-human as well as supernatural actors into ethnography (Fernando, 2022; Notermans and Tonnaer, 2024) comes from the recognition that an understanding of human nature is inherently an interspecies relationship (cf. Tsing, 2015) and a fundamental way of engaging with the world for many people across the world (de la Cadena and Blaser, 2018). A re-emerging problem of representation tallies with the realisation that living with other-than-human beings – animate, geomorphic or non-secular – is for many a daily aspect of communication, which benefits from artful means in order to arrive at cross-species understanding (see for example Chao, 2022; Govindrajana, 2018; Notermans, 2019; Fijn, 2019; Petitt, 2023; Petitt, forthcoming; Servais, 2024). Multispecies ethnography is an approach spurred on by the unprecedented disruption caused by this era of the Anthropocene (Bubandt, 2018), resulting in the need for creative ways to convey new understandings of 'complex social relationships within ecological assemblages' (Fijn and Kavesh, 2023: 238), an urgent need for the reappraisal of different onto-epistemological ways of being, and ultimately requiring an



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engagement with more-than-human sociality in the diverse means that our interlocutors do. Artful and creative methods allow us to make room for ambivalence, or ontological uncertainty (Graeber, 2015), avoiding the contemporary tendency to assign animals to symbolism or one stable category, such as prey, sacred being, pet, food or commodity.

Ethnographers may work with a particular species or a combination of species of animal, plant, fungi or elements viewed as agentive beings by other cultures, or moving forms such as water, earth or fire and the gods or spirits associated with them. These broad spectrums of agentive beings present diverse yet overlapping methodological challenges, such as how to understand different perspectives and how to take knowledge seriously from different kinds of bodies, wrapped up in power relations in intersectional ways. The opportunities and challenges of multispecies ethnography shape the research design not only in terms of data collection, but also in what analytical frameworks are operationalised throughout the research process, including how the processes of data analysis and dissemination emerge. It is no wonder, then, that multispecies ethnographers increasingly engage in creative and artful methods, such as different expressions of creative writing, poetry, photography and filmmaking, as well as drawing, painting and printmaking, to capture ways of relating beyond the human.

ARTFUL METHODS

The interlinkages between anthropology and art that this volume presents draw on a tradition of arts-based methods (Culhane and Elliot, 2017; Leavy, 2020). Words such as creative, artistic or arts-based methods denote a range of research practices. Research participants may be asked to engage with, for example, photography, filmmaking or drawing (MacDougall, 2022: 181–88), while perhaps the researcher draws, paints, dances, or collaborates with artists as a form of enquiry, analysis or communicative output. The entanglements of academia and art in different kinds of collaborations and interdisciplinary endeavours are expanding through observational films or ethnographic research being exhibited in art gallery or museum contexts (Grimshaw and Ravetz, 2015). Anthropologist Steven Feld (2024) speaks of intermediality as a way of performing with different media through composition, describing the complexities of his multimedia research as a ‘verbo-voco-grapho-sono-visual’ form of installation. Here, the intention is to highlight that there are ample opportunities for crosspollination between multispecies ethnography and the use of creative methods to further cross-cultural *and* inter-species perspectives.

Multispecies ethnographers from different disciplines and continents engage in creative data collection, analysis and dissemination in various and divergent ways. Some put creative and artistic practices to use in primarily one phase of their research, while others let the creativity infuse the whole academic process. In our editorial team, as well as amongst the other contributors of this volume, we have varying degrees of expertise and experience with art as a practice. What we do share is the experience of engaging in creative and artistic forms as a valuable research methodology. In order to include the array of methods – ranging from fine art in its own right, through to artistic practices and approaches within other forms of research, to creative techniques other than mainstream academic methods – we use *artful methods* as a collective term (see also Petitt and Servais, 2024). Artful methods offer a means to move beyond human exceptionalism to disrupt common subject-researcher relations, allowing for non-human creativity and agency to be incorporated into our research. The different possibilities of art-inspired methods within multispecies ethnography are being explored as a way of being more sensitive and receptive to more than humans (Hamilton and Taylor, 2017). Moreover, artful research methods have feminist, decolonial, anarchist and otherwise subversive potential (Ohito and Nyache, 2019; Petitt, 2023), taking othered forms of knowledge seriously, while troubling mainstream and normative academic practices.

In this volume, we explore *Multispecies Ethnography and Artful Methods* by gathering together ethnographic insights co-created with our human and non-human interlocutors, the researchers' own creativity, and scholarly forms of analysis and output beyond academia (within a scientific framework – see Fernández-Giménez, 2015). This publication experiments with troubling the frontier of publishing expressions of more-than-human academic research by highlighting how the artful practices themselves can be the very core of data collection, analysis and dissemination of research results. As such, the creative pieces are not 'just' illustrations of textual representations but part of the iterative analytical process. Indeed, some of the artful contributions were not originally created with academic or artistic dissemination in mind.

In this publication, we bring together original research from both young scholars of multispecies ethnography who have found their way into artful research methods, and more experienced practitioners drawing on a long tradition in their field. Contributions by well-established scholars alongside early-career researchers, as well as emerging student researchers exploring new modes of research, offer a diverse collection of analytical, methodological and empiric orientations, while conversing at the intersection of multispecies ethnography and artful methods. Ranging from ethnographic poetry and other forms of

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creative writing; the artistic practices of drawing, painting and printmaking; through to the more familiar forms of visual anthropology, such as photography, filmmaking and sound, this publication showcases the value of different forms of creativity through the use of artful methods, while highlighting some of the critical challenges and questions that arise and that need to be considered carefully as this emerging field expands. Creativity, sometimes referred to as innovative practices, is often called for across both the natural and social sciences, as well as the humanities, to allow for the capacity to think differently, in theoretical, conceptual and methodological contexts. Such explorations can lead to new perspectives and fruitful ways to understanding the world around us and our place within it.

Artful research practices gain ground and steadily make their way from the realm of exceptions, through the territory of marginality and towards the sea of scholarly acceptance. Our intention is therefore to support and showcase emerging multispecies ethnographers who use artful research methods, by creating and holding a nurturing space to explore and invent. As such, emphasis within the contributions has been to show how a particular artful method has been useful to each contributor when working with multispecies ethnography. While contributors have been free to choose their own format for each piece, we have asked everyone to write a short text outlining how they use artful methods and why it is crucial for their practices as multispecies ethnographers.

Inspired by the ethnographic statements that commonly accompany ethnographic poems, outlining the kind of ethnography a poem is based on, we call our accompanying texts 'artnographic statements'. They are intended to guide the reader, viewer or listener behind-the-scenes of the scholarly context of each creative contribution. These statements are thus a place for each contributor to engage conceptually and methodologically with reflections around the background to their contribution. Importantly, the word 'artnographic' signals the entanglement of the ethnographic and the artful and how creative elements have been integral to insights within research. This is our way of playing creatively, launching artful ethnography into the conceptual domain as a particular way of doing ethnography, in conjunction with a particular way to create art and artful practices. Approaching ethnography in an artful way is more than 'just' making a drawing, a poem or a film as part of one's research. It is about engaging with an artful attention and openness regarding how one approaches ethnography, an openness to taking notice of the details and taking new kinds of experiences seriously through a playful engagement with interlocutors who may also happen to be different species. In this way, an artful approach can permeate ethnography as much as the ethnography can permeate artful practice.

CREATING THIS VOLUME

As editors, the journey of this publication started in 2022 when we crossed paths in serendipitous ways and discovered a shared passion for both multispecies ethnography and artistic practices. Two of the editors of this volume, Andrea Petitt and Véronique Servais, found each other through their shared practice of multispecies ethnography and proceeded to organise the possibility to working alongside each other, and eventually together (see Petitt and Servais, 2024). Simultaneously, Andrea had reached out to Anke Tonnaer and Catrien Notermans to discuss overlapping interests in gender and multispecies ethnography, and talks about coming together for an event simmered. It turned out that all four were interested in artistic forms of expression as research method and, in May 2022, we organised an online workshop with the theme of Multispecies Ethnography and Artistic Methods (MEAM). The focus of the workshop was on how artistic – or artful – methods lend themselves in particular ways of conveying multispecies ethnography and the specific possibilities and challenges that multispecies questions offer. Natasha Fijn, with whom Andrea was in conversation regarding joint interests in horseback herding practices, participated in the workshop and subsequently came on board to join our editorial team with her expertise in the combination of multispecies, visual and sensory ethnography.

This volume sprouted forth from that first MEAM workshop, as we created the MEAM network. The following year we organised a hybrid MEAM conference in Liège, Belgium in July 2023. We asked workshop participants if they would like to engage in some form of experimental, creative publication together and received positive responses from participants. In collaborative dialogue, editors and contributors found formats suitable for an initial submission of different multimodal pieces. The approach was from the bottom-up: we first asked contributors what kind of piece they would like to contribute, and only then did we go ahead and structure some guidelines for publication possibilities.

As an editorial team, we have worked together for roughly two years and have established a positive, playful and creative, yet not uncritical, work climate and editorial style that has organically transpired through feedback from contributors within the MEAM network. In the editorial team, which also comprises of the core of the MEAM team organising the network and conferences, we know how to feed off each others' expertise and energy and how to step in and support each other professionally. We have chosen to edit this book together to materialise, solidify and showcase to others this truly collaborative and non-elitist format of working creatively together. While Andrea Petitt took on the leadership role of the overall process and thus stands as first

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editor of this publication, we have adopted a joint effort and all decisions have been canvassed together. It is the open way that we have come together in meetings, creating space for discussing diverging views, engaging in clear and timely communication so as to be able to honour deadlines; it is trusting one another with information of changing situations that affect our tasks and collaborations, while receiving support and flexibility from each other in return; it is taking each other seriously as individuals and as academics, respecting one another's time; it is creating a collaborative culture where we can trust that we will leave each meeting feeling better than we did when we arrived; it is also trusting that we give each other critical feedback in a respectful way, on our work and ideas. In short, behind the scenes, it is a *practice of feminist practicalities* that goes beyond theory, method, analysis and dissemination. As we have stepped into unknown paths together, we have opened ourselves to creative ways of working collaboratively together.

The editorial collective of this publication is, therefore, not only a list of names, but in itself a contribution to MEAM methodology, as it is the materialisation of operational practices of feminist, decolonial and more-than-human research practices. Research practicalities, such as curating and editing together academic output, are often an invisible aspect of research, and academia more broadly, that is interlinked with, but distinct from, research method, theory and empirical focuses of study. By highlighting such research practicalities as an important aspect in their own right, we propose an attention toward how collaboration can work in academia, and hope to encourage others to think critically about their processes of academic practice. We see our way of working together as aligned with explorative, feminist, egalitarian, decolonial practices, that go beyond the theories we use, the methods we engage in, or the empirical focus at hand, and have been integral to this volume featuring multispecies ethnography and artful methods.

CONTRIBUTIONS TO THIS VOLUME

While diverse in their artful expressions, the contributions to this volume are all based on multispecies or more-than-human ethnography. Multispecies ethnography can be communicated beyond 'ordinary' academic text to explore other multimodal forms of output that allow for an engagement with the senses in various forms, such as photography, film or as a part of an art exhibition (Fijn and Kavesh, 2020, 13). Possibly the most prominent recent engagement with the more-than-human in the use of video and sound has been by the Director of the Sensory Ethnography Lab at Harvard, Lucien Castaing-Taylor.

Documentaries such as *Sweetgrass* and *Leviathan* are excellent examples of a sensory, experimental approach to filmmaking with a focus beyond the human. **Hermione Spriggs'** film contribution to this publication project is in keeping with this sensorial style of filmmaking, where the viewer enters into the world of the mole, evoking the darkness and density of the dirt that the mole has to push through underground.

David MacDougall (1997) has written about what he calls an 'embodied cinema', where video and audio within observational films can function as a window beyond vision and sound to encompass a broader awareness of the sensorial surroundings within a film, evoking aspects such as the touch of the texture of clothing, or the smell of smoke. In her contribution, **Nanna Sandager Kisby** experiments sensorially with sound recordings and still images to better understand the meanings of how humans and snow as an agentive being meet in Ilulissat, Kalaallit Nunaat (Greenland). Combined with a range of Nanna's subjective images – from wide-shots situating the viewer in the landscape, to images paying close attention to the texture of snow – are the different sounds embedded within this unique landscape, which could be viewed as harsh and inhospitable but, through a depth of knowledge about place, can open up the senses to a different kind of engagement with a snowy, Arctic landscape.

Natasha Fijn used a combination of natural history with observational film techniques to convey cross-species and cross-cultural observations in the field in her book *Living with Herds* (Fijn, 2011) – what she has referred to as an etho-ethnographic approach to multispecies filmmaking (Fijn, 2012). Like ethnographic, or observational filmmaking, the photo essay has been used extensively as a tool of communication in the context of visual anthropology. In this volume, **Natasha Fijn's** contribution is not in her usual embodied filmmaking style that she has integrated with written multispecies ethnography. Instead, she has focused on individual eucalyptus trees as agentive beings, using still photographs to form a photo essay: a series of images capturing moments in time, placed in context with one another to form a more-than-human narrative with accompanying written captions.

The contribution by **Angela Bartram and Lee Deigaard** taps into the formation of images together as a photographic narrative, while discussing their multispecies collaboration in artistic research within their accompanying text. Through a series of images, **Charlotte Dorn** makes observations regarding her artistic process, where she begins outdoors, observing through drawing, exploring her connection with beetles, then goes into the studio to work on them through printmaking. The photographic images and accompanying text are an explanatory tool for the artistic practice of observing closely to create

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printed pieces, but can also be thought of as integral to a particular multispecies ethnographic process. As Fijn and Kavesch have foregrounded: ‘Bridging ethological and ethnographic techniques together, or benefiting from the entanglements of natural history and observational filmmaking, such innovative approaches are promising for embarking upon novel enquiries in the perceptions of more-than-human sensory worlds’ (2023: 245).

Drawing has been part of taking ethnographic field notes and illustrating accounts from the outset of the discipline of anthropology, more recently receiving attention across the humanities and social sciences for its analytic usefulness and importance as a means of data collection to accompany fieldnotes, or as a form of remembering an event that has occurred (see Causey, 2017; Taussig, 2011). **Simone de Boer and Hanna Charlotta Wernersson** draw on various forms of ethnographic drawing, whilst integrating video excerpts and still images and accompanying insights through words. As such, in their contribution they explore the lives of cattle in Sweden and compost worms in Kyrgyzstan through a multi-layered, multimodal form of research.

The contribution by **Merlijn Huntjens, Nina Willems and Leonie Cornips**, as well as that by **Catrien Notermans and Anke Tonnaer**, together with **Marcel van Brakel**, speak to the call for storytelling in the field of multispecies ethnography as a dynamic art of storying the world (van Dooren, 2014: 10), which has emerged over the past decade. A movement towards forms of (speculative) fiction comes forth from the need to challenge our anthropocentric and logocentric focus of knowing the world (Gatt and Lembo, 2022). Notermans, Tonnaer and van Brakel combine visual elements with creative writing as they develop a song lyric in order to tell a speculative research story of possible more-than-human worlds. The series of linked images is derived from explorations with the formation of drawings by an agentive more-than-human being with artificial intelligence (AI).

Creative writing may better capture alternative ontologies and epistemologies that acknowledge the more-than-human and the richness of the social relations that are maintained across species. **Huntjens, Willems and Cornips** combine photos, creative writing and poetry as they guide the reader to tune into intimate bovine subjectivities, including the agency of one non-binary cow in particular, on a small-scale farm in the Netherlands. **Lisa Jean Moore** engages text with a segment of video footage to tell a multispecies ethnographic story, where she explores the social, biological, sensorial and nurturing entanglements of her relationship with transgenic goats.

Ethnographic poetry has been an established field-based practice for over a decade (Maynard and Cahnmann-Taylor, 2010) and has furthered ways to

capture affect and wordless interactions in the field (Zani, 2019), as well as being an innovative tool for the analysis of multispecies ethnography (Petitt, 2018, 2023; forthcoming), including interview material (Fernández-Giménez, 2015; Fernández-Giménez, Jennings and Wilmer, 2019). Poetry as feminist method has underscored the subversive power of the format, taking seriously knowledge traditions other than mainstream academia that stems from white, patriarchal and colonial practices (see, for example, Ohito and Nyachae, 2019). The ethnographic poetry contribution by **Andrea Petitt** is situated within poetic forms of ethnographic practice, while developing her own take through the use of rhyming analysis. By drawing on horseback ethnography and a combination of a poetic, ethnographic portrayal with analysis, Andrea explores how power relations between humans, horses and cattle take sensory shapes on a working cattle ranch in Colorado.

We note and appreciate that there is a wide scope in these collected contributions, both in theoretical and ethnographic articulation. Some pieces are by more experienced scholars who know how to reach beyond their particular ethnographic and interspecies worlds to help others imagine an epistemic expansiveness in inquiry and reporting. Other contributions are by researchers whose conceptual framework may be close to the specific case at hand, or whose ethnographic research is more clearly delineated, producing work that tells a focused story. We have welcomed a diversity in academic backgrounds, intentionally bringing together experienced and upcoming scholars who are original in their combination of multispecies ethnography and artful methods. Drawing on this diversity, we sought innovative ways of publishing their work that captures this combination of different spheres but conveys new methodologies collectively.

Indeed, the contributions to this volume are not just conveying research through a single medium, in an academic style of written ethnography, but are using different modalities to convey their multispecies storying. Several use multiple forms, including drawing with still images, or with moving images and sound, and accompanying text, sometimes creative and poetic, which builds up a layered, sensory mode of communication, more akin to artistic practice. Together, this collection of contributions offers a behind-the-scenes view of how multispecies ethnographers can engage artful methods in their own particular ways and this publication aims to showcase by original examples, pushing the frontier of creative forms of dissemination in academia.

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