

A black and white photograph of hands holding a small plant with roots and leaves, overlaid with yellow text. The hands are positioned to hold the plant gently, with fingers visible. The plant has a central stem with small leaves and a dense root system. The background is slightly blurred, showing more of the hands and the plant.

# **THE NON- HUMAN ANIMAL**

**Negotiating Bio-relations**

**A COLLABORATION BETWEEN  
ZENNSTRÖM CLIMATE CHANGE  
LEADERSHIP AT UPPSALA UNIVERSITY  
AND UPPSALA ART MUSEUM**

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**Uppsala 2020**

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# Introduction

This report documents the 2019 collaboration between Uppsala Art Museum and Uppsala University surrounding the exhibition “The Non-Human Animal - Negotiating Bio Relations” featured at Uppsala Art Museum in Autumn 2019. This collaboration was developed as a part of the visiting professorship of Keri Facer, chair of Zennström Climate Change Leadership at Uppsala University. One of the key questions of Dr. Facer's professorship concerned the roles of the arts and humanities in climate change. For more information on this subject, please see the connected literature review on our blog:

[www.climatechangeleadership.blog.uu.se](http://www.climatechangeleadership.blog.uu.se)

## **The Non-Human Animal - Negotiating Bio-relations**

In this report, you will find summaries of three key moments in the collaboration: the curated conversation between researchers from Uppsala's two universities and artists featured in the Non-Human Animal - Negotiating Bio Relations art exhibition; Biorelations in Uppsala, a public facing event with artistic participatory practice; and the Council of all Beings of the River Fyris, a Nature's Rights inquiry into the contexts and experiences of the more-than-human environment of the river Fyris in Uppsala city.



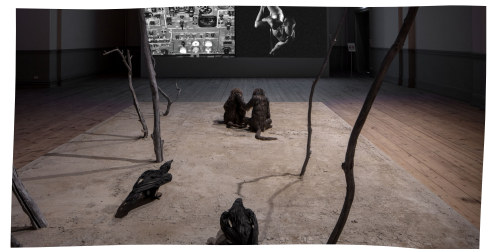
# THE NON- HUMAN ANIMAL

–Negotiating Bio-relations

**September 28th - November 24th 2019**  
**Uppsala Art Museum**  
**Curated by Rebecka Wigh Abrahamsson**

With contributions from Rebecca Digby (Sweden), Lars Brunström (Sweden), Saara Ekström (Finland), Maureen Gruben (Canada), Gunnhildur Hauksdóttir (Iceland/Germany), Eva Klasson (Sweden), Lenore Malen (USA), Fredrik Strid (Sweden)

The exhibition interrogated the relationships between humans and non-human animals in a variety of nostalgic, playful, and mournful ways. The questions provoked by the exhibition paid attention to the shifting ways in which humans might understand the more-than-human worlds around them. Amongst other themes, they explored the instrumentalisation or fetishization of nature; the inter-species empathy in non-human beings; the reimagining of thing, material and our own bodies; the boundaries between pet and pest; and the movement of animals, to migrate or flee.



Images from the exhibition, Pär Fredin.



# SUMMARY OF ACTIVITIES

## **Curated Conversation between artists and researchers: 4th April**

A conversation to pick out the shared themes of the exhibition pieces and current research interests. Four of the exhibition artists and five researchers from the two Uppsala Universities were convened by Sanna Barrineau, Professor Keri Facer and Rebecka Wigh-Abrahamsson.

## **The Non-Human Animal - Negotiating Bio-relations Exhibition: 28th September - 24th November**

At the opening of the exhibition, curator Rebecka Wigh-Abrahamsson, curator at Uppsala Art Museum, and Professor Ian Snowball, prefect of Earth Sciences at Uppsala University both gave speeches. Also at the opening, performance artist Gunnhilder Hauksdóttir and dancer Saga Sigardurdóttir with the piece "Borderline Human Milk River Valley".

## **Bio-relations in Uppsala: 29th September**

A public facing day of inquiry designed to inspire localised conversation and interrogations into the themes of the exhibition. About 40 people joined researcher-led walks, a clay-tile and mapping workshop, and a panel discussion.

## **Panel Discussion, "Migrants of Co-habitators": 3rd October**

Moderated by Rebecka Wigh-Abrahamsson, with the following panellists: artist Fredrik Strid, researchers Erika von Essen, Håkan Tunón, and Marie Kvarnström.

## **Panel Discussion, "Learning from Animism": 17th October**

Moderated by Rebecka Wigh-Abrahamsson, with the following panellists: researchers Jacob Bull and Terje Østigård, and artists Rebecca Digby and Lars Brunström.

## **Council of all Beings of the River Fyris: 23rd November**

Facilitated by Pella Thiel and Henrik Hallgren of Lodyn. A group of about 30 participants were convened by Sanna Barrineau to explore the conditions and experiences of the beings living in the river Fyris, which runs directly through the city of Uppsala. The day combined lectures and talks, reflective and silent walks, model building and finished with a deliberation on the experiences of the beings in the river.

# SUMMARY OF KEY FINDINGS

This collaboration took advantage of the mutual interest in developing relationships between the Uppsala Art Museum and two Universities in Uppsala about the urgent topics of biodiversity loss and climate change, key issues in Sweden and Swedish Art Museums in 2019.

Three questions formed through the process of the collaboration and shaped our ideas for the different activities. We asked:

- How can we build relationships between artists and researchers exploring human animal relations?
- How can artistic processes act as an emotional holding mechanism in public conversations about climate change and biodiversity?
- What are the roles of universities and museums in supporting public conversations about climate change and biodiversity issues?

The key findings from this collaboration, summarised shortly below and more fully later in this report, relate to the thickness of the different agendas woven in all of our activities. These summaries do not cover the full complexities of this enquiry. I refer you to a forthcoming publication that elaborates on these thoughts.

The first takeaway is the unusual dynamic of this collaboration, which was initiated from the side of an arts organisation. The second relates to the idea of form in emotional holding spaces and the challenges associated to different structures therein. The third points towards useful directions for future collaborations, including the potential for creating pedagogic, imaginative, ritual and political infrastructures for inquiry in to what it means to be human at the present time.



# A Curated Conversation

BETWEEN ARTISTS AND  
SCIENTISTS



The Curated Conversation occurred in spring, 2019, before the start of the exhibition. It took advantage of the presence of some of the exhibition artists in the city, introducing them to interesting researchers in related scientific fields.

At this stage, one of the questions being discussed in Zennström Climate Change Leadership was how to respond to civilisational shifts required in response to climate change. One such cultural shift was understood as human and non-human relations, the theme of the exhibition. This conversation was seen as an opportunity to probe this question, and to find potential partnerships between artists and scientists.

**Artists (listed left) and researchers (right) met to discuss the shared themes of their works and explore potential collaborations**

- Rebecca Digby (Sweden),
- Lars Brunström (Sweden),
- Gunnhildur Hauksdóttir (Iceland/Germany),
- Fredrik Strid (Sweden)
- Jacob Bull, Uppsala University
- Terje Ostigard, Uppsala University
- Erica von Essen, SLU
- Håkan Tunon, SLU
- Marie Kvarnström, SLU



**Image: Fredrik Strid, The Exodus**



**Image: Rebecca Digby, Nature Clip Object Concert**



The conversation danced across the broad and complex approaches scientists and artists had with their interactions with nature. For Fredrik Strid, he had always felt a sense of nostalgia towards the natural world. This was echoed later, in the grief shared by Marie Kvarnström, for the poor conditions of nature today as a result of human actions.

Anthropomorphism is explored in Rebecca Digby's piece on the natural world as instrument, which was similarly brought up by Lars Brunström for the ways in which animals can be seen as props for humans.

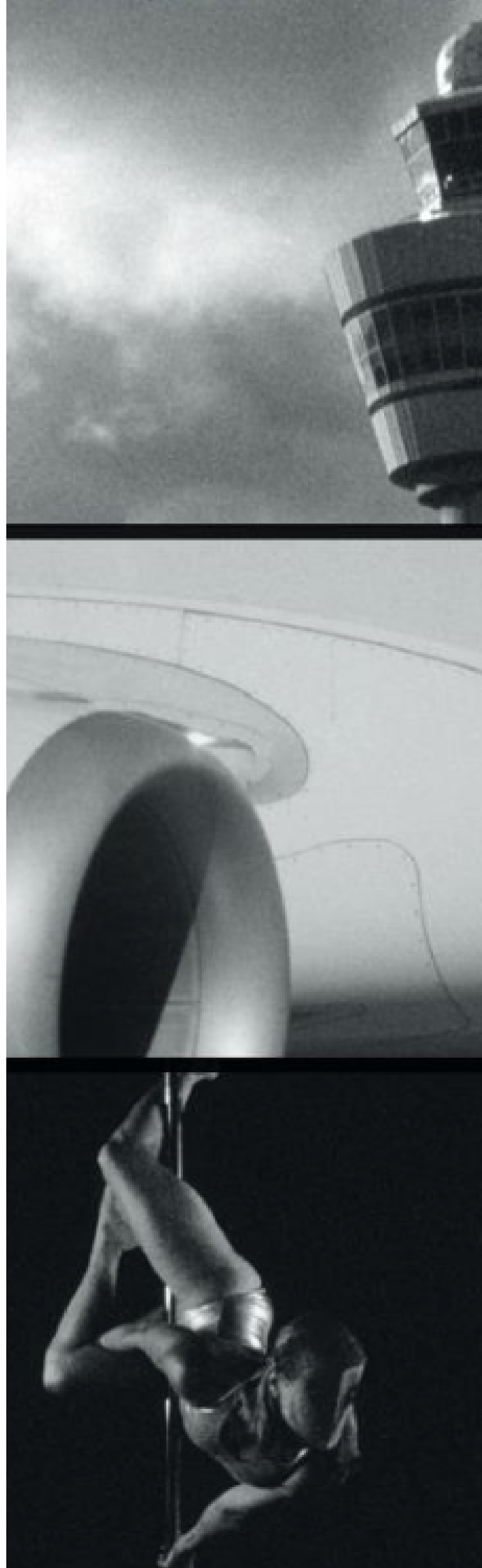
Other themes that emerged included the idea of animals finding place and migration. There was also an interesting discussion about how some animals and non-human beings can be given more value and are believed to have more sentience than others.

### **"Rocks LOVE it!"**

During the conversation, Gunnhildur Hauksdottir explained that she talked to rocks, whom she would suspended in midair on string. According to Gunnhildur, other than shooting out of volcanoes, rocks don't get many opportunities to be off the ground during their lifespans so they love this experience.

The conversation ended by speculating on the possibility of holding a public conversation about these themes. This could, in turn, support the emotional connections to the ideas in the exhibition.

**Image: Saara Ekstrom, Body All Eyes**





# Bio- Relations in Uppsala

A PUBLIC CONVERSATION



Coming out of the Curated Conversation was the idea of a public facing event. This became known as "Bio-relations in Uppsala", which was made up of researcher-led walks into the natural environments around Uppsala castle, a clay tile-making workshop and mapping exercise, and a panel discussion with two of the exhibition artists, Fredrik Strid and Gunnhildur Hauksdottir, Marie Kvarnström, researcher at SLU and a walk host, and Sara Rydeman and Clara Ellström, policy makers in Uppsala Municipality.

"Biorelations in Uppsala" coincided with the opening of the exhibition "The Non-Human Animal", and intended to localise the questions provoked from the exhibition as well as exploring the opportunities for artistic process to act as an emotional holding mechanism in the challenging field of biodiversity loss and climate change.





The day began with walks hosted by researchers associated with Uppsala University or SLU, and an ecopsychologist.

Marie Kvarnström, researcher from SLU, explored the environment of Dag Hammersjöld's childhood on the hill below the Uppsala castle.



Laura Parducci, researcher at Uppsala University, brought 3D printed models of pollen to guide new ways of seeing trees.

Robert Muscerella, senior lecturer at Uppsala University, challenged his group to keep count of all the different plants on their walk, while discussing what we might mean by "biodiversity".

Gustaf Granath, researcher at Uppsala University, explored the meaning of wilderness and whether it can be found in cities.







Linus Söderqvist, doctoral student at Uppsala University, took his group to explore and visualise biodiversity in the city. His walk was inspired by a new meadow on the university campus which had recently been left to grow a little more wild.



Martin Westberg, curator of The Evolutionary Biology museum at Uppsala University and president of Sweden's Lichen Society, had planned to take a group on a walk to explore the lichen in the botanical gardens and explain the symbiotic relationship of fungus and algae in lichens.

Ira Sundberg had planned to lead a group on a silent walk to take in and absorb the environments around them.



Ira and Martin combined their walks into one as there were too few participants for two groups. The combination of these two agendas worked to an advantage with very positive feedback.







# Imprinting traces of human and non-human species

As walkers returned, they brought with them things from their walks that represented traces of human and non-human animals, to be used in the clay workshop.

This workshop was facilitated by Natasha Dahnberg from Uppsala Art Museum. The tiles formed an art piece which was featured in the Art Museum as a complement to the Non-Human Animal exhibition.





# Mapping Encounters with Nature

Following the clay workshop, participants were invited to make a contribution to a map of Uppsala, where we were asking people to share their special encounters with nature. Some of these are written below.

*My favourite dog walking area. The landscape opens up and you can rest your eyes on an open horizon.*

*Ekoln lake is a beautiful place. To take a nap with beautiful nature around and very calm Konst vid Ekoln. Art and culture house (used to be the gränerberg tram station) by the lake with a café and yoga <3*

*A lovely swimming spot!*

*This is where I go to let nature wash the city away through my eyes, my nose and my soul*

*Beautiful spot to pick delicious mushrooms*

*Some grouses flew up surprisingly, when I passed by in Norra Lunsen*

*Walking in Lunsen. Mainly to pick berries and mushrooms. A cup of coffee on a log*

*Encounter with a grass snake! A feeling of the wild!*


*A beautiful walk amongst the reeds by the river fyris.*

*To be by yourself or together with someone in nature where only the noise of bumps can be heard.*

*The beautiful tree that marks the spot where I met my partner*







*Gränbyparken. Quite a big and nice park with a flourishing allotment area as well as a 4H gård. (a small "farm") open for young persons.*

*Huge deer buck looked at me like I was intruding on his turf while running in stadskogen.*

*Amazing experience when I went for a walk at night. No cars. No buildings. Pure nature*

*Gränby 4H gård. An oasis of calm in a busy ugly commercial shopping area: here you can buy eggs and visit the garden and the animals*

*Beautiful sky above agricultural field recently moved with the birds of prey hovering*

*The beautiful tree that marks the spot where I met my partner*

*Here one can relax while listening to the bubbling brook*

*Looking out over the marshes from the bird watching tower, then one can take a walk without cars, with peace in the soul and a beautiful view.*

*I love run alone in the forest "the yellow path" "Gula stidgen" from Valsätra to Ekoln*

*Found some mushroom in the forest and see lots of graves under the trees*

*Nature does not have to be far away or "big".*

*Walking along fyrisån especially beyond kungsäng bron going south.*

*The trees surround me during my cycle trip in a cosy way.*

*Just sitting watching and talking to birds is a small and delightful experience. Even though some might think it is strange...*



# Making Space for Other Species: A Panel Discussion

From left to right, **Marie Kvarnström**, researcher at SLU, **Gunnhildur Hauksdottir**, a performance artist featured in the Non-Human Animal Negotiating Bio Relations exhibition, **Fredrik Strid**, a sculptor featured in the exhibition, **Sara Rydeman**, landscape architect at Uppsala Kommun, and **Klara Ellström**, politician and president of Uppsala Kommun's board of environment and health protection.

The panel began with Keri Facer asking the panellists to reflect on the current state of relations between humans and nature, to which Marie responded by explaining the global context of urgent climate change.

When the audience was given the opportunity to ask questions to the panellists, they brought up poignant perspectives, which had been otherwise neglected in the conversation so far. One audience member asked when non-human animals living in urban areas became pests and, later, whether urban spaces should be provided for people who did not want to interact with other species. These questions were met with shallow responses, explaining that people who did not want to live with other species were in the wrong, but the questions highlighted some assumptions we had been carrying through this event; namely, that people wanted (more) interactions with other species and that these interactions were generally appreciated or enjoyable.

**Participants had fun, gained new perspectives and would like to do this again!**

There were five short interviews after the workshop, totalling six participants. They were asked whether the day was meaningful for them and whether they had gained any new perspectives. One participant explained that following a ten minute silent contemplation over the city, he was struck by the contradiction he saw in the same moment; that we were living in a problematic way, while also being surrounded by such beauty. This experience highlighted the complex and contradictory ways humans can behave.

Two participants responded that they were surprised how close nature was; they had both assumed that it was not something to be found in the city. One, a walker with Gustav Granath, enjoyed finding evidence of wilderness around the castle. While the other, with Martin Westberg and Ira Sundberg, explained how fascinating she found the details of lichens on small plants and trees within the city.

In written feedback, as well as the interviews, participants said that they appreciated the day as a social activity, where the combined activities of walks and a workshop together with strangers was particularly meaningful. One participant reflected that it would have been nicer to give more space to discuss the different walks with each other, something we would try to include or consider in future iterations.

In the 19 survey responses we received, on a scale of 1 - 5, participants responded that they rated the day as 4/ 5, They rated the likelihood of their recommending this to a friend also as 4/5. And, again, they rated the likelihood of their coming to something similar in future at 4/5. We took this feedback to mean that we had produced something positive and meaningful for participants.

# A Council of All Beings

## OF THE RIVER FYRIS

At the close of the exhibition, we organised a Council of All Beings of the River Fyris. Following an Earth Rights conference in Sigtuna, 2019, Keri Facer and Sanna Barrineau invited Lodyn to hold a similar process open to residents of Uppsala and stakeholders of the River Fyris. The Council of All Beings is a process guided by legal and political discussions about nature's rights. Holding a Council of All Beings was seen as an opportunity to broaden understandings of the river environment, taking into account the perspectives and conditions of non-human beings living in these environments. This was organised in collaboration with Pella Thiel and Henrik Hallgren from Lodyn.





**Image: Models of the non-human species from the River Fyris**

**Through a mixture of scientific and artistic approaches, participants were given guidance on ways to connect to and understand the river.**

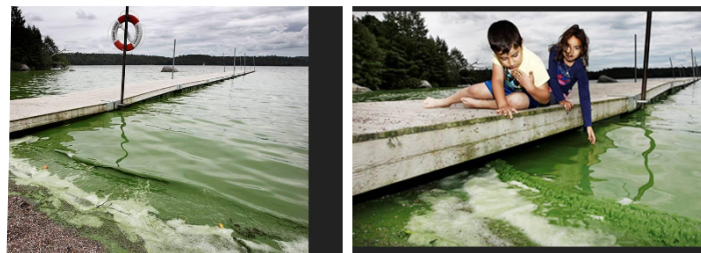
- The day started with a lecture from Sebastian Sobek, on The State of the River Fyris, and introductions by facilitators Pella and Henrik, from Lodyn,
- Following this, participants were guided on a walk along the river, with silent and paired reflections of rivers in their pasts, flutes to compliment the sounds of the river, a short history of Hospitalsparken and a silent meditation.
- Walkers made their way up to Hospitalsparken, where they made models of a resident species of the river in groups, using materials they gathered on their walk.
- The Council of All Beings itself included an introduction to species of the river by human representatives, with an open discussion of the condition of the river.
- The day ended with an open reflection of participants experiences and views of the process.



# The State of the river Fyris

In his opening lecture, Sebastian Sobek, lecturer from Uppsala University, explained the abundance of species in the river and how they all depend on one another to thrive. He also explained how human activity was damaging the river.

In the images to the right, taken from his lecture, you can see (from the top): the condition of the river Fyris; an image of the river polluted with sediment, nitrates and phosphorus; an algae bloom due to over fertilisation; the growing city of Uppsala surrounding the river; and agricultural activity, a driver of the pollution of the river.



Algblommningar i Ekoln 2019



### **Some of the responses included:**

As I am very interested in Rights of Nature and giving a (political) voice to other-than-human beings. I think a Council of All Beings can serve as a powerful, local example of doing that. I'm interested in hearing different stories of the river.

A researcher who has worked with the river Fyris - in Environmental Humanities - and is very curious about this method. Has long researched the character of the river.

I am a researcher that works with the Fyris and environmental humanities and I am very curious about the method. I have studied the personality of the river for a long time.

To learn in experiential ways with others and hopefully try on some new perspectives to see how comfortable they feel.

I have long been engaged with climate and environmental questions, first as an activist and now as a politician. I now have a role where I can make a real difference and I would like to use this in a deliberate way.

A wish to explore how to include "nature" and natural subjects in democratic decision-making. Who represents who- under what conditions? How do we listen and account for our actions to non-human subjects?

New perspectives on nature involving people from different backgrounds/ fields.

Because I am interested in a less anthropocentric worldview and how we humans are dependent on other species, our space in the ecosystem.

To get to know the Fyrisån dynamics better and the role of Uppsala's society within itself.

I want to find a new way to think about other beings. Could this help us protect them and increase their numbers? I want to join a council of all beings.

To learn/ expose to new perspective approaching nature. Especially how the seminar is conducted.

**... and LOTS of curiosity!**

**Participants  
were asked:**

**What brings  
you here  
today?**



And:

## Why is the river important?

Role in water cycle, irrigation, water source, purification, transport, maintaining biodiversity.

Because it brings water and nutrients to the region, which is needed for life. Without it, there would not be a city here. The health of the river is important because unpolluted river can house more biodiversity, that is more complex eco-systems and I value complexity and diversity over homogeneity. More complex ecosystems are more resilient toward outside influence, so if we value our nature as it looks today we should preserve diversity.

The river is important for scenery, for diversity, for play and creativity.

Because we cross it so frequently it shapes part of our lives and shapes this city which brings us together and reminds us a little more acutely of the forces of nature.

Fyrisån is home to many plant and animal species, and even more people use the water to drink, swim, float, nest, run on it. It is full of the most fascinating and important resources for life on earth, water. We take it for granted that it is there and takes care of itself. From time to time we take samples, pull bikes out of it, or pump its water into the ridge to get new drinking water. We know we need to limit our impact on the river but not how to warn it.

The river is a local environment for city dwellers, it drains the landscape, it is an important ecosystem, it is "needed" for rowing.

It is its own entity connected with other water, streams. Many different animals in the river. I like swimming in it!

A crucial part of the ecosystem and it defines Uppsala.

I have never been acquainted with Fyrisån, met the river for the first time today. The river as a living ecosystem as its own, because it exists. Certainly many people who thrive on the river and plants and animals that depend on the health of the river are kept good.

Fyrisån is like Uppsala's important artery, which gives energy and life to the city. The issue of water [can't read], biodiversity is central. I also think of cultural-historical perspectives.

Beautiful. Wildlife – fish, birds, etc. Relaxing to be around. Relationships. It is incredibly rich and diverse environment. The river bank especially ... provides unique living space. But it also is the location of a footpath – how does that hinder / or help wildlife finding a home here?

It depends on where one comes from, to define how important a river is. In principle, it is part of the eco system.

Because it gives life. As a place for recreation.

The river is important for it to feed both humans and animals, a peaceful place, an ecosystem, in itself. Home for many. Water is the origin of life.



## Reflective walks alongside the river

The group were taken on a walk down to the river from Uppsala castle. They discussed different ways of understanding a river as a body of water and sharing memories of rivers in pairs.







## Developing models and discussing perspectives

During lunch, participants were asked to visualise and model the species they had chosen to represent in the council, adding in materials they had found during their walks.

Not all participants read the instructions, with one group choosing instead to dress up as their species!



The models were placed in the centre of the room on a rug where candles and a jar of river water was already set.

Participants took turns to voice the perspectives of their beings, with some also taking on characteristics of their beings.

The ducks were very fussy and sarcastic. The reeds used bottles to make sound effects, signalling towards the reed as a common piece in wind instruments.





# The Council of All Beings

The first step of a Council of All Beings involves warming up through reflective walks that considered the river as place and the different lives within.

Step two involves choosing, creating and trying to understand the being in small groups. In traditional Councils the artefacts would be masks, here we opted to make artefacts.

Step three sees the council opening. A jar of the river water is placed in the centre of the circle, the beings are placed around it.

Step four is the conversation, where the chair invites participants to share the voices, views and experiences of living in the river.

During the Council there are human observers who must remain silent. They should feel the powerlessness in the conversation, flipping the dynamic of a human authority over an environment. and the beings living there.

During the conversationIn the reflective discussion at the end, several key themes emerged. One was the use of the river at the scale of the city, which included the development surrounding it. Two participants described this as a violation of the river, of the earth.

Another theme looked towards the future in a more hopeful way, observing a shifting relationship and understanding of the natural world in their children. Their hope was expressed that despite the continued planned developments alongside the river, that the children and their children would have a closer relationship to nature.

In the shorter future, it appeared that the group felt energised and eager to do something similar at a larger scale. A river festival was suggested, as well as storytelling of the river. There were two connections to local politicians in the room, both reflecting on the processes in which politicians must work.



An appreciation for the beauty of the river and all the life that lies beneath the surface. To see Fyrisån with more curiosity and joy. I want to spread this experience to more people.

A new understanding of the non-human beings we share the earth and the interests they might have. How difficult it is to embody a fish and how little I actually knew about their reality, and their interests using my primate brain. But maybe I should tell myself that I am not something separate, “primate”, but something with things in common with the fish; “living”, “sexually reproducing”, “heterotroph” etc.

A greater humility for the ecosystem that we are all part of. The need for methods to listen, feel, stop, give place to empathy as part of society.

I now see that there is life I take with me that I am part of the Fyrisån. I take with me that I risk affecting Fyrisån negatively. I realize that Fyrisån is me.

Another example of how we can tell stories with one another, how we can imagine ourselves into other beings, other situations and make sense of them if only in our own frames of reference.

I am taking away the need for us to actively and continuously put (our interpretations of) other-than-human voices out there! It is vital to increase solidarity and legitimize it. I hope one day we can reach a form of ecodemocracy where all of our voices are respected and heard and no one is solely objectified and marginalized.

The sense and blessing it bring to co-create with other entities. Tools for hosting mini-versions of similar events.

More awareness of the beings connected to Fyrisån. It is hard to think about other species from a non-human perspective. It is our interpretations of what we think the species want or do and I don't know how close that is to the beings experienced reality.

The awesome diversity of perspective and understanding of ecology that was displayed. Inspiration to keep arranging situations in which more voices can be heard.

As they left,  
participants  
explained  
what they  
took with  
them:

# And changing ideas about the river's importance:

The river is the lifeblood of the land and without it, our land would be very different.

Central to all life! And all of us living in Uppsala. It unites so many life forms incl. man and is, as Pella said, a blood vessel that flows through the settlements.

For being there. For maintaining the ecosystem of which it is part. Being the seed of Uppsala, growing around it and defining it. It holds natural wealth and is a connection and pathway.

It is important because it holds the landscape together, creating a delicate and beautiful community of beings. It gives life to many.

It is a path for the water. It is full of life. It is necessary for all of us, organisms, insects, birds, fish, plants, trees, and humans.

It reminds us of our interdependence with the landscape and the living beings with whom we share planet earth. All things are connected, in this sense river provides a key narrative to look at other beings.

The river is such a diversity of beings. This year is a throng of needs, beauty, vitality, creativity, expressiveness. The river is a pulse of life in the landscape for everything. The river is so much more than 'just' water. Water is important. Water is life. The river is an important part of the whole cycle. It has a history and a future. It is important in itself. With or without man. Clean water is life.

Think of the drop that contains so much.

It gives us water to drink. It gives us beauty and a respite. It gives rise to a multitude of lives, on which we are partly dependent. Because it exists as a living being, for its right to be as it is. As a home for animals, plants, bacteria.

It is the home of so many. Of bacteria and other microscopic life. What does the river look like and feel like to them and other beings? It's far more important than I realized. It's far more complex and diverse than I realized.

It is life force. Home to several. Many. History. Common. For biodiversity. Life. It can provide new perspectives.

Because it reflects in a unique and beautiful way. Because it is the artery in Uppsala. Because it is home to so many. Because we take it for granted.

The river is important as it is a vital lifeworld for many different beings, which are interconnected and full of life. We need to revitalize it.

Water is the source of all life. The river has inherent rights but for me as a human species it is not only survival. Also cultural values as it sings and dances. Important to step out of our roles as experts in limited academic field and embody unlimitedness. Using ALL our senses to try to understand other species.

# Reflections

## ON THE COLLABORATION

The key findings from this collaboration draw upon the multiple layers of what we were trying to weave together throughout our activities. In short, this was an exploration of the pedagogic, ritual and political infrastructures surrounding a very important and urgent query of our times: the relationships between humans and non-human beings on a warming planet. Our key findings do not cover the full complexities of this enquiry. I refer you to a forthcoming publication that elaborates on these thoughts.

The first key takeaway is the unusual nature of this collaboration and the activities therein; this was initiated from the side of an arts organisation, which flipped the common dynamic of universities approaching museums. The resulting dynamic appears to have been far more participatory than often can be the case in university-museum collaborations for science communication. However, this could also relate to the interests and experiences of the collaboration leads.

The second takeaway relates to the idea of holding mechanisms relating to the emotional responses to discussions about tensions in the anthropocene. The sense was that how people are given the space to grapple with the emotions generated in public climate change conversations has been under explored. Our findings here move beyond questioning the need for these spaces and instead consider the complexities that can arise through selecting different forms of these emotional holding spaces.

This relates to our third key finding which points towards useful directions for future collaborations. These thoughts are generated by the different structures we wove together and moved across during our collaboration. We find that there appears to be great potential for rethinking and restructuring pedagogic, imaginative, ritual and political infrastructures for what it means to be human today.



# With thanks and gratitude

**Gustav Granath**

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Uppsala University

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Naturskyddsföreningen

**Martin Westberg**

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