Association for the Study of Literature and Environment,
UK and Ireland (ASLE-UKI)
Biennial Postgraduate Conference 2024

Arts of Noticing:
Attention and the Environment

Edinburgh Environmental Humanities Network
Summerhall, Edinburgh

5-6 September 2024

THE UNIVERSITY of EDINBURGH

asle-uki

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About Us:

The **Edinburgh Environmental Humanities Network (EEHN)** at the University of Edinburgh presents researchers within the humanities with a forum in which to engage with each other's work, to share insights, and develop collaborative partnerships.

We believe that the current environmental crisis is best understood as constituted by a range of diverse but mutually-reinforcing political, economic, philosophical, ethical, relational, and spiritual crises. The EEHN exists to provide a humanities-led focus for responses to these crises. We believe the humanities are uniquely positioned to complement responses to environmental issues in the hard sciences by addressing the values which underpin environmental decision-making, and therefore to evaluate the consequences of what are essentially problems of human interaction (with both the human and the non-human worlds).

The network places a particular emphasis on reflection upon, and innovation across, the disciplinary boundaries within which the humanities tend to operate. The EEHN also looks to connect environmental researchers within the humanities with each other, with the wider environmental research agenda within the University, and beyond.

The EEHN works with researchers based in other Universities and outwith the Higher Education sector. Current partner organisations include the Australian Environmental Humanities Hub, The Seed Box at Linköping University in Sweden, The Rachel Carson Center for Environment and Society at Ludwig Maximilians University of Munich, the Nordic Network for Interdisciplinary Environmental Studies (NIES) at Mid Sweden University, and KTH Environmental Humanities Laboratory.

The **Edinburgh Environmental Humanities Network PhD Lab** was established in 2022 by Michelle Bastian and has since grown into a thriving interdisciplinary research community. The Lab, directed by PhD students, has won internal and external grants, collaborated on articles, organised collaborative online events with the universities of St Andrews, Oslo, Utrecht, and Bristol, and led funded retreats to Cove Park and Cromarty Arts Trust. The committee for the 2024 ASLE-UKI Biennial Postgraduate Conference is made up of the EEHN PhD Lab members: Matthew Lear, Rowan Hawitt, Annie Gallagher, Felix Clarke, Eszter Erdosi, Keili Koppel, and Ciara Bolton.

The Association for the Study of Literature and Environment (UK and Ireland), or ASLE-UKI, was founded in 1998. Our aim is to represent and support scholars and writers in the UK, Republic of Ireland, and beyond who are interested in the environment and its expression in the cultural imagination. We provide a forum for ecocriticism, the environmental humanities, and cognate fields such as animal studies. Our members' work explores the intricate relationships between human and

nonhuman environments and creatures, today, in any historical period, and in a diverse range of cultural and geographical contexts. We are motivated by a commitment to ecologically progressive practices and politics, but, above all, we seek to foster a spirit of open dialogue and intellectual curiosity about how nature, environment, and animals exist in our lives.

About the Conference:

Since 2022 the Edinburgh Environmental Humanities Network PhD Lab has brought together doctoral researchers from a vast range of disciplines and institutions to investigate ideas of 'Attention' and 'Noticing'. Collaborative online meetings with researchers at the universities of St Andrews, Oslo, Utrecht, and Bristol framed our points of interest, while more recently, workshops ran by the Lab at Cromarty Arts Trust helped us to think about applying theory to practical spaces.

Understanding the complexities of our environments requires our close attention. A considerable body of scholarship has taken to this task, inspired particularly by Anna Tsing's work on the 'arts of inclusion' (2010). Tsing's call for attention was initially tuned towards how various types of experts include newcomers in their love of particular plants, creatures and fungi. Subsequently, this relational mode moved to the individual cultivating various alternative 'arts of attentiveness' (van Dooren et al. 2016) or 'arts of noticing' (Tsing 2015) that will aid in ethically recalibrating our ecological relations. But in a time of shortening attention spans and pronounced visuality, what role does attentiveness truly play? How can we pay attention to more-than-human entities and multiple timescales? What needs to come after noticing? How can attentive literature and other aesthetic forms craft meaningful responses of ecological care? The aim of the conference is to share current research on these key questions, and those detailed below.

Is attention limited? In an era of constant distraction, our attention spans seem to be shrinking. We welcome papers that address the challenges of noticing or attending to in the technological age; how can we pay attention when we are overwhelmed by a sense of informational overload? What role might literature play in this? Too often, noticing is understood as a visual process. We welcome papers – particularly about non-Eurowestern traditions – that consider what other perceptual and embodied experiences can afford that simply seeing might not? How are haptic or bioacoustic practices (Sounding Soil 2023), for example, changing the way we notice and thus our ontological understanding? Even then, not all entities are directly sensible to our individual bodies (Krzywoszynska 2019). How does this define how we pay attention to the more-than-human, and how care ethics are subsequently shaped (Puig de la Bellacasa 2017)?

What forms of attentiveness are there? The proposed geological epoch of the Anthropocene has given greater attention to certain forms of temporality, as well as to the unjust geosocial distribution of its cause and effect (Yusoff 2018). But what are the links between various forms of attention and our understanding of time? How does this relate to indigenous knowledges whereby, as Rangi Matamua writes, attention to 'local environment and ecological change' has a history of determining experiences, orientations, and units of time (2020; Whyte 2017). Furthermore, what can site-specific creative practices, for instance, relatedly teach us? How does close attentiveness to the natural world, as seen in Alycia Pirmohamed's debut collection *Another Way to Split Water* (2022), tie into memory and our understanding of ourselves, our identity and transformations. Often paying attention is seen to also slow one down. Hence, how might certain modes of attention allow us to think about slow, unseen, unjust environmental violence (Nixon 2011; Davies 2019)? What new formal innovations are most suitable? What is the role of noticing in time-keeping practices and where does this sit within a context of climate crisis (Bastian and Bayliss Hawitt 2023)?

What comes after attention? Research articles on attentiveness or noticing often focus on how to pay attention: how to detect myriad ecological changes or how close read literary texts. Yet, what comes after attention is not necessarily always expanded upon. Eva Haifa Giraud's *What Comes after Entanglement?* recognises this, eliciting the limits of theories of relationality, while parsing possibilities for political action (2019). With this in mind, we invite contributions that consider how attention moves into accountability, artistic expression, or political action. How might attentive forms of science fiction, fiction, poetry, drama — or other aesthetic forms — craft meaningful responses to environmental issues? What is the role of attentiveness in justice and ethics and care (Chao and Kirksey 2022), and how do arts of noticing translate into response-abilities? How has literature and literary studies, and the humanities more broadly, interpreted this?

How to notice ourselves? Attention involves a level of direction and selection. While it can be both a passive and a deliberate act, it necessitates a degree of un-attention. Turning towards something, often means switching our attention away from another (Clark 2020). In era of massively distributed ecological crises, how can we possibly attend to everything, everywhere, all at once? How do we justly navigate or even challenge this dynamic; how might attentiveness be multiplied and maintained? Furthermore, despite the values of directing our attention towards human and more-than-human others, ethical research requires that we attend to ourselves too, our positionality and our practices. We welcome papers on self-reflexive attention within the academy. What kinds of attention would ensure more equitable Environmental Humanities research? How might noticing our own positionalities and our practices ensure that marginalized voices are given space and heard and in the scholarship and discourse of environmental injustice (Todd 2016)?

How do others incite our attention? Might we do more with 'arts of inclusion'? How do others capture our imagination and capacity for love in order to allow greater attention to the more-than-human world? Much writing in the environmental humanities, such as van Dooren and Rose's ethographic approach (2017), seek to draw others into care — how might they also be arts of inclusion? Or how might the arts of inclusion depend on direct contact with the species involved, accompanied by a guide or mentor? What might it mean to require field experience or exposure, for scholars in the humanities, who often have little training in this?

Useful Information:

Please note: an updated version of this conference programme will be available on the ASLE-UKI website. We will provide a link once this is viewable.

Emergency Contacts:

Police, ambulance, fire: 999

Conference team: asleuki2024@gmail.com /

Matthew: +44 7580 288317 / Rowan +44 7873 474481

Pharmacy:

Bristo Square Pharmacy, 6 Bristo Place, 0131 667 8247

Open 9am-6pm on Thurs/Fri, 9am-1pm Saturday; closed on Sunday

There are also several branches of Boots the Chemist nearby which are open on Saturday afternoon and on Sunday.

ATMs:

RBS, 30 Nicolson Street (just opposite Nicolson Square)

Public transport: Transport for Edinburgh (Bus, Tram): https://transportforedinburgh.com/ Scotrail (Trains): https://www.scotrail.co.uk/

Taxis:

Central Taxis: 0131 229 2468 City Cabs: 0131 228 1211

Getting to Summerhall:

Address:

Summerhall
1 Summerhall,
Edinburgh,
EH9 1PL

Walking

Just a short walk from The Royal Mile, Waverley Train Station and the Edinburgh Bus Station.

Bus

Lothian Bus Routes 3, 5, 7, 8, 29, 31, 47, 49 (to/from South Clerk Street) and 9,12 (Buccleuch Terrace).

Bike

There are railings internally and externally to which bikes can be locked and the building is adjacent to 2 major cycle routes the 1 and 75.

Car

There is pay and display parking around the vicinity of Summerhall and also at the nearby Meadows.

Lecture Rooms:

With the conference hosted at Summerhall, we hope you enjoy presenting in a different space, outside of the typical seminar rooms. We ask for your patience with any quirks or difficulties that may come with this. The conference will be split between three rooms at Summerhall. There will be signs directing you on the day.

Cairns Lecture Theatre

This is where all remarks and keynotes will be held.

You will be directed to this room on the first morning. To find this room, proceed through the main entrance into the Courtyard, then walk towards the left-hand corner and follow the signs.

Anatomy Lecture Theatre

To find this room, please take the first left after entering Summerhall, then follow the corridor all the way round. You can also access this room directly from the courtyard.

Tech Cube 0

To find this room, please take the first left after entering Summerhall, then turn left again down the corridor with multi-coloured neon lighting and pass through the doors.

Wi-Fi:

Free Wi-fi is available throughout the venue. The password will be communicated on the first morning of the conference.

Meals and Refreshments:

Each day we will be providing refreshments at breaks, and there will be lunches provided on both days. Catering can be found at/outside Tech Cube 0. Attendees who have requested more specific options will receive individually prepared meals.

Outings:

After the panels on Thursday afternoon there will be optional outings or activities led by the Edinburgh Environmental Humanities Network. Though you are welcome to simply relax, you can choose between a guided attention-orientated trip to Holyrood Park or an unguided stroll to the Meadows (only across the road).

Please make sure you are prepared for the conditions and wear suitable clothing. This is Scotland, so this may be sunscreen or a waterproof, or both! Once we leave Summerhall at around 5:30pm for these outings, we will not return until the next day, so please ensure you take all your belonging with you.

Keynote Speakers:

- Alycia Pirmohamed (University of Cambridge)
- Eva Haifa Giraud (University of Sheffield)

Times:

To ensure that each presenter has an opportunity to share their research, and to ask and answer questions, we ask you to keep your paper presentations to a **maximum of 15 minutes**. If you overrun, the panel chair will ask you to wrap up

Social Drinks:

There will also be an opportunity to socialise over drinks in the Summerhall Royal Dick courtyard after the closing remarks on Friday.

Programme Overview

Thursday 5th September	Friday 6th September
9.00 – 9:20am Registration	**9.00am – 9:15am** Registration
9.30 – 11:00am Opening Remarks Keynote: Alycia Pirmohamed	**9.15am – 10:30am** Panel Session 4
11.00am– 11.30am Break	**10.30am – 11:00am** Break
11.30am – 1:00pm Panel Session 1	**11.00am – 12:30pm** Panel Session 5
1.00pm – 2.00pm Lunch break	**12.30pm – 1:30pm** Lunch break
2.00pm – 3.30pm Panel Session 2	**1.30pm – 2:30pm** Keynote: Eva Haifa Giraud
3.30pm – 4.00pm Break	**2.30pm – 3:00pm** Break
4.00pm – 5.30pm Panel Session 3	**3.00pm – 4:15pm** Panel Session 6
5.30pm – 6.30pm Outing: Holyrood Park or The Meadows	**4.30pm – 5:00pm** Closing remarks

Programme Schedule

Thursday 5th September

9.00 – 9:20am Registration

9.30 – 11:00am Opening Remarks & Keynote Speaker

Cairns Lecture Theatre
EEHN Conference Committee & ASLE-UKI Opening Remarks and Housekeeping Keynote Speaker: **Alycia Pirmohamed** 'Skin Memories' Chair: Professor David Farrier

11.00am– 11:30am Break and Refreshments (*Tech Cube 0*)

11.30am – 1:00pm Session 1

Panel 1.A **Anatomy Lecture Theatre** *More-than-human Soundscapes*	**Panel 1.B** **Cairns Lecture Theatre** *Critical Time Dialogues*	**Panel 1.C** **Tech Cube 0** *Connecting to landscapes & Post-Attentiveness*
(11.30am) Rowan Hawitt: Sound recordings, future hauntings: Attending to more-than-human music and species loss	**(11.30am) Tom Hull and Ash McIntyre [ONLINE]:** Listening Across Time for 'The Others' Meaning: Theories of semiotic expansion and temporal suspension in the comprehension of ecosystem degradation as expressed by wild soundscapes.	**(11.30am) Anne Gallagher**: Reconnecting with Dùthchas: The Embodiment of Conservation Volunteering in the Cairngorms
(11:45am) Alex South: Arctic Sentinels: Listening (Out) for Whales	**(11:45am) Emma Davies**: In the Muck of Time: Bog bodies, enchantment, and multi-timescale attention	**(11:45am) Toby Horkan**: Small intimacies: Acts of knowing and caring for (a) landscape
(12:00pm) Juliane Rohrwacher: Symphonia Organica: Artistic Exploration of the Vegetal Soundscape	**(12:00pm) Keili Koppel**: Attending to the complex ecological temporalities through phenology	**(12:00pm) Andrew Lee:** Apocalypse Where? Inattentiveness, Indigeneity and Invisibilities

(12:15pm) Ines Kirschner: Sounds of Disquiet: Birdsong in Melissa Harrison's *All Among the Barley*	**(12:15pm) Una Hamilton Helle** 'Stone talk': Attending to more-than-human temporalities through artistic practice	**(12:15pm) Lissie Carlile**: Lycanthropocenic Entanglements: Rewilding Responsibly After Attentiveness.
(12:30pm) Q&A	**(12:30pm)** Q&A	**(12:30pm)** Q&A

1.00pm – 2.00pm Lunch break (*Tech Cube 0*)

2.00pm – 3.30pm Session 2

Panel 2.A **Anatomy Lecture Theatre** *Storied Trees and Forests*	**Panel 2.B** **Cairns Lecture Theatre** *Plastic and Waste*	**Panel 2.C** **Tech Cube 0** *How We Share Loss*
(2:00pm) Angie Hsu: Restoring and Re-storying the Forest Landscape: towards Dipterocarp Trees in the Philippines	**(2:00pm) Tatun Harrison-Turnbull**: Paying Attention to Plastic	**(2:00pm) Agnese Martini**: Ghosts of the Venice Lagoon. Paying Attention to Bio-cultural Loss in Local Fishermen's Narratives.
(2:15pm) Emma Bentley: Tragic Ecologies: Trees in Aeschylean, Sophoclean and Euripidean Performance	**(2:15pm) Katie Goss**: Reading Entanglement / Embodying Rupture: Plastic Ecologies, Attention Economies and Unconscious Affect in Samanta Schweblin's Fever Dream	**(2:15pm) Charlotte Hunt**: The Loss of Peatland is the Loss of Story
(2:30pm) James Weldon: Attending to tree species 'lost' to disease: memorialization and life after death	**(2:30pm) Nan Song**: From Reuse and Revenge to Monstrosity: The Factual Responsible Attention to Waste in Contemporary Speculative Fictions	**(2:30pm) Karla Mercedes Bernal Aguilar**: Narratives, Multispecies Solidarity, and Resistance: Environmental Humanities in the Context of Mexican Corn Biodiversity Loss
(2:45pm) Matías González Marilicán: Building a vegetal society in Chile: state educational efforts to coexist with forests and trees in the Araucanía region, 1900-1956	**(2:45pm) Liam O'Loughlin**: Slow Crawl: The Environmental Long Take in Shaunak Sen's All That Breathes	**(2:45pm) Sophia Georgescu**: Children's meaning-making in the sixth mass extinction: Interspecies relationships in participatory, educational response-making
(3:00pm) Q&A	**(3:00pm)** Q&A	**(3:00pm)** Q&A

3.30pm – 4.00pm Break and Refreshments (*Tech Cube 0*)

4.00pm – 5.30pm Session 3

Panel 3.A **Anatomy Lecture Theatre** *Senses of Place*	**Panel 3.B** **Cairns Lecture Theatre** *Somatic Methods*	**Panel 3.C** **Tech Cube 0** *Extraction & Other Crises*
(4:00pm) Sarah Upton: Sinéad Morrissey's Ecological Belfast: the Optics of Noticing	**(4:00pm) Hannah J. Duffew**: No choice but to notice: Understanding the environment through neurodivergent sensory relations	**(4:00pm) Pimpawan Chaipanit**: Teak Tales: Noticing the non-humans in Thai fiction
(4:15pm) Simon Hellewell: You are Here: A Growing Collection of (topo)Graphic Scores	**(4:15pm) Ester Eriksson**: Cultivating Response-Ability through Eco-somatic Education	**(4:15pm) Paisley Conrad**: Crude Distractions in Recent Tar Sands Literature
(4:30pm) Dorothea Sawon: Embodied Experiences of Landscape in Noreen Masud's *A Flat Place*	**(4:30pm) Montse Pijoan**: "An Immersive Exploration of the Haptic Threads of the Ocean"	**(4:30pm) Bethany Davison**: Reclaiming the Sunrise: Resisting Narratives of Ecological Destruction
(4:45pm) Liam-Lucille Wright Feeling Place Through Paper: Novel approaches to field notes for queer creative writing on ecological spaces	**(4:45pm) Claudia Rosenhan**: The ground beneath my feet – feeling the earth move.	
(5:00pm) Q&A	**(5:00pm)** Q&A	**(4:45pm)** Q&A

5.30pm – 6.30pm Optional Outdoor Session

Holyrood Park: "Spotlights & Stories: Practises of Attention in Place	**The Meadows**
Please meet in **Summerhall Courtyard**. Be ready to depart at 5.35pm. Led by **Grace Garland:** Join us for a 10-minute walk and lightly facilitated 40-	Please meet in **Anatomy Lecture Theatre** Be ready to depart at 5.35pm.

minute session exploring practices of attention from a beautiful spot nestled at the base of the rocky crags of Holyrood Park and overlooking the city.	For anyone who would prefer to walk and wander around The Meadows **unguided**.

Friday 6th September

9.00am – 9:15am Registration.

9.15am – 10:30am Session 4

Panel 4.A **Anatomy Lecture Theatre** *Poetics of Noticing/Attention*	**Panel 4.B** **Cairns Lecture Theatre** *Embodied Noticing*	**Panel 4.C** **Tech Cube 0** *Participation and Listening for Action*
(9:15am) Jeremy Allan Hawkins: Attending through Poetic Practice: Denaturalizing the Lyric	**(9:15am) Erin Hancock**: Minding the loom: Weaving 'Otherkin' Relationships	**(9:15am) Pantea Armanfar**: Listening x Silence(s): Co-participation in Environmental Conservation & Restoration Practices via a Community-Based Curation of a Sound Archive
(9:30am) Matthew Lear: Recasting: Poetry as Participatory Research	**(9:30am) Kevin Leomo**: Fragile sonic attentions	**(9:30am) Elizabeth Smith**: At(tend)ing to the Uncharismatic: The Insect Listening Ethic of Elizabeth-Jane Burnett
(9:45am) Jeehan Ashercook: Classical Qasida Form as Eco-Poetic Art of Noticing	**(9:45am) Nele Buyst**: The community garden as infrastructure of reciprocity	**(9:45am) Sarah Jane Foster**: Deep Listening and Dialogue within the More-than-Human World: Embedding the "Arts of Noticing" in Civic Practices

(10:00am) Maria Sledmere: 'conduit for all': Alli Warren's poethics of tender noticing	**(10:00am) John McKetta** Co-creating narratives: Scottish oral storytelling and the selkie	**(10:00am)Charlotte Lancaster [ONLINE]:** *Tales of the Dart*: Investigating the role of participatory storytelling practices in cultivating an ethics of care for the River Dart and its communities [*Zoom*]
(10:15am) Q&A	**(10:15am)** Q&A	**(10:15am)** Q&A

10.30am – 11:00am Break and Refreshments (*Tech Cube 0*)

11.00am – 12:30pm Session 5

Panel 5.A **Anatomy Lecture Theatre** *Dissolving Boundaries: More-than-human Ecologies*	**Panel 5.B** **Cairns Lecture Theatre** *Resisting Violence, Making Change*	**Panel 5.C** **Tech Cube 0** *Multispecies (Mis)Communications*
(11:00am) Grace Johnson: Can a more-than-human client of architecture change tomorrow's troubles today?	**(11:00am) Dillon Whitehead**: Where Does Attention Go Next? Following Up or Giving Up in *Pond* and *Emergency*	**(11:00am) Helena Hunter**: Parasitical Soundings and Sensory Scales in Carol Watt's *Kelptown*
(11:15am) Erik Emanuelson: A Place for Speaking Things: Vital Materialism and the Lyric in John Clare's "The Lament of Swordy Well"	**(11:15am) Ingrid Helen Flognfeldt Brubaker**: After Attention: The Act of Reading as Community Building and Environmental Activism	**(11:15am) Andrea Raso**: Spelling Sensuous Ec(h)ology: The Multimodal and Multispecies Poetics of Robert Macfarlane and Jackie Morris's *The Lost Words*
(11:30am) William Taylor: Becoming-insect, Becoming-rot: Noticing and Communing with Nature's Queer Monstrosity via Jenny Hval's "Paradise Rot"	**(11:30am) Munasir Kamal**: Visibilizing but Silencing Victims? Arundhati Roy's Endorsement of the Anti-Sardar Sarovar Movement	**(11:30am) Alfie Howard**: How to Notice Like an Elephant: Biotranslation and Animal Umwelten in Barbara Gowdy's novel *The White Rose*

(11:45am) David Tierney: 'Speaking meat' Examining Farmed Nonhuman Animal Relationships in Bong Joon-Ho's *Okja* (2017)	**(11:45am) Jelena Krivosic**: Virtually connected? How could watching Natural History documentaries affect audiences' sense of nature connectedness and desire to engage with the entangled global crises?	**(11:45am) Adam Frank and Paige Colton**: Attending to Multispecies (Mis)communication: Placing Simone Weil and Henry David Thoreau in Dialogue
(12:00pm) Q&A	**(12:00pm)** Q&A	**(12:00pm)** Q&A

12.30pm – 1:30pm Lunch break (*Tech Cube 0*)

1.30pm – 2:30pm Keynote Speaker

Cairns Lecture Theatre
Keynote Speaker: **Eva Haifa Giraud** 'Intimacy, indifference, and violent-attentiveness' Chair: Dr Michelle Bastian

2.30pm – 3:00pm Break and Refreshments (*Tech Cube 0*)

3.00pm – 4:15pm Session 6

Panel 6.A **Anatomy Lecture Theatre** *Multimedia and Multimodal Attentiveness*	**Panel 6.B** **Cairns Lecture Theatre** *Ecopoetics & Ethics*	**Panel 6.C** **Tech Cube 0** *Ways of Noticing*
(3:00pm) Freya MacDonald: Scrolling while the world vanishes: attention and noticing in Richard *Flanagan's The Living Sea of Waking Dreams*, a literary case study of the catastrophic 2019/20 Black Summer Bushfires	**(3:00pm) Oliver Yu Hurst:** No, we're not 'all in the same boat': evaluating ecopoetic multispecies counter-storytelling for advancing critical climate solidarities.	**(3:00pm) Maddie Reid**: Noticing Animal Death and Absence in post-war North American Surrealism

(3:15pm) Pim Puapanichya: Echoes of Remembrance: Colonial Amnesia, Spirituality and Trauma in Southeast Asian Film and Literature	**(3:15pm) Lewis Wood**: 'This Tropical Fruit Now Knows the Ice Crystal': connection and destruction in the (Soma)tic ecopoetry of CAConrad	**(3:15pm) Abbie Pink**: 'Great fun all around!': Attentiveness at Play in Kim Stanley Robinson's New York *2140*
(3:30pm) Danny Riley [ONLINE]: That Standing Wave Called 'Bird With Dry Voice': Resonance and the Language of Attention in Peter Redgrove's *The Apple-Broadcast*	**(3:30pm) Helena Fornells Nadal**: Lyric Responsibility – A Land-Aware Ecopoetics for Scotland	**(3:30pm) Rachael Jones [ONLINE]**: Ways of noticing using a sensuous landscape-based practice *[Zoom]*
(3:45pm) Q&A	**(3:45pm)** Q&A	**(3:45pm)** Q&A

4.30pm – 5:00pm Closing Remarks

Cairns Lecture Theatre
EEHN Conference Committee & ASLE-UKI Dr Alexandra Campbell will be advertising opportunities regarding the *Green Letters* journal, affiliated with ASLE-UKI. Closing remarks

There will be an opportunity to socialise over drinks in the Summerhall Royal Dick courtyard after the closing remarks.

Keynote Speaker Abstracts

Thursday 10.00 – 11:00am

Dr Alycia Pirmohamed (University of Cambridge)

Skin Memories
Chair: Professor David Farrier

Alycia will be reading an essay from a current work in progress. This talk will also explore the project *Our Time Is A Garden: New Nature Writing by Women and Nonbinary Writers of Colour* (see here) published by The Institute for Advanced Studies in the Humanities at the University of Edinburgh, and edited by Alycia.

Alycia Pirmohamed is a Canadian-born poet based in Scotland. She is the author of the poetry collection *Another Way to Split Water*. In 2023, she won the Nan Shepherd Prize for her nonfiction *debut A Beautiful and Vital Place*, forthcoming with Canongate.

Her other works include the pamphlets *Hinge* and *Faces that Fled the Wind*, and the collaborative essay *Second Memory*, which was co-authored with Pratyusha.

Alycia is the co-founder of the Scottish BPOC Writers Network, a co-organiser of the Ledbury Poetry Critics Program.

Friday 1.30 – 2:30pm

Dr Eva Haifa Giraud (University of Sheffield)

Intimacy, indifference, and Violent-Attentiveness
Chair: Dr Michelle Bastian

Recognition of the non-innocence of care, or entanglement of care and violence, is often the culmination, punchline, or take-home point of research examining entanglements between humans and non-human animals. But what if this recognition was the starting-point, rather than the end-point, of research;

a problem to reckon with, rather than a series of relationships to trace via compelling description? In this paper, I use the above question as a jumping-off point for exploring how particular enactments and conceptions of attentiveness feed into the normalisation of violent multispecies relations. Focusing on three themes – embodiment, interdisciplinarity, and participation – I argue that particular constructions of attentiveness have been privileged in animal studies and environmental humanities research. In particular, the emphasis on knowledge generated through attentive, embodied relations has (seemingly) generated radically inclusive approaches to engaging with nonhuman animals. However, these approaches are often entwined with contractions in how contentious, counter-public activism is perceived to participate in political debates about nonhuman animals. These dynamics, I suggest, can make it difficult to reckon with hard questions about whether or how existing human-nonhuman entanglements could be otherwise. To close, I reflect on whether alternative conceptual trajectories can be found by centralising questions of complicity (Shotwell; Williams and Hollin), incommensurability (Liboiron), violence (Wadiwel) and indifference (Davé).

Eva Haifa Giraud is a senior lecturer in the Department of Sociological Studies at the University of Sheffield. Her work concerns activism and non-anthropocentric theory, and she has drawn these themes together in her books *What Comes After Entanglement?* (Duke University Press, 2019) and *Veganism: Politics, Practice and Theory* (Bloomsbury Academic, 2021). Eva is currently on the editorial team of the international journal *Cultural Politics* and associated book series 'a cultural politics book' (Duke University Press), and an associated editor of *Environmental Humanities*.

Panel Abstracts

Thursday 5th September

Session 1 | Thursday 11.30am – 1:00pm

1.A | More-than-human Soundscapes

Sound recordings, future hauntings: Attending to more-than-human music and species loss

Rowan Hawitt (Rachel Carson Center, LMU Munich / University of Edinburgh)

Amongst the many facets of life threatened by anthropogenic environmental change are the voices, sonic cultures, and communicative abilities of more-than-humans. In this paper, I ask what it means to make music with more-than-human voices and attend to them in the context of endangerment and extinction. To do so, I focus on multi-instrumentalist and cross-genre musician Cosmo Sheldrake. Sheldrake has, in recent years, produced work which is informed and structured by sound recordings of a wide variety of species. His album Wake Up Calls (2020), is composed entirely of recordings of endangered British birds. Meanwhile, his album Wild Wet World (2023) is formed from recordings of fish, underwater environments, and marine mammals, including the UK's last resident killer whale population, who are functionally extinct due to toxic contamination. Drawing on musical and discourse analysis, I suggest that – through sound and music – Wake Up Calls and Wild Wet World construct a present 'haunted' by the potential extinction of these species. In particular, Sheldrake draws on an aesthetics of the uncanny to create spectral echoes of their voices across time; these echoes reverberate not just from the past, but from futures we are currently in the process of altering. I thus argue that this music facilitates a relational orientation towards the more-than-human world, whereby the voices of others might interact as sonic agents with human listeners. In turn, I highlight the ethical responsibility of composers, performers, and listeners to practise non-anthropocentric modes of 'attending with' more-than-human lives: past, present, and future.

Rowan Hawitt has recently completed her PhD in Music at the University of Edinburgh. Her current research brings together ethnomusicology, environmental humanities, and critical time studies to explore how contemporary folk music practices in the UK refract changing understandings of time occasioned by the climate crisis. From April 2024, Rowan will take up a Landhaus Fellowship at the Rachel Carson Center for Environment and Society, LMU Munich to complete her first monograph. She is also a saxophonist, cellist, and singer who has performed globally, with a particular love for improvisation, Renaissance polyphony, and all types of folk and traditional music.

Arctic Sentinels: Listening (Out) for Whales
Alex South (IASH, University of Edinburgh)

The endangered sei whale has a particularly unshowy way of diving: it seems simply to sink, to vanish without effort. An understudied cousin of the blue whale, it is rarely seen in British coastal waters, yet in November 2023 one swam up the Firth of Forth, attracting attentive whale watchers. The previous month another sei had stranded alive in the same area but died despite rescue efforts; a similar event occurred in 2021.
This cluster of appearances illustrates the role of these top predators as "climate sentinels": whales are conspicuous organisms whose seasonal migrations are responsive to fluctuating prey abundances and whose distribution and body condition integrate information on cryptic ecosystem variables. As oceans warm and ice cover shrinks, acoustic monitoring has made it possible to show that the range of the sei (and other cetaceans) may be extending into the Arctic Ocean. Global changes in underwater soundscapes are now well-documented, but little realized by the general public. Yet the songs and calls of whales contribute massively to their charisma and have transformative potential: the release of the "Songs of the Humpback Whale" album in 1970 was a key factor behind the 1982 commercial whaling moratorium.
Current environmental crises have only amplified the need to challenge human exceptionalism. I will describe how inclusive online "whale listening" projects such as Orcasound and Pattern Radio might contribute to this goal, calling both for a critical approach that respects the agency and cultures of other-than-human singers, and increased participatory elements. I argue that by learning to notice the differences among the voices of the many cetacean species, and maintaining attention to their shifting phenologies, a vital new dimension may be added to our awareness of our troubled membership of the more-than-human world.

Alex South is a Postdoctoral Fellow at the Institute for Advanced Studies in the Humanities (University of Edinburgh), researching ethical questions surrounding the human use of the sounds of other animals. His interdisciplinary PhD, 'Cetacean Citations', combined practice-led research from an ecomusicological perspective with bioacoustical studies on humpback whale song. Alex has published on animal culture, biomusicology, and ecomusicology, and lectures on undergraduate music courses at the University of St Andrews and Royal Conservatoire of Scotland. Compositions resulting from his doctoral research have been performed at festivals in the UK and internationally, and featured in CBC documentary 'The Musical Animal'.

Symphonia Organica: Artistic Exploration of the Vegetal Soundscape
Juliane Rohrwacher (Leipzig University)

Drawing on the immersive ecological soundscapes created by self-proclaimed "biophilic energy embassador" and artist Mileece, this paper explores how post-anthropocentric artscapes add vegetal voices to the polyphonic negotiations of space and rhythms in a shared planetary future by creating opportunities for interspecies encounters, where connections based on mutual recognition can be forged. The artistic realm lends itself to this, as it allows for the conception of experimental spaces where imagination can blossom into experience. If monologue is to be avoided and the basis for dialogical engagement with the other-than-human co-creators of our ecosphere is the expansion of our perception – so that contact zones between different Umwelten (Jakob Uexküll) emerge and the self may experience the other – it is through this experience that consideration is solidified and the bonds of our planetary interspecies-network become apparent. Shared sensitivity forms the basis of an interspecies community.
Also known as the Mother of Organica, British-born sonic artist and ecology designer Mileece has spent the last twenty years developing techniques and technology to amplify vegetal bio-acoustics in a way that enables human and plant to perceive and manipulate a shared soundscape that emerges as they establish contact. She has utilized this algorithm-based process in the creation of numerous immersive artscapes that aim to give access to the experience of vegetal interspecies-communication to as broad an audience as possible. This paper traces Mileece's artistic attempts at inspiring perceptive flexibility in the human participants of technologically mediated interspecies-encounters by exploring the sensory realm of ecology. It contextualizes them in the broader scientific discussion on Bioacoustics (Monica Gagliano), Acoustic Ecology (R. Murray Schafer) and Vegetal Voices (Michael Marder), ultimately establishing the Vegetal Soundscape.

Juliane Rohrwacher is a PhD student at Leipzig University, Germany. Her thesis considers the social history of the representation of nature in arts and culture, as well as the role of contemporary, post-anthropocentric art projects in the recalibration of human-nature relations in the Anthropocene. She is a regular contributor to the Society for Comparative Mythology's [Arbeitskreis für Vergleichende Mythologie] "Mytho-Blog" and founder of KunstUmWelten [art (world) environments], a blog dedicated to the post-anthropocentric artistic landscape. Alongside her academic work, she teaches performative arts to children in an ecological garden in Berlin, Neukölln, and performs her own music as Juliane Moll.

Sounds of Disquiet: Birdsong in Melissa Harrison's *All Among the Barley*
Ines Kirschner (University of Aberdeen)

Silence is often posited as a signifier of extinction, a perceptual framing that is particularly salient in relation to birds. From avian stillness in Rachel Carson's *Silent Spring* to their aural presence in pastoral texts, the ecocritical resonance of birds and their sound-making is undeniable. Melissa Harrison's *All Among*

the Barley (2018), a coming-of-age novel set on a 1930s Suffolk farm, similarly uses birdsong to great effect. Harrison evokes a polyphonic world rich in timbral variety. Her diegetic avifauna is perched not at the periphery of the story, but at its centre, their sound-making an integral part of life's semiotic texture. Yet, if studied alongside the UK's most recent Birds of Conservation Concern review, the novel reads like a catalogue of incipient local extinction: of its three dozen named bird species, twelve roost, precariously, on the Red List, and another twelve on the Amber List. This paper argues that Harrison's narrative thrums with a proleptic, post-Carson sense of what Andrew Whitehouse (2015) calls the 'anxious semiotics of listening to birds in the Anthropocene', in which not only silence – as a sign of untimely absence or actual loss – but even apparently benign changes in the avian soundscape engender unease. It explores the ways in which the novel elicits a sense of 'moral disquiet' (63) from the more-than-human drama of its protagonist's mental ill health in the wake of trauma, an affective response which uncannily distorts and echoes back readers' own ecological anxieties in their degraded present.

Ines Kirschner is a PhD student at the University of Aberdeen. Her thesis explores nature and wildlife conservation in twenty-first-century fiction, with a conceptual focus on multispecies projects of world-making. She is a Scotland-based scholar for the 2024 British Council Scotland SGSAH EARTH Scholarship programme.

1.B | Critical Time Dialogues

Listening Across Time for 'The Others' Meaning: Theories of semiotic expansion and temporal suspension in the comprehension of ecosystem degradation as expressed by wild soundscapes.

Tom Hull (Falmouth University) Ash McIntyre (University of Newcastle)

This paper offers a theoretical lens to understand the challenge that time, and semiotic perception pose to human comprehension of ecosystem transformation. We argue that the arts and science of soundscape ecology directly engage with these challenges, connecting inherited (intellectual) knowledge and experiential (felt) knowledge, to transform human 'reality narratives' (Burner 1991). We posit this transformation alters how industrialised societies comprehend and respond to ecological degradation.

We explore the layers of meaning present in the soundscape by drawing on Farina et al (2021) concept of 'soundscape epithets'. By capturing the species-specific ascription of meaning across the soundscape, we establish how soundscape ecology in industrialised societies can expand human awareness to

currently ignored levels of meaning, bringing attention to ecological change that otherwise may go unnoticed. Rob Nixon's (2011) 'slow violence' provides the frame for our exploration of the imperceptible violence involved in ecological destruction. On this basis, we introduce our concept of 'temporal dissonance', which describes the dis-alignment of human and ecological time frames. We argue that 'temporal dissonance' can be overridden by the immediacy of experiencing the soundscape of wild habitats over time.
Based on a case study of soundscape research conducted by Bernie Krause, we illustrate how the science and arts of soundscape ecology provide an effective means to expose ecological change in the soundscape across decades. We conclude, that soundscape ecology enhances the detection and demonstration of ecological changes over time, capable of addressing challenges posed by semiotics and time to human comprehension of ecosystem degradation.

Tom Hull: I am a specialist in wild soundscapes working on an interdisciplinary level as a composer, sound designer, and field recordist within the creative industries, and as a soundscape ecologist in the ecological sciences. Since 2012 I have developed work independently under the pen name Missing Wolf, and in 2017 I became an associate of Wild Sanctuary Inc. the world's leading organisation in soundscape study and art. I am a Fellow of the Winston Churchill Memorial Trust in Science and Innovation and have led soundscape research surveys in the world's remote and wild places. Currently enrolled as a postgrad researcher at Falmouth University.
Ash McIntyre is an academic living and working on Awabakal land, and is affiliated with the University of Newcastle, Australia, where she is also a Student Advocate in the Academic Division. Her research focuses on environmental literature and theory, spanning sincerity in environmental fiction, gender, ecoacoustics, and posthumanism

In the Muck of Time: Bog bodies, enchantment, and multi-timescale attention
Emma Davies (Bath Spa University)

Though human sacrifices in the Iron Age were part of rituals meant to recreate order, liminal wetland spaces and the bog bodies within them are perfectly situated to complicate a neatly layered sense of history as constituted by specific moments in time. These enigmatic landscapes are characterised by spatial and temporal disorientation: one can easily lose their way, and objects vanish only to reappear as if frozen in time. The present into which the past surfaces — in the form of bog bodies— begs us to consider a temporal model that has an entropic past-present at its core, compelling us to reconsider time not as a linear progression but as a web of overlapping moments, disrupting notions of temporal stability.
It is this peculiar effect of having stilled or stalled time that makes bog bodies such a draw for contemporary audiences when displayed in museums. Seamus Heaney described this as the 'riddling power' of bog bodies (Heaney, 1999). To

‘think through bog bodies’, as exemplified by Heaney and his bog poetry, brings up responsibilities to past and future generations; links to the environment; and, possibly, visions for the future. This paper will explore how archaeologists and poets have understood this ‘riddling power’, and how bog bodies have the potential to create a moment of ‘enchantment’ (Bennett, 2001), or pure attention to and connection with the past, that prompts reflection and thus hopefully create a notion of intergenerational care, which acts as a springboard for action."

Emma Davies is a first-year SWWDTP PhD researcher in Environmental Humanities working at Bath Spa University and the University of Bristol. Her thesis project focuses on interactions with the soil in folk horror, exploring the ways in which the genre conveys a specific set of fears around 'soured' earth, haunted rural landscapes, and buried objects and substances.

Attending to the complex ecological temporalities through phenology
Keili Koppel (University of Edinburgh)

Bringing phenology into discussion with humanities can expand ways to sense environmental change locally and bring other times into our conscious experiences. Phenology is a science that observes species’ timings and seasonal cycles long-term to understand species behaviour and track the effects of climate and environmental change. Temporal changes in the environment are complex, entangled, ever-unfolding and conflicting, yet not many tools are there to help us make sense of these unfoldings. Based on Tsing’s notion of “arts of noticing”, this paper looks at possibilities of making more visible non-human timings, and their manifestations and changes through phenological lenses and concepts. The paper discusses an exploratory workshop where participants were asked to consider phenological lenses and concepts in a garden space to think about other-than-human timings. In the workshop we created phenology recording protocols for collection of temporal information. In the paper, I discuss how making visible phenological changes in the environment can diversify our understanding and sensing of time in the Anthropocene that escape singular trajectories of change. I will conclude by considering how it might be possible to design experiences for noticing non-human temporalities.
This paper is part of the wider PhD research that explores the possibilities around widening engagement with plant and animal phenology.

Keili Koppel: I am a PhD student at the Edinburgh College of Art, with a master's degree from Glasgow School of Art in Design Innovation and Environmental Design programme. Currently, through a design practice-based inquiry I am exploring possibilities around wider awareness of, and engagement with, phenology using design and environmental humanities approaches.

‘Stone talk’: Attending to more-than-human temporalities through artistic practice
Una Hamilton Helle (Royal Holloway University, London)

If we accept an animist understanding of the world; that there are more-than-human persons brimming with agency all around us, what consequences does this have for the way we act and make decisions? What responsibilities are we called to and how does this invite us to move differently through the world? By extension, how do we think-with these other beings, so physically and cognitively different from ourselves? Can we find a shared language?
This presentation hopes to foreground ‘the ontological similarity between ourselves and those with whom we share the world’ (Harvey 2006), and explore how we can enter into relationship with the (invisible) more-than-human world. As an artist I have been looking to older Scandinavian folklore and customs to unearth references that hint towards a previous animist way of life, based on reciprocal relationships with the natural world. I have attempted to practice this myself, through deep listening (Oliveros 1982), geological ‘timefulness’ (Bjornerud 2018) and through attentively tending to a particular stone which I have known (of) for a long time.
Through this practice I have encountered numerous temporalities: folkloric more-than-human beings and spirits embody vastly different time scales depending on the material topographies they live within, as stone, wood or water encourage thinking in ‘petrified time’, deep time or cyclical time; the temporal tension and out-of-syncness encountered when trying to attune, from within the linear rush of a capitalist society, to the pace of a more agriculturally tuned cycle; the temporality of artistic practice, a slow process of making and unmaking, defying definitions of usefulness and productivity; and the temporal distance between us and our animist ancestors, the distortion and disappearance that time enacts upon traditional knowledge and the creative improvisation that has to be invoked in order to preserve, or reinvent, these traditions.

Una Hamilton Helle is a multidisciplinary artist, curator and museum worker currently completing a practice-based Arts PhD in Royal Holloway University’s Geography Department. As an artist and researcher she uses sound, video, artist-made publications and participatory happenings to explore questions around ecology, place, belonging and interspecies communication. She has worked with Live Action Role Playing and world-building as experiments in empathy, embodiment and collaboration with human and more-than-human entities and exhibited internationally, most recently with Bloc Projects, UK. As a curator she has curated touring exhibition Waking the Witch and edited a monograph about the visionary artist Monica Sjöö’s work.

1.C | Connecting to landscapes

Reconnecting with Dùthchas: The Embodiment of Conservation Volunteering in the Cairngorms

Anne Gallagher (University of Edinburgh)

One perspective of fighting the climate crisis calls for local community action. In a large national park like the Cairngorms National Park (CNP), multiple imaginaries of what the Cairngorms was and what the CNP is are experienced by park visitors and local inhabitants alike. As the park faces the climate crisis, a new idea of what the park could be is shifting the way the Cairngorms National Park Authority (CNPA) engages with the public. By embracing the concept of dùthchas, Gaelic for the connection and balance between people and land, the CNPA aims for people and nature to thrive together. One such was this is expressed is through offering conservation volunteering. My research explores the embodied dùthchas that conservation volunteers develop in the CNP. In doing this activity, participants may form a unique bond with the landscape through spending a day of directed attention from doing an activity. These volunteer activities range from tree removal, path restoration, and habitat surveys, and take place on various landscapes within the park. The methodology used incorporates dùthchas through photography, participatory ethnography, and semi-structured interviews following conservation volunteer days. This aims to capture the embodied observations and emotions generated by this activity.

This research is done in collaboration with the CNPA as an advisory support as well as organisations organising and delivering volunteer days, with results being shared with these organisations. It is hypothesised that conservation volunteering generates a stronger expression of dùthchas among park visitors than other park activities through engaging the whole body with the landscape. Emerging themes from these conservation activities will be presented as part of building a deeper understanding of this interconnected relationship embodied in the concept of dùthchas amidst our climate crisis.

Annie Gallagher has an MSc in Landscape and Wellbeing (2021) and International Development (2017) from the University of Edinburgh and a BA in Political Science (2009) from Fordham University. Prior to studying landscape architecture, she worked for an immigration non-profit in Washington, DC and in the greenhouse of a family farm. Her PhD is focused on conservation volunteering as building embodied attachments to place through dùthchas. Outside of the university, she is the Newsletter Editor with Lothians Conservation Volunteers and regularly volunteers with this group doing conservation work in and around Edinburgh.

Small intimacies: Acts of knowing and caring for (a) landscape
Toby Horkan (University of Hull)

Spurn is a narrow sandy spit on the Holderness Coast of East Yorkshire, UK, jutting out into the mouth of the Humber Estuary, and is a place of rich ecological and historical interest. It is also an unpredictable and rapidly transforming landscape, changing on timescales more akin to the human than the geological. But this landscape also 'moves' in the sense that it inspires passionate responses in people, visible both in a significant body of art and literature, and also in the actions of those who have dedicated considerable time and effort to the place. This paper recognises Spurn as an affective landscape (Berberich et al. 2016), and will explore some of the ways in which people have come to develop deep, intimate relationships with Spurn in their engagements with the minutiae of the place, through practices such as walking, birdwatching, collecting, archiving, artmaking, and writing. It will also consider how the precarious nature of Spurn's existence, highly vulnerable to erosion and flooding, intensifies the importance of these practices and relationships to those who feel connected with the place; how this vulnerability, in the words of a local historian, "makes you care more". This paper will contend that there is much to learn from understanding these small but significant acts of knowing and caring for this precarious landscape, particularly with regards to other places that, like Spurn, will change beyond recognition or even disappear in the face of the escalating impacts of climate change.

Toby Horkan is a second-year postgraduate researcher at the University of Hull, working in the Centre for Water Cultures as part of the university's Energy and Environment Institute. His doctoral research examines the texts, stories, memories and emotions surrounding Spurn, a sandy spit on the East Yorkshire coast, with the aim of demonstrating the value of incorporating these more affective and personal aspects into the management of Spurn and other rapidly changing places.

Apocalypse Where? Inattentiveness, Indigeneity and Invisibilities
Andrew Lee (University of Chichester)

If, as McLuhan (1964) proposed, the electric age has stretched the individual nervous system across the globe, this performance paper focuses on the current effects of such a thinning in attentiveness to temporal experiences situated within the more-than-human ecological web. Furthermore, it brings to light the ways in which an information saturated culture leaves its inhabitants paradoxically inattentive, as though not noticing, of more-than-human suffering, yet constantly informed of its occurrence.

In seeking to expose this paradox as a disavowal of 'response-ability' (Lehman, 2006: 185), this performance paper analyses the organisation of multiple times within an annual cycle, known to druids as the eightfold wheel. Through reformulating pre-colonialised concepts of time and retro-activating indigenous practices that I am native to, my art/magic practice-research seeks to counteract the "slow violence" (Nixon, 2011) within an accelerated information age and refutes what Timothy Morton claims to be 'the present moment [...] swallowing the future as fast as new features are invented' (in Campagna, 2018: x). Morton's eschatology symptomatically repeats the disavowals within information saturated culture. The consequences of waste export to and extraction of mineral resource from the global south alone, provides sufficient parameters for contesting Morton's claim. The future he posits as to be consumed has, in fact, already been imposed to regions where attention to its visibilities are normatively encountered in a mediated form. Thus, suspended between the paradoxes of 'interwebbed' inattentiveness and the rituals of indigenous practices rooted in the more-than-human-web, my art/magic performance paper weaves the sticky spaciotemporal dynamics of climate apocalypses that are already happening... just seemingly not here, and not quite yet.

Andrew Lee [He/Him] is a Practice Research Ph.D. researcher at the University of Chichester where he is a co-founder of the Arcanum of Apocalyptic Anthopocenes. He is an independent lecturer and has taught M.A. Contemporary Performance Practice at the University of East London and Critical & Cultural Theory at the University of Chichester. His article Death by prox(y)imity: Participation with the pandemic through the mobile multiplayer game Among Us (2018) was published by the Journal of Arts & Communities in 2023. Andrew is a recipient of the Dwina Gibb award from the Order of Bards, Ovates, and Druids.

Lycanthropocenic Entanglements: Rewilding Responsibly After Attentiveness

Lissie Carlile (University of Chichester)

In addressing the conference call, this paper questions 'What comes after attentiveness?' The notion of a "post-attention" age is explored through potential consequences of conservation rewilding methodologies. Employing H.T Lehmann's (2006) postdramatic 'aesthetics of response-ability' (p. 185) which are echoed by Haraway's (2016) call to 'response-able' action, my research focuses on performative 'becomings-' (Deleuze & Guattari, Haraway, Grosz, inter alia). These enacted becomings endeavour for a 'respons-able' understanding and experience of the so-called Anthropocene, where what is 'to come' for such a "post-attention" age extends beyond its anthropocentric visibility or anticipations.

In applying the 'art of attentiveness' (van Dooren et al., 2016) to the extinction of wolves within the United Kingdom, discourses surrounding rewilding has

arguably opened into working through “post-attentive” and entangled ways. Consequently any ‘response-able’ rewilding does not aim to uncouple what Povinelli (2014) recognises as the false binary of life and death, but is instead, bound to nurturing what Haraway (2016) calls ‘chthonic companionship’. In these terms, colonised conservational methods of rewilding are exposed for ‘denying the messiness and liveliness of entanglements’ alongside ‘shutting down potential ways of becoming’ (Giraud, 2019, p. 73).
Through entanglements of de-extinction, chthonic companionship, life and non-life, with/in what my performance research terms “the lycanthropocene” as an articulation of the urgency for making oddkin (Haraway, 2016), my becomings provide material and aesthetical embodiments of response-ably rewilding she-wolves for “post-attentive"" audiences.

Lissie Carlile (she/her) is a multi-disciplinary researcher and artist whose practice engages with multi species entanglements with/in the Anthropocene. She is an independent lecturer currently at the Institute of Contemporary Theatre. Lissie is in the early stages of her Ph.D. at the University of Chichester where she is a co-founder of the Arcanum of Apocalyptic Anthropocenes research incubator. Her Practice Research utilises performance documentation methodologies to explore ephemerality and appearance/disappearance of natural history through archival methodologies. Lissie’s thesis is titled: Rewilding the She-Wolf: Understanding Appearance/Disappearance of Chthonic Companionship Within the Lyncanthropocene through Practice-as-Research Performance Documentation.

Session 2 | Thursday 2.00pm – 3.30pm
2.A | Storied Trees and Forests

Restoring and Re-storying Tropical Forest Landscape: Attentiveness towards Dipterocarp Trees in the Philippines
Angie Hsu (Royal Holloway, University of London)

'Forgetting', writes Anna Tsing et al., 'in itself, remakes landscape as we privilege some assemblages over others'. Although Tsing was referring to the disappearance of native American flowers in Santa Cruz, California, similar stories retold themselves in the oceanic archipelago 'Eden' in Southeast Asia. In the Philippines, where the presence of coconut trees conjures up the image of an idyllic tropical paradise, what lurks behind such an image is the ghostly presence of native tree species, including the dipterocarp family, which once characterized the tropical landscape but was forced to give way to valuable economic crops. Colonialism and the global neoliberal economy have completely reshaped the landscape to the extent that many native Filipinos have forgotten what the lifeworld of indigenous forests looked like prior to the Spanish 'discovery' of the tropical archipelago. This presentation is based on my practice-based research and creative non-fiction writing project, in which I trace the history of colonialism and its relationship with deforestation in the Philippines, as well as the ongoing rainforestation efforts, a rehabilitation strategy that uses native tree species. Through engagements with forest ecologists, anthropologists, farmers, local communities, environmental activists, and children on Leyte Island in the central Philippines, I aim to uncover the stories of lost biodiversity behind the dominance of monoculture plantations. While traveling in the undulating landscape in search of the mother trees of the dipterocarp species, I learned to listen to the landscape's whisper of its past. Listening to the unspoken stories of the landscape and its deep, entangled history, I would argue, is also an act of cultivating the art of attentiveness. Ultimately, as Kimmerer and Nabhan argue, we can't meaningfully proceed with healing and restoration without 're-story-ation'. By focusing on telling the stories of the native trees, we can perhaps imagine a future where ecological healing becomes possible on the postcolonial archipelago.

Angie Hsu is an interdisciplinary PhD researcher in creative writing at RHUL and a recipient of the Taiwan MOE arts and humanities scholarship. Her PhD thesis is a prose non-fiction project that tells real-life stories related to the history of colonialism and deforestation, as well as forest conservation and restoration as an approach towards botanical decolonization. Angie holds an MA in comparative literature from UCL and an MFA in writing for stage and broadcast media. She also received a certificate from the Yale-ELTI program on tropical forest landscapes: conservation, restoration, and sustainable use and is currently serving as the project sharing chair of the ELTI alumni committee. She is the founder of 'Terrapolis', a podcast devoted to broadcasting the latest news on

ecosystem conservation and restoration, environmental justice, and decolonization.
See: https://open.spotify.com/show/1hkvW7Wpbq9GYkqYRjdLNP.

Tragic Ecologies: Trees in Aeschylean, Sophoclean and Euripidean Performance
Emma Bentley (University of Durham)

Wood was one of the most ubiquitous matters in fifth-century Athens and many comparable ancient cultures. Perhaps because of its simultaneous importance and impermanence, the significance of trees and human interactions with wooden matter are not given significant attention by tragic scholars. This paper aims to reframe the tragedies of Aeschylean, Sophoclean and Euripidean tragedy by noticing interactions between humans and wooden matter depicted in, and implicit behind, tragic poetics and performance. How is imagery relating to trees used to articulate, explore, and evaluate conceptions of human-nature relationships? How can we notice the presence of matter that died or decayed thousands of years ago? What can we learn by approaching the ancient theatre as a 'natureculture' (Haraway 2003)? Christopher Schliephake's own notion of 'storied ecology' is useful here, as he aims to explore how the 'interrelationship between culture and nature' can be traced in 'material, social and culture forms of culture-nature interaction' (Schliephake 2020: 27). What emerges is a co-evolution with multiple forms of relationality: the cultural ecosystem and the human relies upon natural ecosystems, just as the carpenter relies upon timber. This paper also addresses a gap in the wider project to explore classical antiquity's position as 'cultural sediments in a layered natural- cultural history' (Schliephake 2020: 57). This is not to privilege the classical canon; rather, noticing ancient naturecultures can draw attention to how classical motifs are used to construct anthropocentric and Eurocentric concepts of 'nature' and human history.

Emma Bentley is a first-year PhD student in Classics at the University of Durham. Her work engages with the environmental humanities as well as ancient literature studies to trace the significance of trees and carpentry to the poetics and stagecraft of Greek tragedy. Prior to this, she completed her undergraduate in Classics at King's College London, and an MSt in Greek and Latin Literature at the University of Oxford.

Attending to tree species 'lost' to disease: memorialization and life after death
James Weldon (Cardiff University)

As climate change and international trade make tree diseases become an ever-increasing threat to the UK's treescape, it becomes increasingly important to attend to what happens after a species is 'lost'. This paper focuses on two common UK tree species, ash and elm, which are largely absent from the landscape in the case of elm, or are in the process of becoming absent in the

case of ash. I will examine how this loss is a cultural as well as ecological process, outlining how these events are being memorialised through a variety of cultural responses, such as sculpture, writing and photography. Through this examination I ask how work seeks to represent the loss of a tree species, and how it is attempting to draw people's attention to this loss. Drawing on ethnographic research with conservationists and scientists, the other side of this paper addresses the more hopeful stories of the following varied attempts to resist the perception that ash and elm are 'lost' species: the claims of some in the industry that ash will naturally adapt, the significant numbers of elm that remain in the landscape, and efforts to breed and return disease-resistant elm. I use the juxtaposition of these attempts to resist the perception these trees are 'lost' and examples of their memorialisation, to ask what forms of life receive attention? Following Tsing (2011) I will highlight the importance of multiple forms of expertise in guiding attention beyond dominant narratives, and how an intimacy of engagement allows for paying attention to multiple ways these trees exist after their 'loss'.

James Weldon: I am an ESRC-funded PhD researcher at Cardiff University School of Geography and Planning interested in nature-society relations and how perceptions of nature influence environmental management. I am researching responses to tree disease and efforts to restore treescapes. Currently, I am particularly interested in how trees are conceptualized in these efforts, from the mass to the species to the genetic body, and how ideas about species purity and hybrids influence tree-related conservation.

Building a vegetal society in Chile: state educational efforts to coexist with forests and trees in the Araucanía region, 1900-1956

Matías González Marilicán (University of Bristol)

I argue that in the Araucanía region, Chile, between 1900 and 1956, the state strove to educate people in the conservation of trees and forests, and the need to coexist with nature with humility and reciprocity. This was done through the celebration of Arbour Day, through teaching programmes in schools and universities, and through divulgation efforts in written, pictorial and oral form. Although these educative strategies were also used in other latitudes of the world for the same aim, the Chilean case suggests unique traits. There were not necessarily political and economic ambitions behind the actions, but a genuine interest in connecting people with nature because consequently there would be socio-environmental stability. Moreover, the broader society was not ready to undertake conservation efforts without the leadership of the political and scientific authorities. Further, the importance of the botanical world to the Chilean society in the Araucanía region was acquiring such a magnitude that a sort of 'vegetal society' was developing, that is, where humans resemble plants in their way to live. This presentation nuances current research on forest history —highly focused on the Global North and on tropical forests— by providing a southern South American example. More broadly, the paper shows a case study

that could be inspirational for today's quest of finding a way of living in balance with plants in the Anthropocene.

Matías González Marilicán is a Chilean historian, from the city of Temuco, with a bachelor's degree in History, and a Master's Degree in Environmental History. He is a final year PhD student at the University of Bristol. His area of research is environmental history, forest history, and history pedagogy.

2.B | Plastic and Waste

Paying Attention to Plastic

Tatun Harrison-Turnbull (University of Cambridge)

In bodies and blood, in the land and sea, plastic accumulates, everywhere, all the time. Versatile, flexible and strong, plastic has become an essential material, one that is, in many ways, a defining material of this epoch. This paper presents a close reading of three poems, drawn from Evelyn Reilly's collection *Styrofoam* (2009), Adam Dickinson's *The Polymers* (2013), and Rita Wong's *Undercurrent* (2015). It discusses how Reilly, Dickinson, and Wong's adaptation of poetic form, through the inclusion of diagrams, images, and scientific symbols, articulates matters of concern, confronts apathy, addresses the relationship between climate and capital, and insists that we recognise our complicity in the accelerating deterioration of the environment. Focusing on one poem from each collection, 'Plastic Plenitude Supernatant' from Reilly's *Styrofoam,* 'POLYFEDERALSILOXANE' from Dickinson's *The Polymers,* and 'detritus' from Wong's *Undercurrent*, it considers how plastic has the potential to challenge the way we think and write. Pliable and rigid, 'disposable' and permanent, plastic physically and figuratively shapes poetic structure. Imagining tendrils of plastic surrounding our homes, penetrating our bodies, informed by the evocative descriptions of 'tentacular' relationships in Donna Haraway's *Staying with the Trouble: Making Kin in the Chthulucene* (2016), this paper proposes that plastic demands our attention, provoking a conversation between the sciences and the humanities. Rendered in poetry, plastic functions as a tangible, undeniable reminder of our shared responsibility for our planet.

Tatun Harrison-Turnbull is a recent graduate from the University of Edinburgh who has a specific interest in the implications of capital and consumption on literature. Under the supervision of Dr Hannah Boast, her undergraduate dissertation examined plastics and plasticity in North American ecopoetry from the last fifteen years, focusing on the work of Evelyn Reilly, Adam Dickinson, and Rita Wong. This autumn, she will be continuing this research at the

University of Cambridge toward an MPhil, considering other materials and the expansion of already vast, terrestrial and aquatic wastelands.

Reading Entanglement / Embodying Rupture: Plastic Ecologies, Attention Economies and Unconscious Affect in Samanta Schweblin's *Fever Dream*
Katie Goss (Independent Scholar)

Samanta Schweblin's novel Fever Dream unfolds as an exercise in attention: throughout the beguiling narrative of toxic contamination, both narrator and reader are repeatedly asked to 'pay close attention' to unreadable webs of entanglements, obscure causes and effects, and inscrutable interactions between various organisms and 'naturecultural' agencies in a rural Argentinian community. This attention to attention reveals how, even when caught up in or directly confronting destructive agencies and events, human powers of perception, interpretation and understanding can fail to fully materialise. Following thinkers like Catherine Malabou and A M Kanngieser, who insist that ecology must be approached as a 'new libidinal economy', my paper situates attention as an aspect of plastic embodiment that is itself in a state of metamorphosis today. My reading of Schweblin's text explores how her writerly centring of human attention, specifically its failures, may pose an alternative form of ecological consciousness, one that makes sensuous the embodied insensibility and indifference that defines our times of immense environmental degradation.
Despite deeply ingrained forms of psychic and social resistance to reckoning with more-than-human matters and processes, contemporary subjectivity is nonetheless succumbing to deformative transformations. Building on Julia Kristeva's theory of the abject and Eva Giraud's 'ethics of exclusion', I argue that limited economies of human attention set the stage for uncanny confrontations with the formative exclusions upon which settler-colonial, patriarchal and ableist systems depend – lively landscapes, unbounded entities and destructive processes of many kinds. My reading of the perceptual puzzles, unfathomable entities and morphing temporalities that emerge in Fever Dream will not simply pose an alternative ethics of attentiveness. By foregrounding the way in which ignored or unfelt objects and agencies persist, Schweblin's writing reveal the contours of an ecological unconscious, one which may inaugurate new forms of affective existence and practices of care.

Katie Goss earned their PhD in English from Queen Mary University of London in 2023. They have published in the fields of feminist philosophy, psychoanalysis, trans studies and the environmental humanities.

From Reuse and Revenge to Monstrosity: The Factual Responsible Attention to Waste in Contemporary Speculative Fictions

Nan Song (Lancaster University)

Attention to different ways others shape lives and worlds implies the ethics of being with others, even if they are the disgusted and the unloved (Dooren, Kirksey, and Münster, 2016). With ecocritics shifting their attention from accentuating the positive to the unpleasant (Phillips, 2014), attending to waste will not only reframe what waste could mean but also signify new ways of living with waste in the Anthropocene. This paper examines the representations of different attentions to waste in three speculative fictions after the waste-laden apocalypse: Paul Auster's In the Country of Last Things (1987), Cormac McCarthy's The Road (2006), and Joseph D'Lacey's Garbage Man (2009). This paper begins by arguing that previous studies on waste have more or less created a flat image of waste that either separates culture and nature by emphasising human control over waste or connects humanity and nature by highlighting waste's vibrant agency. This paper first identifies two respective modes of attending to waste in In the Country of Last Things and The Road. One is the anthropocentric reuse of waste, which, through garbage collection and object hunting, suggests that waste can be utterly handled but implies the escalation of environmental crises. The other is waste-centric revenge, which overstates waste's agency and risks justifying waste infiltration and undermining human responsibility, leading to the termination of the human and non-human world. Subsequently, through the exploration of the monster "Fecalith", a mixed, dynamic, but alternative being born out of human filth but not a natural creature, in Garbage Man, this paper concludes by proposing another mode of attentiveness: the waste ethics of irreducible monstrosity. It calls for a new way of attentiveness that resists the simple reductionism of waste and opens to complicated fact-based and responsible ethics.

Nan Song, an AHRC-NWCDTP funded Ph.D. student in English Literature at Lancaster University. My Ph.D. project, titled 'Reframing Waste: Imagining Apocalyptic Waste Disposal in Contemporary Speculative Fiction', explores how speculative fiction combines waste with capitalist crises in the Anthropocene, while investigating intersections and tensions among the fields of speculative fiction, waste studies, and ecocriticism. My research interests include waste studies, speculative fiction, ecocriticism, environmental humanities, and the Anthropocene.

Slow Crawl: The Environmental Long Take in Shaunak Sen's *All That Breathes*

Liam O'Loughlin: Capital University

This paper considers Shaunak Sen's award-winning documentary, All That Breathes (2022), as a distinctive aesthetic form of 21st century environmental communication. The film's main narrative thread follows two brothers in New

Delhi and their efforts at aiding the otherwise untreated black kite population. Yet this primary expository narrative is interspersed with poetic and observational long takes, each depicting Delhi's multi-species urban population, including humans, animals, and insects, alongside different forms of waste.
I depart from other considerations of the long take, which often read it as an elicitation of wonder or a display of technical expertise. Instead, I argue that Sen's environmental long take models a slow crawl, typically emulating four-legged movement across the uneven ground of the city. In doing so, the film offers a view of urbanity "from below," thus grounding its environmental documentation in the dirt and pavement rather than in the sky. Such a style centers not what ecocritics call "charismatic megafauna," but the less-charismatic counterparts of postcolonial urban life. Moreover, these long takes demand—and reward—sustained attention to more-than-human populations of the city, reflecting in film style the attentional care offered by the brothers' veterinary work.
I situate the film's "slow crawl" approach to the long take within contemporary currents of both slow cinema and environmental documentary. In particular, I contend that Sen's film uses the expansive sense of time found in the increasingly "global" form of slow cinema aesthetics to advance a linkage between both species cohabitation and cross-communal cohabitation in New Delhi. The film's attentional focus becomes more laden, as it strains to speak to both environmental and political crises.

Liam O'Loughlin is Assistant Professor of English at Capital University in Columbus, Ohio. His research interests lie at the intersection of postcolonial studies, the environmental humanities, and cultural studies. He has published essays in Interventions, Comparative American Studies, and Postcolonial Studies, and has co-edited a special issue on South Asian Disasters for South Asian Review.

2.C | How We Share Loss

Ghosts of the Venice Lagoon. Paying Attention to Bio-cultural Loss in Local Fishermen's Narratives

Agnese Martini (Ca' Foscari University of Venice)

By examining the environmental narratives of local fishermen through the lenses of 'spectrality', this paper aims at expanding the possibilities of the 'ghost' as a relevant tool of analysis to pay attention to loss.
After the publication of Derrida's ""Specters of Marx"" in 1993, the catalyst of what some scholars have called the 'spectral turn' within contemporary cultural theory, the critical figure of the ghost has found application in the interdisciplinary field of Environmental Humanities, particularly through the

work of anthropologist Anna Tsing and her research collective (2017). This conceptual metaphor, etymologically linked to vision and looking, calls for "a particular approach to noticing", helping us pay attention to "landscapes of entanglement, bodies with other bodies, time with other times" (M7). Specifically, this critical figure will be employed to shed light and disentangle the complex theme of bio-cultural loss in the context of the vulnerable coastal ecosystem of the Venice Lagoon.
A More-Than-Human Anthropocene requires an art of telling more complex stories, in which is important to also notice the "situated connectivities that bind us into multi-species communities" (Rose 2009, 87). Therefore, this project listens to the local community of fishermen in the Venice Lagoon, people who directly notice environmental changes by engaging daily with the lagoon ecosystem. As fishermen experience the end of a biological and cultural world, the ghosts of a vanishing past and the specters of an apocalyptic future invite us to explore different temporalities and reimagine new practices of care, remembrance, and inheritance amidst the ruins.

Agnese Martini is a research fellow at Ca' Foscari University of Venice, working on the European project Bauhaus of the Seas Sails, which focuses on reconnecting local communities with water bodies. She holds a master's degree in Environmental Humanities, with her thesis focusing on an ecocritical analysis of fishermen's environmental narratives in the Venice Lagoon. She published a chapter in an anthology of Critical Animal Studies by Peter Lang. She was selected as a speaker for national and international conferences in Ecocriticism and Critical Animal Studies.

The Loss of Peatland is the Loss of Story

Charlotte Hunt (University of Glasgow)

Peatlands are a site of storytelling, a generator of their own folklore, and a maker of their own history. Peatlands are time capsules, centuries piled on top of centuries, stories and histories stacked and pressed against one another, flat and unnoticed. Time is not present as a straight path which reaches to the past and future, instead it is all here, all now. Stories can be told and retold through it. Peat is a folk tale.
This paper argues that greater attention should be paid to peatlands as a source of story, that they must be listened to, and their tales retold. There is urgency here, peatlands are precarious landscapes, and climate change could see these anaerobic places changing drastically, taking with them the organic bodies and masses that have lived there for millennia. I will show that they are sites for mourning potential loss, for futures that might not happen, for stories reached by oxygen that might never therefore be told.
Through a mix of creative and critical writing this presentation will consider the tension between past presence in peatland - ready to be discovered - or its absence in dissolution: the loss of peatland is the loss of story. Peatlands are a source of gassy vapour but also material hauntings; they exude the past but can

also dissolve it. This presentation will examine presence and absence in millennia millimetres thick.

Charlotte Hunt is a second-year PhD student at the University of Glasgow's School of Social and Environmental Sustainability. Her practice-based research project aims to create messy and disjointed stories which help to reframe damaged relationships in the more-than-human world through writing about entangled issues, non-linear times, and the dismantling of binaries between life/death, human/nonhuman and nature/culture. Charlotte holds a Masters in Gender, Intersectionality and Change, and a Post-Grad Diploma in Philosophy of Nature, Information and Technology.

Narratives, Multispecies Solidarity, and Resistance: Environmental Humanities in the Context of Mexican Corn Biodiversity Loss

Karla Mercedes Bernal Aguilar (University of Edinburgh)

This paper explores the profound connection between narratives, multispecies solidarity, and resistance amid the loss of Mexican corn biodiversity. Recognizing humans as symbol-driven beings, it posits that specific narratives shape our comprehension of the human-maize relationship. The essay examines the role of environmental humanities in addressing the challenges posed by neoliberal policies and monoculture expansion, contextualizing the loss within the US-Mexico economic treaty.

Analyzing the historical trajectory of corn cultivation through texts by Deborah Bird Rose, Sophie Chao, and Anja Byg, the paper scrutinizes the impact of colonization, the Green Revolution, and NAFTA. It underscores the socio-economic dynamics that displaced and dismissed the cultural significance of diverse corn varieties.

The essay proposes that new narratives, derived from the stories and metaphors of farmers and indigenous communities, can resist homogenization imposed by neoliberal capitalism. It highlights indigenous linguistic nuances related to corn, emphasizing the direct link between cultural and corn diversity. Multispecies solidarity emerges as a form of resistance in the narratives of indigenous communities preserving diverse maize varieties.

The paper concludes by underscoring the importance of resistance, advocating for policy changes, acknowledgment of indigenous knowledge, and the promotion of ethical agricultural practices. Through narratives and multispecies solidarity, environmental humanities offer a pathway to sustainability and cultural preservation amidst systemic challenges.

Karla Mercedes Bernal Aguilar, born in Toluca, México, is a postgraduate student at the University of Edinburgh, pursuing an MSc in Environment, Culture, and Society. She serves as an editor for a publisher specializing in ecocritical literature and as communication coordinator for an NGO promoting sustainable cities. With a keen interest in exploring the nexus of neocolonization, cultural values, and environmental action, Mercedes aims to

refine how we perceive and communicate environmental challenges through art and humanities.

Children's meaning-making in the sixth mass extinction: Interspecies relationships in participatory, educational response-making

Sophia Georgescu (University of Stirling)

As the sixth mass extinction of species accelerates, children are disproportionately impacted through their age-based vulnerabilities and exclusion from response-making. Research is needed to understand how to support children through interspecies childhood experiences increasingly framed through climate crisis, yet not noticed and occurring at the edges of youth and adulthood. Some research exists on eco-anxiety in young people, but less is known about younger children's place-based, lived and relational experiences. Additionally, while children and young people have been at the forefront of international climate activism, few studies explore children's participation in responses to biodiversity loss specifically. Little is known on how children connect eco-anxiety to interspecies relationships and knowledge formation through informal observation and education.

This study seeks to explore children's place-based experiences and interspecies relationships with children as experts in meaning-making for, within, and about interspecies biodiversity loss processes in their eco-social present. Through intergenerational injustices, children are often excluded from response-making, as they are often viewed by adults through their future potential beyond childhood. They are less noticed in the present. This study will focus on children as place-based experts at the edges of adult-documented places and spaces, through interspecies observation, relationship-building and knowledge co-creation. Methods are more-than-human and co-created with younger children to explore their meaning-making, activism and relationship-building processes on biodiversity loss. Creative digital and arts-based methods explore these relationships through an intergenerational and interspecies justice approach. Co-created insights into the current experiences of children in, about, and against biodiversity loss in the current climate crisis are anticipated. Insights will inform both formal and informal educational response-making to biodiversity loss that is intergenerational, interspecies and promotes eco-social well-being through creative relationship-building to disrupt the nature-culture binary.

Sophia Georgescu: I am an environmental and children's geographer and educational researcher interested in children's rights, eco-feminism, and the contested politics of nature in childhood. My research explores children's participation rights in the current climate crisis and sixth mass extinction of species. My thesis is underpinned by children's meaning-making through, within, and about interspecies nature in crisis. Through co-created research activities and material, interspecies experiences, I consider children's meaningful participation in biodiversity loss responses. Key to my research is

the interdisciplinarity of perspectives on children's rights, intergenerational equity, interspecies nature, and educational responses to biodiversity loss that promote eco-social wellbeing. I advocate for these responses to be co-created with children to explore their agencies in the material and interspecies relations of middle childhood. I am a child participation specialist with Scotland's Children's Parliament, where I lead environmental projects. These are co-created, arts-based processes with children and decision-makers for Scottish Government's ongoing Learning for Sustainability Action Plan, Scotland's Climate Assembly, and Scotland's Ethical AI Strategy.

Session 3 | Thursday 4.00pm – 5.30pm
3.A | Senses of Place

Sinéad Morrissey's Ecological Belfast: the Optics of Noticing
Sarah Upton (University of Cambridge)

My paper will articulate an 'ecological' sense of place in Sinéad Morrissey's poetry, focussing specifically on her most recent, Forward Prize-winning collection On Balance (2017). Morrissey is numbered by critics among 'the first genuinely post-national generation' of Northern Irish poets (Elmer Kennedy-Andrews, Writing Home, 2008: 249), her work vexing monolithic conceptions of place and history. Her poetry evokes an embodied and materially mediated experience of Belfast, invoking the city not as a fixed point on a map or metonym for sectarian strife, but an accumulation of present-tense moments and everyday details noticed: 'pairs of boots to choose from, / a tea cosy from a shop, a pigeon cote out the back' ('Collier', 2017: 24). The opening poem of the collection, 'The Millihelen', reprises earlier imaginings of the city as a ship, setting syntax and urban architecture adrift, while 'Meteor Shower' speaks to an abiding interest in optical devices, measurements and parallax (2017: 9, 49):

> At first the tilt
> of the planet's axis
> is answered inside us –
>
> we angle ourselves
> at a slant [...]

Precision and precarity are key features of a poetic attentive to the subject as an observing body, and to its position in relation to other objects and organisms in space. Jonathan Kramnick's figuration of 'ecology' as an 'ambulatory perception' that 'involves an entire body engaging with its surroundings' guides my exploration of the 'minor key' affects and micro-scale phenomena perceived by the poet (Paper Minds, 2018: 10, 3). My paper describes a more granular and capacious understanding of place, environment and their histories than

prevailing discourses in Irish poetry studies have allowed. Morrissey's Belfast is a far-reaching network, a 'borderless world' in flux and in which organisms, capital and matter connect and disperse from one moment to the next ('The Singing Gates', 2017: 42).

Sarah Upton: I am a first-year PhD candidate at the School of English at Cambridge (Murray Edwards College), having completed the M.Phil in Irish Writing at TCD in 2020. My doctoral project, 'Embodied Experience, Ecology and Place in Contemporary Irish Poetry' examines the relationship between subject and place in the work of Sinéad Morrissey, Eiléan Ní Chuilleanáin, Mary O'Malley and Stephen Sexton. I am interested in the way in which poetic attention is compelled and sustained by specific environments, especially 'peripheries', like coasts, islands and bogs. My research interests include the intersecting disciplines of cultural geography, eco-poetics and affective and material eco-criticisms.

You are Here: A Growing Collection of (topo)Graphic Scores
Simon Hellewell (Independent researcher)

You Are Here is a growing series of experimental musical works which pose a range of approaches to abstracting imagery and data from, initially at least, maps to create graphic scores. The resulting images pair with instructions to direct how a player interprets the image, and how they explore the image with which they are presented.
The process of creating these scores is one of attentiveness to the landscape as a means of appreciation of the landscape and natural environment, with an intention going forward of engaging with threats and changes to it. My hope is that, through this approach utilising the data of the land as both aesthetic and instructional, performers interpreting the score will develop a similar attentiveness and appreciation of this image and, by extension, the locations themselves. As one progresses through the series, a steady shift in attention will direct them towards human impacts on the landscape and natural environment. Depending on instruction and degree of context provided to a performer, these images could be interpreted by means ranging from abstract interpretation to data sonification. The nature of the score.
As well as utilising attentiveness to a source material/data towards aesthetic ends, this series and the avenues I hope to take with it in the near future raise ideas around scoring and instruction, interpretation and understanding of imagery from a performer's perspective, and observations on the use and impact of environmental data as a stimulus for creativity.

Simon Hellewell was born and raised in Edinburgh, Scotland, an experimental composer taking a keen interest in visual aesthetics in his musical scores. He creates flexible pieces which invite the performer to explore the available material through unusual and very open structures. His recent work shows a wide range of interests, from visual art and concrete poetry through

mountaineering and the Scottish scenery, to fantasy roleplaying game Dungeons & Dragons. Following a short pause while completing his PhD at the University of Manchester, Simon's practice has also extended into collaboration and improvisation through his experimental ambient duo 'Dronehopper'."

Embodied Experiences of Landscape in Noreen Masud's *A Flat Place* (2023): Fostering Practices of Attention in Contemporary Nature Writing
Dorothea Sawon (Stockholm University)

Ecocriticism is largely grounded in the conviction that writing on environmental concerns can garner attention for ecological crises. On the other hand, contemporary nature writing—which centres on deeply experiential phenomena of being in nature—is often accused of perpetuating escapism, lacking a sense of urgency, and, therefore, of being too ambivalent to make any substantial ethical claims. This paper responds to such assertions by reading the quasi-mimetic evocation of experiential phenomena in nature writing texts as representations of engaged and embodied practices of attention. Through a phenomenological reading of embodied experiences of landscape in Noreen Masud's A Flat Place (2023), attention becomes manifest not as a descriptive term or static illustration of an ethical stance, but instead as a dynamic form of attunement and becoming-with. Noticing takes practice and—understood as such—attention is not devoid of stumbling. It results not in an abstract form of knowledge, but functions as a process of learning within an affective ecology. What develops in this dynamic is a form of poetic and phenomenological thinking practice, which establishes a firm connection between affectivity and cognition. It is in this interplay that an ethics of attention within nature writing becomes manifest.

Dorothea Sawon is a cotutelle PhD candidate in English Studies at Justus-Liebig-University Giessen, Germany and Stockholm University, Sweden investigating the ethical entanglements of contemporary British nature writing. She holds a MA in Cultural Theory (Humboldt-University Berlin, Germany). Among her research interests are literary and cultural theories, and questions at the nexus of aesthetics, phenomenology, and the environmental humanities.

Feeling Place Through Paper: Novel approaches to field notes for queer creative writing on ecological spaces
Liam-Lucille Wright (University of Edinburgh)

"How can field notes be queered to draw attention to the ecology of different spaces? How might emphasising physical senses highlight the relationship between individual beings in a space? In what ways could this attention towards senses nurture queer writing practices and literary interpretations of ecology?

How might LGBTQI+ writers benefit from embracing these creative rituals themselves?

Building on my Creative Writing PhD work, I propose new unconventional methods that progress from creative poetic rituals by figures such as CAConrad. I will detail how notes can be queered by writing them in multiple languages to blur their grammatical binaries, by making onomatopoeia of bird calls and ambient sounds to erode distinctions between human and non-human languages, and by sketching environments to inform muscle-memories of the textures, colours and densities of these environments, interweaving physical and recorded memory. I will also detail how notes can be queered by recording audio for works that transition between soundtracks and poems, and by adding elements of the places themselves, such as raindrops and traced leaf outlines, onto the page to transgress language altogether. With extracts of poems I have written for my thesis as examples, I will demonstrate how these unconventional approaches can make conceptual bases for poems that queer readers' perception of the places written about, and how they draw attention to how different individual beings interact in a space. Finally, fielding questions, critiques and suggestions from the audience, I will propose different ways in which queered notetaking rituals and creative works made from them can empower LGBTQI+ poets to write about the queerness of ecology, and how their own queer identities are drawn from ecological spaces. "

Liam-Lucille Wright (They/Them, Iel/Elle) is a non-binary French-British poet currently undertaking a Creative Writing PhD on Queer Ecopoetry at the University of Edinburgh. Their creative approach is centred on poetic experimentation through mixed media, writing in both French and English in single poems, and incorporating elements of shape poetry into their work. Their poems have been published in From Arthur's Seat vol. 7, orangepeel literary magazine, Ouch! Collective, Queer Joy Anthology 6: Relics of Unbearable Softness by Beyond the Veil Press, Butch Femme Press, and most recently Origin Stories: an anthology of beginnings.

3.B | Somatic Methods

No choice but to notice: Understanding the environment through neurodivergent sensory relations

Hannah J. Duffew (University of Edinburgh)

It cannot be denied that the world was not designed around the neurodivergent way of being, we get stuck, trapped, stung, and overwhelmed. Traffic noise, the smell of rubber, the pigeon walking too close to the road, bright fluorescent

lighting, the shoulders brushing against mine in the street and most of all the consistent call for productivity—to be somewhere now, doing something else, with new people and stuff and knowledge and place and sights to see and masks to wear— while being reminded that if we don't keep it up then we are not up for the task of being.
But, while the world can sting, it is a joy to be neurodivergent. Though it is not the same for all of us, some have been given the gift of sensitivity. Sensual knowing-making and human-nature relations are built into me. I have no choice but to feel the sound of a stream, to smell the crunching, snapping twigs beneath my feet and wonder (and worry) about the worlds within them. Seeing the sunlight beam through the trees has made me cry more times than I care to admit.
For the purpose of this conference, I place neurodivergent and disabled embodiments as central to the future of environmental activism and academia, spaces that have previously neglected crip expertise and practice. Through utilising crip and mad embodied ways of knowing and writing, I intend to bring a playful, emotional, and hopeful contribution to the environmental humanities.

Hannah J. Duffew: I am a PhD candidate in design at the University of Edinburgh focusing on crip design, technoscience, and cultures. Through integrating radical environmental theory while critiquing the neglect of disabled knowledge and praxis, I intend to build upon the socio-environmental narratives found in crip maker theory and practice. My work traverses design and science, technology and society studies, as well as post-growth, post-development and political ecology.

Cultivating Response-Ability through Eco-somatic Education

Ester Eriksson (University of Derby)

This study begins to fill the gap in literature on the role of somatic experiences and embodied arts practices in effecting changes in pro-environmental attitudes. Anthropocene academics like Donna Haraway argue that developing a relational praxis of care – "response-ability" – is crucial for humans and non-humans to co-exist on a damaged planet. In parallel, scholars across disciplines argue that disembodiment through modern hyper fixation on rationality and Western knowledge systems function to disempower individuals, obscure bodily and ecological limits to sustainability, and block ability to act in countercultural ways that support social and environmental healing. Students of a practice-based interdisciplinary minor in Somatic Sustainability, and students of the free-form moving meditation modality Amerta Movement were interviewed to examine the efficacy of eco-somatic education (EE) in influencing more-than-human relations, and the processes through which it may effect changes in pro-environmental attitudes. Evidence suggests that EE can cultivate qualities of response-ability through intervening with the ontological mind–body and human–nature dualism by re-sensitising students to interdependence and

reciprocity in both intellectual and embodied ways. These processes reorient attention and reinstate subjective agency, collectivist kinship, self-efficacy, and reduced automaticity.

Ester Eriksson is a trans-disciplinary PhD student in Arts at the University of Derby. Her current inquiry is centred around the development of the eco-somatic field, and the role of eco-somatic dance practice in reinstating reciprocity in our relationship to the more-than-human. Her research has and continues to explore the affective, intellectual, and sensory registers that shape human–more-than-human relationships. She has a background in animal and conservation biology (University of Edinburgh Napier), Anthropocene studies and geography (University of Cambridge), and has a particular interest in integration of theory and practice – "epistemic polyamory" – for transformational change within the academy and beyond.

An Immersive Exploration of the Haptic Threads of the Ocean

Montse Pijoan (Independent Researcher)

Stepping onto a sailing ship means entering a vessel—an essential and protective medium for navigating the open sea. However, what significance does a ship hold for sailors engaged in living, traveling, trading, or simply enjoying the sea? The ship transforms, evolving from a mere vessel to a home and confidante, assuming various roles for its sailors or crew members. It serves as a crucial entity, preserving and enhancing life while also acting as a mediator with the oceanic environment. When at sea, not being on board a ship is akin to a state of lifelessness, as the ship cares for its occupants and reciprocally expects care. The relationship with the sailing ship, which represents a multitude of others along with the oceanic environment, becomes particularly intriguing in the context of the "arts of noticing" (Tsing 2015) and ""arts of attentiveness"" (van Dooren et al. 2016). This engagement propels the researcher into a shift toward haptic perception (Harney and Moten 2013, Sounding Soil 2023), translating into a sense of responsibility and ethics of care towards the environment. As researchers actively participate in shipboard duties, they immerse themselves passionately (van Dooren et al. 2016) in a reciprocal capture (Stengers 2010), leading to a transformation in their ontological understandings.

Concerning van Dooren and Rose's ethnographic approach (2017) to how others capture our attention, I aim to explore the sailing experience, delving into the ship as a conduit to navigate the depths of the ocean through haptic perception. Sailing consistently aligns with and responds to the oceanic environment and its dynamics (Serres 2008; Ingold 2023). Crew members at sea exhibit acute attentiveness (Ingold 2015), allowing them to make decisions ""open to pure possibility"" (Nelson 2012, 90) in their understanding of seafaring, contributing to solutions that protect the future of our oceans.

Montse Pijoan: As an environmental anthropologist, my focus lies in exploring the relationship with the ocean environment that extends beyond humans. My doctoral research delves into the experiences of young individuals navigating life at sea through traditional sailing ships. My interest extends to understanding our relationship with the marine environment, the survival skills of sailors, and the unique perception of movement and hapticity in this dynamic atmosphere. Inhabiting the oceans through the sense of touch fosters a unique perspective, offering nuanced insights into the oceanic and the non-human entities within them.

The ground beneath my feet – feeling the earth move

Claudia Rosenhan (University of Edinburgh)

Most planetary processes escape the time-bound attentions of human perception. Instead, we can only "look around to notice this strange new world, and . . . stretch our imaginations to grasp its contours" (Tsing, 2015). As a methodological principle of engagement with the world, noticing can be mobilised in a variety of ways, and I propose that one way is to feel my way around the 'ground beneath my feet' and sensing the lithic language that emanates from the depth in a suburban garden.

Sedimentary rock forms from eroded spoils under pressure from ancient oceans. This is not a past process but ongoing, uniting grain with grain into the future. The plasticity of flows is inherent in the seeming stillness of crystalline rock. The rocks arrived in an ambulant underground flow from the nearby quarry. Sedimented grains of quartz, weathered over eons and cemented together again with silicas or carbon, stacked in vertiginous pillars that have tilted upwards in the catastrophic gyration of the earth's crust, to be delivered now as small boulders to reach the surface once more.

In a somatosensory way, the preconscious and largely autonomic operation of the haptic senses are brought to a new intra-relationship via cutaneous pain and discomfort as well as kinesthesis. Both experiences call up a memory of existence that harks back to the origin of 'ground' on a liquid earth. This talk brings to mind the material narrative of the planet, working on the fluctuation of scale between the vastness of the earth's mantle and the direct encounter with sandstone rocks on the surface.

Claudia Rosenhan: Lecturer in Language Education at Moray House, with an interest in posthumanist and new materialist phenomenologies. Latest publication "Blinded by the Light": Exploring the Desert as Luminous Landscape (in print) https://www.routledge.com/Storied-Deserts-Reimagining-Global-Arid-Lands/Osuna-Tynan/p/book/9781032501796

3.C | Extraction & Other Crises

Teak Tales: Noticing the non-humans in Thai fiction

Pimpawan Chaipanit (Faculty of Liberal Arts, Price of Songkla University)

Teak logging in Southeast Asia has a long history intertwined with the colonial project of natural resource extraction. Teak forests in the north of Thailand are, thus, sites of polyphonic ensemble supposedly packed with heteroglossia. Despite such historical significance and their place as Thailand's invaluable natural resources, teaks have only a humble textual presence in their native habitat's literary landscape and instead flourish in the global Anglophone fiction. This paper unpacks the assemblage of Thai teak narrative in two novels: Bangkok Wakes to Rain (2019) by Pitchaya Sudbanthad and Teak Lord (2022) by Ron Emmons. To make the implicit explicit, it offers a comparative study of narratological strategies used by both authors in their teak tale composition, particularly on the issue of narrative voice. The goal is to take note of the latent assemblage in the stories and to determine the different preferences and degrees of their Anthropocentric content. Drawing upon Anna Tsing's 'Arts of Noticing' (2015), it also argues that close reading has become an essential practice for ecocritical analysis of the Anthropocentric narratives as it forces us to encounter and pay attention to the ever-changing assemblage of humans and non-humans and to explicate the predominant discourse of abundance and progress.

Pimpawan Chaipanit is an early career researcher and an English language and literature lecturer at Faculty of Liberal Arts, Prince of Songkla University. She holds a PhD in English from the University of Aberdeen, where her research focused on women's fiction. Her research interests include global anglophone literature, ecocriticism, and reception study. Her latest publication on EcoGothic and contemporary Thai fiction and film can be found in Universiti Malaya's SARE: Southeast Asian Review of English.

Crude Distractions in Recent Tar Sands Literature

Paisley Conrad (Concordia University)

Lesley Battler's collection Endangered Hydrocarbons (2015) draws from public policy documents, environmental surveys, scientific articles, and magazines to construct a fragmented poetic form that is propelled by an attentional system that is plagued by an onset of petrocultural distractions. That is, Battler's multimodal inquiry into textual objects produced by the Canadian oil industry exposes the industry's attempts to divide or misdirect the average consumer's attention, while also detailing the underpinnings of the impact of extraction on subjective, political and communal growth. Paired with my reading of Battler's heterogenous petropoetry will be an analysis of the function of misdirection and attention in Warren Cariou's 'futurist' manifesto Tarhands (2012). Cariou, like Battler, coopts industrial discourse and modernist cultural objects to delineate

an origin myth of Canadian resource extraction to engage peripheral and dominant discursive modes that govern social reproduction and resource extraction.
These projects untangle the fissures in the formation of a national cultural identity dependent on development and export, as well as the malleability of language used in governing documents to constitute the legitimacy and necessity of extraction and displacement projects in the Canadian prairies. Battler and Cariou, to differing effects, detail the continuing colonial pressures on reading practices; yet, these reading practices extend beyond the textual to landscapes, institutions, and habituated, socialized narratives. In emphasizing the sticky materiality of the hydrocarbon and its dominance in a capitalism driven by the petroleum industry, these poetics mobilize the connection between policies and practices that govern resource extraction and the resulting transformation of individual and collective attention to both the slow and active violences of resource extraction. Through metaphors of endangerment and entanglement respectively, these poetries offer an avenue to think through a post-extractive relationship to and with nature that is not governed by institutionally-mediated forms of attention.

Paisley Conrad is a doctoral student affiliated with the Centre for Expanded Poetics Concordia University in Tiohtiá:ke, also called Montreal. She is the managing editor of Modernism/modernity, and her writing can be found in Canadian Literature.

Reclaiming the Sunrise: Resisting Narratives of Ecological Destruction
Bethany Davison (University of Lincoln)

This paper will argue that texts which demonstrate alternate ways of seeing the natural world offer useful tools for resisting solastalgia, particularly where these texts resist narratives of ecological destruction caused by both nuclear and seismic testing. With a particular interest in literary texts that reclaim and rewrite atomic blasts as sunrises, this paper will compare Leslie Marmon Silko's Ceremony (1977) and Terry Tempest Williams' Refuge: An Unnatural History of Family and Place (1991) to argue that these texts demonstrate a way to reframe and reclaim the place-home in the face of nuclear destruction. Approaching these texts first through the lens of Glenn Albrecht's 'solastalgia', this paper will explore how narratives of resistance emerge from reframing ecological destruction to heal the self. Guided by Daniel Heath Justice's work on Indigenous Wonderworks which, he writes, "remind us that there are other ways of looking at and living in the world", this paper will also consider Tanya Tagaq's Split Tooth (2018) in relation to the significance of light and dark through its depiction of the 24-hour arctic day, perpetual night, and seismic testing. I will argue that through these narratives of resistance and re-seeing, these texts urge unity, healing both the self and the place-home where the image of the sunrise, an evocative reframing of an atomic blast, becomes an

offering, a way out of place-based distress through the formation of inter-community.

Bethany Davison is a working-class doctoral student from Middlesbrough with a keen interest in literary responses to climate emergency. She is currently working towards her PhD at the University of Lincoln on a Graduate Teaching Fellowship. She completed her MsC by Research in English Literature at The University of Edinburgh in 2022 and has had a chapter based on this thesis accepted in a forthcoming volume on Nan Shepherd.

Friday 6th September

Session 4 | Friday 9.15am – 10:30am
4.A | Poetics of Noticing/Attention

Attending through Poetic Practice: Denaturalizing the Lyric
Jeremy Allan Hawkins (AMUP Laboratory, ENSAS / University of Glasgow)

In Kristen Kreider's formulation of a materialist poetics, poetic language finds its vocation in the rematerialisation of linguistic strata of an already spatialized situation of communication or utterance. This can be understood, rather than as a metaphysical bringing into presence, as a bringing back into relation of the human agent with the material world, in all its dynamics. Carried into forms of explicitly spatial practice, a materialist poetics affords the possibility to attend to more-than-human environments in ways that both acknowledge the position of the subject and create spaces of encounter that are obfuscated by much conventional discourse. In terms of literary practice, Lytle Shaw has argued that it is the naturalisation of the lyric that concentrates accounts of poetic tradition on isolated and expressive subjects, while effacing other, more expansive modes of lyric subjectity. In this paper, the author presents a reading of his creative practice that actively seeks to denaturalize the lyric, so as to bring lyric writing back into relation with collectives, multiplicities, and, notably, with the notion of milieu, ranging from the human subject to attend to shared, more-than-human worlds. By turning the lyric from a naturalized, expressive mode of utterance and into a relational, materialist mode of encounter, he argues that

contemporary creative writing practice creates the possibility for an explicitly poetic form of attention to the more than human world.

Jeremy Allan Hawkins is a poet and spatial researcher. He is the author of enditem. (Downingfield Press, 2024), Fantastic Premise (Alien Buddha Press, 2023), and A Clean Edge (BOAAT, 2017). He was named an SFC Saltire Scheme Emerging Researcher with the Scottish Graduate School of Arts and Humanities in 2023, and his poetry has been selected for inclusion in the extended programme of the 2018 Venice Architecture Biennial, as well as the Best New Poets anthology series. He is currently a doctoral candidate at the University of Glasgow in Creative Writing and Spatial Practice.

Recasting: Poetry as Participatory Research
Matthew Lear (University of Edinburgh)

Matthew Lear is a PhD researcher in English Literature at the University of Edinburgh. His research on Repurposed Poetics is funded by the SGSAH AHRC DTP. A recent Scotland-based scholar selected for the British Council's international 'EARTH' programme, he has also published work in *ISLE: Interdisciplinary Studies in Literature and Environment* (Oxford University Press). Matthew co-convenes the Edinburgh Environmental Humanities Network, directs its PhD Lab, and lead the organisation of the ASLE-UKI Biennial Postgraduate Conference in 2024.

Classical Qasida Form as Eco-Poetic Art of Noticing
Jeehan Ashercook (University of Glasgow)

Among the many world literatures that particularly emphasise the art of cultivating attention to the environment is the sixth century classical qasida, an Arabic poetic form that traditionally explored the speaker's nomadic desert journeys. This paper will therefore critically consider the classical qasida as a form that closely observes the art of noticing the environment through its set features. These include its characteristic descriptive narrative presenting the desert's flora, fauna, seasons, and changes, as well as its personal and impersonal perspectives which shed light on subject-object relationships. The qasida's set features further highlight the speaker's politics of self-identification as maintained by their attentiveness to the environment. Besides this, the qasida form as a rhetorical device traditionally performed and recited in oral circles encouraged collectivism and by extension audiences to consider their positionality and identifications too within the natural and wider world. Moreover, reading the qasida alongside Rosi Braidotti's theory on 'nomadic subjectivities', will offer a contemporary lens to contextualise the classical qasida's concerns relating to the eco-poetics and identity politics of such desert journeys, and the subsequent transformations involved in the personal,

communal, and environmental levels. Considering how the qasida as a literary form cultivates attention to the environment will thus demonstrate its capacity to raise questions at the very least, if not demonstrate how ultimately entrenched and entwined human identity is with the environment – a gesture which will nonetheless inspire accountability and further impactful responses within an age of ecological crises.

Jeehan Ashercook is a third year Creative Writing DFA researcher at the University of Glasgow where she specialises in poetry. Her research particularly focuses on the sixth century classical qasida, an Arabic poetic form which traditionally explored nomadic desert journeys. Her work engages with the qasida's classical motifs in order to consider much more widely the contemporary cultural expressions of migrant and diasporic identity.

'conduit for all': Alli Warren's poethics of tender noticing

Maria Sledmere (University of Strathclyde)

In The Argonauts (2015), Maggie Nelson writes of the poet James Schuyler: 'He had a cruising eye [...] refreshingly without a will to power'. Attention is often framed in reference to desire and value: we can be attention deficit, participate in the attention economy, have demands made upon our attention. In this paper, I approach ecologies of attention through the poetry of Alli Warren, specifically in terms of lyric as a porous zone of public, private and elemental exchange. In her collection Little Hill (2020) Warren exhibits a poethics (Retallack, 2003) of complexity, speculation, and discovery. Warren's poetic eye/I, like Schuyler's, eschews a 'will to power' for a paratactic, cruising form of reparative lyricism in which attention accretes, slips and swerves rather than seizes. In singing the residues of daily life, Little Hill constitutes a work of 'radical tenderness' (D'Emilia and Chávez, 2015) and negative capability which models poetry's affordances for expansive, embodied noticing. Warren's poetry draws on the capacious, associative logic of lyrical speech acts to unfold an inclusive poethics of care: 'I hope we can be buoyant together in the break'. Attending to Warren's 'tender measure', I consider forms of poetic attention which depart from the commodified attention economies of advertising and social media, instead dovetailing with Julia Bell's idea of attention as 'conscious receptiveness'. Little Hill is a languid cascade of daily observations, 'tonal centres', poetic transmutation and reflexive enquiry, concerned with the rhythmic changes technology has wrought upon daily life: what Andrew Epstein calls a 'crisis of attention'. The emotional noticing performed by Warren's speaker produces dreamlike ecologies of resonance and abundance beyond the extractive and scarcity logics of capital.

Maria Sledmere is an early career researcher, Lecturer in English & Creative Writing at the University of Strathclyde and Managing Editor of SPAM Press. Her latest poetry collection Cinders (Krupskaya 2024) concerns the relationship between petromelancholia, femininity, fire, labour and space. A monograph on

anthropocene poethics, impossibility and dreaming, Midsummer Song (Hypercritique) is forthcoming from NoUP Press in late 2024. With Rhian Williams, she co-edited the anthology the weird folds: everyday poems from the anthropocene (Dostoyevsky Wannabe, 2020). With Kevin Leomo, she is one half of Project Somnolence: a practice-led platform for researching the sonic ecologies of sleep.www.mariasledmere.com

4.B | Embodied Noticing

Minding the Loom: Weaving 'Otherkin' Relationships

Erin Hancock (University of Edinburgh)

Weaving cloth by hand requires a constant, embodied presence and attentiveness. It is a practice known for its ability to draw the weaver into a state of flow, of being in constant, focused, and meditative movement. With many handlooms currently in use in Appalachia, Vermont, and Scotland being built between 1700 and the early 1900s, the presence of other hands in shaping and using these tools is made visible in marks on tools themselves and in conversation with weavers using them. Paying attention to that presence, frequently the only mark of a weaver on the historical record, provides a way of understanding current weavers' relationships to the loom as both tool and collaborator. Mobilizing Haraway's concept of 'Otherkin,' (Haraway 2016) in which humans create kinship networks with those other than human, I examine the benefits of being with and paying attention to the process of embodied and focused interaction with looms. Integrating Tsing's 'art of noticing'(Tsing 2015) displays the ways in which weaving using these looms becomes a collaboration requiring a deep engagement with 'embodied knowledges' (Haraway 1987) and close attention to the collaborative partner, in this case the 'Otherkin' loom. Caring for these looms, ensuring the continuance of this partnership, requires constant repair including the hand-making of parts and close listening to the creaks, clunks, and whumps of the loom during every step of the process. The 'art of noticing' informs the creation and maintenance of these 'Otherkin' relationships as well as with previous generations of weavers. The process of repairing the looms and making the cloth inform each other, both requiring a deeply embodied noticing of process and presence. Paying attention to the ways in which making itself intertwines with kinship-making with the other than human illuminates one way of being present with the past and weaving a tradition's future.

Erin Hancock is a current folklore PhD student at the University of Edinburgh. While growing up in Texas, she learned to weave at age 10 from the Aberdonian tradition bearer Norman Kennedy. This early integration into a tradition that twines together song, oral history, and material making continues to inform her academic work as as well as her craft practice. Her current research, integrating the lens of feminist ethnologies, focuses on the ways weavers in Scotland and in the Scottish diaspora tell stories about their looms, their practices, and their histories.

Fragile sonic attentions
Kevin Leomo (University of Glasgow)

Drawing on notions of acoustic ecology and soundscapes after R Murray Schafer and informed by soundwalking practices of Hildegard Westerkamp and Pauline Oliveros's deep listening, this paper will explore fragile sonic attentions. How can the evasion of attention, or a failure to capture it, move us towards a "sympoetic doing" (Haraway, 2016) of listening with and to one another, and with the non-human?

I'll examine forms of music and sound-making which evade attention through fragility, eschewing traditional Eurocentric approaches of creating and listening to music, building upon potentials of 'communal sonic practices' (Voegelin and Wright, 2022).

I'll explore the paradox of quietness – how quietness can draw our attention, but how perception and focus can be evaded through its very nature. How can our sonic attention be reframed through attending to silence, the edges; the liminal space between collapse and stability? There's an inherent tension in fragile attention which can be occupied and harnessed as a site of interest, with a co-mingling of environmental and more-than human sounds.

The opening up of a sonic work's realisation to these environmental sounds also opens up social dimensions of performance (Barret, 2011) and an entanglement with the non-human in our sound-making. In fragility, there is space for failure and messiness in both sonic and collaborative results, through a navigation of social interactions, as in Lim's (2013) mycelial 'aliveness' and Tsing's (2015) 'collaboration as contamination'. Our fragile sonic attentions can make way for new ecologies of listening.

Dr Kevin Leomo is a practitioner of experimental music, the Community and Engagement for the College of Arts & Humanities at the University of Glasgow, and Chair of Sound Thought. Kevin manages The Dear Green Bothy and Thinking Culture programmes and is a co-lead for the Laboratory for Civic Arts Research. His practice involves collaboration, improvisation, critical listening practices, non-standard notation, and working cross-culturally. With Maria Sledmere, he is one half of Project Somnolence a practice-led research platform for exploring the sonic ecologies of sleep. www.kevinleomo.com

The community garden as infrastructure of reciprocity
Nele Buyst (University of Antwerp)

Living on a damaged planet requires art, (as Tsing, Swanson, Gan and Bubandt have taught us), and art requires practice (as my father taught me). As opposed to urban planning and policy as a flattening and static approach to conceive of

place and matter, gardening is an example of a practice that requires repeated, embodied participation in volumetric space (Tănăsescu) with all senses. I want to develop thoughts on the community garden as an infrastructure of reciprocity (Tănăsescu) that enhances small, situated, and local reciprocal ethics and politics.
The Sympoiesis Garden (De Clercq) is a community garden in the Academy of Fine Arts in Antwerp that aims to restore ecology and habitat for many creatures, while educating students, creating sensitivity and community. The garden exists before humans visit or participate, it is home to a community of many creatures. Gardening requires attention for the creatures present and living in the garden. Attention is what creates an awareness of reversibility: it turns perceived objects into subjects (Merleau-Ponty), which changes the use of thought and language (Kimmerer, Kropotkin). This in turn creates awareness and inspires an ethics of reciprocity and care (Puig de la Bellacasa). To repeatedly participate in the events (Whitehead) that create an environment, offers a chance to become part of a community, creates affective relationships between humans and place and a sense of belonging. The garden becomes a place one can call home that has nothing to with place of birth, but with what relationships one maintains. The community garden is a place where interspecies assemblages can exist that are open to change, but always local and situated, never infinite. The repeated practice of gardening mutually benefits all creatures that consider the garden as a home and may turn the everyday work of living on a damaged planet into an art.

Nele Buyst (1983, Ghent) works as a poet (Regels, Poëziecentrum, 2020 and CORPS, poreus to be published 2024 at het balanseer) and as a PhD-student at the University of Antwerp in the Department of Philosophy. Her research focuses on ecology, vulnerability, relationality, and repair, through the practice and the metaphor of kintsugi, a Japanese technique to restore broken ceramics. Poetry and essays she has written on the survival strategies of non-human organisms, care, ecology, and pedagogy have appeared in a.o. rekto:verso and nY.

Co-creating narratives: Scottish oral storytelling and the selkie
John McKetta (University of Edinburgh)

The selkie — a supernatural being, part-seal and part-human — has totemic status in Scottish storytelling communities. Selkie tales proliferate across the country's coastal regions. The oldest printed accounts date to the 16th century, and tales remain a favorite of contemporary Scottish oral storytellers. Significantly, selkie tales have been adapted and mimetically restructured to feature sociocultural themes, ranging from explorations of the violence underlying gender norms to more-than-human kinship, shapeshifting, mourning and healing. Oral storytelling represents a particularly adaptive form of cultural

expression, with audiences and storytellers engaging in a ritual of adaptive listening and instantaneous narrative co-creation. This paper explores how structural, tonal, and narrative evolutions within contemporary selkie tales can reflect shifting ecological concerns among audiences and storytellers. It examines these evolutions through archival, experiential, and interview-based research, building on recent scholarship in animal geographies, blue humanities, folklore studies, and Scottish cultural studies. Specifically, the paper explores how narrative and tonal changes in selkie tales relate to (i) themes of more-than-human kinship and environmental advocacy; (ii) cultural perceptions of coastal margins and marine geographies; and (iii) human-wildlife conflicts resulting from the changing geography of UK seal populations. To close, the paper draws on digital resources (such as the community-led folklore project 'Map of Stories') to explore how open-source story-mapping and the spatialization of narrative are reshaping the role of oral storytelling in contemporary Scottish society through digital manifestations of listening and audience participation.

John McKetta is a first-year PhD student in the University of Edinburgh's Geography Department. His master's dissertation examined folkloric representations of the Scottish selkie through an ecocritical lens. His PhD builds directly on that research, expanding and deepening the scope of inquiries into the relationship between more-than-human representation and narrative space within Scottish storytelling communities. As an undergraduate, John studied theatre, and he spent the past decade working in multimedia and experiential storytelling in Los Angeles, New York, and Barcelona.

4.C | Participation and Listening for Action

Listening x Silence(s): Co-participation in Environmental Conservation & Restoration Practices via a Community-Based Curation of a Sound Archive

Pantea Armanfar (City, University of London)

In this paper, I would present and explore ways of noticing silence(s), listening to, with, through, within and about. Through a linguist perspective, the role of sounds and collective listening in environmental conservation and restoration practices are brought to attention. As a segment of my practice-based PhD in Music, I approach this through creating a conversation between the concepts of acoustemology by Steven Feld, hamestani in Indigenous practices of wetlands' restoration in the Northern Iran, and arts of noticing by Anna Tsing. Also, my main case study would be Khamoosh, a process-based and participatory transdisciplinary research community that mediates conservation and restoration by exploring the sonic heritage of Iran through recorded sounds of everyday life; sounds that are less heard or even silenced. This project aims to

build an interactive archive of sounds and to document, exchange, resurrect and decolonize these sounds using artistic methods. Khamoosh (xɑːmʊʃ) is interpreted as silence in Farsi, however, it is a notion in Iranian poetry and culture that points to a spiritual experience that goes beyond silence as the absence of sounds. This notion described by many Persian poets entails attentive listening, presence, and avoidance of unnecessary action.

Pantea Armanfar (pantea): A sound artist from Iran engaging with narratives of ecological and more-than-human connection. Her work has incorporated creative writing, audiovisual design, performance, film, photography, and radio art. She is a member of Khamoosh, a transdisciplinary community dedicated to preserving and archiving Iranian sonic heritage and Radio Web MACBA working group. pantea has works performed and exhibited internationally. She is passionate about wetlands and plants, and is currently studying a practice-based PhD studies in Music at City, University of London.

At(tend)ing to the Uncharismatic: The Insect Listening Ethic of Elizabeth-Jane Burnett
Elizabeth Smith (University of Warwick)

This paper responds to the need to notice differently. Mainstream conservation narratives tend to focus on charismatic headliners like tigers and pandas, thereby overlooking 'uncharismatic' forms of life. This trend is especially noticeable in the case of insects, creatures who can provoke a phobic response, despite their essential role in global ecologies. Although Arthropods account for 85% of animal species, some estimates suggest that this group only receive about 10% of conservation funding (Cardoso et al.). It's clear that attending to the uncharismatic could have real-world conservation consequences.
This paper will explore the ways poetry can act as an "instrument of amplification," in Ada Smailbegovic's terms (6), to direct attention towards uncharismatic organisms. Recognising the ear as an "ecological organ," (Baker, 102) I will consider forms of attention that go beyond the distancing effects of vision, putting theorists of the multispecies in dialogue with sound studies and biosemiotics. Through an analysis of Elizabeth-Jane Burnett's collection 'Of Sea,' I argue that "becoming-with" insects (Haraway, 3) fosters a listening ethic that allows us to notice differently. This is "attentiveness" in Aaron Moe's sense, as a tactile "stretching toward" the other-than-human (44). Relational and "open to difference," (Carbaugh, 251) this listening ethic is shaped by Burnett's formal choices, and by the bodily sound-making and listening practices of the organisms themselves. Through immersed listening practices that also listen for the silences of ecological precarity and population decline, 'Of Sea' sparks new ways of attending – and tending – to the uncharismatic.

Elizabeth Smith is a third year PhD researcher at the University of Warwick with M4C funding, investigating the disruptive potential of "weird" or uncharismatic organisms, from insects to bacteria to plant life, in contemporary ecopoetics. Her research interests include multispecies studies, dark ecology, decolonial

ecologies, feminist theory, and posthumanism. She is keen to explore interdisciplinary perspectives, especially from the sciences, and is open to conversations about unconventional creatures or perspectives.

Deep Listening and Dialogue within the More-than-Human World: Embedding the "Arts of Noticing" in Civic Practices
Sarah Jane Foster Vrije Universiteit Amsterdam

This paper aims to respond to the conference theme: "What comes after noticing?" As the conveners mention, debates within the environmental humanities point to the need to articulate how developing practices of attention and theories of relationality can translate to ethical positions and political action. I argue that political philosopher James Tully's framework of more-than-human deep listening, embedded in iterative processes of dialogue and reconciliation, offers an opportunity to reframe Anna Tsing's "arts of noticing" as one step within a broader civic practice.
This work explores Tully's practices of deep listening and dialogue within the more-than-human world and evaluates the research methodologies and political actions that those practices enable. I ask, for example, how the epistemic frameworks that shape what we do before and during noticing might impact our capacity to act on our insights within meaningful relationships. By highlighting the civic and long-term (life-long and multigenerational) nature of more-than-human relationships, Tully's understanding of deep listening points out some of the limitations of ethnographic and theoretical approaches to multispecies ethics. I advocate for participatory methods that engage with experiences and insights of knowers and actors outside the academy.
Building on the work of Tully, Carl Te Hira Mika, and Zoe Todd, I develop concepts of responsibility, vulnerability, and reconciliation within the context of more-than-human relationships. My engagement with these thinkers brings a practice-oriented approach to the field of multispecies justice.

Sarah Jane Foster is a writer and environmental humanities researcher based in the Netherlands. She previously worked in education and journalism while living in Quito, Ecuador.

***Tales of the Dart*: Investigating the role of participatory storytelling practices in cultivating an ethics of care for the River Dart and its communities**
Charlotte Lancaster (Bath Spa University)

This paper discusses the outcomes of a public engagement and impact project I conducted in the Spring of 2024, called *Tales of the Dart*. The project investigated how participatory and embodied storytelling practices can be used as an effective tool for community engagement and help in the process of cultural transmission of new sustainable attitudes and values towards the River

Dart. Existing scholarship in the Environmental Humanities suggests that storytelling can be a useful tool for successful mobilisation in a community and that narratives can play an important role in eco-pedagogical contexts. However, there is a need for more bio-inclusive narratives over and above human-centred stories as an important step in changing ecological perspectives. Working with local environmental groups and professional storytellers,

Tales of the Dart ran two storytelling workshops that reimagined traditional stories about the River Dart from the perspective of the river and its inhabitants. The workshops followed an embodied and participatory framework that invited the participants to explore the physical and narrative spaces of the Dart, while giving them opportunities to share their own experiences/encounters with the river and its other-than-human inhabitants through a playful exploration of the riverine environment. In particular, we examined how far the participants' environmental perceptions and relationships with the Dart were altered as a result of the storytelling experience, and how the care and protection of the Dart could be cultivated/nurtured as part of storytelling experience, both during and post event.

Dr Charlotte Lancaster is an early career researcher in the Environmental Humanities. She has recently completed an AHRC-funded postdoctoral impact fellowship with Bath Spa University and is currently working on a monograph entitled River Voices: Examining River Health through Folk Tale and Oral History, which examines human-nature relations in river folktale and oral tradition in the South West of England.

Session 5 | Friday 11.00am – 12:30pm

5.A | Dissolving Boundaries: More-than-human Ecologies

Can a more-than-human client of architecture change tomorrow's troubles today?
Grace Johnson (South East Technological University)

Bigger. Better. More. This mantra dominates the world of architecture, a humanist practice in overdrive. Unrealistic ideals of parametricism and anthropocentric fever dreams of a constantly uncertain future create a state of dysphoria. The idealised march of progression that ails humanity is a state we should seek to overcome, to notice our troubles and understand them profoundly from within. We can start to notice that 'Precarity is the condition of

our time' (Tsing, 2015) and that to realise our state of existence, we should start searching the frayed edges of society.
Posthumanism is a line of philosophical enquiry that considers a less-than-human future. An emerging set of ideas exists as a line of theoretical inquiry, but these ideas are now operationalised into a practical and actionable empirical method (Braidotti, 2013). Posthumanism proposes a future decentralising humanity to create a sense of balance with nonhuman species. The client of architecture is traditionally idealised as human, with nature often being second class or less-than.
The introduction of posthumanist philosophies into the architect-client relationship, Inspired by Grafton architect's ""free-space"" manifesto (Farrell & McNamara, 2017), could be the stepping stone toward a post-parametric era that decentralises the humanist take on who is the client of architecture. This paper articulates a method of research and narrative inquiry with architects to surface how they conceptualise the client. In this, the study aspires to naturalistically surface the posthuman effects permeating the field of architecture through a series of interviews. The works of Yaneva, Latour, Tsing, and Harraway guide this project to notice the troubles around us and seek new possibilities for the world of architecture.

Grace Johnson: I am currently a second-year PhD student at SETU, Ireland. I have a bachelor's degree in architecture and have experience in architectural practice. My research is based on the introduction of posthumanism in architecture, a novel concept. Hoping to one day reshape how architects design with the natural world around them.

A Place for Speaking Things: Vital Materialism and the Lyric in John Clare's 'The Lament of Swordy Well'

Erik Emanuelson (Portland State University)

It is widely acknowledged that the Romantic poets were highly attentive to the natural world and preoccupied with the environmental impacts of the Industrial Revolution. Yet, in the wake of the post-anthropocentric turn, the enduring relevance of the Romantic lyric as a source of ecological radicalism is dogged by an apparent self-contradiction. On the one hand, as Jonathan Culler argues in The Theory of Lyric, the lyric's distinct rhetorical and affective characteristics create "estrangement from a prosaic perception of the world" and thereby make it uniquely capable of subverting entrenched ideologies. However, on the other hand, the lyric's reliance on a bounded, individuated subject emerging through self-conscious reflection seemingly brands the Romantic lyric—and perhaps the lyric in general—as a hopelessly anthropocentric project, one in which even lyric poems that give voice to non-human speakers become mere projections of human subjectivity.
I want to put pressure on this assumption by re-examining John Clare's "The Lament of Swordy Well, "a poem that gives voice to a "piece of land," by arguing that in the poem, the affective characteristics of a legible, individuated

speaking subject exist, yet the speaker subtly resists becoming one. Drawing on Jane Bennett's concept of vital materialism, I suggest what emerges instead more closely resembles a diffuse and expansive collective of both nonhuman and human agents with no ontological hierarchy separating them. Together with Culler's work on the lyric's power to unsettle ideology, I explore how Clare's poem largely eschews its apparent anthropocentricity and demonstrates how the lyric poem is, in fact, capable of attuning its attentive eye to reflect and model post-anthropocentric ontologies.

Erik Emanuelson is an MA student in the English department at Portland State University, where his research interests include the influence of neoliberalism on literary studies, pedagogy, and critical race and ethnic studies. In addition, he is a full-time high school English teacher and an affiliate faculty member at Portland State University, where he teaches introductory writing courses through the Portland State's Challenge Program. He also holds an MA in curriculum and instruction from the University of Connecticut.

Becoming-insect, Becoming-rot: Noticing and Communing with Nature's Queer Monstrosity via Jenny Hval's "Paradise Rot"

William Taylor (University of Glasgow)

Due to the concentration of wealth and power in urban centres, capitalist states are increasingly characterized by ever-expanding areas of infrastructural ruin in which nonhuman ecologies flourish unnoticed. In this paper, I will argue that the possessive-individualist and anthropocentric structure of urban subjectivity is destabilized by erotic eco-horror that cultivates attention around decaying, liminal spaces while presenting these spaces as sites of metamorphosis in which human and nonhuman bodies are fused. I will draw on a literary example of this genre – Jenny Hval's "Paradise Rot" (2009, trans. 2018) – to demonstrate how libidinized attention to generative decay becomes a portal beyond the structures of identity, relationality, and productivity associated with ecocidal urbanism. Through analysis of monstrous and eco-pornographic imagery from ""Paradise Rot"", I will make and explore three central claims. First, by effecting a connection between the rejection of heteronormative, hierarchical human relations and the dissolution of the human-nonhuman binary, this text charts an explicitly queer descent into the alien movements of plant, fungal, and animal intelligence. Secondly, the erotic eco-horror modelled by this text can challenge the eroticized technophilia associated with modernity and speculative posthumanism, inducing a desire not only to notice but to be reconciled with a teeming and often grotesque nature antithetical to commodification and control. Thirdly, Hval's novel demonstrates how the subject can move beyond the mere observation of this nature, allying their body with a nonhuman agency that eats at the infrastructural body of homo economicus. Ultimately, ""Paradise Rot""

illustrates the emancipatory yet disturbing transformations that might result from libidinized attention to, and immersion within, monstrous ecologies.

William Taylor is a doctoral researcher at the University of Glasgow, exploring a strain of queer eco-horror that manifests conflicted attitudes (fear and desire) towards an increasingly alien, ungovernable nature. He uses this literature to advance new ideas in the areas of ecocriticism, queer inhumanism, and infrastructure theory. He has published and forthcoming work in "English: Journal of the English Association" and "The Weird: A Companion" (Peter Lang).

'Speaking meat' Examining Farmed Nonhuman Animal Relationships in Bong Joon-Ho's *Okja* (2017)

David Tierney (University of Liverpool)

Human-farmed nonhuman animal (fnha) relationships range from them being treated akin to companion animals to what Wyatt Galusky refers to as 'protein machines with flaws.' Even when fnhas are treated well, it must be acknowledged that their bodies have been constructed through breeding practices and genetic modification to be used almost exclusively as food sources, and with the rise of cultured meat and the accelerating climate catastrophe driving forward dietary changes, fnhas may have even this existence vanish altogether. -

Speculative fiction has the potential to predict and examine this future, and Okja extrapolates on what is already happening in farming. The titular superpig is engineered to grow to a massive size, to be eco-friendly, and all the while still tasting 'fucking good'. This paper will examine how this animal straddles the line between pet and meat. It will build on Val Plumwood's examination of 'speaking meat' in the movie Babe (1995) which proposes a communicative relationship to overcome the transactional human-fnha relationship. I propose that comparatively to Babe, Okja offers a deeper portrayal of what occurs when farmed animals are treated as meat and as pets. Regularly throughout the movie, Okja and her human companion, Mija communicate through vocalisations and body language, which is contrasted with imagery of malformed and mistreated superpigs. Through these depictions, Okja addresses the possibility of kindness but also the vast cruelty in human-fnha relationships, though I will also argue that in certain ways it fails to go far enough and does not show the shortened and disease-riddled lives many fnhas face.

David Tierney is a Creative Writing PhD student at the University of Liverpool. His research explores depictions of non-human animal communication in science fiction literature. The creative component of his PhD is a novel set in a future Ireland and focuses on farmed animals, their voices, and their place in a culture that no longer needs them. He has had poetry and fiction published in The Galway Review, and The Stinging Fly. He is an organiser for CRSF, a PGR/ECR Rep for ASLE-UKI, and a host for the University of Liverpool's podcast, The Bibliography.

5.B | Resisting Violence, Making Change

Where Does Attention Go Next? Following Up or Giving Up in *Pond* and *Emergency*

Dillon Whitehead (University of Cambridge)

Amidst anxiety surrounding the role of critique within the academy and, as Rita Felski terms them, modes of 'suspicious' attention, this paper will look at the movement and teleology of attention. To think through what happens after noticing, this paper will compare the various noticings of two recent novels: Emergency (2023) by Daisy Hildyard and Pond (2015) by Claire-Louise Bennett. Whilst Pond, as Christine Smallwood writes, 'is attentive to food, nature, and clothing in a way that feels fetishistic or erotic.' Emergency distances itself from the objects of its attention by exploring their production, consumption and circulation within structures of capital. Hildyard follows the injunction of Frederic Jameson; 'to track down and make conceptually available the ultimate realities and experiences […], which the reading mind inevitably tends to reify and to read as primary contents in their own right.' Hildyard then conceives of noticing as shallow and insufficient to a world of hidden violences and reified commodities. Bennett however provides a way of thinking through what it might mean not to move beyond the object of noticing (to its genealogy, circulation or future telos in landfill) but instead to remain with the object and preserve our encounter with it in the present. This paper will argue that Bennet's conceptualisation of attention as a mode of being with an object can provide answers to the complaints raised by proponents of post-critique whilst emphasising the gradient behind the false binary of suspicious or reparative hermeneutics.

Dillon Whitehead: I am a PhD candidate in the Faculty of English at the University of Cambridge. My research on the representation, ethics and aesthetics of isolation in contemporary fiction with a particular focus on the relationships (if isolation can be allowed to have such things) between self-isolation, the Covid-19 novel and knowledge production is generously funded by the Jebb Scholarship. I graduated from Gonville & Caius College, Cambridge in 2020 having read English (First) and then from St. Andrews in 2022, having taken the MLitt in Modern and Contemporary Literature and Culture (Distinction).

After Attention: The Act of Reading as Community Building and Environmental Activism

Ingrid Helen Flognfeldt Brubaker (UHI Inverness)

Can reading fiction ecocritically and discussing your thoughts in a group comfort or console readers who feel anxiety due to the climate crisis? Can or does reading fiction ecocritically lead to further environmental action, be that personal (recycling more, not driving a car as much as usual) or on a local/global scale (attending protests, joining activist groups, etc.)? These are the main questions I explore in my PhD research conducted at UHI Inverness. Through organized reading groups and in-depth semi-structured interviews, I am looking into what it means to read something ecocritically and how readers notice the way nature, the environment and the climate crisis can be found in the books we read. I am conducting qualitative research and am especially interested in the readers' perspectives from a phenomenological point of view. Still early in my process, I am looking to gain insight into reader's experiences in reading fiction, and to analyze how it makes them view the environment and the climate crisis, and whether their reading leads to "real" environmental action.
What happens to us as activists after we pay close attention to what we find in between the pages of a book or between the lines of a text? My paper will present my findings and outline how research such as mine can expand environmental awareness and attention while also building community networks.

Ingrid Brubaker is a Norwegian-American scholar and writer based in Inverness, Scotland. Her background is in journalism, libraries, and literature. She holds degrees from University of Oslo, City University of London, and UHI Orkney College. She is working on her PhD research at the Centre for Living Sustainability at UHI Inverness.

Visibilizing but Silencing Victims? Arundhati Roy's Endorsement of the Anti-Sardar Sarovar Movement

Munasir Kamal: University of Leeds

This paper studies certain methods that celebrity author Arundhati Roy employs to bring greater visibility to human suffering in her creative non-fictional essay "The Greater Common Good" (1999), written in support of Adivasi victims of Sardar Sarovar dam located in Gujarat, India, but greatly impacting the environment in neighbouring states as well. About half a million people, mostly Adivasis, in the west of India have become victims of what Rob Nixon terms "slow violence" as a result of methodical destruction of their river valley ecosystems under the Sardar Sarovar Project. Roy, without using Nixon's term, exposes this process by identifying some the of the Indian state's invisiblization tactics, and through striking metaphors and shocking imagery. However, her critics have ridiculed her for amalgamating literary and journalistic genres. She has also been accused of celebrity showboating—of using the environmental and human rights campaign to bring greater visibility to herself. I append the matter of in/audibility with in/visibility. While acknowledging the efficacy of

some of Roy's methods to visiblize Sardar Sarovar victims, I question the extent to which they are also audible in "The Greater Common Good." Further, admitting that Roy draws attention to herself in much of the essay, I examine the positive role of her celebrity endorsement in the Sardar Sarovar context. Finally, while it is difficult to establish the real-world impact of creative works, I suggest that essays like Roy's are among various elements in a resistance movement that can have far-reaching implications beyond the immediate project it opposes.

Munasir Kamal is a PhD researcher in the Department of English, University of Leeds. She is a co-editor of the recently published Bangladesh Environmental Humanities Reader: Environmental Justice, Development Victimhood, and Resistance (Lexington Books, 2022). The title of Munasir's ongoing doctoral thesis is Creative Responses to Dams and Development: A Comparative Approach.

Virtually connected? How could watching Natural History documentaries affect audiences' sense of nature connectedness and desire to engage with the entangled global crises?

Jelena Krivosic (University of the West of England, Bristol)

Natural History documentaries have an international reputation as a reliable source of highly entertaining science communication. Many of today's series, such as Netflix's Our Planet II (2023) and BBC's Planet Earth III (2023), call attention to the impacts of the entangled global crises on our more-than-human-world. In doing so, their spectacular and dramatic stories entertain and attract attention while inspiring a sense of awe and wonder that can increase the audience's awareness and encourage their engagement with environmental issues (Kacprzyk et al., 2023). This research is based on reviews of academic and industry literature and analysis of 15 primary filmmaker interviews. The presentation aims to question how watching Natural History documentaries, and their virtual screen-natures, may impact global audiences' ability and desire to notice and engage with the global crises. It will explore virtual nature's role in eliciting feelings of awe and nature connectedness in its audiences (Chirico and Gaggioli, 2019), making nature experiences more accessible and potentially inspiring pro-environmental awareness and behaviours (McCormack, K. Martin and Williams, 2021). It will discuss whether, Hollywood-like film techniques fetishise nature's aesthetic and entertainment value (Louson, 2018), potentially leaving audiences addicted to the highly stimulating virtual eco-porn (D'Amico, 2013) and in turn making real-nature boring in comparison. Finally, this presentation will consider: what needs to come after awe? Watching these documentaries can have short-term impacts on an audience (Jones et al., 2019), how can this be developed to encourage audiences to pay attention and actively engage in longer-term socio-political change?

Jelena Krivosic is a PhD student studying at the University of the West of England Bristol and is part of the Digital Cultures Research Centre and Moving Image Research Group. Their PhD project expands on their MSc dissertation and aims to explore how Natural History documentaries, such as Our Planet II, Wild Isles and Planet Earth III, communicate issues relating to climate and ecological justice. The research findings will then be used to design a workshop that aims to bring filmmakers and audiences together to co-create diverse stories about the natural world and the impacts of the multiple entangled crises.

5.C | Multispecies (Mis)Communications

Parasitical Soundings and Sensory Scales in Carol Watt's *Kelptown*

Helena Hunter (Nottingham Trent University / University of Warwick)

This paper explores Kelptown (2020) by Carol Watts and considers the poetic devices the poet uses to sensitise the reader to the livelihoods of Kelp. The poem focuses on the relationship between Kelp and a microbial parasite (Maullinia), which spreads due to anthropogenic change, endangering the growth of Kelp forests. Exploring the poet's shifting subjectivities and points of view, I analyse how the poem rescales human perception to microbial interactions and the larger planetary implications of parasite Kelp relations. Through close attention to modes of address, the use of metaphor and corporeal imagery, I demonstrate how Watts's embodied poetics brings the distant and inaccessible worlds of Kelp forests and their demise, into proximity. I argue that Watts creates sensory scales of relation between the reader, Kelp and the parasite, which induce sensitivity and self-reflexivity, creating possibilities to imagine from the perspective of Kelp through synesthetic interchange (Skoulding 2020). The paper claims that the poem engages sound and listening as a potential means to overcome anthropocentrism. Focusing on listening and parasitical noise (Thompson 2017), I highlight Watts's affirmation of poetry within the context of environmental damage and the need to attend to the voiceless, employing poetry as a mode of defence to speak for and with the 'mouthless' (Watts 2020).

Helena Hunter is an AHRC M4C-funded PhD candidate in Creative and Critical Writing in the Department of English, Linguistics & Philosophy at Nottingham Trent University in partnership with the University of Warwick. Her PhD research project Algae Ecologies: multiple scales, temporalities and perspectives in contemporary poetry, investigates the creative and aesthetic possibilities of how the complex multi-scalar relations between humans, algae and planetary health can be explored in contemporary poetry. Helena's project involves cross-disciplinary practice research with environmental scientists in the lab, field and archive.

Spelling Sensuous Ec(h)ology: The Multimodal and Multispecies Poetics of Robert Macfarlane and Jackie Morris's *The Lost Words*

Andrea Raso (Università Roma Tre, Rome)

In 2015, a reedition of the Oxford Junior Dictionary replaced a series of nature-related words with 21st-century alternatives due to a general retreat of younger generations from outdoor activities (Flood 2015, n.p.). What this contribution aims to demonstrate is the validity of the relation between language and the environmental cause through an exploration of Macfarlane and Morris's The Lost Words (2017). Here, words are treated as conduits for shaping our understanding of the world beyond uniquely human cognition, recontextualizing the intricate dynamics of signification inherent both in textual and visual content, while eluding the limits of human (linguistic) representation. As extensively demonstrated by Tsing (2015) and Haraway (2003; 2016), who advocate for a symbiotic and sympoietic approach to the nonhuman world, ultimately surpassing the illusory universality of anthropocentric semiotics, other-than-human life can be regarded as constituting a new holistic and multimodal grammar informing ecological awareness. Linguistics might therefore veer towards an inter-being state, "respect[ing] human and non-human diversity at all levels, including the symbolic one – for instance, by selecting […] species-transforming epistemes" (Ferrando 2024, 19). In The Lost Words, the authors do this by promoting an ecological understanding reverberating out of the inhibiting effects of both ecoanxiety and patronizing claims to ethical behaviour. Configuring as a semiotics of the sensuous, where a word is "a sort of emanation of the sensible entity" (Abram 66, 1996), in Macfarlane and Morris spelling ultimately serves as an artistic intervention that showcases the existential potential of multispecies linguistic (written, oral, visual, bodily, even silent) acts within the ur-language of nature, making stewardship and poetry not mutually exclusive.

Andrea Raso (he/him) obtained his MA Degree in English and Anglo-American Studies from Sapienza University with a thesis on the Italian reception of Virginia Woolf's political and literary works. At present, he is a PhD student researcher at Roma Tre University with a project on Jeanette Winterson at the intersection between postmodernism and the Posthuman. In 2023, he took part in the organizing committee of the three-day interdisciplinary doctoral seminar 'Culture sonore. Lingue e letterature'. His research interests include ecocriticism and queer science fiction.

How to Notice Like an Elephant: Biotranslation and Animal Umwelten in Barbara Gowdy's novel *The White Rose*

Alfie Howard (University of Leeds)

This paper discusses Barbara Gowdy's 'The White Bone', a novel written from the perspectives of multiple elephants. I use the biosemiotic concept of Umwelt – that is, the subjective world of an animal (Uexküll, 1934) – to analyse Gowdy's novel as a work of fictional 'biotranslation' (Kull and Torop, 2003) that encourages readers to notice and perceive things in the same manner as the novel's elephant protagonists. Gowdy's elephants have their own 'language', using terms translated as 'sliders' to refer to land vehicles and 'roar flies' to refer to planes and helicopters. Although the novel is written from elephant perspectives, these perspectives are, of course, ones that have been imagined by Gowdy, the novel's human author. As such, the supposed non-human Umwelt from which the story is being translated is in fact a human construct. Nevertheless, I argue, imagined animal perspectives like those in 'The White Bone' can be a useful way to explore how biotranslation might work in the context of human and non-human narratives. This could open up new possibilities of attention and noticing that decentre human perspectives and encourage us to view the world through a more-than-human lens.

Alfie Howard is a PhD student on the Leverhulme-funded Extinction Studies DTP at the University of Leeds. His thesis examines fictional animal speech in a range of texts by authors including Salman Rushdie, Andrus Kivirähk and Barbara Gowdy. His MAR thesis examined representations of Indigenous North American beliefs in literature and media. He enjoys creative writing, walking and folk music.

Attending to Multispecies (Mis)communication: Placing Simone Weil and Henry David Thoreau in Dialogue

Adam Frank (University of Dundee) Paige Colton (University of Manchester)

This paper explores the significance of miscommunication across species in order to pose the question of how philosophical perspectives can aid our ability to communicate more effectively. We contend that attentiveness, in particular those examples observable in the works of Simone Weil and Henry David Thoreau, is fundamental to successful communication.
To explore this, we argue that the contrasting orientations of attentiveness offered by Weil and Thoreau are practical means of effectively communicating across species. We start this by dividing Weil and Thoreau's approaches into self-negating (Weil, 1963) and self-positing (Thoreau, 2004) forms of cultivated attentiveness. We then highlight that attentiveness is a matter of disclosing the present array of possibilities for communication as opposed to fostering anthropocentric comparisons (Plumwood, 2002).

Following this, we consider how different forms of multispecies communication may require different kinds of attentiveness to enable effective communication. For example, the greater differences in temporality between a human and a tree may indicate the need for a kind of Thoreauvian attentiveness which facilitates recognition of slower forms of communication and responsiveness. Alternatively, the greater temporal similarities between a human and a cat may instead indicate the need for a Weilian attentiveness that is able to receive the autonomy of the cat's needs.
Lastly, we examine the implications of how these perspectives relate to the broader theme of this panel and can direct future research. In particular, we draw connections between Thoreauvian and Weilian attentiveness and broader climate-crisis related inquiries occupying the Environmental Humanities. We do this by engaging with literature linking attentiveness to the quality of our ethical relationships with other species (e.g. Parsley 2020; van Dooren, et al. 2016; Rose, 2012), such as animals, plants, and non-organic beings. Our hope is that by fostering attentiveness this way, we can help highlight and alleviate environmental destruction. "

Adam Frank is a Philosophy PhD candidate and Carnegie Scholar at the University of Dundee. His thesis employs philosophical fieldwork to explore the ethical experiences of staff and volunteers working at the University of Dundee Botanic Garden, and what they can teach us about living well during this climate crisis.

Paige Colton is a Philosophy PhD researcher at the University of Manchester. Her thesis argues that positive affective states (joy, curiosity, play, etc.) are essential for conducting research within the science of animal sentience, and invaluable for understanding cognitive capacities related to sentience (empathy and episodic memory specifically).

Session 6 | Friday 3.00pm – 4:15pm
6.A | Multimedia and Multimodal Attentiveness

Scrolling while the world vanishes: attention and noticing in Richard *Flanagan's The Living Sea of Waking Dreams*, a literary case study of the catastrophic 2019/20 Black Summer Bushfires
Freya MacDonald (University of Sydney)

The 2019/20 Black Summer Bushfires were catastrophic and catalysed an environmental, social, and emotional tipping point in contemporary Australia. These fires marked a moment of rupture in the social and environmental imaginaries that have contoured and underpinned climate action and environmental ethics in Australia. Drawing from a sociological and literary case study currently being developed in my PhD research, this paper focuses on the relationship between attentive literature and climate disasters to consider how catastrophic climate disasters and the conditions of crisis that emanate around them alter and reorient acts of paying attention to and noticing our environments. Reading out from Richard Flanagan's 2020 novel *The Living Sea of Waking Dreams*, a novel that conjures the collective haze and smoke that settled in the minds and respiratory systems of so many beings, human and more than human, during the Black Summer Fires of 2019/20, while meditating on the convergence of ecological collapse and surveillance capitalism, this paper brings the novel into discussion with Jonathan L. Clark's writing on attentional deviance (2020), and Eva Haifa Giraud's *What Comes after Entanglement? Activism, Anthropocentrism, and an Ethics of Exclusion* (2019). Throughout, Flanagan's novel is read as both an "attentionally deviant" and an "after entanglement" novel. With Flanagan's novel the point of departure, this paper sets out to consider how attentive literature that bears witness to contemporary climate disasters shapes the social and environmental imaginaries through which individuals and collectives experience, and ultimately respond to contemporary climate disasters.

Freya MacDonald is a Doctoral Fellow at the Sydney Environment Institute and a PhD candidate in the English Department at The University of Sydney. Her thesis elucidates the relationship between contemporary literature and socio-ecological imaginaries in the present era of environmental emergency and takes shape through a literary case study on the Black Summer Bushfires of 2019/20. Freya has spent the past year working as a RA on The Sydney Environment Institute's *Developing Systems and Capacities to Protect Animals in Catastrophic Fires* research project which was funded by the Federal Government in the wake of the 2019/2020 Black Summer Bushfires.

Echoes of Remembrance: Colonial Amnesia, Spirituality and Trauma in Southeast Asian Film and Literature

Pim Puapanichya (University of Warwick)

The question is not what comes after attention, but how the voice of marginalised and subaltern entities can be heard and contextualised. Among the river deltas that snake their way into the seas and the archipelago of islands, the Southeast Asian region houses a diverse deluge of cultures and communities. The landscape of Southeast Asian ecocriticism has begun to gain momentum (Ryan 2018), garnering more attention as the region exists in a chasm of cultural exchange and complexities. It is a region of contradictions, one that permits thinking beyond borders and boundaries. Haunted by cataclysmic histories and oppressive violence, the non-human ghosts of the past linger to tell their forgotten stories. Conversely, the living victims must navigate loss of memory and identity. But both are held captive in a land they cannot call home: the afterlife of empire.

The paper examines The Garden of Evening Mists (Tan 2012), Build Your House Around My Body (Kupersmith 2021) and Uncle Boonmee Who Can Recall His Past Lives (Weerasethakul 2010) as reflections of postcolonial hauntings and amnesia. Set in Malaysia, Vietnam and Thailand respectively, the texts traverse time and temporalities in a realm where the living and the dead coexist. The texts contradict the notions of the control and manipulation of nature through gardening with being controlled and possessed by natural and supernatural forces in the depths of the forests. From poisonous snakes to catfish, the symbolism of animals and the notion of transgression pervades these narratives in moments of ecohorror and abjection. Instead of confining the texts to Western environmental approaches Todd (2016) advocates against, the paper hopes to instead call attention to the plethora of environmental thinking in relation to culture and spirituality that has long animated the Southeast Asian ecological imagination.

Pim Puapanichya is a postgraduate researcher at the University of Warwick in English and Comparative Literary Studies. Her thesis maps the archipelagic literary imagination from the Andaman Sea to the Indo-Pacific. Focusing on intertidal ecologies and mangrove microbiomes, the project examines these aqueous spaces as postcolonial sites of resistance. Her research interests include the Blue Humanities, Plant Humanities, Animal Studies, Ecocriticism, Postcolonial/Decolonial Studies, South Asian Studies, Southeast Asian Studies, Pacific Island Studies, Queer Ecologies and the EcoGothic.

That Standing Wave Called 'Bird With Dry Voice': Resonance and the Language of Attention in Peter Redgrove's *The Apple-Broadcast*

Danny Riley (University of Bristol / University of Exeter)

Like many before him, Peter Redgrove (1932-2003) theorised attention as central to poetry. For him, poetry's sensed form and semantic content could enhance or alter the attentional faculties of readers and writers. Through his tinkering with radio circuitry and readings in the physics of sound, however, Redgrove came to conceive of the perceptual attention given to poems and to the world as an iteration of what he regarded as the wider ontological condition of 'resonance'. With a focus on his 1981 collection The Apple-Broadcast, this paper uses perspectives from eco-phenomenology and ecological materialism to consider the ethical and aesthetic implications of Redgrove's notion of resonance.

Perceptually, resonance was a method for sensing unacknowledged correspondences in the world, and for rendering them in the metaphorical and syntactical movements of his poems. Redgrove's ontological view of resonance, deriving from theoretical physics and Buddhism, provided an ecological conception of a universe of inexhaustibly implicated relationships. While both senses court a flattening monism, I argue that his emphasis on 'tuning' – his poems' aesthetic affronts to the reader – articulate the need for human adjustment, heightening rather than assimilating the strange intimacy of the nonhuman world. Moreover, while Redgrove's revisionary approach to figuration and discourse disavows a smooth correlation between perception and articulation, it can also be seen as inscribing the movement of a consciousness attending and responding to the vibrancy of things. Considered phenomenologically, such methods posit language as worldly and relational rather than wholly arbitrary and medial.

Danny Riley: I am a third-year PhD student at the University of Bristol and the University of Exeter, whose SWWDTP-funded research focuses on the relationship between poetry, sound and ecology since the 1960s, specifically in the writings of Ted Hughes, Peter Redgrove and Alice Oswald. Employing perspectives from sound studies and phenomenology, my thesis explores how sound and its hearing are articulated in these poets' verse, and how these representations both reproduce and challenge received ideas about sense perception that likewise inform environmentalist notions of 'listening'.

6.B | Ecopoetics & Ethics

No, we're not 'all in the same boat': evaluating ecopoetic multispecies counter-storytelling for advancing critical climate solidarities.

Oliver Yu Hurst (King's College London)

Creative endeavour with more-than-human life is vital if we hope to ascertain worlds where all (non)human kin can flourish. Scholars of multispecies justice (MSJ) and environmental humanities often preach the arts for furthering such fields, yet lack exploring political and eco-linguistic challenges ahead. Hence, this paper evaluates eco-poetry as a creative mode of knowledge production and communication for advancing praxis of critical climate solidarities. Situated in context of bushfires that ravaged what is now known as Australia in 2019 to 2020, (a common case study in MSJ literature), it explores what academia can learn from 28 ecopoems (most published by the Australian Earth Laws Alliance) for 'deep listening' and acting upon nonhuman kin beyond anthropocentrism, speciesism and colonialism. 21 interviews with some of the poets and other scholars and artists also shed light on the wider politics of multispecies storytelling.

The poems take readers on a journey to learn, unlearn, and relearn the lived experience of fellow (non)human kin that typically go unnoticed or selectively ignored in popular environmental discourse. 'Multispecies positionality' emerges as a key theme in how reflexivity can also extend to those that try to witness the world from nonhuman lenses. 'Haunted geographies' speaks to how some of the eco-poems challenge how scholars have applied the concept of intra-action to analyse the fires through poetic reflection on breath, death, and non-binary time. Nuanced attention is a precursor and ongoing activity for solidarity amongst/between social, environmental, and animal justice movements. The presentation then explores various opportunities and obstacles for creative multispecies literature that demand greater attention in academia and beyond, before concluding with spoken word on next steps. The presentation will also include extracts from a zine that is being co-created with interviewees and others for sharing messages from this highly emotional yet nourishing piece of research.

Oliver Yu Hurst is a transdisciplinary researcher passionate about social, environmental, and multispecies justice and solidarities. He's interested in human-physical-decolonial geography, environmental humanities, critical political ecology, art-activism, game studies, and bird-watching/birds-watching-people. Oliver has published rebuke eco-poetry with Spread the Word and The London Wildlife Trust in their Nature Nurtures Anthologies 2023 and 2024, and dabbles with Chinese calligraphy in his spare time. A King's College London (MSc Climate Policy/Politics) and Queen Mary University of London (BSc Geography with Business) graduate, he was a King's Sustainability Education Officer and currently voluntarily co-leads an online cross-public sector climate action network.

'This Tropical Fruit Now Knows the Ice Crystal': connection and destruction in the (Soma)tic ecopoetry of CAConrad

Lewis Wood (University of Edinburgh)

Drawing upon Judith Butler's writing on precarious ontologies, my paper will demonstrate how CAConrad's ecopoetry establishes a dichotomy between connection and destruction that is formative in rethinking relationships between people and their environments. Since the 1980s, the queer and mononymous American poet, CAConrad, has written and performed political poetry with such wide ranging and overtly political subjects as militarism, social discrimination and inequalities, the doctrines of Empire and Manifest Destiny, the HIV/AIDS crisis, and environmental collapse. However, in an effort to transcend the western binary of intellectual inspiration and production that underscores conventional poetic practices, CAConrad invented (Soma)tic poetry in 2005 in an attempt to realize 'two basic ideas:' 'everything around us has […] creative viability with the potential to spur new modes of thought' and that 'creativity' is 'the most vital ingredient to bringing sustainable, humane changes to our world.'

In practice, (Soma)tic poetry is produced through rituals: CAConrad writes while performing actions which contradict normative uses of time and space to attain new perspectives – 'to deliberately experience our own lens [… and] how and why we see what we see.' (Soma)tic poetry, I will argue, generates new ways of paying attention to the natural world through the body while establishing their inherent connectivity and, consequently, their shared vulnerability. It reaffirms creativity as a medium through which we can renew our attention to the environment and secure the conditions of our own living while inversely portraying the body and the environment as equally and irrevocably exposed to destruction.

Lewis Wood is a doctoral researcher at the University of Edinburgh examining the relationship between precarity, queerness, and community formation in post-HIV literature – supported by a Scottish Graduate School for Arts and Humanities studentship. He attained his Master of Arts in English (2019) and Master of Letters in Modern and Contemporary Literature and Culture (2022) from the University of St Andrews. Lewis also worked professionally as a Judge at the Milan and Catania International Festivals in 2022, as the Executive Officer to the Principal and Vice-Chancellor at the University of St Andrews from 2019 to 2022, as Student President at the University of St Andrews from 2018 to 2019, and as a bookseller and festival director at Topping & Company Booksellers of St Andrews from 2016 to 2019. He is a frequent public speaker specialising in literary events and has previously worked with Ali Smith, Ian McEwan, and Bimini amongst many others.

Lyric Responsibility – A Land-Aware Ecopoetics for Scotland
Helena Fornells Nadal (University of Glasgow)

Land reform is a central political concern throughout the UK at a time of urgent environmental crises and growing socioeconomic inequality. In Scotland, where landownership patterns are particularly inequitable, it is a pressing agenda (Wightman, 2010). This creative/critical paper advocates for the importance of attending to the material implications of land ownership in ecologically aware aesthetic writing. I consider the role that ecopoetry and ecopoetics can play in widening our ecological consciousness when challenging aesthetic perceptions of land shaped by the unequal power relations of ownership.
At an active time for Scottish land reform, with a new Land Reform Bill introduced to Parliament in March 2024, this paper argues that creative works engaging with the social and environmental impacts of land ownership could help imagine a more democratic and sustainable governance of the land we live in, with, and from. It works with the framework of 'slow violence' (Nixon, 2011), considering the challenges posed to aesthetic attention by an often-non-transparent system of land governance historically shaped by a minority, which has rendered some of the accretive impacts of ownership invisible.
Examining Scottish ecopoetry examples and presenting my own poems written for an interdisciplinary PhD, I explore how modes of noticing available to poetry might illuminate some of the complex effects of land tenure on the environment. I propose a collaborative practice that incorporates different voices to expand the affective and perceptive possibilities and responsibilities of the lyric 'I'. My work will employ qualitative research involving residents, owners, agricultural workers, conservationists, etc., alongside voices often excluded from the debate.

Helena Fornells Nadal is a poet and researcher currently working towards a creative/critical PhD at the University of Glasgow's School of Social & Environmental Sustainability. Helena holds an MFA in Creative Writing and an MLitt in Comparative Literature. In 2022 she was awarded a Scottish Book Trust New Writers Award.

6.C | Ways of Noticing

Noticing Animal Death and Absence in post-war North American Surrealism

Maddie Reid (University of Glasgow)

A contemporary re-examination of North American post-war Surrealism reveals how many of its practitioners belong to communities marginalised by fossil infrastructural development, or who have historically been entangled in its violent installation. These various artists and writers, such as Kay Sage and Wendy Red Star, use fossil infrastructures' energy-intensity to reveal this violence and reclaim the sense of belonging in the future that infrastructures bestow. While human-centred communities tend to remain focal in their work, an attentiveness or noticing of animal death and absence brings forms of wider ecological violence to the fore. While not claiming to speak on behalf of animals, post-war Surrealists nonetheless interrogate contemporary fossil infrastructural imaginaries that elide, conceal, or otherwise justify animal death as a consequence of fossil infrastructural development. Yet, this interrogation is ambivalent; noticing animals and their absence renews an uneasy alliance marginalised communities often have with animals, as racist, colonialist, and misogynistic narratives have relied on animalisation as a means of dehumanisation and exclusion. This tension is productive, however, because in the Surrealists' differentiation of human and animal, they foreground the question of how reparative infrastructural futures might recognise and accommodate different forms of life.

Maddie Reid is a funded PGR at the University of Glasgow in their second year. Their interest in infrastructural analysis has led them to post-war North American Surrealism and its ambivalent interrogation of fossil fuel hegemony. Their research priorities include representations of historic infrastructural violence, reparative infrastructures, and the guarantee of just energy futures.

'Great fun all around!': Attentiveness at Play in Kim Stanley Robinson's New York *2140*

Abbie Pink (University of Exeter)

The seven distinct narrative perspectives that tell the story of Kim Stanley Robinson's New York *2140* (2017) formally situate the novel for discussion about the role of attentiveness in making sense of, and navigating our current and future moments of environmental crisis. So far, academic engagement with the novel, which imagines a future New York, dramatically transformed by global sea level rise, has largely focussed on its exposition of the 'big picture' entangled narratives of neoliberal capitalism, anthropogenic climate change, and environmental injustice. However, there has been sparse discussion on the novel's persistent attention to the nonhuman presences and agencies that

feature as part of the everyday rhythms of the city's fictional future, as well as the contrasting attentional capacities and methods shown by leading characters towards these multispecies ecologies.
This paper will take chapters narrated from the perspective of Roberto and Stefan, two orphans who live on the canals of future New York, as explorative of active and embodied modes of paying attention which reveal opportunities for the 'generative joy, terror, and collective thinking' (2016, p.31) that Haraway deems essential to staying with the trouble. In contrast to directives elsewhere in the novel that call for attention to expansive histories, global climates, and abstracted narratives of injustice and inaction, the children's experience of climate changed New York is an embodied practice of paying attention to, and acting within, a localised habitat. Through their navigation of their home city, it becomes temporally layered, animated with multispecies co-becoming, and rich in opportunities for future utopia-making. In juxtaposing multiple approaches to inhabiting the climate changed city, I contend that New York 2140 advocates for frameworks of paying attention that are based on creating playful, experimental connections with nonhuman others which embed us in our local environments.

Abbie Pink is in the second year of her PhD in English Literature at the University of Exeter. Her research engages with ecocritical and new materialist perspectives to consider the tentatively utopian representation of future urban spaces as climate changed, multispecies habitats in contemporary science fiction. More broadly, her research interests include ecocriticism, science fiction studies, urban literary studies, world literature, and new materialist theory.

Ways of noticing using a sensuous landscape-based practice
Rachael Jones (Falmouth University)

This paper will reflect on the experimental filmmaking strategies employed to creatively engage participants in landscape spaces. Tracing projects undergone during her doctoral practice-based research, Jones' work aims to activate participation through a series of instructions as provocations that bring human and nonhuman participants into encounters with each other. Using photographic paper and film, so-called weeds are selected by human participants and folded into the sustainable experimental activity, creating surprise assemblages that encourage noticing and reflection. In other instances, simple cameras are used as bodily extensions and mimic the movement of nearby plants. The effect of the work brings the nonhuman and human together into playful conversation and embodied assemblages through what the researcher terms a 'sensuous landscape-based practice', overlapping the separation between nature and culture, body and mind. Jones' films as outputs of landscape-based activities are themselves poetic assemblages, responding to multiple encounters between participants.

Rachael Jones is an artist-filmmaker and researcher whose practice extends to involve others in the filmmaking process. Sometimes participants are objects, both natural and constructed. As a result, her films are made up of multiple playful assemblages that rely on collaboration. Interested in what can come out of research, embodiment and participation in the landscape, Jones' films retain traces of process-driven interactions. She is involved in land-based, alternative and sustainable practices, using found materials and handmade processes where possible.