

Contributors and Abstracts

Dina Zoe Belluigi

Dina Zoe Belluigi's research considers critical intellectuals' negotiation of the politics of participation in universities in contexts undergoing transition from conflict and oppression, including coloniality, and the conditions for the enactment of their authorship, authority, flourishing and freedom. She is Professor of Authorship, Representation and Transformation in Academia at Queen's University Belfast; a Visiting Professor to the School of Women's Studies at Jadavpur University and to the Chair for the Critical Studies of Higher Education Transformation (CriSHET) at Nelson Mandela University.

The view from within: A (counter)visual essay at the window of the Indian university

'The view from' is a phrase that frames many scholarly texts offering perspective from vantage points on to matters and spaces of import to communities of readers. As a counter-visual methodology of (op)position(ality) and standpoint, a series of images are placed in dialogue with those of James Siegel's *Academic Work: The View from Cornell* (1981) and Jacques Derrida's *The Principle of Reason: The University in the Eyes of its Pupils* (1983). The photographs — composed in 2024-5 primarily from within the workspaces of women faculty in Indian institutions — are of their windows to the (campus) world. The quotidian window is given central place, as the limen at which socially marginalised critical scholars have sensed and enacted resistance to the dangers of distance and of place within 'the university'. The window device is useful as a countervisual approach critical of the underlying scopic regimes and technologies of the modern university, when set alongside (in)sights from the participating academic citizens' life histories, which provide rearview recollections of struggles with visibility and with visibility.

Acknowledgements Data is drawn from a project on gender marginality and authority in the Indian academy, led Nandita Banerjee Dhawan (Jadavpur University) and Dina Zoe Belluigi (Queen's University Belfast), with collation from Asha Achuthan (Tata Institute of Social Sciences) and Ulrike M Vieten (Queen's University Belfast). The photographs and imagery herein are appropriately attributed to Johny Marjit, Brent Mestre, Archee Roy and Mark Wilby, and reproduced with their permission.

Elisa Sofia Jimenez Borja

Elisa Sofia Jimenez Borja is a PhD student in Anthropology at Queen's University Belfast. Her research looks at community seed-saving and soil care in Northern Ireland and Ecuador, exploring how these practices create more hopeful and caring futures through connections with the natural world. She is also a yoga teacher, an emotion-focused therapist, and a humble learner of agroecology and composting.

Extracting, Drying, Curating, and Freezing: Seed-Saving for the Apocalypse

Through an embodied storytelling performance, grounded in a process of meditation and tactile listening, this piece explores the messy entanglements of seeds. In the context of seeds, entanglement is material, temporal and imaginative. Seeds are relationally and practically enmeshed with plants, fungi, microbes, and insects. Seeds hold together past, present, and future through intergenerational exchanges of knowledge. Indeed, during seed-saving, seeds are collected, shared, and passed on alongside the practices, rituals, and stories that sustain them. Imaginatively, seeds become situated in human-imagined apocalyptic futures as beckons of hope for a new world yet to come. These imaginaries shape which seeds are cared for and how this care looks like in practice. This performative piece begins at True Harvest Seeds, where the freezer holds native wildflower seeds suspended animation at -20°C . Extracted from their companion soils, frozen yet alive, seeds embody violent forms of care (Van Dooren, 2014) through curation and anticipatory waiting. Dormant, relational, and alive, they too are waiting for worlds yet to come. By listening to field recordings in wildflower fields, freezer hums, soil sounds, and narrative fragments gathered during fieldwork, this piece serves as an invitation to surrender our all-to-human senses (Myers, 2017), instead 'paying attention' (Tsing, 2015) to worlds as tiny as seeds and as dark as soils.

Campus Novel: Giannis Delagrammatikas, Yiannis Sinioroglou, Ino Varvariti

Campus Novel is an artist collective that was founded in November 2011 by Giannis Delagrammatikas, Yiannis Sinioroglou, Ino Varvariti. The collective focuses on several aspects of the archaeology of the present as part of a retrospective process seeking for hybrid contents. Its practice encompasses cross field references suggesting a dialectic form of various perspectives, free from any pre-allocated construct. Campus Novel combines transdisciplinary and artistic research with knowledge production, engaged aesthetics, diverse criticism and relational intervention at the interface of culture, academia, social response, politics and the everyday.

A place like you and me: Composing stories for transregional liminality

Our contribution to the upcoming online symposium draws upon the mediation of fragmented documentary material from the performative lecture by Campus Novel, *A place like you and me: Composing stories for transregional liminality*. An attempt to capture an atmosphere — an atmosphere that is constantly shifting, transforming the field of organized order, the value judgments towards living beings and the environment, and, mainly, the way we perceive landscape as an embodied sensory inscription.

The performance was gradually formed by a two-year, site-responsive research process, drawing from archival material, fieldwork, and subjective recordings of lived experience. This material was gathered through diverse media—photography, sound recordings, video, written notes, interviews with local residents, and diary entries—forming a polyphonic narrative of place.

"*A place like you and me*" was performed in March 2025 at the lagoon of Aitoliko (Messolonghi/ Greece), organized by *tavros* as part of the *Vanishing Landscapes* program in the context of European project, *Transformative Territories*. A cultural gathering of engaged artists, social scientists, environmental researchers, and members of local community,

focused on climate change and its socio-political implications in geographically and ecologically vulnerable regions such as Aitoliko.

Priya R. Chandrasekaran

I am a creative writer and cultural anthropologist increasingly concerned with how political and material conditions influence how scholars tell stories, what stories they can tell, and whom they consider their audience(s). I hold a PhD in anthropology from the CUNY Graduate Center and an MFA in fiction from the New School (New York). Broadly, my research has focused on place-making and the way rural communities in the Global South respond to the complicated effects of globalization. I'm currently an assistant professor of Liberal Arts and Anthropology at Juilliard and a faculty member in the Bard Prison Initiative. My short stories and poetry has appeared in *J Journal*, *Silk Road*, and *Unbroken*. I've received a New York Foundation for the Arts Artists Fellowship in Nonfiction Literature.

"Orphan(ed) Feet" from a larger piece entitled "Finger(s)-Millet-Fieldwork-Photo: Scholarly Experiments in Use"

My contribution to *Around the Fire* will be a 15-minute presentation of an excerpt from a creative ethnographic work that draws from my doctoral research about women's cultivation of finger millet in north India. This work is very much about entanglements. By playing with photographs of feet and fields and crafting words that respond to and generate visual experimentation, I create a dialogue that reflects on the multi-scalar entanglements of food grains marginalized through the Green Revolution and the multi-positioned entanglements of precarious academic and agricultural labor among "women" across lines of power, mobility and education. This piece thinks with work by Sara Ahmed, Luce Irigaray, and Michael Marder and with sustenance land practices in Uttarakhand, India. Ultimately, my concern is the solidarity-making and consciousness-raising possibilities the *process* of writing offers. What can interactions during fieldwork and when writing about fieldwork reflect about my ethical responsibilities in a global world? What can they open in thinking about how relations in academia can be otherwise and my place in writing that story? Reciprocally, how can centering relational and material questions with the aim of self-learning for social change cultivate ethnographic creativity?

Colette Casey

Colette Casey is a recent PhD graduate in anthropology from Queen's University Belfast. Her doctoral research involved an ethnographic study of journalism in Northern Ireland, with a central focus on performative false information. The interdisciplinary study also combined critical discourse analysis with computational methods, using natural language processing (NLP) techniques to analyse a corpus of newspaper articles and broadcast transcripts. The research investigated how local journalists navigate the contemporary challenges of performative media practices. Away from the computer, her favourite place is to spend time on the farm, experiencing the changing rhythms of rural life alongside its many inhabitants.

Chicken Shoes

Northern Ireland's agri-food industry, indeed the sustainability of farming and food production as a whole, faces increasing scrutiny due to its detrimental impacts on both the environment and animal welfare. In contemporary farming, many animals are born and bred as in-bulk commodities, optimised for maximum efficiency and production. Our entanglement with farm animals has always ensured the survival of human existence. However, as we have forged ahead with government strategies such as *Going for Growth* and the drive to maximise consumption, how far do we continue to contribute towards its destruction? By allowing the humanity in how we relate to these animals to become so entangled with systems of exploitation, our collective bodies and ecosystems are at stake.

Allow me to introduce to you a pair of homemade 'chicken shoes,' made with brightly coloured pipe cleaners by a girl who lost the function of her foot for another girl who lost the function of her feet. At least one of us is a little red hen. I will invite you to step into these shoes and walk with us as I tell a story peppered with photographs of how we helped each other to heal and triumph by finding our feet again. While how we related to each other temporarily created a more-than-human ecology (and a lot of 'girls' power) on the farm, the ingrained forces of agricultural production continue to overshadow both the corporeal body and the concept of what is humane in farming.

Nahelli Chavoya

Nahelli Chavoya is a dance artist and a poet from Mexico, currently pursuing a PhD in Arts Practice at University of Limerick, Ireland. Her PhD inquiry is on the poetry of movement of her own practice as an Irish step dancer, walking artist, and poet. Her creative inquiry processes revolve around stillness, sensation, imagination, and improvisation, focusing on the entanglement of poetry, movement, and landscape.

Knot

Once, in my wanderings through a snow-covered forest, I met a knot. The snow was melting, and droplets caught mid-fall were freed from a frozen spell. I understood that stillness is not a perpetual stop, but a dance: to be present within change. I would like to present some of the poems and anecdotes I wrote in this entanglement.

My knot was rhythms entangled into an amalgam of presence. I listened to the rhythms of my body, chosen and involuntary, and memory as a moving muscle. I listened to the forest: ice cracking, branches bending under snow, leaves withering. To dance, and to see everything as dance, meant weaving these rhythms together.

Dance, in this sense, is a form of poetry: a way of knowing through the sensed rhythms. Poetry existed the moment I became entangled in the knot. Awareness was creation, even if the poem was never danced, written, sung, or photographed. Expression was a new thread in the entanglement, another space of awareness:

the knot is never traced

described
or untangled
is not there to be dissected

it
is

sharing
reveals some of
of its loops

and others
may weave their lifetimes
into a web of images

James Davoll

James Davoll is a practice-based researcher, artist, and filmmaker based at Queen's University Belfast. His interdisciplinary work focuses on the intersection of creative methodologies and environmental humanities, exploring post-industrial legacies, pollution, and energy use. His projects, which have been broadcast on radio and showcased at peer-reviewed international film festivals, include experimental documentary films that challenge traditional ethnographic and documentary forms. He has secured funding from institutions like Arts Council England and has a record of impactful research distributed through educational platforms. He is currently undertaking a PhD that examines "damage-scapes" through creative ethnographic practice.

Ghost Mines

This proposal outlines a live performance and talk exploring recent experimental fieldwork conducted during a research studio at TU Dresden, called Ghost Mines. The presentation centres on two short films: 92U, which examines the entangled legacy of a former uranium mining operation, and $C_{166}H_{130}O_{49}$, a meditative exploration of a flooded open cast lignite mine. These new works investigate 'damage-scapes', landscapes shaped by post-industrial legacies, revealing how human actions have altered the topography via extraction and subsequent remediation. The fieldwork employed unconventional recording methods, including non-air pressure microphones and full spectrum imaging. Allowing access to frequencies and wavelengths beyond human sensory perception to better account for all actors present. These recordings when juxtaposed with archival and satellite imagery aim to capture the entangled histories of these sites. Central to this presentation is a short live

edit of collected raw audiovisual material. This act demonstrating a reflexive and improvisational process that reveals how bodies participate in the ongoing production of relational ways of being. This mode of presentation explores how 'liveness' and performance can re-imagine the representation of 'damage-scapes' and express an ethics of place where bodies, technologies, and environments are always already entangled in ongoing processes of becoming.

Leonie Hannan and Liza Thompson

Leonie Hannan is a social and cultural historian focusing on material culture, gender, life-writing and knowledge-making. Liza Thompson is Senior Publisher in Philosophy and Critical Theory at Bloomsbury Plc, working on many book projects concerning materiality, time and resistance. They have been working with poet, Kate Arthur and literary scholar, Caroline Sumpter on a collaborative and engaged research project on commonplace books, which seeks to apply this practice within twenty-first-century life. They have run three public workshops with artists, academics and museum professionals and are keen to learn from the Centre for Creative Ethnographies' participants about areas of shared interest.

Commonplace Entanglements

'Commonplacing' involves collecting, recording and extracting meaningful fragments of text or visual material and placing them in a book. It is a method of organising knowledge and a form of life-writing. Commonplace books are as various and idiosyncratic as the people who made them and have been created since at least the fifteenth century. They are characterised by their fragmentary, nonlinear form and they provide a way to combine and digest quotes, maxims, remedies, excerpts and newspaper clippings in one place.

Our premise is that many people struggle to carve out concerted time for reading, thinking and creating, most especially when they have care-giving responsibilities. There is a common experience of dealing in fragments and leftovers, both in terms of time and the process of enquiry. As a medium which lends itself to working around the edges of other things, commonplacing offers a potential lifeline to marginalised artists, writers and thinkers. It has obvious parallels with ethnographic field notes, but has been traditionally more associated with literary culture. At this Round the Fire event, we would like to explore that question with others and consider how a collective commonplacing practice could generate fruitful entanglements.

Michael Holly

Dr Michael Holly is a filmmaker and practice-based researcher working across documentary, installation art and experimental film. His research focuses on the development of nonfiction filmmaking methodologies and creative participatory practices, with a particular focus on rural and agricultural communities on the island of Ireland. <https://mickholly.co.uk>

Hungry Hill

In 2022 I co-directed a film, *Hungry Hill*, with my long-time collaborator and friend, Mieke Vanmechelen. (See <https://screenculture.wp.standrews.ac.uk/2024/01/18/film-symbiosis->

embodied-spectators-and-nonhuman-animals/). The following is extracted from a review of *Hungry Hill* by writer and academic Dara Waldron: “Filmed in the Caha mountains of rural Southwest Ireland, *Hungry Hill* tells the story of a sheep farming community in one of the sparsest settings on the island. Utilizing an embedded observational style, it is an intimate portrait of the Vanmechelen family, who originally immigrated from Belgium to farm this rugged terrain. Focused on the relationship between the farmers, the sheep and mountains that are both the grazing pastures and the object of labour, the film is a pang to a rural way of life under threat from modernisation and globalisation. Underpinning the narrative’s release, is a story of symbiotic interdependence that operates at the level of the diegesis and the embodied experiences of the spectator. In one pre-eminently striking scene, the camera focuses in on the head of a sheep at a market fair, the sheep’s face something of a symbol for of the rural wisdom the film opposes to state-orchestrated bureaucracy, revealing the film to be a quiet critique of globalisation and its subsequent knowledge industries.”

For *Around the Fire* I propose to introduce and screen this 8-minute scene from *Hungry Hill* while delivering a commentary on the aesthetics of human/more-than-human symbiosis in contemporary ethnographic and sensory filmmaking.

Kathryn Hummel

Kathryn Hummel is an Australian/Kaurna yerta-born writer, researcher and multi-media artist. Her digital media/poetry, non-fiction, scholarly research and fiction has been published, performed, translated, awarded and anthologised around the world. Of her six books of poems, the latest is *Lamentville* (Math Paper Press); her narrative ethnography *Udbhēda: Details of Bangladesh Life & Adda* (Vernon Press) was released in 2025. A Visiting Associate Professor with the Department of Humanities and Social Sciences, Birla Institute of Technology & Sciences, Pilani, KK Birla Goa campus, Kathryn teaches and researches at the intersection of social science, cultural studies and the arts.

The Body That Holds: Entanglements with the Numinous

The Body That Holds is a suite of poems that explores the numinous through encounters with the natural world. Quite a departure for a self-described urban, agnostic poet whose work explores identity, belonging and postcolonial spaces—largely due to my migration as an adult from the Global North to the Global South—much of my poetry evokes the chequered sustenance from a culture and environment in India significantly different from my birthplace in Australia. Yet it has never been an overtly spiritual sustenance, or even the enduring, performative version first observed in 1970s Goa by Arundhati Roy. What does emerge from reflections on identity and belonging in the poems selected here is the idea of communion, articulated through motifs of and revelatory encounters with nature. Such encounters—or entanglements—manifest the numinous through a more secular approach than the examples from theism described by Rudolph Otto, and concurrently evoke a preternatural, sacred transcendence of the Anthropocene. *The Body That Holds* is a poetic record of the more-than-human elements that nourish us, physically and psychically, and our narrative entanglement with realms—such as nature and art—that are often beyond our rational reckoning.

Nandi Jola and Briony Widdis

Nandi Jola is editor of Issue 14 Poetry Ireland's Trumpet, born in South Africa and growing up under Apartheid. She writes and researches about colonial legacies, belonging and identity. Nandi published her debut collection 'Home Is Neither Here Nor There' (Doire Press – 2022) and has graduated with MA in Poetry from the Seamus Heaney Centre, QUB.

Briony Widdis is a museum anthropologist working in public history, with experience in heritage, collections and cultural policy at the Northern Ireland Museums Council, National Museums Scotland, Belfast City Council and UK National Archives. Her research explores the material legacies of colonialism across Ireland. She is currently Research and Innovation Associate at Queen's University Belfast, working on the University of Birmingham's 'Historic Houses, Global Crossroads' project.

Inheriting Entanglements: Writing with Colonial Objects

Nandi Jola: Restitutions and Repatriations are not my Mother's tongue, memory is a privilege not afforded to us Africans, plight and trauma is where we sit and belong and generations are rebuilding on empty archives, all the loot has been brought to Europe. I am responding as a mouth piece of cut off tongues, displaced languages and asking for us to look at the past in the eye and within ourselves. In this piece, I read from my work, inspired by recent research in museums.

Briony Widdis: In this reading, I share a creative non-fiction piece using what I am calling Contributor Autoethnography. I am hoping to use this method for working with memories of colonialism and conflict, exploring connections between lived experiences and tangible and intangible heritage. In this piece, I consider colonialism through focusing on a domestic collection inherited from my grandparents who worked in mid-twentieth century Hong Kong, and parents who lived in Zambia (Northern Rhodesia) shortly before independence. Since the objects inhabit my present, my reading asks, can objects colonise, as well as being colonial?

Melek Kaptanoglu

Melek is a PhD student in Anthropological Studies PhD Student at Queen's University Belfast and a Teaching Assistant at the same university. Additionally, she is a member of the Association for Historical Dialogue and Research (AHDR) and the Hands Across the Divide (HAD). She holds an undergraduate degree in folklore from Ankara University and a master's degree in Cultural Studies and Media from Hacettepe University. Her research focuses on peacebuilding performances and grassroots-level peacebuilding activism in Cyprus.

Melek has been part of various research projects and seminars in Cyprus, Turkey, Greece, and the UK. Her research interests are peacebuilding, performance anthropology, conflict, visual anthropology, and Cyprus studies. Parallel to her research interests, she participates in various peacebuilding and reconciliation initiatives and projects in Cyprus and abroad. After rediscovering her passion for theatre, she is exploring ways to combine her passions for

performance, peacebuilding, and photography through drama classes and independent research.

Peace, talk to me...

...it is the spirit walking among you,

Kept, ignored, forgotten

I've never left, I've always been here

dressed me up with your barbed wires, blood dropped on my skirts..

looked at me behind the walls of prejudice, hesitant.

I have a story to tell you

The hope is entangled within my hair,

waiting to be solved

Leave the pigeons and doves alone,

dare to look into my soul

once.

and one more time

and embrace my voice

I have a story to tell you ..

I have a scream waiting for ages

I have a rebellion

I saw a lot cause, I've never left

I am coming from a divided island, Cyprus. It means that, while walking in the city of Nicosia, you eventually encounter barbed wire, sandbags, and checkpoints. Buildings in the buffer zone are abandoned and dirty. Islanders often define the situation as 'hopeless'.

The wounds have not yet healed. The intergenerational trauma is transmitted to many of us. As a researcher, my fieldwork focused on peacebuilders. Those who are trying to heal the wounds, achieve reconciliation, and build peace. During the research, I asked and responded to questions about "peace". What does it mean, actually? Is it a lost emotion or a hopeless utopia? Is it a banal definition of politicians or a future goal for dedicated people? I was keeping thinking of these questions, and I find myself talking to the "Peace" as a human being. My performance, *Peace, talk to me...* is about what Peace would tell us if she were a human being. Yes, I do believe the Peace is a female :) Although it will be an amateur performance, I am rediscovering my passion for drama through classes, despite not being an actor. Also, my performance is derived from inspirational stories of peacebuilders I've listened to during the research and my family stories as a 'child of conflict'.

Prashant Khattri

Prashant Khattri is Assistant Professor in the Department of Anthropology, University of Allahabad, Prayagraj, UP, India. He obtained his master's and Ph.D. from the department of anthropology, University of Delhi. He researches the social impacts of disasters and livelihood issues in disaster contexts, and people's movements in environmental crisis. Broadly his research interests fall within the domains of environmental anthropology and medical anthropology. He has more than 14 years of teaching experience. He was Charles Wallace India Fellow in Social Anthropology from April-June 2023 at the Queen's University Belfast, UK. He is presently engaged in research on understanding *Dalit* (marginal caste group in India) issues in the context of recurrent flooding in Eastern Uttar Pradesh, India.

The Nature Performs

Within the symposium theme of 'entanglement' I wish to present a poem that is titled- 'The Nature Performs.' This poem will be based on experiencing flood sites as sites of awe, grandeur, fear and spectacle. The symposium's theme of entanglement has given me the opportunity to explore different and alternative ways in which human lives are entangled with nature. A lot has been written on the human-nature interaction and relationship, but within the framework of climate change and global warming, this interaction is largely seen as one in which human beings are influencing their environment in unprecedented ways and as a result the environment is responding by affecting human lives and livelihoods through disasters. Besides this relationality, another way in which the environment affects the human psyche is by generating a feeling of awe, grandeur, fear and spectacle. Especially in the context of India, rivers are seen as supernatural entities with supernatural powers. This gives a fresh dimension to understand flooding from a perspective where floods are not

seen as problems alone but are sites of spectacle as they perform important religious functions. The poem will be based on the author's experience of living with annual flooding in the district of *Prayagraj* in Eastern Uttar Pradesh, India.

Srijaa Kundu

Srijaa Kundu is a dancer, ethnochoreologist, facilitator, artist-researcher, and a mother of plants from Kolkata, India. Her work sits at the crossroads of dance, ethnography, community, identity, and migration. Currently pursuing an Arts Practice PhD at the Irish World Academy of Music and Dance, University of Limerick (UL), she draws on a BA in Philosophy (Jadavpur University, India), a Diploma in Dance Movement Therapy (Tata Institute of Social Sciences, India), and two Mas: Performance Practice (Dr. B.R. Ambedkar University Delhi, India) and Ethnochoreology (UL). Her practice explores how movement can root, re-root, and reimagine belonging through memory, meaning and metaphor.

Embodied Entanglements: Dancing Sound in the Dark

With this writing, I am proposing to share an ethnographic vignette of the first embodied encounter, of this dancer, of music-making in dark at the Gamelan room of the Irish World Academy of Music and Dance, University of Limerick.

This experience shaped up to be a participatory dialogue between body and environment, where, in a particular moment of absence of light, my sensory perception was reconfigured and my body, breath, and resonance of others emerged as primary sites of connection. This experience heightened the relevance of sensory diversity and the multiplicity of ways in which we can engage with the world. Beyond the mere absence of light, darkness became a metaphor for the unseen depths of human interaction, inviting me to embrace the unknown and discover new dimensions of understanding. This moment of immersion revealed how sound has the potential to act as a relational force, bringing participants together in ways that transcend the boundaries of sight.

Through this vignette, I share the experience of entanglement as a lived, sensory practice. In doing so, I aim to evoke the textures of this experience and invite listeners to ponder how darkness, sound, and embodiment co-create new modes of perception and relationality.

Annemarie Lopez

Annemarie Lopez is an Italian-Australian writer, editor, and digital storyteller based in London. She is co-director of Walk Listen Create, and her creative work includes developing walking games and site-responsive narrative experiences. Formerly a cultural journalist in the UK, France, and Australia, she combines research with creative exploration. She holds a PhD in Cultural Studies on urban walking, fiction, and psychogeography, and her practice investigates how movement through space generates narrative, memory, and reflection. Her projects span promenade theatre and performances in historic, natural, and ex-industrial locations, foregrounding embodied, location-driven storytelling

Treasure Hunters: Mudlarking and the Entanglement of Human and Nonhuman Histories

This performance/reading draws on the practice of Mudlarking – the scavenging of rivers and shores for lost objects – to explore entanglements between humans, histories, and the more-than-human world. Through a short, sensory creative narrative, I trace a friendship unfolding along the riverbank, as my companion and I encounter discarded objects that bear traces of lives long past. In these interactions, human and nonhuman agencies co-constitute experience: the objects we find shape our attention, affect, and memory, while our movements and interpretations animate the riverbank itself. Drawing on theories of relationality (Haraway 2016; Barad 2007; Ingold 2011), the piece illustrates how entities – people, things, and environments – emerge through entangled interactions rather than preexisting separately. My reading highlights Mudlarking as a practice of “becoming-with”: a temporal and spatial dialogue across centuries, connecting the everyday, the intimate, and the historical. In performance, I will interweave narrative with a simple soundscape and brief reflections on these entanglements, inviting audiences to consider the coconstitutive relationships between human life, material traces, and the ecological context in which they unfold.

Arbër Qerka-Gashi

Arbër Qerka-Gashi (b. 1997, London) is a writer, curator, visual artist and community organiser of Kosovar heritage. He holds a BA in History from Goldsmiths, University of London, and an MA in Gender, Sexuality and Culture from Birkbeck, University of London. Arbër engages with a wide range of themes through his writing, curatorial work, and artistic practice. By drawing on visual arts, repurposing archives, and cultural and historical research, he uses artistic collections, material culture, and found objects to provoke critical reflection on social justice, ethno-nationalism, displacement, diaspora, and intergenerational trauma.

Disentangling the Family Archive

In this short presentation, researcher, curator, community organiser, and visual artist Arbër Qerka-Gashi offers a socially engaged re-interpretation of imagery drawn from his family archive. Upon inheriting photographs that testified to his family’s experiences of displacement, state-sponsored violence, discrimination and complex ethnic identity formation, Arbër felt compelled to repurpose these images to ignite vital conversations about identity formation and the violence inherent in the ethno-nationalist state.

Arbër’s maternal family held a unique identity, a “creolised” sense of self that combined Albanian, Turkish, Serbian and Roma cultural expressions within the Kosovar historical context (under a variety of political systems), largely interwoven to the dynamics of the city of Prishtina. This entangled sense of identity has since the war in 1999, undergone a process of extinction, yet Arbër’s archive image making maintains the memory of this identity, its complexity and the rich and at times difficult circumstances they present.

Arbër’s work culminated in the creation of [Balkanism](#), a digital platform that later evolved into a publication. The project is dedicated to fostering progressive and accessible spaces for exploring Balkan history, culture, identity, and diaspora. Deeply rooted in the practice of creative ethnography, Arbër’s approach merges traditional ethnographic research methods with a rich array of creative materials, including music, food, dance, art, and other cultural

practices. His work operates at the intersection of visual arts and ethnography/anthropology, using this interdisciplinary practice to inspire progressive, socially engaged discussions about the Balkans.

Rina Schiller

Rina Schiller is an ethnomusicologist and musician. Since the late 1960s, she has performed folk music, on her own and with various folk groups. She studied Ethnomusicology at Queen's University Belfast (BA 1994, MA 1995, PhD 2005), and since the 1990s she has carried out research about various aspects of traditional Irish music, including its European dimension. Over many years she has participated in Belfast community sessions of this genre.

In the 1990s and 2000s she has worked as a Teaching Assistant with a group of disabled people visiting QUB to play Gamelan music. In the 2010s she taught students ensembles at QUB Ethnomusicology to play Turkish folk music on original instruments. In the 2020s she got into a research project with a colleague, Hans Marquardt, to reconstruct the history of the famous, legendary 1960s to 1990s Berlin folk club Go-In, for assembling a website with information about all its artists (<https://www.go-in-berlin.com>).

At present she is employed as Honorary lecturer and researcher in Anthropology and Ethnomusicology at Queen's University Belfast. Her relevant publications include *The Lambeg and the Bodhrán* (2001), *The Elusive Celt* (2022), and *Rejects for Enjoyment* (2024).

Entanglement of the local and the global in traditional Irish community music-making

One of the effects of the 1960s European folk music revival was that traditional Irish music became very popular by transforming into group music-making events taking place at small local community venues. The 'Irish session', as it became known, is an unpaid get-together of local musicians playing and exchanging pieces from a traditional repertoire that they perform on different acoustic instruments within community contexts.

Surprisingly, this performance format of traditional Irish music became very popular over time in different European countries, and subsequently also in wider global contexts.

When I began my research on this topic, I had assumed that these Irish sessions in different countries were isolated local activities inspired by the attractive Irish musical material since they were very rarely – and only in relation to special events – mentioned on the internet. What I found out, however, was that there are international entanglements of these small local events that are carried by word of mouth to these different community locations, the details of which I explore in my paper. In this way global connections are established between individual musicians participating in local community music-making activities.

Hanife Schulte

Hanife Schulte is a scholar and practitioner of theatre and performance based in London. She recently completed her PhD in Drama at Queen Mary University of London. Her

ethnographic research explores the relationship between theatre, performance, and politics. Schulte taught at Queen Mary and the Royal Central School of Speech and Drama. Her work has appeared in *The Brecht Yearbook*, *New Theatre Quarterly*, and *Theatre Journal*, among others.

The Entanglements of Actors and Audiences: An Ethnography of Theatregoing

A performance event at a theatre depends on actors presenting a show on stage and audiences being present in the theatre to see it. The entanglements of actors and audiences enable the performance event to take place, yet actors' creative roles receive more attention than audiences' social and intellectual roles in it. An ethnography of theatregoing shows that actors are not the only ones who perform to display their work to audiences. Audiences also perform through their encounters with fellow audience members and their interpretations of the show (Heim 2015, 4). In *The Emancipated Spectator*, Jacques Rancière suggests that the spectator "links what she sees to a host of other things that she has seen on other stages, in other kinds of place. [...] She participates in the performance by refashioning it in her own way" (2009,13). Offering an autoethnographic account of *Hamlet*, directed by Christian Weise at the Maxim Gorki Theater in Berlin, in relation to the class politics of theatregoing, I show how audiences are entangled not only with actors but also with fellow audience members and their own selves that inform their participation in the performance event.

Tereza Staňková, Petra Nováková, Robert Repka

Tereza Staňková is completing her master's degree in sociocultural anthropology at the Faculty of Humanities at Charles University. Her thesis focuses on the interconnected physical experiences of the climate and social crises in Palermo, Sicily, where she also previously spent an academic year studying figurative arts. Tereza completed her bachelor's studies in Italian philology at the Faculty of Arts at Charles University, where she also studied philosophy at the Institute of Philosophy. Apart from her academic activities, Tereza also exhibits her ethnography-inspired paintings, works on student videogame projects with friends from FAMU and ČVUT, organizes dance events, and works at a ceramic studio. These activities speak for themselves; she keeps on searching for ways to do creative ethnography.

Petra Nováková specialises in sociocultural anthropology and political ecology. Her primary research topics include climate and social justice, degrowth, decolonisation, and more-than-human resistance. She completed part of her studies in the Photography Department at the Faculty of Fine Arts in Brno and in the Multimedia Design Department at Aarhus University in Denmark. She is a member of the ResistTerra research team at Charles University's Faculty of Humanities, where she is completing her master's degree in Anthropology. Her thesis focuses on the more-than-human aspects of shaping anthropocentric landscapes and soil. She is currently involved in creating the theatre performance Krtek, Kámen, Kyanid (The Mole, the Stone, the Cyanide), which seeks to convey emotions, raise questions, and open the horizons of imagination through telling more-than-human stories.

Robert Repka is a PhD student in Anthropology at the Department of Anthropology, Faculty of Humanities, Charles University, Prague. His ethnographic research follows mountaineers and how they employ unruly practices in a mountain landscape in order to avoid state

control and national park oversight. The research also inquires into the reproduction of a mountain goat in the conflict between mountaineers and conservationists. Robert graduated from Cultural Anthropology in Uppsala, Sweden.

The Reflection of Fieldwork in Vietnam, Slovakia, and Czechia

Reflection on Fieldwork in Vietnam, Slovakia, and Czechia is at once many things: a collaborative experiment, a document of unexpected companionship, and a meditation on what it means to “do fieldwork” under conditions of distance, isolation, and digital proximity. Above all, however, it is a story of friendship between three ethnographers, Tereza, Petra, and Robo, who, maybe almost by accident, embark on an online “multi-sited vacation” lasting more than a month. The short film we present is composed entirely of fragments of our conversations taking place through Signal during that period: text messages, voice notes, photographs, and most importantly, short, edited videos exchanged across time zones and diverse terrains. Through these fragments, we ask what it means to inhabit the role of an ethnographer today—both as individuals situated in many places across heated cities of Vietnam, the Slovakian Tatra Mountains, and the protected landscape area of Blaník, and as friends and companions bound together through this digital thread. Shaped by the peculiar dispositions of the online environment, our correspondence became something more than mere chatting: it unfolded as an entangled space of refuge, an escape from isolation, and a home for shared reflection. Within this improvised space, we exchanged experiences, doubts, worries, frustrations, risks, feelings, and joys—tracing a line from solitude toward togetherness, from the absurdity of existence toward community and creative play. We continue to question the notion of “ethnography” as a work of a lone anthropologist venturing into unknown territory. The social reality ethnographers co-create and compile into a text, which is later presented as an individual work in accordance with academic requirements, is essentially an intersubjective creation of many different actors, both human and non-human. Whether we consider our research partners, the environment, the role of technologies, or, as we particularly strive to emphasize, the role of meaningful interpersonal relationships, which necessarily influence and contribute to both the process and the outcome. We view ethnography rather as a creative interplay that is affective, embodied, and often full of unreflected emotional labour of friends and colleagues who shape and enrich each other's multi-sited experiences. At its heart, the project is an exploration of entanglement: of how voices, images, and thoughts intertwine across screens; of how friendship weaves itself into ethnography; and of how fieldwork itself can be reimagined as a collaborative, fragmentary, and creative act and process. In this sense, the film does not simply report on fieldwork but becomes fieldwork— an experiment in ethnographic form that resonates with Donna Haraway’s reminder that we are always “beings in relation”. What emerges is not only a portrayal of three terrains, but also of the invisible threads that bind them, and us, together

Vera Zurbrügg

Vera Zurbrügg is a Swiss artist and researcher based between London and Basel. She obtained a PhD from the London College of Communication (UAL) in 2025. Her practice-led research focuses on Switzerland’s contested role during the Second World War and its influence on Swiss national identity. Vera is co-founder of RAKE – a visual research collective that uses open-source data to investigate unseen and obscured elements in society,

business, and politics. She is also a member of the Secrecy, Power and Ignorance Network (SPIN), a collaborative initiative of researchers focusing on the lasting implications of deliberate acts of obfuscation.

Articulated Absences and Silenced Souvenirs: exploring Switzerland's complicity in the trading of Nazi gold through a counter-archive

Switzerland functioned as a 'gold hub' during the Second World War, accepting vast amounts of gold from the Third Reich and thus playing an indispensable role for the Nazis. However, this financial complicity was concealed after the war. Instead, the Swiss government constructed an official narrative celebrating the Swiss Army as the reason the Nazis did not invade Switzerland. Alongside in-depth historical research contradicting this grand narrative, this patriotic wartime memory has persisted.

For my contribution, I propose a presentation of my practice-based research to challenge Switzerland's dominant history: A counter-archive made up of objects and material interventions with gold – a material that can be endlessly melted to conceal its origins – facilitates an alternative engagement with Switzerland's contested past and encourages critical discourse about the impacts of state secrecy on cultural memory. The counter-archive provides a framework for the ordering of these objects while questioning the institutional authority assigned to archives as a collection of historical evidence. It reflects on the reciprocal relationship between archives and political, social, and cultural factors to highlight their entanglement and understand their influence on collective memory.