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SHARING THE HARVEST

Transformative artful and activist methodologies for urban agroecology

Ella von der Haide, Anna Maria Orrù, Barbara Van Dyck, Debra Solomon, Mama D. Ujuaje, Deirdre Woods, Severin Halder and Robin Grey

Part 1: Introduction – Composing a speculative fabulation

Food is an entanglement of materiality and social practices, power relations, communities, histories and visions. It is a materiality that dwells on both the inside and the outside of the human body, in personal, public and urban metabolisms. With such a complex interconnectedness, how then can food, its politics and practices be researched in order to grasp the subject without losing this entanglement?

This chapter explores experimental methodologies and practices that hold the potential to shape the way we do research and communicate its results. This takes into account the complexity and heterogeneity of producing and digesting food, shaped by diverse histories, politics, interactions, relations, preferences, norms, beliefs and interacting organisms. If every phase of the food system shapes the interaction between human and more-than-human environments, what role can such research take in this interface, debate, dissemination and transformative potential?

We gather eight experimental practices that use modes of performance: dancing, cooking, singing, film-making, mapping, action-making, embodiment and growing. These modes encourage debate, activism and research around agroecology and food sovereignty. These practices help to access and circulate diverse knowledge bases that are unknown and non-valorised by normative and traditional forms of academic research. They allow individual scholar-activists to create political positionalities using performative techniques that promote reflexivity and invite people to participate in public and diverse dialogues outside of academia. As such, they allow access, validate and make terrains of discourse and change available to marginalised and unheard voices that wish to create different science, society and environmental relationships.

To enter into food knowledge dialogues, there are several conceptual feminisms that we take to help sift through the materiality and mattering to show what we build upon. The feminist approaches we use are string figure (SF), situated knowledge, fictocriticism and storytelling, and bodily practice, such as *makingthinking*. This chapter is revealed as an SF configuration to stay attentive to complexities, entanglements and different actors.[1] The feminist concept of SF – referred to variously as speculative fabulations, string figures, or scientific fabulations (Haraway, 2012) – inspired us to think about and play with food webs (replacing ideas of hierarchical food chains). Haraway (2012) proposes that by embracing metaphors of SFs to describe phenomena, situations and relationships in a scientific way, it is possible to include the ideas of different agents holding entangled strings before passing them on to other players. With SF, we think in other typologies and worlds wherein the borders of thinking, doing and making are shifted so that non-harmonious agencies become transparent and assembled in uncommon configurations that are 'multiform, at stake, unfinished, consequential' (Haraway, 2003, p.30).

In our first SF composition, we discuss how urban agroecologies and food sovereignty can be researched with support from experimental practices, such as growing, cooking, singing, storytelling, film-making and performance, and what advantages and challenges they create. SF belongs to a genre of fictocriticism and storytelling, which generate critical imagining and altered views of the urban social and ecological landscapes. Hélène Frichot et al. (2012, p.69) explain that fictocriticism, a feminist narrative style that weaves in fiction, theory and critical thinking, 'enables the expression of minor voices, construction of other possible worlds'. Furthermore, it gives the situated capacity to ethically cope with what confronts us' (*ibid*) and helps in understanding the complexities and entanglements of ecological manoeuvres in food-related urban matters (Orrù, 2017a). Fiction is fundamental because it is a way of sense-making an experience and can be retold. In this re-enactment, one ingredient necessary for approaching performative space is by telling an ecological narrative and creating urban fictions that make us think differently about others from an equal footing. Finding new fictions to live by is necessary if we are to develop approaches that incorporate justice into urban agroecologies. The work presented is also part of *makingthinkingdoing* practices in feminist artistic and practice-based research, which is inherent in feminist critical work. Natalie Loveless (2012, p.103) defines these practices in:

> What matters is our willingness to engage the multiple ways in which this *¨making¨* is a fundamentally situated, relational construct; one that entangles us in relations of debt in ways for which we can never account, despite always being willing to be accountable.

This means that the practice leans on the act of *making* and *thinking* whilst *doing*, used as a form of engagement and co-creation. The 'who' is making and co-making is equally important as to what is being made and how.

In the second part of this chapter, the SF thread is passed between eight participants and their projects presented in interview format and text submissions. These companions bring diverse modes of inquiry and patterns.[2] Robin Grey (UK) has created a show that covers a thousand years of English land rights history in folk songs, poetry and story, with an accompanying open-source performers kit. Ella von der Haide (Germany) makes films on and with community gardeners and their entanglements with social movements working on ecological justice, post-colonial questions, feminisms and queer-feminist politics. Severin Halder (Germany) and *kollektiv orangotango* organise collective mapping processes in which participants learn about powers that are embedded in maps and learn how to influence and speak about them. Anna Maria Orrù (Sweden/Italy) creates interventions using *fictocriticism* and *makingthinkingdoing* practices, culminating in a Butoh performance exploring the interplay between food and body(ies) in regard to transformative pedagogical methods in sustainable urban-making. Debra Solomon (the Netherlands) and the *Urbaniahoeve* collective plant park-like food forests and create fertile (top)soils as an interactive, interspecies communal space and new form of public space.[3] Mama D. Ujuaje (UK) enacts the interactive and multi-sensory '*Food Journey*' that guides blindfolded participants through imperialised food and food/body common histories, disrupting both to make way for embodying public agency. Barbara Van Dyck (Belgium) develops and performs a 'lecture in motion' or 'lecture-performance' about agricultural research as an issue of public concern. Deirdre Woods (UK) cooks with groups as a gateway to discuss food, food systems, democracy and colonial politics**.** The third part ends with a reflection on the eight practices and paradigm shifts for such models for knowledge production.

The practices presented come in different configurations; some use art and creativity directly embedded into research (*Grey, Haide, Halder, Ujuaje*), some create art as a form of research (*Orrù, Solomon, Van Dyck*) and some use artistic expressions to communicate and question research and to politicise scientific underpinnings (*Haide, Orrù, Van Dyck*). A few participants come from academia where they began using artistic methodologies (*Orrù, Van Dyck, Halder*), while others emerge from artistic and community backgrounds, and started collaborating with universities to assemble alternative approaches to knowledge production (*Grey, Haide, Solomon, Ujuaje, Woods*).

Creating experimental methodologies

We use the term 'experimental methodologies' to describe our practices as they veer away from traditional approaches to urban agroecologies. Each of these works utilises artistic and creative approaches to highlight alternative forms for participation, communication and dissemination *in/with* urban food systems. The *experimental* is about how we bring together art, research, activism, collective learning, sciences and society into a collective experiment (Latour, 1998). It also refers to the way in which we start to create new dialogues between humans,

more-than-humans and the environment. All participants' projects are modes of activism with a political and emancipatory agenda. Some work with collectives on food sovereignty and agroecology to transform cities (*Haide Halder, Solomon*), while others intersect research processes to demonstrate alternative forms of knowledge production (*Grey, Orrù, Ujuaje, Van Dyck, Woods*). Hence, they demonstrate the need for a diversified *making* and *understanding* of knowledge.

The experimental methodologies presented here share some similarities with *participatory action research* (PAR) that uses creative and hands-on methods to make research tangible, meaningful and accountable (Ayala and Zaal, 2016; Fox, 2015). In some projects, PAR helps to designate a research intention and illuminate a specific problem (*Halder, Solomon*). Others are interested in raising questions or awareness, and changing the way in which knowledge is created and circulated (*Haide, Orrù, Solomon, Van Dyck*). A third intent is working on general social structures, beliefs, knowledge and histories (*Grey, Ujuaje, Woods*). Furthermore, all are involved in the actual *matter* of what we discuss and reflect upon, whether it be growing, gardening, composting, or cooking. The approaches are not only concerned with defining challenges that are valid for social movements, ecological and social justice, but also to generate learning and research data using emancipatory methodologies and respecting different ways of knowledge-making.

All examples enter into dialogue with people who do not necessarily share professional, disciplinary, or cultural backgrounds with scientists in order to make the knowledge available to different audiences. This chapter points towards not only bringing together different practices of collective experiments and activism, but also showcasing alternative modes for the way *knowledge* is produced and understood in academia, at the same time, acknowledging that knowledge produced outside academia is equally valid. From the perspective of knowledge production, two forms of research are extending to the presented projects and their methods: *artistic research* and *participatory action research*. *Artistic research* connects to our work wherein art or an artistic process is used as a way to think with, connect and make relationships, and to communicate critical ideas to a wider audience by involving them in urban food systems.[4] It can also be used as a methodology for norm critique exploring varying forms of practices, encounters and relations. Catharina Dyrssen (2015, pp.23–24) states that

> [a]rtistic research often takes as its starting point the scope for art to shed light on value-related and communicative questions concerning creation of meaning and quality. The research methods tend to be action-oriented, performative and interactive with artefacts and the surroundings.

Both artistic practices and research can allow for critical visions, emotions and ethics to play a larger role in finding site-specific clarification, including voices that are marginalised. Research into food, food cultures, politics and practices must be aware of other forms of knowledge-making. These knowledge practices embrace a non-hegemonic view of nature (*naturecultures*) by merging together

ecology and art, especially since food is a materiality in encounters with people (human and more-than-human), land, dirt, creativity and plants.[5] Artistic research is risky, but this consequence is part of the doubt, unknowing and discomfort inherent in experimental methodologies. It allows us to have direct experiences and generate empathy, more so than any written report/statements. At the same time, it might also help us transform food experiences to gain hope and initiate action. In order to go beyond only traditional modes of approaching urban agroecology discourses, we need to place ourselves in situations of unknowing and discovery. In staging such profound modes for approaching and transforming agroecological urban practice, Erika Fischer-Lichte (2009) calls for creating a *liminal* experience – to know beyond what we already know – wherein the process of unknowing oneself, the knowing of oneself happens again, and one is transformed (Orrù, 2017a).

Potentials and challenges of experimental methodologies in urban agroecology

The paradigmatic changes that urban agroecology necessitates in terms of science-society relations, humans and human settlements positioning within food systems are too important, too entangled, too political to be left to the reified depoliticised practices of (neoliberal) scientific practice. Therefore, embodied and situated approaches to an urban nature have meaningful consequences that also link to ethical behaviour and justice inherent in place attachment, involvement and care. In such an orientation, we situate the body as an anchor of inquiry and relation-making from which to approach environmental challenges. Orientation is about relationality, because which way we orientate determines who or what we decide to relate with and to (Ahmed, 2006). Therefore, the difference between 'knowing of' and 'knowing how' rests in mobilising the creativity of the body into playful encounters, which bring this situated 'know-how' to the surface through situated knowledge (Orrù, 2017a).

A main knowledge grounding present in all the showcased projects is Haraway's (1988, p.585) concept of *situated knowledge* that reasons for a positioned and embodied knowledge. She calls for a 'doctrine and practice of objectivity that privileges contestation, deconstruction, passionate construction, webbed connections, and hope for transformation of systems of knowledge and ways of seeing' (Haraway, 1988). This means a turning away from dichotomies of body and space, human and non-human, urban and rural, and nature and city, to see their inherent complexity of webbed accounts, multiple knowledge, heteroglossia and ethnophilosophies (Orrù, 2017a, p.100). Furthermore, Haraway argues for knowledge that is entangled and emerging, 'for the view from a body, always a complex, contradictory, structuring, and structured body, versus the view from above, from nowhere, from simplicity' (Haraway, 1988, p.589). Moving towards a transformative food-enabling city includes a change in values and norms that welcome other forms of knowledge-making. Art allows room for these values

to be discussed, questioned and critiqued openly in society. Poethical practices encourage ethos both as a poetic and political embarking, and reconfigure ethics into a mode of encounter and relationality (Orrù, 2017a).[6] With creative processes we begin to reimagine worlds, probe alternative urban existences, and catalyse change (Haide, 2003–2018). The transformative examples we present shape their internal organisation and practices in a visionary way so that they are already 'laboratories' for multifaceted societies. This is one reason for staging experimental methodologies outside academic contexts in order to gain freedom in the processes and to work around norms present in academic structures.

In each case, situated knowledge is viewed as entangled 'action possibilities' stemming from embodied practices. Situated knowledge is a broad umbrella under which other forms of knowledge are also present and particular to each case. In the eight contributions that form this chapter, we identify the following knowledge and its emergence:

- knowledge so common, it is uncommodifiable, devalued and overlooked. This knowledge is about reproduction in households, e.g., everyday cooking or gardening (*Ujuaje, Solomon, Woods*);
- knowledge that reclaims and revalues real cooking from scratch, and reestablishes the connections it makes with others and where the food comes from and who produced it (*Ujuaje, Woods*);
- knowledge suppressed or forgotten, but connected to emancipatory struggles over time, e.g., land rights and colonialism (*Grey, Ujuaje*);
- untapped embodied knowledge that is often devalued, tacit, or inaccessible through normative means but determines how one orientates in a *poethical* – poetic, political and ethical – stance (*Orrù, Ujuaje*);
- knowledge discussed in rational sciences, such as alternative ecologies and cosmologies, that exist in gardening (*Haide, Solomon*);
- knowledge that marginalised and oppressed people possess, e.g., queer approach to ecologies (*Haide, Ujuaje*);
- knowledge from lived diverse *naturecultures* (*Haide, Orrù, Ujuaje, Woods*);
- knowledge that is uncomfortable to talk about, such coloniality that is embedded in food systems (*Ujuaje, Woods*);
- inaccessible knowledge because of the sense of helplessness, such as awareness of climatic changes (*Orrù, Haide*);
- local knowledge that is devalued because it is not considered expert (*Haide, Halder, Van Dyck*);
- visionary knowledge that builds stories about alternative futures (*Haide, Orrù*);
- knowledge relating to emancipatory struggles, organised commons, independences and what a world with less injustice could be (*Haide, Halder, Ujuaje, Van Dyck, Woods*).

In the process of creating works more independently lies the challenge of having to sell or commodify them in other ways. Therefore, the dilemma is to

present relevant work that is non-consumable but understandable and accessible, while bringing up inconvenient questions needing discussion. Daring to create discomfort and confusion signifies that learning and transformation is taking place. In addition, as much as these experimental methodologies can empower, they also open up new forms of marketisation and expropriation. Experimental methodologies might create a new pressure on the single researcher to be both a performer and an action researcher in order to reach out to all these wider-reaching actors. To get funding, researchers often have to develop marketable and solution-orientated questions, processes and results, and presentations.[7] The challenge is how to enhance the value of these forms of knowledge while building in mechanisms that complicate their misuse, theft, or commodification. One answer may be to transform the new knowledge directly into a *commons* and make it publicly available (*Grey, Haide, Halder, Solomon*), edible (*Ujuaje, Woods*) and performable (*Orrù, Van Dyck*). Such public orientation provides increased discussion by repeatedly positioning it in political spheres and giving veto to neoliberal exploitation.

Part 2: Weaving an SF thread composition

In spirit of our SF game, we offer a variety of artistic contributions that are presented in interviews (*Halder, Solomon, Van Dyck, Woods*) and other textual formats (*Grey, Haide, Orrù, Ujuaje,*). At this time, we pass the SF thread around between all eight participants.

Thread 1 – Robin Grey

Three Acres and a Cow – a thousand years of English radical history through folk songs

Three Acres and a Cow is a site-specific, improvised performance based around a modular open-source creative-commons framework.[8] The show covers a thousand years of English social and radical history through folk songs, poetry and stories. The multiple histories of past resistance and activism are largely undocumented in the literature of the time, often expressed simply as a hanging here and an uprising there, yet in the music and stories of the people they take on a different life. It raises awareness of how present land use and ownership patterns in the UK and beyond are the result of policies and decisions that have little basis in social justice or in consideration of the common good. The project has unearthed primary source material, which has never been published or performed, inspired new projects and collaborations, and reinvigorated existing work.

The show is a six-year-old creative action research project, combining what I learned from working in community food growing projects about politics, land rights and alternative models of training/organisation with my passion for creative-commons and open-source intellectual property ideas from the computing world. We encourage audiences to join in with the songs and everyone

gets a lyrics booklet, which they are free to take home at the end. Through this, we support people to be active participants in the show rather than passive consumers. We crowdsource information, songs and stories from audience members after shows. An online wiki 'performers' kit' allows anyone to put on a show without needing trained practitioners. We keep ticket prices as low as we can, and take performances into spaces that are already part of people's lives, weakening the traditional arts venue performer/audience member divide. The project has led to the creation of spaces where diverse communities of interest have had critical discussions on important issues raised by the project, including land rights, housing rights, food sovereignty, public space, planning, farming subsidies, climate change and the environment. The show is used by community food growing projects, housing campaigners, academics, faith-based groups and social justice activists as an outreach tool for explaining the context and importance of their work and convictions to local communities, and empowering people with often forgotten historic narratives.

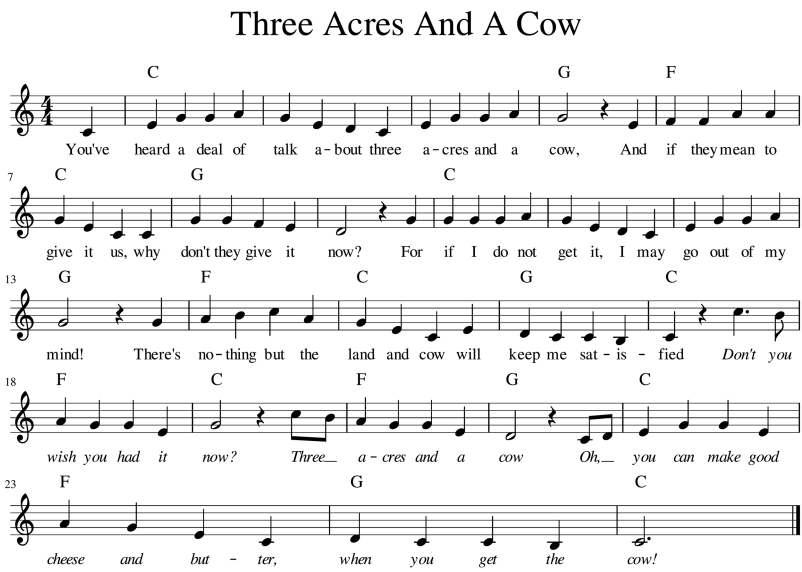
The project supports local interest groups so they can co-host shows and encourage the presence of stalls at the performance, allowing space for networking. Each show also creates space for further discussion with stalls and generous space before and after performances, either on the occasion of a performance or with a follow-up workshop, to go deeper into the subject matter. Evenings often start with a simple shared meal, increasing the amount of time and space for people to engage, with systemic ideas around land rights and food systems. We embed feminism in our practice by including as many stories of empowered and brilliant women across the ages as we can find, and making sure that there is gender diversity among the shows' core performers.

The image (Figure 2.1) is an example of one 'song' reaching out. We believe that increasing nationwide land literacy will lead to a mass movement around land rights in the UK and to a more just distribution and control of land.

Thread 2 – Ella von der Haide

'Another world is plantable!' – Films on community gardening around the world

Film-making is an art, and alternative media is a form of activism. I work *in*, *with*, and *about* community gardens in different ways. 'Another world is plantable!' is my series of six films on community gardens and their connections with social and ecological justice movements in South Africa, Argentina, North America and Germany. I have produced films in this genre since 2003 (Haide, 2003–2018, forthcoming), including two films on the resistance to the European seed legislation.[9] In my documentaries, urban gardeners and farmers explain how their gardens feed both them and their communities on the physical, social and psychological levels. Simultaneously, they serve as instruments in their anti-neoliberal, feminist, food sovereignty and social and ecological



There's a certain class in England that is holding fortune great
Yet they give us all a starving wage to work on their estate
The land's been stolen from the poor and those that hold it now
They do not want to give us all three acres and a cow

D'y' think they'll ever want to give three acres and a cow
When they can get a man to take low wage to drive the plough
To live a man he has to work from daylight until dark
So the lord can have both bulls and cattle grazing in his park

But now there is a pretty go in all the country though
The workers they want to know what the government will do
And what we have been looking for, I wish they'd give us now
We're sure to live if they only give three acres and a cow

If all the land in England was divided up quite fair
There would be work for every one to earn an honest share
Well some have thousand acre farms which they have got somehow
But I'll be satisfied to get three acres and a cow

This song from the late 1800s would have been sung by agricultural labourers who'd only just won the right to unionise and had directly experienced or at least had strong memories of the Enclosures. The Irish had won some significant victories for land reform in recent years and many people in England, Scotland and Wales were inspired to attempt similar feats on their island.

'Three Acres And A Cow' was a slogan of the land reform movement which was led by a number of Liberal MPs. Instead of getting three acres, the labourers were fobbed off with the allotment acts which gave them 1/12 of an acre and no cow.

FIGURE 2.1 *Three Acres and a Cow* song and music. *Source:* Robin Grey (used with permission).

justice struggles. My films aim to raise awareness about existing alternative projects, to create visions for transformation to oppose the neoliberal '*there-is-no-alternative*' logic, and to motivate people to engage in community gardens. They feature activism and are used by activists to mobilise and raise consciousness.

The films are also a part of my academic work at the Department of Urban Planning at the University of Kassel, where I use audiovisual, artistic research and communications methodologies. In my scientific work, I am involved in the development of urban policies to support and expand urban gardening in Germany. At the university, using my films, I teach future urban planners and architects to create awareness within their professions for participation, grass roots projects and ecological ideas of urban agriculture. It is my experience, the use of film is helpful in all these areas to create a better understanding of the phenomena, local situations and to create empathy. Audiovisual methodologies have the ability to answer to other types of learning. They create a sense of place and transfer local knowledge that would be difficult to convey through only written documents.

Another central goal of my work is to create critical political awareness within the urban gardening scene itself. Through my film-making, gardeners can enhance their media knowledge and gain sovereignty over the image production around the gardens. Since community gardens are subjected to appropriation, through green washing and image campaigns used by companies or the city management (Halder, 2018), the creation of self-determined images and stories becomes a means of resistance. I interview people who would not usually be heard, allowing for these marginalised voices and views to enter the poetical debates. My hope is to empower garden activists and represent them respectfully.

The documentaries convey knowledge about potential alliances between gardeners all around the world. Inspired by feminist writers Donna Haraway (2016) and Anna Tsing (2017), they cultivate a way of attentiveness and an 'art of noticing' and to stay with complexities and troubles. With my approach, I show environment-society relationships that are not based on heteronormativity and patriarchy and queer ecologies (Haide, forthcoming). My work has been formed by Haraway's work on cyborgs and naturecultures, Chthulucene and composting, Jane Bennett's (2010) 'new material feminism' and Mortimer-Sandilands and Erickson's (2010) queer-feminist ecologies. These alternative ecologies and non-hegemonic relationships with the environment are based on and create different kinds of knowledge, which are underrepresented, in scientific literature. For example, the idea that a non-human world looks back (Haraway, 2003), that humans can tune in to hear the messages of plants, or that gardeners can coevolve with the microbiom to create soil are not accepted in Western rational views but can be found amongst gardeners. Some of these ideas are traditionally passed on and some have developed recently. These alternative relationships with ecologies hold the potential to open up new ways to structure our paradigms about *nature-cultures* on which we base academic research, the organisation of settlements and food production, consumption and reproduction.

A challenge I face is that it is always a compromise to edit the multi-layered interviews so they can be taken in by the audience in the limited time frame of a film, while staying close to the complexities. When my work is described in newspapers or on the radio, the message is very often reduced even further.

Another difficulty is that movies do not invite reflection from the audience. Films create emotions – sometimes people cry when they see my films; this makes them good tools in creating empathy and for learning. At the same time, however, these are strong experiences that do not catalyse people to question things. For my film screenings, I try to always follow them with talks – question and answer sessions.

Thread 3 – Severin Halder

Collective mapping

Please describe what you are doing/creating?
As part of the *kollektiv orangotango,* I am involved in geographical activism. We mainly organise collective mapping workshops within the contexts of urban agriculture and 'right to the city'. *Kollektiv orangotango* seeks to support processes and oppositional actors who instigate social change by prefiguring social alternatives. We conduct educational work as well as concrete political and artistic interventions with the aim of collectively learning how to read space and how to initiate emancipatory processes from below. In our mapping workshops, we are generating – in a ludic, creative and productive way – maps on different scales: from how to organise resources in a single community garden to finding allies and projects of an alternative food system in a region. Through the means of drawing a map, a horizontal dialogue is initiated and counter knowledge is socialised and made available in a creative and visual way. The results of this mapping can vary from collective scribble maps to fancy critical (online) maps of all the community gardens in a region. But even more important is the education process, which we describe as a collective process of geographical alphabetisation in spaces of everyday action. Because drawing a map together involves a way of creating collective accounts on what is common to us all and this builds a platform rendering visible certain contacts and consensus without reducing diversity, for this is also depicted (Ares and Risler, 2016, p.10). At the same time, the participants appropriate the knowledge of mapping and reading maps critically; this is crucial to understand and influence, for example, urban planning.

The *kollektiv orangotango* is a space for action and reflection, activism and art, and geography and friendship. We are working on critical education and supporting self-organised structures within the context of everyday resistance, emancipatory struggles and social movements. Inspired by activist geographies, counter cartographies from Latin America and the 'pedagogy of autonomy' (Freire, 1970), we want to create solidary relationships and horizontal knowledge exchange.

In what way is it art, research and activism?
I am an activist and critical geographer who holds a PhD (Halder, 2018); that is why I seem to be more academic, but my work always includes creativity,

whether it is publishing, mapping or growing. Collective mapping is a method that includes creativity in the form of drawing and activism in the form of creating counter knowledge and territorial appropriation. It has also proven to be a good tool to use in activist research to talk about a situation, show power relationships, common uses and visualise alternatives.

Why did you choose this artistic methodology to work in the field of transforming food systems?
My work is inspired by the everyday resistance of urban peasants whom I met in Rio de Janeiro, Bogotá, Medellín and Cape Town, and friends and comrades like *Iconoclasistas* in Argentina and *Nova Cartografia Social da Amazonia* in Brazil. Another inspiration comes from all different experiences with creative forms of resistance, street parades, street art and interventions in public space. I started with Guerilla Gardening, and I was astonished and amused by the huge impact that you can have by throwing some supposed to be illegal seeds into public green space. I am convinced that you have to choose any kind of emotional, funny, artistic, or haptic language to reach out to the people you want to talk to.

What kind of transformative effect are you hoping to achieve?
I hope to make the world a tiny bit better by being part of a collective solidary, ecological and emancipatory transformation process. I see myself, therefore, on the one hand creating concrete tools and places, and on the other hand shedding light on the contradictory potential of activism and action research, e.g., in urban gardens or collective mapping processes.

Within the context of urban gardens, I am involved in a combination of networking, education and action research by creating spaces of encounter, critical self-reflection and practical tools such as handbooks, maps or seed exchange to create more political debates.

What are your experiences in working with artistic methodology?
A lot of fun and wonderful possibilities to combine different spheres of knowledge and creativity.

How does it create new forms of public dialogue and debate?
Maps are tools of communication and so they are powerful means to influence public debates.

Do you feel you are becoming a performer and that you make resistance and transformation consumable through your work?
Our approach within *orangotango* is to create dialogues by being engaged in processes of popular education that brings us to make theory, resistance and transformation accessible.

Thread 4 – Anna Maria Orrù

Corporeal encounters with farmscapes – embodied methods for ecological urban-making[10]

The intervention *Organoleptic Interfaces* brings elements of space and urban agroecology into an embodied and performative position. It has two modes of inquiry: a *makingthinkingdoing* modelling workshop, and a performance that uses choreography as a means for harnessing situated knowledge. The aim is to set up an encounter that activates alternative attentiveness, profound reflectivity and stirs imaginations. These approaches belong to the critical feminist spatial practice that allows ways of confronting urban food issues by setting up alternative embodiments with nature. It does this by developing methods that promote deeper understandings of the knowledge we use.

To incorporate speculative fabulations, I ask participants to physically model text on natural farming and employ Butoh choreography as a form of knowledge transfer.[11] The first mode, *Paperscapes*, includes a knowledge-assembling workshop delving into Masanobu Fukuoka's book on natural farming (Fukuoka, 1978). Paperscapes is an active shaping of his writings into a trace-paper sculpture stage, which is used afterwards for the performance. The text was chosen based on Fukuoka's perspectives on nothingness, his farming method, natural approach, seasonality/time, the body's role and life world(s). Fukuoka believed that non-action was the best way to produce fertile, healthy soil, and is in keeping with the laws of nature by generating a *do-nothing farming* that relied on nature to do the work. His guiding principles on natural farming include no tillage, no fertiliser, no pesticides, no weeding and no pruning, and growing diverse produce year-round, therefore complying with and replenishing nature's richness (Fukuoka, 1978). At this stage, the students self-organised into three groups representing farmscape boundaries: air, ground and edge.

Our body holds a situated knowledge that becomes activated through active interaction. For example, the knowledge of touching soil, and of the medium's air, wind and weather, can become accessed if the body remains attentive to how it interprets and reacts. Once every participant recognises these properties, the added imaginary leaps to grasp natural farming is not far (Orrù, 2017a). Tim Ingold interprets this tacit knowledge as the 'surface of our life-world', that such knowing 'carries the intent of creating a hard boundary between what lies below and above, and metaphorically between the material and the mental' (Ingold, cited in Marchand, 2011, pp.15–16). In this mode, the knowledge emerges through the *makingthinkingdoing* process of sculpting text into an abstract garden.

Next, Butoh-dancer Frauke performs in the papercrafted farmscape. Unrehearsed, she enters the space for the first time. The intention is to bring her body into dialogue with the various constructed metaphors and materialities of the space. She uses choreography as a form of communication where space prompts body and body animates space. These are interfaces in between real and imagined worlds – a biological fiction in a paper world that calls for

deepened visceral practice and ecological understanding through performing *naturecultures*.[12] Frauke uses Butoh as her spatial language with techniques that include growth, spiralling, movement from ground to air and decay.[13] These *bodily* properties activate voids around Frauke's body allowing her to discover the stage through her *body* in motion and relation with the space. Her senses become measuring devices and each world created is conditioned by her reinterpretation of the constructed 'garden'. Elin Diamond (1996, p.2) writes that such performance skills are an important part of transformative knowledge processes 'to "embody", "configure", "inscribe", "signify", assert the possibility of materialising something that exceeds our knowledge, that alters the shape of sites and imagines other as yet unsuspected modes of being'. In imagining something that is not there by materialising its presence through movement and engagement, the space changes, as does the body.

Outcomes include reformulated aesthetic pedagogic methods for curating corporeal and embodied poethics into urban-making. Such transformative learning stemming from *makingthinkingdoing* practices allows the transfer of knowledge through a bodily practice, whereas traditional methods tend to create a separation between them. The intention was to explore ways in which a trained perception of materiality could emerge to better understand what happens when a body is engaged with the ecological rhetoric used to shift urban lifestyles. Using SF as a form of metaphoric narrative to transfer knowledge as a performativity helps grasp the complexity of environmental challenges, suggest behavioural options and catalyse action. It becomes a political act that breaks with traditional education in architecture, by bringing body and performance to the fore (Orrù, 2017a). Deborah Hauptmann (2006, p.10) understands the use of the body not only as formative but also transformative, both practically and theoretically. The way in which the world is conceived creates a mode of behaviour where reasoning, desires and knowledge belong to the realm of corporeal affects. If what the body does is connected to reason and what we know, and *vice versa*, then approaching matters of environmental behaviour must include the body (Carolan, 2009, Orrù, 2017a). Urban-making needs to develop a profound corporeal depth of methodological expertise that includes the body and acknowledges corporeal presences as integral to making, understanding and composing space.

In summary, finding modes of pedagogy where students model environmental knowledge can become transformative processes that enable an experience-based comprehension of literature on space and food. The reading of Fukuoka's text was enhanced by *thinkingmakingdoing* practices intrinsic in the sculpted paperscape and enactment. It was important to remain reflexive to the task at all times so that the actual act does not simply become a seductive aesthetic and designed experience. This requires the workshop to be critically attentive to how the assignment is conceived and its implications for learning. Hence, under a rigorous pedagogic, these forms of critical feminist spatial practices could have huge shifts in the way students learn about practices in urban agroecology.

FIGURE 2.2 Film reel images for Organoleptic Interfaces (Orrù, 2017b). *Source:* Anna Maria Orrù (used with permission).

Thread 5 – Debra Solomon

Urbaniahoeve technosols – Multi-species urbanism, public space topsoil production and portraiture

Please describe briefly what you are doing/creating?

In 2010, as an artist/researcher, I founded *Urbaniahoeve* (in Dutch, 'the city as farmyard'), a collective collaboration with locals to plant park-like food forests in urban public space (Solomon, 2012; Solomon and van den Berg, 2014). To create urban food forest ecosystems, we nurture the soil organism, establishing rich topsoil from urban waste streams. The ecosystems and resulting *'technosols'* are a platform used to facilitate new socio-ecological relationships between the human stewards and more-than-humans (Solomon and Nevejan, 2019).[14]

For the art series *Soil Portraits,* I innovated a soil chromatogram magnification (16×), using chromatography techniques that communicate properties of each soil.[15] Applied widely in DNA research, chromatography's analytical value is contested within the culture of soil science.

In what way is it art, research and activism?
Technosol production as artwork references the land art tradition, especially Smithson's entropy works. The proposal for public space food forest ecosystems, including the aforementioned *technosol*s, is activism, positing new formats of interactive, multi-species public space production and collective steps towards urban food sovereignty. The research locations (art, social science and soil science) are also case studies for my PhD on multi-species urbanism.

Why did you choose this artistic methodology to work in the field of transforming food systems?
Soil Portraits (Figure 2.3) applies chromatography to amplify soil fertility data within a visual medium, allowing it to travel to more diverse, non-traditional audiences. The results of the scientific data within these *chromatograms* provide information beyond quantitative analysis. Within this oeuvre, the contested legitimacy of chromatography as a soil analysis methodology takes the role of provocation.

What kind of transformative effect are you hoping to achieve?
The soil organism as a whole, particularly these self-made *technosols*, features prominently in my work as a utopian tool, grounds for Commons, as a biotope provocation. Technically capable of altering the course of our climate crisis, soil organism care measures our ability to nurture and repair ecosystems.

Democratically developed and maintained public space that provides nutrition sovereignty, ecosystem-based climate adaptation and focusing on the temporalities and rights of urban ecosystems will become a new form of public space altogether.[16]

What are the advantages and challenges of working with artistic methodology?
An advantage to working with artistic methodologies is the ability to tread outside disciplinary and political categories, which in turn creates the challenge of maintaining comprehensibility.

Are you accessing new forms of knowledge production? How?
The *Radical Observation,*[17] methodology develops observation and natural dynamics awareness in intervention landscapes. New perceptions towards socio-ecological relationships guide our behaviours, thus forging new forms of governance and policy.

Do you have thoughts about other artistic methodologies within food sovereignty? What other examples do you know of or want to see?
Sue Spaid's *Ecovention Europe* exhibition (Spaid, 2017) and Alexandra Toland's *Field to Palette*, (Toland et al., 2018), to which I contributed.

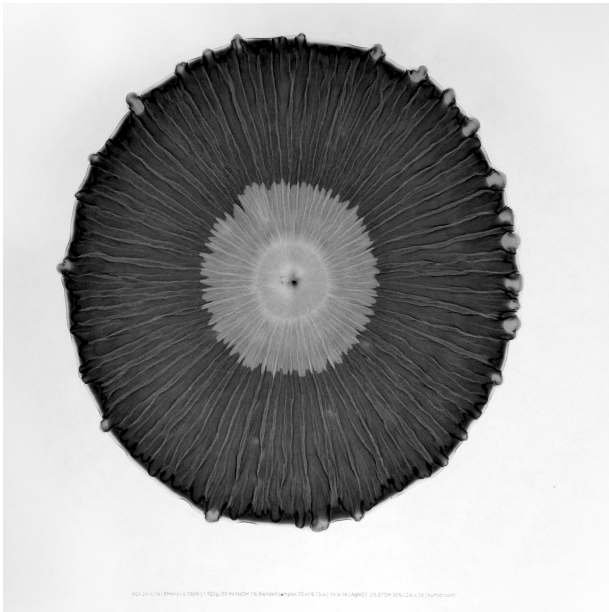


FIGURE 2.3 Soil Portrait #26 (Debra Solomon, 2016, 580 × 580 mm) is a chromatogram sampled from topsoil produced in situ by Solomon in close collaboration with the non-human soil-building community of the Urbaniahoeve Food Forest Ecosystem in Amsterdam Noord. The artwork depicts a young, well-aerated soil, comprised of abundant, partially decomposed organic material. It illustrates that organic material is accessible to many species of soil life, even when not completely decomposed. *Source:* Debra Solomon (used with permission).

What aspects of feminism are important for your work?
Topsoil production and ecosystem stewardship is about observation and care (Puig de la Bellacasa, 2015), embodied *use value*; the terrain and bane of women.

Thread 6 – Mama D. Ujuaje[18]

The Food Journey – A sensory reflection on dimensions of food

We wait in anticipation. There is mounting excitement at the waft of aromas and peek of the sights within. An antechamber of expectation, we exchange our ideas with each other until the journey guides invite us in, one at a time, a gateway, now ritual embarkation point.

Seated, we don the darkness about our eyes and there is a shushing and smudging of footsteps. Our bags tucked in and the tartness of lemon on our lips, we await further instructions.

This is the beginning of the Food Journey: an immersion in a 'hidden histories' narrative of what we consume and why we consume it and where, folded between the lesser told tale of the commodification of humans and how this led to the global commons of foods we know today.

Part of the inspiration for the journey arose out of the frustration with the linear, unidirectional, single narrative around what is referred to as 'the food system'. It is not possible that this sensual, evocative sustenance that is global food can meet our nutritive, digestive, societal and emotive needs if fed to us in small dry morsels, without taste, aroma, or memorable strains of music.

The so sumptuous nature of the world of cuisines and rare recipes is such that it demands storytelling in the old traditions, accompanied by multi-sensory stimuli. We are transported each step of the way in the manner of the food itself: textured, emotive, aromatic. We create, with a *griot's* finesse, entry into multiple dimensions that themselves problematise the dry textual accounts of origins, sources, biologies and economics found on dusty university shelves. We literally re-search the connections, ambivalences, contradictions and the veering off the beaten path of food stories. We encourage participation because we don't trust that 'hunters can be trustworthy historians of the hunted'.[19]

What is the 'soundtrack of enslavement'? What colours and tastes should accompany the heat and fetid rawness of salt-encrusted souls buried deep in the ship's hold? What is the exact texture between tongue and palate that connotes travel from east to West Indies and the stirring of *cassareep* into the *pepper-pot*? First-hand accounts are buried as deep as Taino *barbacoas*, deep in the dusty, windswept soils of colonial histories – but the bones are beginning to show and the truth will, and must emerge – to the sighing strains of lost plantations and fortunes made from abolitions.

The Food Journey requires reflection. Not once but severally. Sharp, poignant, a sudden flavour in the mouth, an acrid burning smell followed by a spewing of seawater over the brain.

Is it not simply a staging point of knowledge seeking?

Hush.

Silence is broken by the ecstasy of rapid fire whispers and exclamations upon seeing what one has accumulated in one's lap? Where are the answers to the questions still stuck in the pre-throat-place of the one who still regurgitates the first question, asking what were the textures of his father's breakfast as a toddler.

What constitutes refuge?

The journey for some is a one-time escape to the restaurant of recollections. Where is the exit? The participants can also cook. If wished, they can re-purpose everything the journey has unfolded for them, and there is no insistence on how to particularise the response. Artists might become activists and activists artists, each seeking to redress the balance of their understanding and to trust the world again.

Such spaces are as rare as white maize in an aid portfolio. To enable them to be as useful as possible, we encourage the largesse of a plantation owner who is impressing the incoming new governor with the new foods of the colony.

Women were the geniuses who worked below the great house horizons, often with brand(ed) new materials/chattel, new species, imported, rare or grown for the purpose of staving off hunger. Kitchens were the anchors of staying power, sites of everyday invention, resilience and survival. Places from which the master might be served his just desserts and justice might be secreted out in hidden bags of surplus ingredients. Here, the very first food waste was used to feed the deserving poor. Arbiters of nutrition yet close at hand for breeding, privy to the great house secrets and custodians of cuisines.

Now, disembark. Step down onto a steady shore. Regurgitate the best bits, if you must. You may have been seasick, bring up what you have learned, make it a regular practice to revisit what is hidden. Empathise. Revolt! Make the journey a hoe to unearth all that you have learned to date!

Thread 7 – Barbara Van Dyck

Reclaim research – A lecture in motion or lecture-performance

Please describe briefly what you are doing/creating?
I developed and performed an 80-minute-long 'lecture in motion', or 'lecture-performance', about agricultural research as an issue of public concern.[20] Drawing on my experiences with citizen's collectives that actively claim their part in GMO-research experiments in Belgium,[21] and as a researcher employed at the university, the lecture-performance aims to create an experience that demonstrates, as Sheila Jasanoff and others have developed extensively (Jasanoff, 2004), that knowledge are both the product of and constitutive of social and ecological life.

In what way is it art, research and activism?
The lecture-performance approach does use conventions both from lectures and from theatre and performance. Public storytelling – including the spoken word as well as movement, sound, music, picture, video and props – is used to explore a political question in depth and weave strings of 'cold' and 'warm' knowledge intimately together. People from the Belgian collective of lecture-performers have their roots in popular education and present in different settings, including schools, cultural centres and civil society spaces (*Conferences Gesticulees*). Performances are usually followed by a workshop or debate.

Why did you choose this artistic methodology to work in the field of transforming food systems?
The format resonates very well with the radical critique on science communication and instrumental public engagement approaches that I seek to develop.

I take the question of knowledge co-production very seriously. Agricultural research is 'neither a simple reflection of the truth nor an epiphenomenon of social and political interests' (Jasanoff, 2004). The lecture-performance for me is a means to propagate the co-production framework as an analytical lens, as well as an act of creating the conditions under which it becomes possible to open up knowledge production processes to include hitherto unheard voices. For example, how to

create the means for people to engage with the agricultural sciences? This may sound obvious, but it is not part of most science communication in which the idea is to hand over the truth to people. Neither do participatory research approaches, in which people are invited to participate in data construction of very specific questions that researchers have defined for them, create the conditions for epistemological and ontological changes with regard to who is in the knowing.

In addition, by broadening seemingly narrow technical questions into deeply political ones,[22] the very attitude of attributing 'all knowledge that counts' to the technical experts is questioned.

What kind of transformative effect are you hoping to achieve?
I hope to inspire people outside universities to engage with agri-food knowledge systems, as a crucial element in the larger struggle for social justice and ecological health, and to ask inconvenient questions that disrupt and transform existing science-society relationships.

How does it create new forms of public dialogue and debate?
The hybrid format of a lecture in motion allows the sharing of themes outside their usual circles and networks. Talking about science in a theatre in the framework of a festival on 'feeding the city' in Liege (Belgium), for example. The very animated panel discussion that followed consisted of farmers and civil society actors discussing action research.

Do you feel you are becoming a performer and that you make resistance and transformation consumable through your work?
The academic arena is already very much one of appearance and performance. Performing a lecture in motion is a way of playing with that, overdoing it. Clowns are an important source of inspiration here.

But the question is crucial and necessitates permanent self-reflexivity. With the Belgian collective of lecture-performers, we have had a lot of discussions about the focus on individual stories. For example, starting from one's life histories is empowering and creates transforming experiences, but how does it contribute to a culture of individualistic performance and 'Stars'?

What aspects of feminism are important for your work?
I owe a lot to feminism in my work, situated knowledges and (eco-)feminist science critiques in particular. By interweaving personal stories, play, humour and political ecology, the lecture-performance seeks to disrupt the colonial patriarchal and capitalist legacy of knowledge monopolies.

Thread 8 – Deirdre Woods

Cooking up revolution – recipes for food democracy

Please describe briefly what you are doing/creating?
I host interactive cooking classes using a combination of vegetables, spices and herbs, and multicultural approaches to food preservation through fermentation

and pickling; this forms the basis for an exploration into food democracy. We are looking at some of the ingredients, processes and catalysts for transformation to create an active food citizenship and shake up race, class, gender and other flavours into the mix of what has been so far in the UK, largely white, middle class and privileged cooking pots and tables.

In what way is it art, research and activism?

Cooking is the most universal form of art practice and the most accessible. It is imagination and play; it indulges all your senses, seducing you with colours, textures, scents and sounds. Recipes are references and inspiration for individual and collective creativity with food (Figure 2.4).

As research, cooking is for me a method of participatory research. It creates a space for understanding food from a different worldview, and from the everyday experiences of people. Jennifer Brady put it in her article *Cooking as inquiry: A method to stir up prevailing ways of knowing food, body and identity*: 'Cooking as inquiry recognizes bodies and food as sites of knowledge and engages researchers as researcher-participants in reflexive, collaborative study that explores the ways in which the embodied self is performed relationally through food-making (Brady, 2011).

Food and our food system is a hotbed of fermentative politics in a quest for justice. Cooking is resistance. As an individual call to action, Mark Bittman states that 'Cooking real food is the most radical thing we can do. … [I]t takes power away from the giant food corporations and restaurant chains … and puts us back in control over what goes into our bodies' (Bittman, 2014).

Why did you choose this artistic methodology to work in the field of transforming food systems?

Things needed to be done differently to engage people in a meaningful way to bring about change in a system that is so deeply embedded in society, bound up with multiple oppressive structures.

> For the master's tools will never dismantle the master's house. They may allow us to temporarily beat him at his own game, but they will never enable us to bring about genuine change. Racism and homophobia are real conditions of all our lives in this place and time. I urge each one of us here to reach down into that deep place of knowledge inside herself and touch that terror and loathing of any difference that lives here. See whose face it wears. Then the personal as the political can begin to illuminate all our choices.
>
> *(Lorde, 1984)*

What kind of transformative effect are you hoping to achieve?

Food is one of the key tools for breaking the cycle of racism, discrimination and hatred towards people. It enables one or more groups of people to come together

in a collective manner and share their stories, cultures and experiences with dignity and equity, valuing diversity and difference.

Are you accessing new forms of knowledge production? How?
No. I am accessing different types of knowledge that have not been acknowledged or valued in Western society. Valuing emotions and emotional/spiritual connections as knowledge and not something to be dismissed is a reclamation of other paradigms around food, and the natural world.

How does it create new forms of public dialogue and debate?
Cooking has opened a much needed social forum for ordinary people, reclaiming the heart and soul from the cult of celebrity, and so-called experts. Marginalised, unheard voices are able to participate in the dialogues around food, bringing very different experiences and understandings, enabling disruptions and shifts in the current paradigm.

Have you already seen transformations happening in the participants and food system? How?
I have seen people change their behaviour, change their shopping and eating habits, to learn more about where their food comes from, or to grow their

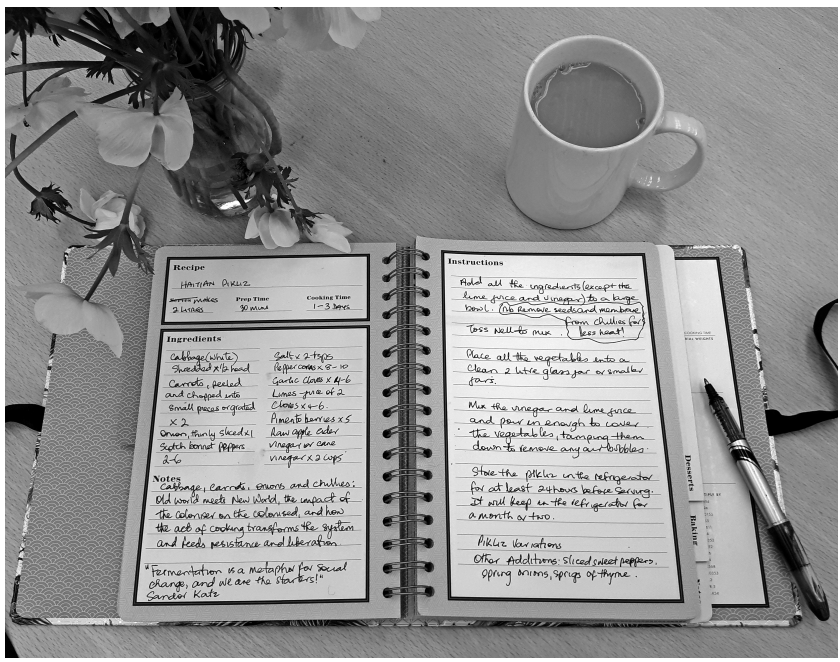


FIGURE 2.4 Deirdre Woods recipe for Haitian Pikliz. *Source:* Deirdre Woods (used with permission).

own. Yet others have become more involved in food activism and other food-connected activisms such as environment and climate change, to poverty and hunger.

Do you feel you are becoming a performer and that you make resistance and transformation consumable through your work?
My authenticity, in how I connect with people, is key to my work. Performance for me engenders notions of pandering to the shallow aspects of social connection, like the cult of celebrity. I am offering a tangible experience that is easy to relate to, enables others to recognise their own power and how to use it.

What aspects of feminism are important for your work?
Cooking itself inhabits a contested gendered arena in and out of the home; however, the power relationships within the food system and around food and cooking are intersectional. As a working class, disabled, woman of colour who navigates the world through these intersections, I cannot just abstract feminism as the only lens in which to embody, analyse, or practise cooking.

Part 3: Tying a bow/braiding a plait

As our string figures come to a close, we wish to reflect on the values they contribute to thinking in urban agroecological terms. In summary, each project in our string figure includes opportunities for dialogue and some provide ways in which to view scientific knowledge as an experience rather than as a result. Therefore, the outcome is not an answer but rather the act of opening up in order to bring up inconvenient questions, new forms of reflections and research modes.

As most artistic processes, especially those in collectives, involve numerous rounds of reflection, it becomes difficult to question results because works are based on subjective and situated experiences. Each contribution examines or showcases varied models for knowledge development based on a *situated* understanding and production. For *Grey, Haide, Orrù, Ujuaje* and *Van Dyck*, agroecological discourses are put into a performative construct that draws in the audience as activated and participating agents. Limitations to this are about rendering the performance not purely as an aesthetic task but one that includes the audience in the task to bring up new insights, discourses and shifts in behaviour. All that remains afterwards is equally as critical as the process, enactment and experience itself. For *Halder* and *Solomon*, the task lies in forming a commons for collective knowledge-making. The challenge to this may be in what occurs to the group efforts once the artist steps away.

All contributors agree that there is need for new ways of enquiring to discuss difficult political and ethical matters. This opens up another dilemma: working with actors beyond urban citizens belonging to a privileged class with spare time to participate, and involving producers, farmers, planners, politicians and civil society, who need to be included in the transformation. There is a potential for agroecology to open up spaces in this process for the inclusion of the ones

marginalised and overlooked; for example the women who cook every day, the passed down generational recipes and the community elders.

To enrich the agroecology discourse, other models of knowledge development are needed, giving a re-envisioned place for food and feminist practices into the discussion. This discourse must step away from representing 'food' simply as a statistic so that it can become a working material and mode for creating new attentiveness into the way we relate to food and to urban space.

Notes

1 A *string figure*, also called '*cat's cradle*', is a game that can be played by two or more people, where you use your fingers to manipulate a string around, on and in between players' hands.
2 Each participant will be indicated in italics inside parentheses inside the text, i.e., (*Haide, Orrù*).
3 *Urbaniahoeve* is a Dutch word for 'the city as our farmyard'.
4 Artistic research is relatively new to fields of urban food systems, geography, urban planning, and social science but has an accepted underpinning in Scandinavian contexts, present in academic contexts since the 2000s (Biggs and Karlsson, 2011, Hannula et al., 2005).
5 Haraway (2003) refers to human–more-than-human relationships as '*naturecultures*' in her Companion Species Manifesto, allowing us to think through these relationships from a horizontal perspective.
6 The notion of poethics (Camello Pinilla, 2016) helps describe new relational encounters: contact, listening, reflection, and being in relation to others, human and non-human, to foster a creative, embedded and collective enactment (Orrù 2017a, Camello Pinilla, 2016, p.41).
7 One reaction is to use collective financing methods, such as crowdfunding, or producing outlets, such as exhibitions or publications.
8 https://threeacresandacow.co.uk/reviews/ [Accessed 9 June 2018].
9 Films accessible at: www.communitygarden.de and www.saatgutkampagne.org [Accessed 17 May 2019].
10 Text is accompanied by a film essay (Orrù, 2017b).
11 Butoh is a Japanese dance form that trains embodied understandings between nature and space.
12 This is a spatial metaphor for a synthesis between *nature* and *culture* (Haraway 2003).
13 Other performative material properties include slime, bacteria, flower, salad and stone deriving natural worlds such as bacteria, light, tree, bee, or stone world (SUEN et al., 2003).
14 Solomon artwork – w/the soil-building community of the food forest ecosystem, 2011–2019. *Topsoil of the Urbaniahoeve Food Forest Ecosystem in Amsterdam Noord*.
15 Solomon artwork – 2016 – *Soil Portraits #01 – 80* chromatography and topsoil production.
16 Solomon artwork – 2013 – *FREE FOOD FOR ALL*, manifesto, maps, drawings of Amsterdam borough van der Pek as urban food forest.
17 Solomon artwork – 2014 *Radical Observation*.
18 www.communitycentredknowledge.yolasite.com [Accessed 9 June 2018].
19 Until lions have historians or storytellers, tales of hunting will always glorify the hunter. West African Proverb. (http://www.afriprov.org/african-proverb-of-the-month/32-2006proverbs/224-april-2006-proverb-quntil-the-lion-has-his-or-her-own-storyteller-the-hunter-will-always-have-the-best-part-of-the-storyq-ewe-mina-benin-ghana-and-togo-.html [Accessed 9 June 2018].

20 The lecture in motion 'Reclaim Research' (https://conferences-gesticulees.be [Accessed 9. June 2018]) was developed mainly during training with the popular education group la Volte.
21 www.fieldliberation.org [Accessed 9 June 2018].
22 Free online version of Boaventura de Sousa Santos' anthology *Another Knowledge Is Possible: Beyond Northern Epistemologies* (2007) www.boaventuradesousasantos.pt [Accessed 9 June 2018].

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