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A Feminist-Phenomenological Re-telling of Donna Haraway's Practices of Collaborative Writing and Storytelling.

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Abstract

This paper explores through Donna Haraway's storytelling practices feminist approaches to collaborative writing. Employing a phenomenological qualitative research approach, the thesis aims to analyze how Haraway herself exercises feminist writing and facilitates the learning of collaborative storytelling. The first research question: How does Haraway practice storytelling while simultaneously situating herself as well as others, is focused on investigating Symbiosis, Symbiogenesis and the Lively Arts of Staying with the Trouble, a chapter from Haraway's publication Staying with the Trouble: Making Kin in the Chthulucene (2016). Drawing on the qualitative analysis carried out through the process of phenomenological re-telling, two case studies are presented. The two publications The Books of the Books, edited by Carolyn Christov-Bakargiev in association with dOCUMENTA (13) in 2012 and Critical Zones - The Science and Politics of Landing on Earth, edited by Peter Weibel and Bruno Latour building on the exhibition Critical Zones: Observatories for Earthly Politics in 2020 are examined in terms of their curatorial and editorial orientations in order to answer the question: How can the position of a curator perform as a multidisciplinary editor without resigning to its own singularity or acting omnisciently? In the proposed practice of a phenomenological approach of re-telling, it is referred to Rosi Braidotti's remarks on the nomadic subject, along with feminist modes of (academic) writing, as motivated by scholars such as Mona Livholts and Nina Lykke. The thesis demonstrates that collaborative storytelling and writing directs the emphasis on methods of citation and referencing, just as their various possible layouts. In highlighting these, the paper also reveals the challenges of such writing to produce perceived hegemonic knowledge while not being collaboratively situated.

Keywords

Feminist writing, phenomenology, Donna Haraway, Situated Knowledges, storytelling, nomadic subjects, co-authoring, Rosi Braidotti, Nina Lykke, Mona Livholts, feminist modes of academic writing, curatorial editing, publishing, exhibition catalogue, worlding, becoming-with, curatorial research, quoting, referencing, Carolyn Christov-Bakargiev, Bruno Latour, Peter Weibel, transdisciplinarity.
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Introduction

From the perspective of feminist entanglement and cohabitation, Donna Haraway has reminded us time and again that we do not become in singularity, but are always already in conversation with our worlds, human and more-than-human, always becoming with.¹

At the time of writing, is a phrase commonly used – especially in the printed medium – to express that a certain condition at the time of reading – post writing – has possibly, if not certainly, changed. This state, most often of relevance to the particular context of the writing, undergoes change. Thus, the situation is ongoing, unfinished, or alternatively, sufficiently important at the very moment of writing to situate the written words within their relevant contexts. It is certainly relevant to state the time of writing, although in the context of today's fast pace of western society driven by globalization and digitalization, the devastating developments in world politics and the drastic consequences of climate change, it should not lead to invalidating/not perceiving the present moment bridging past and future. Rather, it is precisely in these 'times,' times of constant, often disturbing alteration, that it is of enormous urgency to learn "(...) to be truly present, not as a vanishing pivot between awful or edenic pasts and apocalyptic or salvific futures, but as mortal critters entwined in myriad unfinished configurations of places, times, matters, meaning."²

Critters is explicitly not meant to be associated with the taint of the story of creation or creatures, the term is intended to be understood as "microbes, plants, animals, humans and non-humans, and sometimes even to machines."³ This is what Donna Haraway implies for the word mentioned here, which she introduces right at the beginning of the introduction to her work Staying with the Trouble: Making Kin in the Chthulucene. Yet, how the term is meant to be read, particularly in this work of hers, is not directly indicated by Haraway in the introduction, she refers to it in the endnotes.

Donna Jeanne Haraway, born in Colorado in 1944, is Distinguished Professor Emerita at the University of California, Santa Cruz, in the History of Consciousness Department and in the

¹ "Weathering: Tidal Spill (Day 331)", SixtyEight Art Institute, accessed 8 August 2023, https://sixtyeight.dk/weathering.html.


³ Haraway, 169.
Feminist Studies Department. Whereas this is her institutional title, as well as the name of the faculty to which she is affiliated, numerous biographies of her exist, varying widely both in terms of detail as well as in the definition of the (academic) fields that her research can be attributed to. The ways in which Haraway's work is portrayed also vary greatly, along with the matters that are highlighted, whether it be awards or selected publications. Such a description of a person, a biography, is commonly adapted to the respective context, likewise a biography transforms during the course of time, thus it may not be possible to depict the entire span of it, therefore current matters replace previous ones. Nevertheless, Haraway's biography is not merely a suitable example of these changes/distinctions, given that her academic career has been evolving for decades, or her prominence and numerous contributions, wherein the accounts of herself and her research are adapted to the project at hand, it is Haraway herself who emphasizes, or rather challenges such deviations. Besides facilitating hegemonic knowledge production, we could miss out on potentially significant research results developed through cross-disciplinary collaborations. Whereby this can also extend to fields of practices situated outside academic work, in addition to any other 'distinguishments,' differences defined by otherness, other than the other(s), whether discipline, language, region, gender or species, just to mention a few. To not fundamentally oppose to such definitions; ultimately, these, as well as other terms or descriptions, are to be understood as vocabulary capable of explaining any given fact, system, discipline, entity – whether non-human or more-than-human, as well as language, thus enabling stories to be told, learned, interpreted, associated with other stories. Thereby, Haraway is advocating dismantling hierarchical positing, particularly in the setting of the natural science vanguard in the structure of Western-centered academic labor defined by capitalism owed largely to white heterosexual men, precisely as it is to be conceived of any other hierarchical framework.

Clearly, as Haraway also notes, definitions are useful for describing any kind of reality, whether it be academic disciplines, practices, as well as entities, languages, or stories. To take the story metaphorically for any of these categories, stories are told in different ways, in different languages, in different contexts, in different times, in different locations. Whether the same ways of telling the story or the same language are used, the context of the story, by whom it is

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6 Haraway, 575–80.
told, where it is told, just as to whom it is told, can turn the story into a completely different story, even into the story of others.

To tell stories, to use storytelling as a tool of communication, has been a practice extensively embraced by Haraway, constantly varying conceptually, adapted to the particular story, as well as drawing influence from other stories, from other storytellers, as for example Marilyn Strathern. The title of my thesis states a quote from Haraway: "It matters what stories we tell to tell other stories with," which is echoed from a passage in Staying with the Trouble:

It matters what matters we use to think other matters with; it matters what stories we tell to tell other stories with; it matters what knots knot knots, what thoughts think thoughts, what descriptions describe, what ties tie ties. It matters what stories make worlds, what worlds make stories.

In my elaborate review of Haraway's practices, concepts, and writings, this is a phrase of hers that I have encountered frequently, notably among practitioners in the curatorial realm as well as in the field of feminist studies. Not only this quote, thus her ideas and concepts, whether it is a matter of emancipatory epistemologies, cyborg theory, naturecultures, speculative fabulated imaginings or critical ecological thinking, so are these voices of Haraway's stories of learning together. To quote, to draw, or to retell her practices and stories, I perceive not only as a learning from her, much more as a learning collaboratively, a 'world making,' a 'becoming-with,' a knowing generated through situated knowledges. As such I encountered the exhibition Weathering: Tidal Spill (Day 331), that I visited at SixtyEight Art Institute in Copenhagen on a warm day in late May 2019. Along with the remembered experience of the interaction with Isabelle Andriesen's sculptures, the exhibition text also remained, a folded pamphlet, from which I quote here at the beginning of the introduction. Conceptually leaning on Astrida Neimanis, Maurice Merleau-Ponty, Hélène Cixous and also Donna Haraway, Ida Marie Hede contributed to the exhibition, curated by Miriam Wistreich. Whether on the printed paper I kept or on the web page of the Institute, there is no indication of an author's name.

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7 Due the critical stance concerning the hierarchies between the different disciplines, just as the unequal valuation of divergent production of knowledge, throughout this thesis I will attempt to avoid attributing the titles or the respective disciplines to individuals as often as possible. As I look at the situatedness, thus also linked biography of authors herein, I see this as an experiment, to what degree a narrative changes, if an occupation not stated.

8 Haraway, Staying with the Trouble, 12.

In *Staying with the Trouble*, prior to writing "(i)t matters what matters we use to think other matters with (...)," Haraway tells that Marilyn Strathern "taught me that 'it matters what ideas we use to think other ideas (with).’"\(^{10}\) Haraway addresses their writing about the required acceptance of "the risk of relentless contingency," about Strathern's thinking "about anthropology as the knowledge practice that studies relations with relations, that puts relations at risk with other relations, from unexpected other worlds."\(^{11}\)

I don't know from whom Strathern learned, or retold, I do know that the exhibition in Copenhagen taught me to try "to build embodied cognition", that, in the words of the exhibition text, "allows us to imagine the many lives and worlds of this endangered planet, to weather together across human and more-than-human lines."\(^{12}\) I wonder, retelling this text again, if there is an actual author of this text, if it was not anyway written and retold collaboratively, by so many singular entities, "each situated between a multitude of others?"\(^{13}\)

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\(^{10}\) Haraway, *Staying with the Trouble*, 12; Marilyn Strathern in Haraway, 12.

\(^{11}\) Haraway, *Staying with the Trouble*, 12.

\(^{12}\) ‘Weathering: Tidal Spill (Day 331)’.

Aim & Research Questions

Now, the tasks of the more-than-human humanities scholar are then to provide guiding stories with which to tell these stories, and to present adequate maps to the specifically situated historical locations.\(^{14}\)

By examining selected Haraway's practices of storytelling, I will attempt within the scope of this thesis to express these modes of narration actively, and to elaborate how, specifically in the printed medium of an exhibition-publication/catalogue, narratives are engaged in that practice worlding through wording. Wording, the practice of choosing words to articulate something, I consider to be focused on the practice of writing, thus corresponding to Haraway's practice of storytelling, of world making practices, of becoming-with.

Haraway's practice of worldly writing, wordling through "art science entanglements" and her remarks on feminist practices breaking down hierarchies between disciplines and creating links between them, has been echoed by many curatorial perspectives as well as academic research. To actively both contribute to and analyze this approach, I am to challenge my own position, thereby referring to Haraway's approach to 'Situated Knowledges.'

Herein, I aim to answer the question: How does Haraway practice storytelling while simultaneously situating herself as well as others? In an effort to attend to this question, I approach my own process of reading and writing as an active component of the inquiry, drawing on notions and methods of feminist writing. I aim to identify through the course of this thesis, by drawing on Haraway's writings, a set of tools that can be applied particularly to the practice of writing and editing that forms an integral part of a curatorial design for an exhibition publication.

In this respect, I pose the question: How can the position of a curator perform as a multidisciplinary editor without resigning to its own singularity or acting omnisciently? To answer this question, I take the two curatorial endeavors selected herein by me, into the comparative analysis. Even though I wish to observe them also in light of how they can be taken up and understood, I do not aim to claim an entirely unacquainted position with the subject, of a visitor and reader.

The third question I would like to raise in this project is to what extent I really do not produce a kind of re-presentation, a plain repetition, by quoting - especially Haraway's - and do not, as I have attempted, precisely disprove this by re-telling it in a situated style of writing, i.e., do not merely duplicate it. Here, I would like to note that this argument and question was only brought up by me towards the end of the project. As a matter of fact, I am taking up a thought of mine that I had at the beginning of my engagement with Haraway's work referred to and cited by other curatorial or artistic voices as being often just such a repetition. Thereby, I saw this repetition simply considering Haraway's calls for speculative thinking and storytelling a contradiction and/or misunderstanding.
Material

The footnotes seemed to be an obvious choice for creating a subtext. These interventions seem to have gone unnoticed, but that’s fine with us; they were a way to subvert the status of the publication a bit, and an attempt to turn it into a hybrid between exhibition catalog and catalog exhibition, providing a platform for a parasitic literary work, a clandestine B channel, an echo.\footnote{Michalis Pichler, ed., Publishing Manifestos: An International Anthology from Artists and Writers, 1. paperback edition (Berlin; Cambridge, Massachusetts; London: Miss Read; The MIT Press, 2022), 17. I will elaborate on the method of writing used in this thesis later in this chapter, yet I take this quote as an introductory reference to my active commentary on the main body of the text through the footnotes. In particular, I will add references to potential translations, as well as biographical indications of authors, participants, etc., in order to create a more accessible situatedness.}

The material in this thesis primarily embraces two publications drawn from exhibitions as case studies, as well as Symbiosis, Symbiogenesis and the Lively Arts of Staying with the Trouble, a chapter from Donna Haraway's publication Staying with the Trouble: Making Kin in the Chthulucene, issued in 2016.\footnote{Besides the original, written in English, I also refer to the German version: Donna J. Haraway, Unruhig bleiben: die Verwandtschaft der Arten im Chthuluzän, trans. Karin Harrasser (Frankfurt am Main New York: Campus Verlag, 2018). Karin Harrasser is Professor of Cultural Studies at the University of Art and Design Linz, Austria.} In this chapter, Haraway provides a precise articulation of the practice of art science worldlings, as well as its emergence from the biological model of symbiosis. Since the chapters in Staying with the Trouble are interrelated, as well as Haraway's incorporation of elements of her previous work, I will also refer to other texts of hers. Additionally, to these by Haraway, I also examine Haraway's contributions to the exhibitions dOCUMENTA (13) (referred to hereafter as d13), 2012 in Kassel, Kabul, Alexandria/Kairo and Banff, and to Critical Zones. Observatories for Earthly Politics (referred to hereafter as Critical Zones), 2020 – 2022 in Karlsruhe, at ZKM | Center for Art and Media (referred to hereafter as ZKM). These two exhibitions are the projects whose associated publications form my case studies. In both cases the curatorial staff of the exhibition are active as editors of the respective publications, Carolyn Christov-Bakargiev (referred to hereafter as CCB), Artistic Director of d13 together with Chus Matínez, Head of Department, as well as Peter Weibel for Critical Zones, curator, together with Bruno Latour, also part of the curatorial team.

The motivation for not only covering the chosen chapter in Haraway's publication, but also both of her writings in the respective exhibition publications, lies in gathering and comparing sufficient material to be able to assess how Haraway possibly customized her style of writing to the respective editorial concepts and layout, and even curatorial approaches. Nevertheless, I
will not observe these texts like *Symbiosis, Symbiogenesis and the Lively Arts of Staying with the Trouble*, within the essays in the respective publication catalogs, I choose to limit the focus to the mode and layout thereof, allowing me to compare the extent to which the editorial intent is in evidence.

Although I dedicate myself to Haraway's theoretical elaborations, I emphasize that I use her works primarily as material, precisely in order to investigate which tools Haraway uses in storytelling and therefore writing, from which and whose theories, concepts, stories she tells stories. It is certainly possible thereby to see the tendency to accord Haraway less authority as an author, as for instance Roland Barthes would advocate. Nevertheless, this is exactly what should be avoided, as Haraway and many other theorists have formulated, that the constant elimination of barriers between disciplines, methods, theories, entities, storytellers, would not result in a constructive process. The author's intention should still be taken into consideration; if this clue were to fall away, particularly whilst researching, the potential significance would be weakened.\(^{17}\)

The publication project accompanying *dl13* consists of three volumes, *The Books of the Books, Das Logbuch / The Logbook and Das Begleitbuch / The Guidebook*.\(^{18}\) *The Books of the Books* is the compilation of 100 notebooks that were published individually as the editorial project *100 Notes - 100 thoughts* prior to the exhibition. The publication *Critical Zones - The Science and Politics of Landing on Earth* drawn from the ZKM exhibition, coexists with *Fieldbook*, which explicitly serves to guide visitors through the exhibition.\(^{19}\) For both projects, I will touch upon their total appearance, but I will mainly focus on the publications - or parts of the publications - that explicitly exist alongside the exhibition and are not entirely a guide for the exhibition, neither a classic catalogue documenting the exhibition. Consequently, the focus is on the publication of *The Book of the Books* and *Critical Zones - The Science and Politics of Landing on Earth*, whereby I particularly observe the layout of the physical books, both graphically and editorially, the introductory sections and other supporting passages. Naturally, this implies the introduction as well as the prefaces, yet I understand these 'supporting passages' as


\(^{18}\) Both *The Guidebook* and *The Logbook* contain both languages in one publication, *The Book of the Books* exists in two printouts, the English and the German one, titled *Das Buch der Bücher*.

\(^{19}\) The *Critical Zones* publication exists in German in a condensed version with a selection of the texts from the English version, the German title is: *Critical Zones: die Wissenschaft und Politik des Landens auf der Erde.*
an integral element, whether these are the introductory texts, section headings, or further illustrative entries, which may serve as guidance or orientation to the reader. Throughout the thesis, I will repeatedly refer to the book as a companion to the exhibition and as a guide for the visitor and reader, therefore it can be asked why I do not direct my investigation to the actual guides of the exhibitions, *The Guidebook* of the d13 as well as *The Fieldbook* of the Critical Zones exhibition. Since these two publications aim precisely to accompany the viewer in the exhibition and to provide orientation in the physical space, they are of less relevance to my study of how an exhibition publication, a catalog, can provide guidance both beyond and outside the exhibition.

Both exhibitions deal with the critical examination of the human interrelation and impact with and on the earth's ecosystem and its human and non-human entities, as well as the nature/culture dichotomy created by Western society. The curator's stance is particularly discussed in both projects, especially through the curatorial approach of gathering curatorial, advisory, and contributory voices from across explicitly heterogeneous disciplines. Although I intend to address this interdisciplinary/transdisciplinary/multidisciplinary dimension of the exhibition in this thesis, the publications are the main source of material, specifically, the printed version of it, therefore I can mainly regard these dimensions in the scope of the latter. Even though the publications do function as an exhibition catalogue, they are more to be perceived as stand-alone projects driven by the intention to enrich and transcend the purpose of an exhibition catalogue. The two productions are almost 10 years apart; hence a decade can be traced and the process or the shifts in the discourse can be illustrated. Although both exhibitions took place in Germany, their respective target audiences are international, meaning most texts are available in English and/or bilingual German/English. Stating this, it is important to note that in both cases I have access only to the English edition of the printed version of the publications. I will raise the matter of translation, although an in-depth investigation of the translations would exceed the scope of this thesis. Besides picking up on the translation, particularly under the aspect of contextualization and glossary of terms, I also intend to inspect the addressing and annotation of translation, whether it is treated as original or is in the frame of a translation/interpretation. Furthermore, the language, and/or the translation is a selection criterion of the material, with German being my first language. I will elaborate further on this in Delimitations, but it is already necessary to emphasize that this may be considered a restriction/limitation.

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20 In addition to Kassel, the founding city of documenta and also the main host, the location of d13 includes places in Afghanistan, Egypt and Canada.
though my own situatedness as a German-speaking person allows me to ensure that I can follow all relevant information concerning both publications and their respective institutions. Concerning the phenomenological observation of my own experience, it should be added that I have not visited either of the two exhibitions. I worked shortly as a curatorial assistant at ZKM in 2018, therefore I am familiar with the institution, as well as having visited the two editions that followed *d13, documenta 14* 2017 and *documenta fifteen* 2022. However, particularly in the case of *documenta* in Kassel, it is of course difficult to claim to be familiar with 'the institution' by visiting other editions.

In addition to my motivation for using the publications as material, it should be emphasized that I have decided not to conduct interviews as a possible acquisition of data, particularly due my focus on the practice of storytelling through the practice of writing. The amount of published research material, as well as public commentary and discourse on *d13*, is significant, just as numerous formal interviews with the CCB exist. The ZKM, which greatly expanded its digital presence during the pandemic, along with extending the exhibition on to a digital exhibition platform, facilitated additional exhibition mediation digitally, including conversations, among others, with Haraway, Latour and Weibel.\(^\text{21}\) I will certainly review this material, but focus on the textual sources. In addition to my reasons for not conducting interviews given the aspect of storytelling in the form of the written rather than the spoken, I also do not carry out interviews in order to allow sufficient scope for my perception as a reader of the texts, in the context of phenomenological studies.

\(^{21}\) The conversations were broadcasted live and are accessible on the YouTube channel of the ZKM. See Donna Haraway & Bruno Latour | Discussion of the Film »Storytelling for Earthly Survival« (https://www.youtube.com/watch?v=j-2r_vI2alg) or »Critical Zones« Catalogue Presentation with Bruno Latour, Jens Lutz, Peter Weibel ZKM | Karlsruhe (https://www.youtube.com/watch?v=jHwpvlah-Eo), both latest accessed 2023-08-05. 
Method

I is the open set of the trances of an I by definition changing, mobile, because living-speaking-thinking-dreaming. This truth should moreover make us prudent and modest in our judgements and our definitions.22

I examine the material using a phenomenological qualitative research approach. To implement this, I situate myself as a curatorial researcher and writer, as well as the investigated material, in the most appropriate way. Additionally, I follow methods of nomadic writing advocated by Rosi Braidotti, as well as feminist intersectional writing as described by Nina Lykke, in order to use this thesis to situate myself, as well as to practice "writing oneself."23 To approach a phenomenology inquiry, I conceive of writing as part of reading and vice versa. I see in implementation of this a process of retelling, whereby particularly by quoting the to be read text I record my perception and thus my reception and comprehension of the text. To avoid falling into mere copying - should that be possible at all - I focus intensively on the encounter with the written text and its intentions, i.e., the intentions of the author as well as those of the editor. The 'gestalt' of the book and its embodiment should serve to guide the retelling, i.e., to mark the journey through the text, through the book and the story.

Thereby I aim to pick up on queer phenomenological elaborations, such as those of Sara Ahmed, for me made comprehensible by Katja Grillner, to also address embodied experience.24 Grillner, who illustrates this by phenomenologically focusing on the relatedness to the physical place of writing, supplies, together with other authors represented in Writing Academic Texts differently: Intersectional Feminist Methodologies and the playful Art of Writing and Emergent Writing Methodologies in Feminist Studies, the methodological toolbox that I have explored as most applicable on my behalf for this thesis.25

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In reading and examining the introductory writings of the publications, I aim to study my own experience of how the introductions provide me, as a reader, with the subject matter of the publication and its potential applications for me. The perception of the modes of writing and their distinct fields, tones, modes, and genres as a part of the phenomenological survey appears to me to be most explicit through the distinct stance of myself as a visible I-narrative, to highlight the tracing of my own process as the method. That a scientific survey cannot be neutral is well recognized, especially in the fields of human sciences, whereas the I in academic writing is intensively discussed, as also Lykke also points out. The quote from Hélèn Cixous at the beginning of this chapter is a position on how, especially in feminist writing, in her particular case called écriture feminine, self-writing is constituted, which also goes hand in hand with Haraway's explanations of Situated Knowledges.26 The methodical use of the "I" thereby visualizes on the one hand my own situatedness, and on the other hand the focus on my experiences in the phenomenological sense.

Writing, in line with intersectional feminist methodologies, is not understood as a mere channel of communication and documentation, or as a representation of the "thought already thought."27 Rather, it is treated as an active part of the research process, drawing on the approach of postfeminism scholar Laurel Richardson's idea of 'writing as a method of inquiry'.28 Upon this, Lykke and peers address the "questions of enunciation (from which position do you tell your text? Is there a visible "I" or "we" in the text or not?), (…)."29 Precisely because such questions are linked to the crucial dimension of situatedness due to the potentially biased concentration of the self, Lykke examines the question of this particular position, which is to be challenged critically, i.e. how "mobile locations rather than fixed standpoints" can be established in the "I-position," i.e. the intentional situatedness established through language.30

26 Gramlich and Haas, 'Situiertes Schreiben mit Haraway, Cixous und Grauen Quellen', 42.
28 Richardson and Adams St. Pierre, 1411.
29 Lykke et al., Writing Academic Texts Differently, 2; Richardson and Adams St. Pierre, 'Writing: A Method of Inquiry'.
By following this methodological approach and its embodied problematization of the conventional and learned academic style of writing and its focus on a certain (privileged) form of knowledge production, not only are methodology and theory interwoven, but it also enables paper to be an opportunity to strive to produce new epistemological structures, which I will elaborate on in the section on theory. The situatedness I have already mentioned is not only to be regarded as a delimitation; Rosi Braidotti, among others, sees the potential for producing visionary epistemology in it, in the "attention to embodiment and the politics of locations."

This attention to the situatedness, localization of myself, is thereby extended through language and location, particularly writing, to devote this attention to situatedness. Through the methodological attempt of feminist writing to actively question in writing where the written – the story, as well as the form of writing – of storytelling, originates.

While this qualitative approach and that of critical writing are independently connected with Braidotti's theories of nomadic writing, as well as with the theories of narratology, I have, in the course of focusing on literary analysis and its theories, also considered methods of applied linguistics. As already mentioned, it would exceed the scope of this thesis to analyze the actual translation, yet this field of research shows helpful methods and respectively articulates significant issues/questions. Furthermore, in the context of feminist critical writing, it is articulated to be more articulate regarding the research methods previously acquired, along with those that appear "evident," which are then to be queried, discarded, or challenged. While questioning whether those analyses of the research of art history that I have learned can provide me with the right questions in addition to the material I am dealing with, it seemed inevitable to me to at least consider looking at 'storytelling' under an applied linguistic analysis. In art history research, there are also concepts that are related to the field of linguistic, such as semiotic analysis, which usually also refers to the "reading" of works of art. Mieke Bal, besides others, offers remarks on semiotic methods, I view these approaches as being more in line with Ernst Gombrich's thinking on pictorial language and therefore probably more likely to be impractical for my aim.

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33 D’Alleva, 37.
You don't apply one method; you conduct a meeting between several, a meeting in which the object participates, so that, together, object and methods can become a new, not firmly delineated, field. This is where travel becomes the unstable ground of culture analysis.\(^{34}\)

To briefly touch upon analysis applied in the field of linguistics again, focusing on Haraway's storytelling practices, including the aspect of storytelling as a literal understanding of narrative, the linguistic process of selecting words, I considered an analysis of the text, using methods of applied linguistics, such as reader's comprehension, or vocabulary application, as well as second language acquisition. Here, the perspective of acquiring a second language in relation to my survey on the practices of storytelling and the transdisciplinary context would be of relevance in terms of how one can draw a comparison between learning a second language and learning another "language" i.e., an alternative way of "storytelling," respectively applying the methods of data acquisition of such an analysis. Thereby, the analysis of the applied linguistic precisely formulates a problem that I identify as both essential and occurring in most subjects: "(…) perhaps most problematic for applied linguists is the lack of attention to the ways in which storytellers use language to interpret experiences and position themselves as particular kinds of people."

Given that it is quite common that various research fields employ interdisciplinary methods, just as several jointly, the review of the methods used in applied linguistics is for me especially helpful to get acquainted with their terminology – like 'field', 'tenor' or 'register' – but ultimately not to apply the methods of applied linguistics, based ultimately on the idea that these can be of assistance in the classification of the texts I read here.\(^{36}\) Yet I am stating this here as part of my method of considering the writing as an integral part of the inquiry and, in the vein of critical feminist writing, I am discussing those methods or concepts that might not be applied even though they are commonly employed in for such a research subject.

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Theoretical Framework

Short of abandoning the Gutenberg galaxy altogether and declaring the book form obsolete, a portable book of nomadic critical theory today needs to reflect on its specific forms of mobility and on the material and discursive conditions that support it. More to the point: how can nomadic thought not be portable and in what ways can the readers of this specific book expect to be transported into the genre of critical theory and not lose touch with the immediate social-cultural conditions of their lived experience?37

The material covered in this thesis is analyzed through the use of theories of nomadic thought, particularly articulated by scholars such as Rosi Braidotti. Apart from Braidotti, who advocates particularly feminist structures of nomadic theories that are also embedded in the feminist academic as well as critical writing, her work echoes those of Félix Guattari and Gilles Deleuze. Recalling Immanuel Kant, they argue that nomadology empowers being in interstices, to be in the virtual, yet they "distinguish between a royal science and a nomadic science, and though they freely admit that nomadic science creates structures that collapse, they also celebrate its ability—when juxtaposed with royal science—to open a creative line of flight."38 Braidotti builds on this, a feminist nomadic thinking that practices precisely this juxtaposition, or line between previously separate units. What Deleuze and Guattari acknowledge as a potential risk of collapse, if these distinctions are not recognized as distinguishable, is described as 'other/other-ing,' which is shaped by the "boundary markers" of modernity discourses and speaks of the other, in particular the minority, as opposed to the other. Braidotti's emphasis on nomadic theory is hereby focused on becoming, which is perceiving others, but provides through Becoming-with "both the methodological navigational tools and an ethical compass to allow us to tell the difference between these different flows of mutation."39 Further, she states that "(a)ll becoming takes place in a space of affinity and in symbiosis with positive forces and dynamic relations of proximity. This transversal interconnection frames the space of common actualization of alternative modes of relations and affective connection."40

It is important to note, that nomadic thought has its roots less in the "linguistic turn' of semiotics" and deconstruction than political theory, science and epistemology studies, whereby

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37 Braidotti, Nomadic Theory, 11.


39 Braidotti, Nomadic Theory, 29.

40 Braidotti, 30.
Braidotti refers to the "enchanted materialism" and therefore differs from the post structural thought in the US.\textsuperscript{41} Pointing this out, in the contextualization of the theory in the particular influences of the movements and their respective development, both in this case and in various other developments in the different locations, is precisely to be perceived as nomadic thought. Certainly, this can also be traced in the concepts of situated knowledge, which also leads to the "politics of locations," largely addressed by feminist advocates.\textsuperscript{42} Braidotti, thereby echoing Adrianne Rich (1985), followed by Haraway, turns its "nomadic variable" into a cartographic method, "a theoretically based and politically informed reading of the present."\textsuperscript{43} Here Braidotti identifies the possibility of establishing not merely alternative ways of measuring the respective localization, as well as the accountability of those localizations, in terms of their temporal and spatial dimension.\textsuperscript{44} These developments and representatives of the feminist movement in philosophy, including Haraway's theoretical discussion of the situated epistemology, represent a progression from materialism, whereby Simone de Beauvoir can be regarded as a key figure. Feminist theory and philosophy went further than materialism, which opposed dualism of body and mind, or nature and culture, by pursuing the reconsideration of the priority of sexuality and the relevance of sex/gender distinctions.\textsuperscript{45} Whereas Braidotti situates feminist philosophy as a path between the developments of posthumanism and post-anthropocentric theories, she sees the post-humanist feminist approach to philosophy focused on analyzing how "'otherness' and 'sameness' interact in an asymmetrical set of power relations."\textsuperscript{46}

While referring to Braidotti's approach to nomadic writing, as well as the critical feminist writing that Braidotti practices and addresses in her theories, as well as other scholars, the material of this thesis is also discussed with the theoretical framework of narratology - in particular the attempt to make writing and narrating interconnected – yet without denying their distinctiveness. I have already introduced Mieke Bal and her elaboration of the travelling concepts in humanities/cultural studies, just as I will elaborate on these same "travels" in the previous research, it is again Bal to whom I refer in regard to narratology as a theory. In balancing between

\textsuperscript{41} Braidotti, 5. (in quotes in the original)

\textsuperscript{42} Braidotti, 129.

\textsuperscript{43} Braidotti, 129.

\textsuperscript{44} Braidotti, 126.

\textsuperscript{45} Braidotti, 128–29.

\textsuperscript{46} Braidotti, 128–29. (in quotes in the original)
Haraway's demand to overcome the hierarchies of disciplines, towards a collective "telling", the intersecting "telling", the "telling" of each other, and the thereby blurring definition of truth, the result, especially when leaving the so-called humanities research areas and entering the realm of natural sciences. Therefore, Bal's remarks on narratology seemed particularly appropriate to me, given that these are less focused on the apparent truth of the research object, rather they strive to make it both tangible and discussable.47

Bal proposes definitions that serve as a template for discussion, explicit and transparent, yet not too prescriptive, allowing scope for interpretation or elaboration. Although Bal highlights in the theories of narratology, as well as in its account of concepts, it addresses "text-based" disciplines, such as literary studies, thus not exclusively focusing on text/words/language, therefore non-linguistic fields can also be examined with the theories of narratology. She thereby defines the three definitions, the narrative, the story and the fabula. The first, involves an "agent or subject conveys to an addressee (...), a story in a medium, such as language, imagery, sound, buildings (...)," where the story is the content, "colouring" of a fabula.48 This in turn forms the context and sequence of the influencing events of the actors.49 In defining these three layers, through systematic theory, tools are provided to enable the intended interpretation - it is therefore arguable, without being restrictive.50 It should be noted in particular that the three layers can be individually observed from each other, nevertheless they do not "exist independently of one another."51


48 Bal, 5. (in quotes in the original)

49 Bal, 5.

50 Bal, 10.

51 Bal, 6. (italic in the original)
Previous Research

Haltingly, she surmised that the field was probably several interconnecting fields, and that her own background was both literary and philosophical, and that words mattered, and that language in its material strangeness had the power to advance feminist, queer and intersectional politics. She said that new materialism was a field concerned with the matter that made up the world.\textsuperscript{52}

The addressed subjects and research fields of this paper follow numerous research fields, whereby particularly in the cross-cutting fields on feminist studies, the various designations are continually altered. The thesis draws on the discourses of museology, literary studies, (applied) linguistics, philosophy, as well as anthropology, humanities/posthuman, curatorial and (critical) feminist studies. Given the categorization of research in the field feminist studies, it is particularly significant to remark that the definition of the field itself, along with the research methods applied in the field, plays an integral role, or rather a critical factor, in the context of the questioning of preceding "conventional" methodologies. Turning in particular to debates presented by, among others, Nina Lykke, it should be emphasized that Lykke refers to the naming of the field as a process closely linked to the institutional political structures of academic work.\textsuperscript{53}

Whereas this is especially dedicated to feminist studies, I consider the combined areas of research and discourse from the last two fields I have mentioned here, those of feminist curating, to be relevant. Here, Elke Krasny needs to be highlighted with her comprehensive reflections on feminist curating, formulated more precisely by her as feminist thought in curating as in \textit{Feminist Thought and Curating: On Method}.\textsuperscript{54} She examines these in a very defined manner, especially with a view towards understanding the great relevance of feminist curatorial practices in both theoretical disputes along with exhibition projects, whereby these are also taken up by the representatives of this field who are situated in architectural practice like Meike Schalk and Katja Grillner.\textsuperscript{55} This intersection of these fields is likely to be associated with the


demand for practices of care, often formulated as activism, see therefore *Radical Care Feminist and Queer Activism in Curating*.\(^{56}\)

Equally, if not ultimately of the greatest relevance, is the field of posthuman studies, especially through representatives such as Cecilia Åsberg. Cecilia Åsberg, who advised me in my early stages as a supervisor of my thesis, during her time as Guest Professor in Science and Technology Studies (STS), focusing on Gender and Environment at the Royal Institute of Technology (KTH), Division of History of Science, Technology and Environment helped broaden my research field within the framework of platform *The Posthumanities Hub*, which Åsberg directs. Through this, whose focus on feminist posthumanities/more-than-human humanities through transdisciplinary collaboration to develop feminist (new) materialist philosophy and methodologies, I was given the opportunity to refocus my research intentions, with works such as *Feminist technoscience studies* (in collaboration with Nina Lykke), or *The arena of the body: The cyborg and feminist views on biology*.\(^{57}\) Whereas *The Posthumanities Hub* facilitated for me the structures of a transdisciplinary concept of research, bringing together scholars with different approaches and methodologies, I also learned to return to my context through this concept, while perhaps this perspective was dissociated from the earlier one. Thereby, also in connection with the theories I have highlighted in this thesis, it is Mieke Bal's concept of the travel of concepts between disciplines, as well as the nomadic thought explained by Rosi Braidotti, that gave me the possibility to recognize the already existing body of research, as well as to be able to see its interconnected, interrelated and overlapping - with the acceptance that it is not feasible to perceive everything.\(^{58}\)

Adding to Braidotti’s notions of nomadic thought is her imprint on the feminist movements in the posthumanities, precisely underpinning such research practices as those of *the Posthumanities Hub*, evident in publications such as *A Feminist Companion to the Posthumanities*.


Together, Åsberg and Braidotti frame the necessity for "multivalent forms of feminist posthumanities" – "(…) epistemologies that dare to step out of disciplinary comfort zones."\(^59\)

While it is requested to situate this thesis as part of my studies in Curating in the comparatively young research field, as well as to articulate specifically in this, as well as in other, adjacent fields, the prior research and projects to the one addressed here, I would also like to highlight researchers such as Helen Palmer and Stephen Muecke and their contribution to the field of New Materialism, as well as their formulation/discourse of the challenges of finding an adequate definition for a field of research.

Stephen Muecke, who besides translating fundamental works such as Vinciane Despret's and Isabelle Stengers' into English, has produced several important studies related to and with Braidotti as well as Bruno Latour, contributed enormously to the research field through his research in the environmental Humanities combined with literary studies, especially for me the entry into the matter, like *An Ecology for Institutions: Recomposing the Humanities* (2016). In this respect, I see his works as being particularly influential due to his external position on the European field of environmental humanities, along with his stance as a scholar and translator for those conducting research in the associated field.\(^60\)

I will address additional research during the thesis, but it is of particular significance to emphasize the contribution of Katharina Hoppe. Hoppe, researches in the field of sociological, political, and feminist theory, as well as the sociology of social inequality, especially gender relations and intersectional perspectives on ecological crises. Together with Thomas Lemke, Hoppe has published works on the New Materialism and its representatives, highlighting conceptual gaps and analytical inconsistencies.\(^61\) In 2022 Hoppe published a systematic introduction to Donna Haraway, which follows her publication *Die Kraft der Revision. Epistemologie, Politik und Ethik bei Donna Haraway* from 2021. This publication is based on Hoppe's dissertation; therefore, I mark this as a scholarly source, nevertheless, I must stress their crucial value for my research. Despite the numerous studies on Haraway, Hoppe is one of the few who has looked at Haraway's entire oeuvre, specifically in the German language. Many of Haraway's compositions also exist in German translations, such as the one by Karin Harrasser 2018, but

\(^{59}\) Åsberg and Braidotti, 'Feminist Posthumanities: An Introduction', 2.

\(^{60}\) Although I do not address the works of Despret and Stengers directly in this paper, I highlight the translations of these by Muecke here, given that Haraway draws extensively on them in Staying with the Trouble as well as taking up their concepts, thus I have studied their respective works.

most discourses and commentaries on, with or around Haraway are written in English. To have access to Hoppe's work, which also reviews Haraway's works in German translation when available, enabled me to contextualize Haraway's writings more clearly, as well as to comprehend the required sensitivity of (the) translation. Here, translation is obviously in the sense of the linguistic aspect, but also of the translation towards understanding Haraway's concepts. Whereas, and for me this is of enormous significance in the understanding - and pursuing - of Haraway's concepts, Hoppe articulates that Haraway's work is characterized by a constantly moving terminological apparatus, the acquisition of which can therefore be seen as one goal of her theoretical production - yet this does not exhaust the existing potential.62

Hence, Hoppe explicitly positions herself in response to Haraway's call for a relational assessment (relationale Betrachtung) to her works, wherein the whole (Gesamtwerk) becomes more intangible, whereby the relations between the different focuses are substantial, allowing dynamics to unfold.63 Hoppe thereby also invokes the resonance of Derrida, stating that a work can never be entirely accessible, its full scope is inconclusive. Thus, Hoppe introduces a relational way of consulting Haraway, in which she acknowledges Haraway's entire body of published work - from 1976 to 2018 - without repeating and reproducing Haraway's practice, which, according to Hoppe, is merely a duplication (Verdopplung) and would work in contradiction towards Haraway's. This way of reading "adds, omits, acquires and continues to think" leads to the concept of revision, Latin "revidere," "revisio," often understood either in the meaning of reviewing and verifying, or of modification, i.e., of actual alterations.64 To Hoppe, revision is the convergence of two decisive threads that are essential to feminist studies.65

To introduce the perspective on the research on the medium of the printed matter in the curatorial, and especially in the musicological field, it becomes quickly noticeable that the present research trends are devoted to the digitization, the mediation, and the archiving. While these surveys turn to website interactions, social media representations and online exhibitions,

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63 Hoppe, 16.

64 Translation by the author, in the original: "(...fügt hinzu, lässt weg, eigent an und denkt weiter". Hoppe, 20.

65 Hoppe, 20–21.
these developments have allowed me to gain an insight into the progression "from" the printed to the digital medium. These analyses are especially important for the education department of institutions, as the use of text in museums and exhibitions is interesting for a wide spectrum of fields. Even though the essay *Communication Interrupted: Textual Practices and Digital Interactives in Art Museums* was published already in 2013, the approaches of Pierroux and Ludvigsen proved to me to point the way, particularly in view of the different perceptions of the visitors of analogue versus digital text-based exhibition communication. Though their study and the studies they discuss refer primarily to texts in exhibitions, i.e., in the physical exhibition spaces, i.e., informational texts on walls, labels, as well as their digital counterparts, they draw on ethnographic methods, employed in studies to investigate the impact of mere text-writing on professional perception of different actors' roles within organizations. These studies demonstrate, firstly, the various actors in exhibition making and their varying hierarchical influences, as well as discipline-based perspectives, whose "different types of expertise and understandings of visitors and their meaning-making process" interact in the text-making process, and secondly, that in this commonly collaborative process, unclear forms of authorship exist.66 These aspects can end up in that either only certain voices are specified as authors, or no authorship is given at all. If a name is provided, it suggests "personengebundene Sprecher*innenposition" which, according to Naomie Gramrich and Annika Haas, is still common despite the continuous deconstruction of the author as a hermeneutic instance.67 Their writings - *Situieretes Schreiben mit Haraway, Cixous und Grauen Quellen* (2019) as well as *Mit und ohne Namen: Warum jedes Schreiben situiert ist* (2022), deal explicitly with the methodology for situated writing in academic research, whereupon, drawing on Haraway and Cixous, they focus on "feministische, partikulargegenhegemoniale Schreibweisen."68

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67 Gramlich and Haas, ‘Mit und ohne Namen’, 305.

68 Gramlich and Haas, ‘Situieretes Schreiben mit Haraway, Cixous und Grauen Quellen’, 39. The reason I use German terms and expressions in the main text here, as I did earlier with Hoppe, is partly because the resources are in German, but mainly because I found these expressions essential for my own understanding in this context, whereas the translation was not given enough meaning. Likewise, I elaborate on this here in relation to Braidotti and her remarks on nomadic writing, where she states that her work as a thinker and thus writer has no mother tongue, that nomadism for her stands for multilingualism. In this respect, I position myself in my writing that although I am used to working academically in English, I still have a particular tie to German, in particular learned academic language, as a point of departure, which I would like to note here for situatedness' sake.
I would also like to highlight Nanne Buurman, whose work focuses intensively on the editions of the documenta. Her observations on *d13*, especially the catalogue in *CCB With... Displaying Curatorial Relationality in documenta (13)'s The Logbook*, analyses Christov-Bakargiev's curatorial authority from a feminist perspective on the "political implications of publishing intimacies." Nanne Buurman focuses on *The Logbook*, stressing the presentation of the curator's correspondence with the artists and others involved, the archived labor on the project, and the publication's "quasi-autobiographical" appearance. Buurman critically notes that the citation of the actors involved does not verify the collaborative flat hierarchy, rather it documents the power structures between the actors. For example, according to Buurman, this is demonstrated by the fact that "known" actors are only mentioned by name, i.e., their recognition is presupposed, as opposed to those whose title and occupation are mentioned.

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70 Buurman.

71 Buurman.
Key Terms and Concepts

One of the great tasks and opportunities for our moment and for the environmental humanities is "to stay with the human trouble," to use and tweak Donna Haraway’s term.72

"Becoming" to my ear is a very annoying abbreviation, or depletion and impoverishment of "becoming-with."73

Whereas in the following, the key terms and concepts are supposed to be outlined, in the course of the contextualization of precisely these explanations of terms and definitions, I have considered providing a comprehensive glossary of those terms and concepts. Thereby, as I address below in the section on the structure of a potential exhibition catalogue inspired by the practices of lexical compilation, the formation of a dictionary, or rather of archival cataloguing, their limitations should be considered simultaneously. These limitations I consider to be a needed basis – I will elaborate upon this later – yet I perceive such a comprehensive glossary to act contradictory within the scope of this thesis. Incorporating also in the structure of the thesis, wherein I present exemplary cases of feminist writing in academic research, I follow the approach presented in Writing Academic Texts Differently: Intersectional Feminist Methodologies and the Playful Art of Writing, edited by Nina Lykke, in collaboration with Anne Brewster, Kathy Davis, Redi Koobak, Sissel Lie and Andrea Petö, where it is noted that the terminology is not harmonized, "(t)he different naming practices reflect the diversity of the field."74

72 Deborah Bird Rose, 'When All You Love Is Being Trashed', in Arts of Living on a Damaged Planet. Ghosts and Monsters of the Anthropocene, ed. Anna Lowenhaupt Tsing et al. (Minneapolis London: University of Minnesota Press, 2017), 55. (in quotes in the original)

73 Donna J. Haraway, ‘SF: Speculative Fabulation and Strings Figures’, in DOCUMENTA (13) The Book of Books Catalog 1/3, 100 Notes - 100 Thoughts (Ostfildern: Hatje Cantz, 2011), 255. (in quotes in the original)

74 'Note on Terminology' in Lykke et al., Writing Academic Texts Differently.
Delimitations

The situatedness of the author and the body of research material, which is also shaped by Haraway herself, desired by the feminist discourse of academic writing, should not be seen as an excuse to maintain a Western perspective. Being aware of the epistemological dominance of Western thought and positioning oneself as 'intersectional' by one's own situatedness, as opposed to exclusively analyzing the experience of Others, does not alone defeat the position of western dominance – "epistemological imperialism," simply, "(...) in articulating our positionality, and in demonstrating reflexivity about it, we need to be clear that this does not get rid of our power and privilege." To stress this here is of significant importance, just as it is addressed as a criticism in the discourse of feminist writing and studies by Lykke and Livholts, among others. Bob Pease thereby refers to Ahmed's definition of 'Politics of Declaration,' the positioning of the individual, particularly in relation to their privilege that serves to protect them from being criticized. Therefore, being aware of one's own location (and story) and articulating it must lead to finding ways to enable others who lack this privilege to be able to tell their story. Like Lykke, who also raises this as a criticism of Situated Knowledges, I am stating it here as a delimitation. Furthermore, it must be stressed that even with the ambition to correctly specify and in particular understand 'other' disciplines and their methods or stories, sensitivity to this alone is not sufficient to record possible misunderstandings or mistranslations.

It should be noted that especially when analyzing vocabulary and narrative modes, attention must be given not only to the author's disciplines and/or field of study, but also to whether this text is indicated as being written originally in English/respective language. As well as providing a clear description of the author's context, I also try to refer to the original text if it is written in a language with which I am familiar. I repeatedly notice in exhibition-publications that there is no indication of which language is the original. Just as often, there is no indication of who translated the text into the other language. Whereas the investigation of biographies and their impact on the respective writing, just as the matter of the language and the translation, cannot be covered thoroughly within the scope of this thesis, the identification or lack of identification

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76 Pease, 77.

77 Pease, 77.
of a translation and the translator is a concern/subject that I have found discussed by several scholars, mainly in the fields of literary studies and in the publishing industry. While crediting a translator goes as far as recognizing the practice of translating as distinct and comprehensive, as well as highlighting the origins of the original language and its subject matter, it represents only a part of the issue of uncredited authorship.

Thesis Structure

Above all, we must observe that notes, even more than prefaces, may be statutory optional for the reader and may consequently be addressed only to certain readers: to those who will be interested in one or another supplementary or digressive consideration, the incidental nature of which justifies its being bumped, precisely, into a note.\textsuperscript{79}

The structure of this thesis follows similar guidelines to those commonly employed within the scope of such a paper in academic work. This might appear to be contradictory since previous chapters emphasized critical interrogation of prior acquired forms of (academic) research and their methods. Needless to state, particularly in the realm of critical feminist writing, the aim of investigating storytelling, in the broad perspective of curatorial editing and publishing, is to query these presumably singularly appropriate processes of storytelling, yet also to implement alternative modes of storytelling. However, in the attempt to achieve a stable as well as flexible platform or tool enabling as well as facilitating these practices of worlding, certain outlines are necessary, which I consider to be implementable in the structure of the thesis, that is commonly used. Consequently, this thesis consists of three main chapters wherein first, I situated myself, within the context of writing, as well as curating combined with publishing and the practice of feminist curating. The latter I visualize through a closer look at the medium of the book, the historical account, and its implications, leading to a brief historical mapping of exhibition catalogues. The second chapter focuses on reading Haraway's work, whereby visualizing a phenomenological attempt of reading Symbiosis, Symbiogenesis and the Lively Arts of Staying with the Trouble. This is followed by the section focusing on the two publications, Critical Zones. The Science and Politics of Landing on Earth and The Books of the Books, as well as my concluding discussion. As already evident in the Table of Contents, I give barely any subdivision of the individual chapters into sub-chapters. Although this might make it more challenging for the reader to navigate through the thesis, it is a reflection upon my approach to writing. During the process of creating the essay, particularly with regard to the retelling of the writings I am observing, it did not seem suitable or applicable for me to partition it into sub-chapters.

Despite the fact that the thesis is structured in a standard manner, I intend to outline here other forms of such possible formats, especially those that I considered in addition to the one

outlined here, as being appropriate. For example, 'Exercises,' as in *Writing Academic Texts Differently: Intersectional Feminist Methodologies and the Playful Art of Writing*, seem relevant to me, particularly within the framework of feminist theory, following the approach of "writing as a method of inquiry," defined by Laurel Richardson.\(^80\)

In this publication, the authors are dealing with the technical, i.e., the actual act of writing, continuously intertwined both with theoretical and methodological discourse. Apart from this structure, without separate theoretical and instructional sections, throughout the volume, exercises along with suggestions are given to the reader as an active reference to each of the considerations.\(^81\) These exercises are structured in such a way that tools for intersectional writing are supplied, yet no "recipe" is given, as authors in this volume indicate that such writing/research may not pursue such "steps," as this intersectionality of feminist research itself should vary, according to the individual writer's relation to the field/object of research.\(^82\) Precisely this varying application of methodology should allow to engage in independent and critical interrogation, to "mitigate against premature closure," something that can be achieved through less fixed routines, more flexible/free/adjustable approaches.\(^83\) I see here in Kathy Dawis' observations, as well as in the structure of the entire publications and the implementation of the "exercises," an active claim to be a reader as well as a writer, in which I as a writer actively formulate things such as these exercises, in which I could simultaneously identify myself as a reader. I see, on the one hand, the suspension of the supposed objectivity of academic work, as well as the interrogation of this, hereby in more precise writing, guiding to intersectional writing.\(^84\) Whereas feminist approaches, specifically those of intersectional writing, endeavor to re-question previously acquired research methods and their methods of articulating research questions, asking these "new" questions, including questions of intersectionality, demands a closer examination of how they affect the framework of academic work and its structure.

\(^{80}\) Lykke et al., *Writing Academic Texts Differently*, 2.

\(^{81}\) Lykke et al., 2.


\(^{83}\) Davis, 21.

\(^{84}\) Lykke et al., *Writing Academic Texts Differently*, 4.
Whilst, needless to say, this kind of entanglement/structure cannot be compared with that of a paper composed here, I view the example given here, the constantly interlinked methodological and theoretical exercises, along with the specific practical assignments outlined for the reader/writer, as very applicable to the comprehension of the subject matter. Whereas I, as the writer of this text and the methodological approach of feminist writing, always remind myself due to my own situatedness, precisely also due to the worlding through wording addressed here, that "(m)y text is both audience and a writer writ." Thus I see a potential structure such as that of the "exercises" to be suitable for such an undertaking as this thesis.

While the preceding examples focus more on the 'structure' of academic writing, and its structural gathering in a publication, hence close to the editing of such, whether academic or curatorial, as in the case of an exhibition catalogue, editing often goes hand in hand with the procedures of writing. This very writing, particularly in an academic context, adheres to certain structures that are based on specific formulations, approaches, guidelines, etc., all of which entail certain regulations. Especially in the discourse of feminist writing, the flexibility/extension of these rules quickly reaches its boundaries. Bob Pease describes this possibly exceeding limits, not adhering to rules - or rather redefining them - as a conflict within the academic institution, whereby he describes the act of writing as activism, significantly impacting on the political structures of academia.

This is closely related to the respective methodology of an academic elaboration, whereas I have addressed the approaches of feminist writing already within the designated chapter of this thesis, I consider it to be part of the overall structure as well. In his paper *Interrogating Privileged Subjectivities: Reflections on Writing Personal Accounts of Privilege*, Pease outlines the conflicts he had with the hosting academic institution and its academic employees concerning his chosen collaborative experimental research method. It becomes clear that his research topics...

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86 To stay with 'exercises', I would also like to suggest such a possible structure for an exhibition catalogue, here specifically using the example of *Everyone Is an Artist Cosmopolitical Exercises with Joseph Beuys*, edited by Susanne Gaensheimer, Isabelle Malz, Catherine Nichols, Eugen Blume, published by Hatje Cantz in 2021. Published in conjunction with the exhibition carrying the same title at the Kunstsammlung Nordrhein-Westfalen, which was held in spring 2021 as part of the project beuys 2021. 100 years of joseph beuys. See *Everyone Is an Artist: Cosmopolitical Exercises with Joseph Beuys [Exhibition, Düsseldorf, Kunstsammlung Nordrhein-Westfalen, March 27 - August 15, 2021]* (Düsseldorf Berlin: Kunstsammlung Nordrhein-Westfalen Hatje Cantz, 2021).

87 Pease, 'Interrogating Privileged Subjectivities: Reflections on Writing Personal Accounts of Privilege', 71.
are in response to these very attempts to get his research method approved, which he then included in his thesis as a case study. Thereby, he then drew upon non-monological modes of writing (in reference to Mulkay 1985), leading to the writing of a "one-act play, creating fictional characters who all took on particular radical perspectives (...)," forming the conclusion of his thesis. Pease's elaborations reaching out/touching quickly the discourse surrounding the contours of situated writing as a risk of overly self-centered, (white heterosexual western storytelling), an issue of great significance to discuss, also raised within this thesis by myself in reference to Lykke and Livholts.

Livholts, who published the volume containing this paper by Pease, explores situated or autobiographical (academic) writing in depth, thus her publication *Situated Writing as Theory and Method: The Untimely Academic Novella* (2019) may be referred to. Whereby I would like to present this here only as a short detour, in the case of the above given example by Pease, not only is the method of writing shaping the structure that I would like to refer to, but it also leads to the structures of referencing. Referring as well as citing, especially in collective work, such as Pease is using as inquiry, is of significance for the very sources/references and ultimately authorship to be addressed. Citation is an unavoidable duty in academic work, supposedly defined in detail as to how, who and why it is carried out, yet also varied across institutions. Even if different institutions prefer certain systems which differ from each other marginally, most of them are mutually approved, whereby it is primarily crucial that the chosen style is applied consistently throughout the paper. A loose distinction is often made between the Harvard/Par- enthetical referencing and Chicago/note and bibliography styles, which roughly distinguish themselves by having the Harvard style give the information about the reference in brackets in the main text (author-date), whereas the Chicago style uses footnotes on the same page or endnotes, which are indicated by numbers embedded in the main text. Not only do the systems vary from university to university, but individual faculties and their disciplines often prefer different ones.

Alongside the differences in the respective citation styles, possibly varying in terms of detail, or different forms of typography and different abbreviations, there are also regulations and monitoring systems, for instance plagiarism detection software; visibly different approaches towards the utilization of these citation structures exist, particularly of Chicago like styles. On

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88 Pease, 72.

the one hand, the variations of listing footnotes at the bottom of the respective page or the entire notes compiled at the very end of the paper/chapter, as well as the variation of extending this system of annotations to include commentaries in addition to the references to citations, in relation to the respective section in the main text. Based on Haraway's work I will later go into more detail regarding this kind of commenting in the footnotes, to be seen as a production of a form of subtext, having a decisive effect on the structure of the respective text, thus also on the manner of writing, consequently also on the manner of reading. This refers to the quotation I made from Pichler in the chapter on material and method, who refers this practice of using footnotes to add comments to the practice of publishing exhibition catalogues. Whereby the subtext of the footnote refers to the "echo," or "channel B" of the exhibition as an exhibition catalogue, I see in this 'travel' of commentary to the main text, the hierarchical correlation between the exhibition catalogue and the actual exhibition, just as much as the possibility of viewing it as a symbiosis - particularly the comprehension of the footnote as a reference to the source, as important to emphasize here.⁹⁰

Stephen Muecke, sees the structural research of historians in the shape of academic writing as an active method of travelling, precisely through these papers and books, as a carrier of truth and our understanding in the historical context: "What the historian establishes as a historical truth is in the books and papers, and in the precise textual technologies of the ordering of sources (...)."⁹¹ Furthermore, according to Muecke, quoting Antony Grafton on footnotes in this passage:

They must examine all the sources relevant to the solution of a problem and construct a new narrative or argument from them. The footnote proves that both tasks have been carried out. It identifies both the primary evidence that guarantees the story's novelty in substance and the secondary works that do not undermine its novelty in form and thesis. By doing so, moreover, it identifies the work of history in question as the creation of a professional.⁹²

Turning to the 'Latourian scheme', Muecke sees that history ceases to be history "(w)hen its footnotes fall off the page, when it loses its referents."⁹³

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⁹⁰ Pichler, Publishing Manifestos, 17.

⁹¹ Stephen Muecke, 'An Ecology of Institutions: Recomposing the Humanities', in Latour and the Humanities, ed. Stephen Muecke and Rita Felski (Baltimore, Maryland: Johns Hopkins University Press, 2020), 42. (italic in the original)

⁹² Anthony Grafton in Muecke, 35.

⁹³ Muecke, 35.
Bringing this up here is essential, firstly, when considering Haraway's very extensive practice of remarking in the endnotes and the subtext that arises from it, and secondly, the aspect of "whose story" it actually is, i.e., who is being cited. This is governed on the one hand by the formal regulations of crediting, yet also by the discussions revolving upon the respective authorship. How must it be cited, and which "story" is a story in the first instance? What constitutes plagiarism, when is it a replica, and when is it not a replica because it does not have the required "characteristic" to be "appropriate" for quotation? Whereby this led off easily to juridical matters, like the law definitions on threshold of originality, I take here in the thesis structure as well as the structure of the text focus on how the reference to other sources, citations, just the statements and their intellectual property is indicated. In addition to the actual quotation, I perceive various structures represented, putting given words either in quotation marks, whether double or plain, or also lettering in italics, and so on.94

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94 It may not belong to the framework of such a paper, yet I debated for a long time whether it would be inspired by the publication of Lykke etc. to add pages with the inscription "this page is intentionally left blank." Whilst addressing the dynamics and changes of the written body, of the printed document versus the digital version of a publication, I considered the change in context of this paper if it existed in print. Compared to the conventions of academic work, particularly the research of undergraduate students, it is - as far as I am aware - obligatory at all German higher education institutions to submit precisely such a paper, both in print and in electronic form. Apart from the critical stance on such obsolete structures, well-founded as being obsolete and wasting valuable material, it is worth raising the question whether the relation to the read material alters when printed on actual paper.
Chapter I Reading the Catalogue

How can we allow for more stories to be told and more practices to help what Donna Haraway calls world making?95

The quotation I have chosen to start this chapter with is by the artist Susanne Winterling, with which she also starts the essay Solidarities and Alliances in Times of Toxic Sovereignties (Developed in Conversation with Elizabeth A. Povinelli). Whereas this essay is part of the publication Tidalectics. Imagining an Oceanic Worldview through Art and Science, Winterling also took part in the exhibition of the same title, held in Vienna in 2017. Both, the exhibition, and the publication, have been curated as well as edited by the same curatorial instance.96 The projects and works featured in the exhibition are documented in this publication, enhanced by a selection of "newly commissioned work from a range of disciplines and often-neglected perspectives, alongside 'classic anchor texts,'" as described on the publisher's website.97 In this case, the classic anchor is by Rachel Carson, which, along with the other voices in the publication, do not explicitly form an exhibition catalogue, yet together with the documentation of the exhibition and the works, set a project that, published a year after the physical exhibition, is exemplary for many other such endeavors. Such endeavors, whether they are publications accompanying an exhibition, building on an exhibition, part of an exhibition, an exhibition catalog, or even a stand-alone volume, are numerous, despite the supposed digital alternatives or other modes of mediation, expansion, commentary, documentation, and archiving. Whereas the format of an exhibition publication can nowadays wander into the unimaginable, depending on the visions and intentions of the curators, artists, and institutions, if at all only restricted by budget constraints, in particular the practice of writing for such concerns has become an integral part of a curator's role. Long back in curatorial work, where such a publication goes far beyond the mere listing and archiving of the exhibited works in an exhibition, surely projects in the 1960 are to be referred, represented by curatorial voices like Steth Siegelaub or Lucy Lippard,


the latter is at the same time to be emphasized as a guiding role for the development in independent feminist curatorship.\(^9\) Siegelaub's publishing work, which can be understood as an independent exhibition in the form of a catalog, is to be emphasized particularly given the fact that these publications featured works and texts that were not included in the physical exhibition or, if at all, were not even realized.\(^9\) Besides the aspect of the publication as an exhibition space, Siegelaub, as well as Lippard, aimed to reach a larger number of readers - or visitors - through the medium of the book. Lippard, who in several projects expanded the format of the exhibition catalog to include loose, unnumbered cards that were individually composed and written on by the artists, not only made it possible for the exhibition to travel around easily, but also provided no specific path "through" the exhibition due to the loose cards. Whereas her aspiration was to translate an exhibition into a format that could travel and thus engage with more visitors - or readers - the sheer complexity and scope of the medium has not prevented it from developing in a variety of forms and dimensions, despite the increasingly global travelling for the exhibitions.\(^1\) Throughout the period in which travel to exhibitions, and even visits to local museums, was massively restricted by the pandemic occurring at the turn of 2019/2020, I turned my attention to the printed exhibition catalog. Despite the enormous upsurge of digital content, not only digital versions of catalogs, but also digital formats for the display of works and exhibitions, interactive platforms for the individual perception of art, along with the numerous virtual talks, the medium of the physical book has given me the greater value. Given that my bookshelf does not update itself particularly quickly according to new exhibitions and the publications that accompany them, my choices were mainly publications related to projects and exhibitions that had already taken place or been published long before this forced exercise of finding alternatives to physical exhibition visits. Some of these exhibitions I had visited myself, others, in fact many, I had never seen. Whether they were catalogs whose exhibition I had come to visit or those whose publication I had acquired because I was interested in the institution, the artist, or the curatorial concept, I could consistently admit that I had not reviewed a single publication in its entirety beforehand. Certainly, among them there are also titles that are perceived more as coffee-table books, nevertheless, the majority originates from just such an intention, to give

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more space to the exhibition, aside the exhibition's documentation and presentation of artistic personality, further elaborations on the curatorial concept, accompanied by other commentaries, or other artworks, but also frequently by texts that do not seem to be in direct relation with artistic production or the cultural field. This can also be about collaborations, such as art science collaborations, which are less about the simple communication of science through art as a trans-disciplinary project, rather those where the actual "collaboration" is the publication. However, this collaboration is often not a coming together in the sense that these people have exchanged ideas, it is a gathering, an editorial undertaking - often from curatorial stances - to allow various voices to be heard on one or more related issues. The publications that have piled up at my place have generally been grounded in exhibitions, such as the one mentioned in this chapter, wherein Francesca von Habsburg leads off by stating that "(a)rt can produce the porosity we need between disciplines and fields of research, making a space where different views can co-exist and inform one another." According to her, the art that produces this very "porosity" seems to have been exhibited as part of the show in Vienna, a show that I have not seen. The works in the exhibition are described by the curator in the same chapter in which she introduces the chapters and their authors in this publication. However, in the chapters themselves, these details about the respective authors, whether from the fields of marine biology, architecture, anthropology, or other, are not given again, which I notice is the general pattern. Usually, the details and short biographies are appended like end notes towards the end of the publication, only in exceptions do I find them on the same page as the text, such as in Connectedness: an incomplete encyclopedia of the Anthropocene, published by Marianne Krogh in occasion to the exhibition in the Danish pavilion at the 17th Architecture Biennale in Venice, curated by her as well. During my readings, as the pages of the book glided through my hands, I soon found myself holding a pen in my hand while reading any of these publications, less commenting than marking passages in the text, usually by circling them or adding a mark in the side of the page to make it easier for me to find the section again. All the books felt different, their layout and choice of paper couldn't be more diverse, so I see myself perceiving the books as bodies, individually forming my reading as well as my writing, particularly when writing this thesis, I notice that when I refer to these publications, I can easily find the places I want to refer to.

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This book argues and tries to perform that, eschewing futurism, staying with the trouble is both more serious and more lively. Staying with the trouble requires making oddkin; that is, we require each other in unexpected collaborations and combinations, in hot compost piles. We become-with each other or not at all. That kind of material semiotics is always situated, someplace and not noplace, entangled and worldly.\[^{103}\]

*Symbiosis, Symbiogenesis and the Lively Arts of Staying with the Trouble* is the third chapter in Donna Haraway's publication *Staying with the Trouble: making kin in the Chthulucene*, published in Duke University Press in 2016.\[^{104}\] The publication is indexed in the Library of Congress Subject Headings (LCSH) under the subjects Human-animal relationships; Human-plant relationships; Human ecology; Nature- Effect of human beings on; and is the most recent publication of Haraway, which contributes to the immense number of publications since 1976.\[^{105}\]

It is composed besides the introduction of 8 chapters, 5 of which have already appeared in the original or similar version in other releases between 2012 and 2015, often resulting from lectures and workshops, whose participants "infuse" Haraway's thinking in "obvious and subtle ways."\[^{106}\] "For Kin Makers of All the Odkin" is the dedication, followed by numerous others named, whom Haraway gratifies in the Acknowledgments that form the "holobiome" that makes this layered book, "human and nonhuman critters to think and feel

\[^{103}\] Haraway, *Staying with the Trouble*, 4.

\[^{104}\] In the German version translated by Karin Harrasser, "Unruhig bleiben. Die Verwandtschaft der Arten im Chthuluzän," the chapter is titled "Sympoiesis. Symbiogenese und die dynamischen Künste, beunruhigt zu bleiben." In comparison to the original, it is striking to note that Harasser translates "Staying with the Trouble" into German as an adjective, 'to stay unruhig – unruhig bleiben'. In the chapter heading it says 'beunruhigt (zu) bleiben', so Harrasser has chosen a modified translation there. While 'unruhig', according to the Cambridge Dictionary, can be translated as 'uneasy', 'restive', 'troubled', 'beunruhigt' is trans-lated as 'worried'. In the German version, even though 'unruhig' can be translated into English as 'to trouble', 'trouble' (noun) is more likely to be translated into German as 'Unruhe'. The singular form is less used, the plural form 'Unruhen' can be translated as 'disturbances', 'rebellion', 'fighting,' often used in a political context. Harrasser frequently gives remarks on certain terminology and translations in the footnotes, although not on this. In the first sentence of Haraway's introduction, "Trouble is an interesting word", Harrasser does not translate Trouble in the German version, instead referring to the original title in the footnote. See Haraway, *Unruhig bleiben*, 9.

\[^{105}\] It would be of interest for a further study to examine publications of related subjects for their keywords in the LCSH register, including their policies to generate those keywords.

\[^{106}\] Haraway, *Staying with the Trouble*, 7.(Acknowledgments p xii); Chapters 1 and 2 are based on writings that appeared previously in publications, both were in French, the first translated by Vinciane Despret, the second translated by Isabelle Stengers.
with." Even though the chapters reflect and build on each other, each section can be viewed separately, which is demonstrated by the appearance of these chapters within other formats. The third chapter, first published in the form of this publication, appeared in a modified and condensed version in *Arts of Living on a damaged planet* in 2017, edited by Anna Lowenhaupt Tsing, Nils Bubandt, Elaine Gan, and Heather Swanson. Referring to nomadic theory in the construction of the publication, likewise in the sections of the selected chapter, I perceive in the conceptual assembly - building upon and linking to each other - "nomadic habits," particularly giving the reader the ability to pursue the given chronology, just as to be able to start reading at any 'location' in the book.

As in section on previous research on the elaboration of the sociologist Katharina Hoppe, the gathering of Haraway's numerous writings and their interconnections, continuations and modifications is hardly conceivable, just as this is exactly what is opposed to Haraway's elaborations. To read and understand Haraway requires an awareness of how to get around her numerous references, links, interconnections, ties, whereas these are displayed in extensive footnotes on the one hand but are only hinted at in the main text on the other. My chosen text of Haraway's, which I would like to discuss here, derives, firstly, from the choice of *Staying with the Trouble* as the most recent work, which can therefore be considered either as a building up or as a summary. Secondly, in the matter of choosing to take a closer look at only one chapter, my argument for the selection consists in intending to read only one "section" of a "complete work" – with the question whether it is possible to enter the story during its unfolding. Stating this, it is important to note that I have read the entire publication, in English as well as in the German translation, just as I have read other previous writings by Haraway, including some of the many academic and "non-academic" responses, commentaries and analyses to Haraway, not to mention the numerous curatorial and artistic responses.

Although the first two chapters, *Playing String Figures with Companion Species* and *Tentacular Thinking Anthropocene, Capitalocene, Chthulucene* seem in some ways more appropriate, especially Haraway's reference to writing, the practice of storytelling through

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107 Haraway, 7. (Acknowledgments p xii)


and with SF, I have chosen the third chapter in particular for its instances of 'art science worlding.' Although this does not suggest that the elaboration on SF, speculative and tentacular thinking, as well as the relations to anthropologists, philosophers such as Stengers or Latour – "theorist and storytellers" – are entirely irrelevant to me, equally the very critical position on the so-called Anthropocene and also on posthuman thought, rather the opposite.110 Particularly the second chapter and its keyword, "Sympoiesis – making-with" is significant, given that it also figures prominently in chapter 3, as does the emphasis on Haraway's "companions."111 Nevertheless, focusing here on this chapter is essentially motivated by the assumption that I see as a suitable example, of an introduction of the practice of storytelling and guide to understand of the stories that follow, i.e. in the composition of this chapter.

The chapter is divided into 4 sections/subsections, Symbiogenesis, Interlacing Science and Arts with Involutionary Momentum, Science Art Worldings for Staying with the Trouble followed by Conclusion: Tying Off the Threads. Science Art Worldings for Staying with the Trouble is further divided into Four Critical Zones and Resurgence in Four Parts, the latter containing the 4 examples of "science art activist worldings": The Crochet Coral Reef, The Madagascar Ako Project, Never Alone (Kisima Ingitchuna) and Navajo Weaving: Cosmological Performance, Mathematical Rhythm, Navajo-Churro Sheep, Hózhó (all four are written in the original in capital letters).112

Haraway begins the chapter, the subsection Symbiogenesis, with an explanation of the term sympoiesis, that is according to her:

(…): a simple word; it means "making-with." Nothing makes itself; nothing is really autopoietic or self-organizing. In the words of the Inupiat (sic) computer "world game," earthlings are never alone. That is the radical implication of sympoiesis. Sympoiesis is a word proper to complex, dynamic, responsive, situated, historical systems. It is a word for worlding-with, in company. Sympoiesis enfolds autopoiesis and generatively unfurls and extends it.113

110 Haraway, Staying with the Trouble, 5.
111 Haraway, 5.
112 Haraway, 71.
113 Haraway, 58. In the abbreviated version of the chapter in Arts of Living on a damaged planet (2013) it states: "It is a word for worlding" instead of "worlding with, in company." Furthermore, Haraway writes Sympoiesis with a hyphen, "Sym-poiesis", likewise "auto-poietic". (in quotes in the original)
This said, Haraway moves on to the work *Endosymbiosis: Homage to Lynn Margulis* by Shoshanah Dubiner (2012), which is pictured on the following page of the publication and, as Haraway explains, "hangs in the hallway joining the Departments of Geosciences and Biology at UMass Amherst, near the Life and Earth Café, surely a spatial clue to how critters become-with each other."\(^{114}\) Further, in her footnotes, which I always keep ready with a finger between the later pages of the book when reading Haraway, she quotes Dubiner herself from her blog where she writes about the work: "(...) I wanted individual organisms to be accurate enough so a biologist would recognize them, but I allowed the overall painting to be a totally imaginary bioscope."\(^{115}\) Following Haraway's lead to this very blog, I myself read the biography of Dubiner, who was born in 1943 and raised in San Francisco, living in Italy in 1971, where she was introduced to the work of the mathematician D'Arcy Thompson. With only access to the Italian translation of On Growth and Form, she could understand little, "she nonetheless could easily 'read' the illustrations and understood that there are recurring, geometric, self-assembling forms in nature that can be explained by physics and chemistry."\(^{116}\)

The path that leads me back to Haraway's text has proven to be a struggle, as I am now well aware. Not that this occurs only through something like the above-mentioned excursion to the Dubiners' website by putting the book aside; within the bounds of the book itself, the path of return is not easily found. Taking Braidotti's theories on nomadic thinking as a guide, observing Haraway's elaborations, not only brings them into the context of the (feminist) critical dialogue within nomadic discourse, but also the reading of the physical book. The chapter reviewed here spans 40 pages (including 8 illustrations) in the printed edition, accompanied by 85 footnotes, extending to 17 pages (in smaller font size). Collectively with the additional 42 pages of annotations associated with the other chapters, they are attached following the 8 chapters and contain detailed observations and explanations, not to mention the scholarly source references. I am not claiming that this wandering between the pages of *Staying with the Trouble* is a nomadic trip as defined by Braidotti; after

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\(^{114}\) Haraway, 58.

\(^{115}\) Haraway, 189.

\(^{116}\) Shoshanah Dubiner, 'Bio: Shoshanah Dubiner', Cybermuse (blog), 2021, https://www.cybermuse.com/bio. Last time I visited the blog, to bounce the link for the citation here, I saw that the blog is still kept active by Dubiner, most recently with an entry about how this very work of hers that Haraway is talking about is part of the exhibition "Science Friction: Living with Companion Species", at Azkuna Zentroa in in Bilbao, Spain, on display November 2022 - February 2023; See Shoshanah Dubiner, "Endosymbiosis" in Bilbao, Spain', Cybermuse (blog), 26 January 2023, https://www.cybermuse.com/blog/2023/1/23/endosymbiosis-in-bilbao-spain.
all, this journey implies no necessity to depart from "one's habitat."  Yet, in my attempt to alternate as smoothly as possible between the main body of text and the annotation by maintaining a fingertip in pages of the notes/commentary, I find myself sensing Braidotti's notion of "(…) the subversion of set conventions and the consciousness-raising that defines the nomadic state."  When addressing the reading of the physical book, the reading is nearly uncomfortable, especially when attempting to accurately comprehend the context as a reader. In saying this, I see the actual indication that a commentary/reference/explanation exists, indicated by the number, as a permanent doubt to my understanding. If, one could assume, I had no reason to look at the footnotes because I supposedly understand what is written, I see myself constantly questioning this "assumption" when I see the small number at the end of the sentence, because it is precisely this number that tells me that there is something to be commented on - how could I assume that I would not need it commented on/explained or a reference to a detailed elaboration elsewhere? This is particularly intensified if I am unable to detect what the note might refer to in the flagged section by any highlighting, quotation or mentioning of names.

Although Haraway begins the chapter with an explanation of symbiosis, she is less concerned with the biologically definition of the term/phenomenon for someone that is completely unfamiliar with the subject, rather she takes it directly into her toolbox and refers to how she perceives the concept formed by Lynn Margulis - the engagement, the "poly-spatial" knotting of symbiotic units, for which Haraway proposes the term holoents, she uses holobiont as symbiotic assemblages, which are more like knots of diverse intra-active relatings." Following Margulis, she does not consider them as a host and symbionts association, more as "diverse kinds of relationalities and with varying degrees of openness to attachments and assemblages with other holobionts."  Haraway is explicit that symbiosis is not a synonym for mutual benefit, she elaborates, "(t)he array of names needed to designate the heterogeneous webbed patterns and processes of situated and dynamic dilemmas and advantages for the symbionts/holobionts is only beginning to surface as biologists let go of the dictates of possessive individualism and zero-sum games as the template.

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117 Braidotti, 'Writing as a Nomadic Subject', 182.
118 Braidotti, 182.
119 Haraway, Staying with the Trouble, 60.
120 Haraway, 60.
for explanation." In the context of this paragraph in the chapter I relate to this firstly in terms of biological terminology, these leads, on the one hand, to the awareness of ambiguity, on the other hand, to Haraway's critical evaluation of naming in general.

Haraway further refers to Margulis and her peers among other researchers and their analyses of bacteria and the scientific conceptualizations of modern synthesis. Here Haraway speaks of the limitation of these, as they are undone in the very thinking of Anthropocene systems that require enfolded autopoietic and sympoietic analysis.

Expressing, that the research of synthesis, "have a hard time with four key biological domains" Haraway formulates the attempts "tuned to "multi-species becoming-with" better sustain us in staying with the trouble on terra." She goes on that this is "(a)n emerging "New New Synthesis' – an extended synthesis – in transdisciplinary biologies and arts proposes string figures tying together human and nonhuman ecologies, evolution, development, history, affects, performances, technologies, and more".

Citing this, I have skipped a footnote, listed after the mention of the biological domains: "embryology and development, symbiosis and collaborative entanglements of holobionts and holobiomes, the vast worldings of microbes, and exuberant critter biobehavioral inter- and intra-actions" in which Haraway refers to Evolution by van Dooren and Despret:

For a closely argued analysis of the dead ends of competition/cooperation binaries and the relentless assumption that explanation in the last instance in biology must be competitive and individualistic, as well as for a fleshed-out description of more adequate explanatory practices, which are more and more in play among venturesome evolutionary, ecological, and behavioral biologists.

In order not to lose the thread, I postpone the side trip to this reading recommended by Haraway, hoping my half-knowledge is sufficient to continue, after all, I think I understand what Haraway points to by expressing "Margulis, her successors, and her colleagues bring together symbiogenetic imaginations and materialities with all of the powerful cyborg tools
However, I actually expected a comment in the note to this very sentence was a reference to "inter- and intra-actions," a concept I recognize being Karen Barad's. Unnoted here, though, it is already the third occurrence in this chapter, another two appearances to follow. Indeed, within the first occurrence of mentioning it in chapter 1 of the volume, Haraway refers to Barad in the notes thereto, and later in chapter 2, she expresses that "Barad's agential realism and intra-action become common sense, and perhaps a lifeline for Terran wayfarers." Yet, the concept elaborated by Barad is not explored by her despite its implementation in the book.

Haraway's dense and intense elaboration of these biological processes, their derivation, and dimensions, as well as the naming of those who have contributed significantly to their elaboration and discovery, make someone who is only very superficially familiar with the subject of microbiology struggle to follow this far. Regarding this claim, along with my statement about the supposed ability as a reader to "enter the story during its development or to re-enter the text" due to the contextualization of Haraway's reference to "cyborg tools" caused by the recognition of this term/reference, it should be stressed that I am stating this as a phenomenological account, just as I am relating it as a fundamental part of Haraway's work – one aim of which is to achieve a greater sense of coherence between the various concepts within her body of work. In order to be able to contextualize through the naming of another concept - in this case that of "cyborg" tools - is on the one hand the required connection or relation between the various concepts/entities, and on the other hand the involvement of myself, as a reader, as a reader familiar with Haraway's writings, those of the cyborg matters. Haraway, after her elaborations on these very developments in synthesis, its representatives and examples of the bacteria/organism and their derivations, proceeds frequently to insert her own terms, concepts, models, thus repeating her "Begriffsapparat," in this chapter holobiont, or critter, SF stories, as well as cyborg, whereby these are not explicitly explained to the reader in this chapter, or only briefly, perhaps not even marked as "special" nor as a synonym/name.

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127 Haraway, 63.

128 Haraway, 34.

129 Hoppe, Die Kraft der Revision, 16. (in the original "'ein' Ziel," ein is thereby emphasized in italic)

130 I use the German term used by Hoppe, 'Begriffsapparat', precisely because this expression seems to me to be the most applicable; in the case of 'device of the terms', I do not consider the English translation to be sufficient; See Hoppe, 16.
Throughout this chapter, as already mentioned, Haraway's elaboration of symbiosis, loaded with technical biological terminology, reveals how, in addition to these very niche accounts, Haraway makes some of these "concepts" more accessible by emphasizing them in connection with "other" concepts. In an example of this, still educating on the concepts of biology and its research processes, is her explanation and resulting "adoption" of a model, "stabilized system(s)," where she gives examples of "developmental biology."\(^{131}\) Whereby this figurative derivation: "A model is like a miniature cosmos, in which a biologically curious Alice in Wonderland can have tea with the Red Queen and ask how this world works, even as she is worked by the complex-enough, simple-enough world," employing a literary reference that is furthermore one of the foremost children's stories of the 20th century in Western society, it appears rather paradoxical that Haraway refers to this very platform, the model of biology, as "not the same kind of thing as a metaphor or analogy."\(^{132}\)

According to Haraway, "(a) model is a work object (...)," it "is worked, and it does work," whereupon she quotes Scott Gilbert, who describes the significance of these models in creating facilities for researchers to collaborate with other scholars, yet precisely this, the fear arises that if such a model is not applied, the research will not generate the necessary publicity.\(^{133}\) Hence, Gilbert states, "model organisms' have become the center for both scientific and political discussions in contemporary developmental biology."\(^{134}\)

Whereby this demonstrates explicitly that research in most institutional establishments is seldom focused on mere "research," or more, precisely these factors, whether it be the funding requirements, political interference within the academic landscape, just as much as the impact of the individual's experience forming part of the entire research effort, must be taken into account in the understanding of situated knowledges; it also highlights that any model, or concept, has limitations and/or is only applicable to certain objects. Within this example, the systems are very adequate to investigate "parts (genes, cells, tissues, etc.) of well-defined entities fit together into cooperating and/or competing units."\(^{135}\)

\(^{131}\) Haraway, *Staying with the Trouble*, 63.

\(^{132}\) Haraway, 63. (italic in the original)

\(^{133}\) Haraway, 63.

\(^{134}\) Scott Gilbert in Haraway, 63–64. (in quotes in the original)

\(^{135}\) Haraway, 63.
aim of the researcher, according to Haraway, be to investigate "webbed inter- and intra-actions of symbiosis and sympoiesis, in heterogeneous temporalities and spatialities," these systems do not serve these research goals. The objects of research are precisely these "relationalities," "(h)olobionts require models tuned to an expandable number of quasi-collective/quasi-individual partners in constitutive relations," models for which are only just being developed.\textsuperscript{136}

Further, Haraway progresses towards further such models drawn from the field of biology, models based on experimental laboratory work, each with examples from specific laboratories and associated scientists, quoting them as Haraway maps out her own process of developing, linking her understanding and experience to the respective model she takes up, for instance here: "(t)he vibrio bacteria are responsible for the pathogenic communication that is cholera, I was not surprised to learn what multitalented communicators these sorts of bacteria are."\textsuperscript{137} Whereupon she returns to language shortly afterwards, drawing on the example of bacteria, "(m)aterial semiotics is exuberantly chemical; the roots of language across taxa, with all its understandings and misunderstandings, lie in such attachments."\textsuperscript{138} Apart from expressing her personal stance through her performance as first-person narrator as author of the text, Haraway considers neither of these biological processes and their results independently of their authorial scientists. Furthermore, she illustrates the collaborative aspect of the scientific inquiry process, impacted by the respective institution, its political alignment and dependency, as well as she has heard about "(s)tories about worried colleagues at conferences, uncomprehending reviewers unused to so much evidential and disciplinary boundary crossing in one paper," just as she highlights that these same critics are "a crucial part of the holobiome of making science."\textsuperscript{139} Haraway concludes the first sub-chapter \textit{Simbiogenesis} with

"(n)onetheless, I think it matters that both of these papers were published in prominent places at a critical inflection point in the curve of research on, and explanation of, complex biological systems in the urgent

\textsuperscript{136} Haraway, 64. (in italic in original)
\textsuperscript{137} Haraway, 66.
\textsuperscript{138} Haraway, 66.
\textsuperscript{139} Haraway, 67.
times called the Anthropocene, when the arts for living on a damaged planet demand sympoietic thinking and action.140

"(C)alled the Anthropocene" herein refers to Haraway's critical stance of this particular naming – "ill-named Anthropocene" – the naming of the epoch of humankind, yet exactly also her acceptance thereof, meaning that by simply not employing or even replacing the term, no favor is gained from her critique of the term and its underlying message.141 Anthropocene is a widely cited example of adopting and querying the "concepts" of others, whereas its cancellation is to be viewed as contradictory and, according to Haraway, requires a continuous calling into question of such naming. While she elaborates on it at length in the same publication, chapter 2, Haraway employs the term in chapter 3 once before the passage I have quoted following it a number of times thereafter, ending with her designating the term as a specific term in the subchapter Four Critical Zones, highlighting it in italics: "Recognition of dying coral reef ecosystems in warming and acidifying seas was at the heart of advancing the very term Anthropocene in (the year) 2000," whereby she refers to the statement regarding the deteriorating state of coral reefs and their decay negatively affecting millions of human beings, due to their existence relying on healthy coral reefs.142 Consequently, according to Haraway, the conceptualization of Anthropocene is emblematic of human-centered ideology, though it is a "multispecies affairs," the "coral interdependence with human and nonhuman critters" is profoundly understated in this account.143

Returning to the aforementioned quotation, viewing only this chapter, Anthropocene appears without explanation or even reference in footnotes at the point given here, as well as the first appearance of the expression "damaged planet." Interesting to note here, apart from the fact that Haraway discusses the term in the previous chapter of the very same book, is that that in this chapter – chapter 3 – Haraway uses the term several times in the following pages, but only on the fourth occasion she indicates in brackets after the sentence: "These are the arts of living on a damaged planet" as being Anna Tsing's term.144

140 Haraway, 67.

141 For "ill-named Anthropocene" See Haraway, 34–47.

142 Haraway, 72.

143 Haraway, 72; Haraway, 193; Haraway, 47.

144 Haraway, Staying with the Trouble, 87.
Tsing, who co-edited the publication *Arts of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene* in which this chapter appeared in abbreviated form in 2017, is cited and discussed by Haraway in detail, according to Haraway, "(...) Tsing practices sympoietics in edgy times."\(^{145}\) Without wandering too far into the other chapter, or Tsing’s work - although her work, as well as her work with Haraway, are highly relevant for Haraway and the discourse - it is the reference in chapter 3 that I would like to return to here. I see this sentence as a very adequate example of understanding Haraway's writing; worlding through wording: "Damaged Planet" may be a term that should be understood in a context other than the one in which Tsing herself employs it, therefore it should not be viewed as plagiarism or similar. However, if it is applied in a context related to the one Tsing intended, I would assume that it is a tie-in to Tsing's thought; in such a case, there should be a reference to the source. Thus, Haraway's statement is a link to Tsing's practices, as well as to the damaged planet per se, both of which can be interpreted by a reader unfamiliar with the association to Tsing.

Anthropocene, as a proper term, is therefore certainly to be analyzed differently, nevertheless - even if this term was coined and defined by Paul Crutzen and Eugene Stoermer - it is so widely circulated that, on the one hand, the reader can be presumed to have prior knowledge, and on the other hand, precisely this term can be less debatable.\(^{146}\) Whereas this sentence only forms the end of a sub-chapter, she formulates it very much as a summarizing conclusion, thereby defining this position as her own, through the reference to the Anthropocene, likewise to the progress of research, and visualizing the severity of the matter through the "damaged planet." Using a term coined by a known companions interweaves the threads between the stories and the storytellers, whether they practice in the field of biology, anthropology or other.\(^{147}\)

Specifically in this example, it can also be observed in Haraway's writing that she uses certain references, concepts, terms frequently, as seen here at the very beginning of the next sub-chapter, "I am committed to art science worldings as sympoietic practices for living on a damaged planet."\(^{148}\) In literary theory, this would be called repetition, just as in

\(^{145}\) Haraway, 37.

\(^{146}\) Haraway, 44.

\(^{147}\) Harasser translates companions into German as "Gefährten".

\(^{148}\) Haraway, *Staying with the Trouble*, 67.
the applied linguistics in language acquisition, namely, the repetition of essential vocabulary. Speaking distinctly of herself again here, with reference to Tsing's term, yet not making the link explicit, she is speaking of *symbiotic practices*, whereas in the preceding sentence she spoke of *symbiotic thinking*. The symbiotic, discussed in detail in both chapters, is here on the one hand to be seen as a net, both thematically and in writing as an actor, as a concept that guides the story. Haraway again draws on the work of others in this section, here that of Carla Hustak and Natasha Myers, who have reread Darwin's texts in their work, "attending to the many enfoldings and communications among bees, wasps, orchids, and scientists." Haraway sees this work as a "hinge" for "symbiogenesis and science art worldings." Then, after elaborating on Hustak and Myers' paper, commenting upon it, citing it, towards the end of this subchapter she remarks, "my hinge to science art worldings turn on the ongoing performance of memory by an orchid for extinct bee." I read this as Haraway, after reading out the reflections of Hustak and Myers on Darwin's writings and learning through the example of the orchid and its pollinating bee, formulating it in such a way as to find these encounters also between plants, insects and scientists as "openings for an ecology of interspecies intimacies and subtle propositions," has taken up this "story," acquired it, elaborated upon it, and thereby made it to a tool for storytelling for herself, the hinge that helped Haraway, to continue telling this story, to tell further stories – "ongoing performance of memory." Going there, Haraway asks after her intense engagement with Hustak and Myers' texts, "(b)ut what happens when a partner involved critically in the life of another disappears from the earth? What happens when holobionts break apart? What happens when entire holobiomes crumble into the rubble of broken symbionts?"

Asking that, she formulates it explicitly as a question, although she is not primarily aiming to provide an immediate answers within this paper, rather she is emphasizing the

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149 Note to Shelf: does Le Guin refers to "net"?

150 Haraway, *Staying with the Trouble*, 68.

151 Haraway, 67.

152 Haraway, 69.

153 Haraway, 68. Note on quote from Hustak and Myers: Haraway appears to have "composed" the quote she chose from three different places in the paper (Involutionary Momentum 2012), the endnote states three different page number: 79, 97, 106.

154 Haraway, 69.
significance of raising these questions, which are "to be asked in the urgencies of the Anthropocene and Capitalocene if we are to nurture arts for living on a damaged planet;" wherein she refers not only to the Anthropocene, but also to the Capitalocene, as well as invoking Tsing's term "damaged planet" once again.\textsuperscript{155}

The Capitalocene, is conceptually explained by her in the book itself in earlier chapters, in the next sub-chapter, \textit{Science Art Worldings} she adds to these two concepts of eras the "Chthulucene," also previously addressed, as well as the expression itself is stated in the title of the publication. Here, in this chapter, Haraway narrates four examples of the "engaged science art activist," whom she conceives of as "stinger-endowed, unfurling, grasping tentacles of the ink-spurting, disguise-artist, hunting critters of an ongoing past, present, and future called the Chthulucene."\textsuperscript{156} She adds a footnote here in which she "on resurgence" indicates the writing \textit{A Threat to Holocene Resurgence Is a Threat to Livability} by Tsing; Haraway refers to possible resurgence in the scope of the science art worldings and their commitment "in the hard times of the imperial Anthropocene and Capitalocene" in the same introductory section of the chapter.\textsuperscript{157} In this very footnote, she talks about Tsing's perception of the age of the Holocene, subsequently she goes into more detail about "her" Chthulucene in the note.\textsuperscript{158}

Haraway points to Tsing several times in the footnotes, likewise to her references in chapter 2. In the main text of chapter 3, apart from "(Tings term)" already quoted earlier here, she only mentions Tsing in two other instances, one of which is in the sub-chapter here, where while talking about the coral reefs as the forest of the ocean, she draws the comparison to "Anna Tsing's forest refugia of the land."\textsuperscript{159}

\textsuperscript{155} Haraway, 69.

\textsuperscript{156} Haraway, 71.

\textsuperscript{157} Haraway, 192; Haraway, 71.

\textsuperscript{158} Haraway, \textit{Staying with the Trouble}, 192. ("my Chthulucene" in the original)

\textsuperscript{159} Haraway, 72.
To begin with, Haraway outlines all 4 examples briefly here, the projects, each "is a case of noninnocent, risky, committed 'becoming involved in one another's lives,'" are, according to Haraway, "sympoietic, symbiogenetic, and symanimagenic."\(^{160}\) Whereas I am quoting Haraway here from the first section of the subchapter *Science Art Worldings*, Haraway quotes hereby Hustak and Myers: "becoming involved in one another's live," from the paper that she addressed in the previous subchapter. Between this quote and the final sentence of the paragraph already quoted here, "They are sympoietic, symbiogenetic, and symanimagenic," she writes the following:

Making-with and tangled-with the tentacular ones, which are gripping and stinging for an ongoing generative Chthulucene, each is a sf string figure of multispecies becoming-with. These science art worldings are holobiomes, or holoents, in which scientists, artists, ordinary members of communities, and nonhuman beings become enfolded in each other's projects, in each other's lives; they come to need each other in diverse, passionate, corporeal, meaningful ways. Each is an animating project in deadly times.\(^{161}\)

Haraway's expression "beings become enfolded in each other's projects, in each other's lives," following the one quoted by her "becoming involved in one another's lives," is to be read in my understanding as the practice of worldly wording, the active use of language, the selection of words as becoming conjoint, the ongoing being present, without standing still, searching for a hinge that guides from being involved to evolved. This hinge, which I associate here metaphorically in the use of Haraway's style of wording, just as it must remain in motion in order to function.\(^{162}\) This, well demonstrated in this section of the chapter, where Haraway follows with the subchapter *Four Critical Zones*, discussing in depth the contexts of the respective projects, their political classification, just as chronological and geographical, Haraway ends again with the reference to the aforementioned quote, "involved in each other's lives," in the full sentence: "It is time to turn to sympoietic worldings, to vital models crafted in sf patterns in each zone, where ordinary stories, ordinary becoming "involved in each other’s lives," propose ways to stay with the trouble in order to nurture well-being on a damaged planet."\(^{163}\) Titled *Resurgence in four Parts*, these four projects are told as stories of art science activist worldings, the coral reef crochet, the

\(^{160}\) Haraway, 71; Haraway, 72.

\(^{161}\) Haraway, *Staying with the Trouble*, 71–72.

\(^{162}\) This 'hinge', which I metaphorically link here in the use of Haraway's language and her way of quoting it, keeps for me as reference, just as it must keep in motion in order to function.

\(^{163}\) Haraway, *Staying with the Trouble*, 76.
Ako project with Jolly, Never Alone, the computer game, and Navajo weaving. In each of the 4 – if they are to be understood as four distinct ones – Haraway situates herself; how she has come to have been told of the stories, whose stories they are, their narrators, their agents, as well as critics of the other stories that occur collectively – or in other words, she does not write herself out.\footnote{Gramlich and Haas, ‘Situiertes Schreiben mit Haraway, Cixous und Grauen Quellen’, 42.}
Chapter III Reading the Catalogue

The Book of the Books

The notebooks are as much part of the movement, of the research, as all the other elements active inside the exhibition, artistic or not. Notes are unmannerly, or post-disciplinary, to use the words of academia. Notes are "maybe" texts - not fragments, not in a relation of weakness to any whole, just not yet at the service of illustrating any argument or philosophical conclusion known in advance.165

The content of the first part of the three-part catalogue project, The Book of the Books, consists of a foreword by Bertram Hilgen, a table of content, a preface by Carolyn Christov-Bakargiev (CCB), a reading list: Propaedeutics to Fundamental Research, and an additional essay by CCB, followed by a text by Chus Martínez. This is followed by 101 chapters The Experiment/Rehearsal 100 Notes - 100 Thoughts, whereas number 101 is about the d13 seminars and projects in Bamiyan and Kabul. The book is rounded off with an Index, Appendix and Acknowledgments, together with a list of Participants, Biographies and Exhibited Objects and Works, all in 768 pages. With the dimensions 39 x 44 x 6cm this print is distinctly bigger than the other two parts of the project, the "notebooks" are nevertheless all in a very light Din5 size with soft cover with about 40 pages bilingual very "light" in relation to the compact publication, weighing 2.5 kg.166 All photographs and illustrations in the publication are in black and white, although the pages are light green, except for the Participants, Biographies and Exhibited Objects and Works, which are printed on white paper with colored images, the paper is Munken Print Cream 15, 90g/sqm. Here, the entries are sorted in alphabetical order and include all participants of the exhibition including the authors of the notebooks. For each entry, besides a title, such as artist, d13 agent or commoners, poets, or seed activist, an image, a biography and a list of all artworks or other contributions to the d13, such as writing one of the notebooks or participating in a conference as part of the exhibition program, are recorded.167 Whereas all the individual notebooks – which are collected here as chapters – are all published individually in advance prior the public opening d13 over a period of 2 years, in this listing in the form of a

165 Chus Martínez, 'How a Tadpole Becomes a Frog. Belated Aesthetics, Politics, and Animated Matter: Toward a Theory of Artistic Research', in DOCUMENTA (13) The Book of Books Catalog 1/3, 100 Notes - 100 Thoughts (Ostfildern: Hatje Cantz, 2012), 49. (in quotes in the original)

166 I have only issue no 066 at hand as a representing sample, See Judith Butler, To Sense What Is Living in the Other: Hegel's Early Love, 100 Notes - 100 Thoughts 66 (Ostfildern: H. Cantz, 2012).

167 The register is according to the information stated in the imprint attributed to Stefanie Drobnik, the index is compiled by Susan Stone.
picture of the respective cover, these different colored covers are not part of the publication.168 These covers, which are identical in their typeface and composition, are variously colored, whereby it is not clear what the colors are based on, whether they are intentional or related to each other, building on each other. Although here, all printed on the same paper, which is colored green, the individual notebooks are numbered and thus labelled, there is no specific chapter cover page, some chapters even begin on the last page of the preceding chapter. Most chapters are structured in the same way, the narrative, if it allows it and does not require a different form, is split into 2 rows, separated by a black line, so that it is read from top left to bottom left and then from top right to bottom right. In case there are references, they are at the end of the chapter, below a black line, therefore separated from the main text. The page numbers are in the respective top margin corner; towards the binding, the left-hand seventh page indicates DOCUMENTA (13), the right-hand page the respective chapter, its main title – the names of the authors are thus only on the respective first page. Prior to the preface, a double-page spread on the right lists the locations and their respective exhibition periods, while on the left is a three-strophe poem written by CCB.169

In Hilgen's Foreword, the mayor of the city, he speaks of documenta as a synonym for contemporary art, as well as of the guiding citizens of the Kassel, the "Worldly Companions," just as he refers to the notion of note-taking as part of the intensive preparation for this unique exhibition project.170 In the following preface written by CCB, she elaborates on this, note-

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168 As CCB notes in the preface that Daniel Heller Roazen's notebook was an exception and was not published in the 2 years prior to the exhibition, the page of this potential notebook is blank, just as the name is not recorded in the table of contents like the others, though it is on the book sleeve.

169 The individual notebooks, I do only have the edition on Judith Butler, no 006 To Sense What is Living in the Other: Hegel's Early Love/Fühlen, was im anderen lebendig ist: Hegels frühe Liebe contain the English and German translations, whereby the text is laid out full-page on the A5 size pages, the footnotes are on the respective page to the righthand side of the main text, aligned at the top. It is noteworthy that in the publication, despite the imprint, containing the names of the editorial staff and the title of the exhibition and its management, there is no indication of the series of notebooks and their intention, nor of the overall framework of the publication.

170 The Worldy Companions are part of the Maybe Education and Public Programs, directed by Julia Moritz. In the imprint, besides the Dean of School for Worldly Companions, there is a Project Assistant, tutors of the School for Worldly Companions, and the Maybe Education Group.
taking as "acts of a memory aid", "diagrammatic thinking", as being speculative and otherwise. Describing the 'slow' process of producing this publication as a choreography, "a cumulative form of writing," "outside of the normative bounds of academic text production," with the desire "to publish the unpublishable." 172

The essay "The dance was very frenetic, lively, rattling, clanging, rolling, contorted, and lasted a long time" is written by CCB as well as the preface and the notebooks № 003 Letter to a Friend and № 040 On the Destruction of Art—or Conflict and Art, or Trauma and the Art of Healing. 173 Whereas the short preface is most certainly written for this publication, but for the other essay by CCB there is no record of whether it was published in a context other than this publication. 174 However, within the text is referred to the poem at the beginning of the publication. 175 The layout of the text is similar to that of the other notebooks, divided into 2 columns, yet not separated like the other texts columns by a black line, with the footnotes at the end of the text. Subdivided into 7 sections, marked with Roman numbers, and titled to see from the point of view of the meteorite, to intend, to be committed, to be placed and emplaced, to doubt, to engage and to witness, and to focus, CCP begins her essay with the proposal to transport the Meteorite El Chaco to Kassel for the documenta, which was not executed.

This proposed project, by artists Guillermo Faivovich and Nicolás Goldberg, was dismissed by anthropologists and members of the indigenous Moqoit community, the traditional custodians of the meteorite located in Argentina, based mainly on the idea that it belongs where nature has positioned it: "There it should stay forever, according to a view of natural and cultural heritage and patrimonial rights." 176 That, along with other concerns such as the political and social realities, particularly the history of stealing indigenous heritage, might have resulted in


172 Christov-Bakargiev, 14. (italic in the original)

173 "The dance was very frenetic, lively, rattling, clanging, rolling, contorted, and lasted a long time" is in italic and in quotes in the original.


176 Christov-Bakargiev, 30.
the meteorite in Kassel causing a disunion rather than creating "Togetherness" as desired.\textsuperscript{177} CCB writes in a neural tone, narrating and not visibly through any "I" or posing, yet the text becomes a kind of monologue text through frequent dashes, presenting questions that are not directly answered. Who is the seldom "we" is not specified, however, in the context of the essay it can be understood as the "we" for the author, the reader, in the broader sense of the (western) society, as CCB talks also about human and non-human, here in particular also including all entities.

And what if we asked ourselves, beyond this irresolvable contradiction, what it was to see things from the position of the meteorite? It had traveled through vertiginous space before landing on Earth and settling. Would it have wished to go on this further journey? Does it have any rights, and if so, how can they be exercised? (…) What is this displaced position, generated by the perception of a simultaneous being in different spaces, where the collapse of time and distance provokes a new sense of what it means to be always in one place, and not in another place?\textsuperscript{178}

Already stated, questions are not answered at once, therefore one may see them partly hypothetically, like a speculation, ultimately "we" are now also not in the position to answer, whether the meteorite would have wished to carry forward its journey. Alternatively, a question guides to the next question posed: "To answer that, one could ask whether (…)\textsuperscript{179} CCB points to the emphasis of the respective expressions in the written by marking them in italics, here in the previous section the 'it', as well as 'dis' in displaced. Throughout the essay, the author speaks of \textit{dOCUMENTA (13)} whenever she speaks of this project, not replacing the name with other synonyms, such as exhibition, project, or similar. She describes the "choreography" of the documenta, etymologically explaining the term as "writing of a script for the sequences performed by a chorus of singers or dancers coming and going onstage."\textsuperscript{180} Describing the choreography of d13 as un-harmonic and frenetic, it does not suggest "that we dance together in utopia; rather, this choreography relies on a spatial turn of dis-placedness (…)\textsuperscript{181}

The "participants" of d13, stated by CCB, come from "a range fields of activity," whose activities, whether "acts, gestures, thoughts and knowledges produce" and what they "exhibit" "may or not be art," generated by "circumstances that are readable by art, aspects that art can

\textsuperscript{177} Christov-Bakargiev, 31.

\textsuperscript{178} Christov-Bakargiev, 30–31. (italic in the original)

\textsuperscript{179} Christov-Bakargiev, 37.

\textsuperscript{180} Christov-Bakargiev, 31.

\textsuperscript{181} Christov-Bakargiev, 31.
cope with and absorb." As already expressed in the poem that opens the publication, d13 is dedicated to artistic research, taken up by CCP here, almost literally echoing the whole poem. Whereas the poem ends with "this vision is shared with, and recognizes, the shapes and practices of knowing of all the animate and inanimate makers of the world, including people," the "including people" clause is not repeated here. Here, after ending the sentences with "makers of the world," CCP further pursues to express that it does not strive to position the "human thought hierarchically above the ability of other species and things to think or produce knowledge," ultimately meaning that "we are (not) always able to access these other knowledges (…)."

CCB writes mainly about these notions and concepts of the d13, its entities and its activities, whereby she adds to certain theories and movements, positing the situatedness of the d13 in Kassel, its location, and the history as an exhibition series. In addition to the historical categorization and its development, to which also numerous other authors in the notebook series refer, CCB maps the concerns and emphases of the d13 to thinkers in particular of the 70s western philosophy. Focusing here in particular on the feminist movement, she draws on the "othering" notion formulated leading to the progression of thinking concerning human and non-human life on earth. "Following Donna Haraway and other thinkers," CCB points out, she reaches "becoming-with," quoting Vinciane Despret, to what these new forms of being together lead to a world "without us," and therefore, without "them." Otherwise, this world, for which we do not care for, would be an impoverished world, (...) or in other words, a poorly articulated (and poorly articulating) world," so the quote of Despret here chosen by CCB, "(a) worldly intra-action with materials, objects, other animals and their perceptions, suggesting form of de-symbolization and disowning knowledge and notions of property, as well as providing the possibilities of a slower form of time – the time of materials." "A worldly intra-action," 'worldly,' which I associate with 'worlding,' 'intra-action,' an expression, or rather even a neologism, as already discussed earlier attributed by me to Karen Barad, but neither highlighted here in italic, nor written in quotation marks, or marked as a reference. CCB highlights worlding in italics

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182 Christov-Bakargiev, 31. ("exhibit" in quotes in the original)

183 Christov-Bakargiev, 31.

184 Christov-Bakargiev, 34. (in quotes in the original)

185 Christov-Bakargiev, 34.

186 Christov-Bakargiev, 34.
later in the same text, though without more specific elaboration or reference, and Barad is mentioned by CCB in the footnotes, in the section on the story of the meteorite, "(...) moments when relations intersect with things, moments when matter comes to matter, (...)" with the footnote annotated after "to matter," referring to the publication Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning (2007), but without naming in the main text.\textsuperscript{187}

Karen Barad is a contributor to the notebook series, thus part in this publication: What is the Measure of Nothingness? Infinity, Virtuality, Justice is with no 099 one of the last of the volume. In this contribution, Barad refers to the measurement in Quantum Physics to the expression 'intra-actions' characterized by her, herein also to the manner of writing: "In other words, measurements are intra-actions (not interactions): the agencies of observation are inseparable from that which is observed. Measurements are world-making: matter and meaning do not preexist, but rather are co-constituted via measurement intra-actions."\textsuperscript{188} Thus, in addition to the reference to Barad's publication in the footnotes, CCB could have on the one hand, also made the reference to Barad for 'intra-actions', but much more, in this text presumably written for this publication, referred to the later following essay by Barad.

"The Dance Was Very Frenetic, Lively, Rattling, Clanging, Rolling, Contorted, and Lasted for a Long Time" is laid out over 8 double pages, of which 6 single pages show images, including on one double page an illustration of a mind map drawn by the author, the last page holds the footnotes, commonly in smaller font size. These, 31 in total, constitute more than half traditional citations, others are comments on the respective section in the text and continuative literature on a given topic. For instance, CCB lists 18 studies on cognitive capitalism, while in another footnote, on concepts of phenomenological reduction, she refers to those of Edmund Husserl whose work "can be useful again today."\textsuperscript{189} As already stated for Barad, numerous other authors mentioned here are also among the authors of the series, but only in the reference to

\textsuperscript{187} Christov-Bakargiev, 31. ("to matter" in italic in the original)

\textsuperscript{188} Karen Barad, 'What Is the Measure of Nothingness? Infinity, Virtuality, Justice', in DOCUMENTA (13) The Book of Books Catalog 1/3, ed. Carolyn Christov-Bakargiev and Martínez Chus, 100 Notes - 100 Thoughts (Ostfildern: Hatje Cantz, 2011), 646. (in brackets and in italics in the original)

\textsuperscript{189} Christov-Bakargiev, 'The Dance Was Very Frenetic, Lively, Rattling, Clanging, Rolling, Contorted, and Lasted for a Long Time', 45.
In view of the low numeration of the Buck-Morss issue, it can be assumed that this issue was already available to CCB when this text was written, so that a citation of just this issue was possible, unlike perhaps higher numberings, such as Barad's. Although this may be an obstacle to a citation, it would certainly not have prevented a reference to these authors/notebooks, especially as a cross-reference in *The Books of the Books*, particularly in view of the "cumulative form of writing," the sequential and successive, interrelated feature of the series of publications. Moreover, CCB writes in the text, under the section *to focus* on writing on art, according to her, in recent developments, either on "curatorial positions in art today, constituting a meta-artistic discuses," or on "the intention of the artists and the effects their artworks have on viewers, as well as on the social consequences of these effects," leading to CCB's remark of "visual pattern," discussed by gestalt psychologists, such as Rudolf Arnheim. What CCB uses here as a progression to the experience of art as phenomenologically, in addition Arnheim elevations on perceptual psychology, is reproduced verbatim in excerpts from the introduction to the notebook no100 on Rudolf Arnheim, authored by her. This notebook, in this publication on pages 650 to 661, as the last of the chapters of the already separately issued books, contains in addition to the introduction *Notes on Perceptual Thinking and Its Possibilities Today* images of Arnheim's publication *Art and Visual perception: A Psychology of the Creative Eye. The New Vision* (1974), annotated by CCB herself. Neither in *The Dance Was Very Frenetic* nor the Notebook no 100 does CCB give references, let alone quote the respective other writing.

**Reading Haraway – SF: Speculative Fabulation and String Figures**

Notebook no 033 *SF: Speculative Fabulation and String Figures*, is written by Donna Haraway, only available to me as a chapter in the collective volume, spread over three pages in two columns, nearly half of the layout is taken up by the footnotes, if these were printed in the same font size as the main text, it would become evident that there is more text in the footnotes than

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190 Christov-Bakargiev, 45.

191 Christov-Bakargiev, 38.
in the actual text.\textsuperscript{192} Other notebooks list the footnotes under "Notes," here it is named "Inter-
looping Endnotes: Gifts and Debts", whereby the first footnote is already - quite undemocrati-
cally in the academic sense - situated behind the title. She starts with "(c)onsider a fictional
multiple integral equation that is a flawed trope and a serious joke in an effort to picture what
an intersectional–or intra-actional–theory might look like in Terrapolis," a phrase that sounds
rather less than introductory.\textsuperscript{193} If the reference to the first footnote next to the title is followed,
then also any call for an introduction may be gone, as Haraway refers to several literary works,
as well as surveys and introductions to Navajo string games. In addition, she elaborates on the
historical context of Navajo string games, followed by:

Situated in histories and zones of contact, conflict, conquest, and contending sovereignties of place and ways
of knowing, in this notebook entry for dOCUMENTA (13) I am non-
innocently proposing a string figure looped
on many hands with the threads of a fabulated equation for Terrapolis and the continuous weaving of Ma'ii Ats'
áá' Yilwoí, Coyotes Running Opposite Ways.\textsuperscript{194}

Even though the density of the footnotes is once again high, due to the shortness of the text, it
is easier to return to the main text, but as I have already quoted the first phrase of the text here,
again accompanied by a footnote, I will stick directly to the footnotes for the time being. In the
second footnote, Haraway refers to Barad, to the 2007 published work on Quantum Physics that
I mentioned earlier, whereas

(she) gives us both agental realism and "Intra-action," her neologism to empathize the fact that actors do not
precede the acting, that relations are primary, that we are of the world, not in the world, tat partners are the
determinate consequences of intra-action, not pre-existing entities entering into inter-action. She asks what it
would mean to think about thinking as part of what the world does. This is also a core question posed in sf, in
the string figure games of speculative fabulation.\textsuperscript{195}

In the same note, Haraway continues on intersectional theory, an "immensely fruitful analytic
tool", "developed especially by black feminist theorists, "such as Kimberlé Crenshaw, whereas
Haraway further points out, "it would be a mistake to literalize and then oppose the prefixes
"intra-" and "inter-" in a reading both of these theories in a relation to each other."\textsuperscript{196}

\textsuperscript{192} I was unable to access the issue as the independent notebook.

\textsuperscript{193} Haraway, 'SF: Speculative Fabulation and Strings Figures', 253.

\textsuperscript{194} Haraway, 255.

\textsuperscript{195} Haraway, 255.

\textsuperscript{196} Haraway, 255.
Back to the main text:“(…)-and, I suggest, string figures. In looping threads and relays of patterning, this sf practice is a model for worlding. Sf must also mean "so far", opening up what is yet-to-come in protean time's pasts, presents, and futures," Donna Haraway says, before she gives an equation to Terra(X)n, whose solution appears to be "Terrapolis is sf." \(^{197}\)

Returning to the opening, the first sentence is in the imperative, "Consider a fictional ...", as is the subsequent one: "think of this formalism as the mathematic of sf." \(^{198}\) After the elaborate derivation with the n dimensional, the imperative is next used at the end of the following section, *A Word on the Calculus of Integral Equations*: "Go play, go figure." \(^{199}\) The last subchapter, *A Word on the Evolution of Terra(X) from Bio(X)*, consists mainly of its instruction to consider a list that does not completely list values for the variable X united with the root "bio," these very values having all been heard by her in 2007. With awareness that these "entanglements are that go beyond Interdisciplinarity," it should be tried to google the possible values for X - "Then ask how adequate contemporary critical theory is for orienting dwelling and traveling in Terrapolis." \(^{200}\)

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\(^{197}\) Haraway, 253.

\(^{198}\) Haraway, 253.

\(^{199}\) Haraway, 254.

\(^{200}\) Haraway, 254.
Critical Zones - The Science and Politics of Landing on Earth

With this landing, the adjective "critical" itself gets a new meaning: instead of trying to indicate a distance from the situations that require judgment, it points to the effort of gaining a new proximity with the situations that we have to live in. The logic of critical proximity is what this book is about.201

Critical Zones - The Science and Politics of Landing on Earth was published in 2020 by ZKM Center for Art and Media Karlsruhe (GE) and the MIT Press Cambridge (Massachusetts/London). Released in English, it was published on the occasion of the exhibition Critical Zones: Observatories for Earthly Politics (May 23, 2020 – January 9, 2022), although it is not specified as an exhibition catalog. Nevertheless, the 464-page publication contains, in addition to the biographies of the contributing authors, an index of the exhibition's works, as well as the colophon of the exhibition, of the parallel digital platform, and of the publication itself.202 The Book, as stated in the imprint, is edited by an editorial staff alongside Bruno Latour and Peter Weibel, coordinated by the ZKM's publications department.203

The preface, written in June 2020 by Latour and Weibel, who curated the exhibition jointly together with Martin Guinard and Bettina Korintenberg, begins with "THIS BOOK AIMS at changing the conversation over the many controversies and conflicts triggered by the ecological mutation by literally shifting the ground on which it takes place."204 Further, they refer to the terminology "Critical Zones," coined by Earth Scientists, which leads to "Critical Zones Observations," a cluster of tools spread over the planet, trying to present the inaction of so many towards the global crisis – "This view did not fit with the previous notion of "nature" entertained during the period of modernization: it was a view simultaneously narrower, deeper, and infinitely more populated with many more entities."205 Precisely this, according to Latour and

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202 The publication states the end date of the exhibition as February 28, 2021, but the duration of the exhibition has been prolonged until January 2022.

203 The imprint also lists the translators, indicating from which language they have translated into English, and this is also indicated on the respective pages of the translation at the bottom of the text.

204 Latour and Weibel, 'Preface', 8.

205 Latour and Weibel, 8.
Weibel, led to the idea of initiating a collaboration "to describe how those spiritual zones could help sketch a new earthly politics." 206

Those collaborations, involving scientists and artists, historians, philosophers, and activists, are a framework that Latour and Weibel align in this project building on three prior Gedankenausstellungen (thought exhibitions) which pose questions that cannot "be solved in any other way - just as scientists develop 'thought experiments.'" 207

The motivation of this publication, according to Latour and Weibel, is on the one hand to unite (assemblage) these results of the attempts, solutions, answers, and instruments of the different actors of the collaborations; and, on the other hand, not to be an exhibition catalog, but rather a "standalone book" – not to try to replace the experience of being in the exhibition, more inspired by Alexander von Humboldt's tableaux de la nature. The Book, therefore, is intended to be "a demonstration of its own topic" aiming, like Humboldt, to "describe the planet through literature, paintings, mythology, and travelogues." 208 This allowance of art and political philosophy to be as present as Earth Science, has been graphically implemented by Donato Ricci and Tommaso Trojani, in collaboration with ZKM’s Publications Department, headed by Jens Lutz. Printed on 130g/sqm fly white paper, the longer essays are set out in two-columns, complemented by the contributions specially produced for the volume in three-column landscape spreads, "each capturing a site and a situation of the Critical Zone" as indicated in the preface. 209

Bound in thread, the publication is held by a cover of 300g/m2 natural cardboard in white, which I find unusually thin for a publication of the size 41,5 x 35 x 4cm, it still retains the book's flexibility. The moderately soft cover paper keeps the catalogue rigid, yet it does weigh around 2,5 kg, making it difficult to tuck into a briefcase. On both the front and the back of the cover, there is an illustration in the upper part of the page. At a closer observation, these seem to be pasted onto the cover, almost embedded, lying on the cardboard, around the illustration a notch of about 1mm depth can be felt. Each is inscribed with a work by Sophie Ristelhueber, Sunset Years #2 (2019) on the front, Sunset #5 (2019) on the back.

Supported by the German Federal Culture Foundation, the preface is preceded by a welcome address given by Hortensia Völkers, Artistic Director of the Foundation, and Kristen Haß,

206 Latour and Weibel, 8.
207 Latour and Weibel, 8. (italic in the original)
208 Latour and Weibel, 9.
209 Latour and Weibel, 9.
Administrative Director thereof, both members of the Executive Board, who refer to the preface and refer to the book as a "Handbook for Practicing Landings in the Future", making "planetary grounding" a "public experience."

This is followed by a third essay, prior to the contributions of 69 authors, which are grouped together in 8 chapters. Marked with roman numerals and labeled Disorientation, Disconnected, Critical Zones, Gaia, Terrestrial Divided, Depiction, and Suspended, each of these is introduced in an opening essay, those 8 essays, as well as the essay Seven Objections Against Landing on Earth, which is part of the preamble, lack an explicit author – therefore supposedly to see Latour and Weibel as the authors of these. Throughout the publication it varies whether illustrations or photos are printed in color, a khaki brown/green color motif is stringently present, whether in the font color of the names in the table of contents, as well as those in the short biographies and the footnotes of all texts are kept in this color. The footnotes or annotations to each text are found directly on the same page of the note, in the shorter texts between the 3 columns of text and the illustrations above, in the longer texts, divided into 2 columns, these are found in the respective lower outer corners, whereby, depending on quantity, the main text is cut in by the text block created by the text in the footnotes, thus making the column narrower towards the end of the page. The 8 main chapters are all introduced on a double page spread, entirely in the same shade of green, with a pattern varying from chapter to chapter, containing squares of different sizes, reminiscent of pixels. The page numbers are in the appropriate underside corners, whereas the name of the respective author appears on the left-hand side of the inner page corners, as does the title of the article on the opposite inner right-hand side – insofar as it is an essay longer than a double-page spread.

"Seven Objections against landing on earth," in capital letters, large scale, and the familiar green color on the left-hand side, is followed by "as everyone learned in school, when our idea of the position of the Earth on the cosmos is modified, a revolution in the social order may ensue. Remember Galileo: when astronomers declared that the earth moves around the Sun, it felt as though the whole fabric of society was under attack," with the reference to the first footnote, to Bertholt Brecht's Life of Galileo, first published in German 1938/39 as Leben des Galilei. As already noted, the passage(s) has no stated author(s), and the text that now follows is


somewhat reminiscent of a lecture or dialogue that is frequently interrupted by questions, in much the same way that these questions guide the "lecture." Thus, the first question, which cuts off the main body of the text recurrently and is differentiated from it by green font color and capital letters, occurs rather provocatively: "Landing on Earth? Why would anyone attempt to land there? Aren't we already on earth?"212 The answer, or rather the reaction, "well, not quite!" refers directly to the book that attempts to present these circumstances to the inquiring reader: "it seems that in the past there has been some misinterpretation of what it means to be earthly."213 Should the reader, i.e. myself, decide that "it means 'practical,' 'mundane,' 'secular,' 'material,' or even 'materialist,'" I would be "in for a surprise."214 Although these are not the words I would have associated immediately with earthly, I am certainly open to a surprise, albeit I am hesitant about who "everyone" is, who was taught in school that "when our idea of the position of the Earth in the cosmos is modified, a revolution in the social order may ensue."215 Where the forthcoming text is beginning with the members of the modern industrial societies and their disagreeable relationship or perception of their interdependence with the Earth, references are given throughout the discussion to respective corresponding texts in the publication, just as many questions are posed progressively.216 Those questions, which are raised in the main body of the text, guide the actual conversation, or/as well as the course of the publication, into the context of the dialogue, highlighted printed in green. The external inquiring voice is apparently able to follow all the questions, distortions of allegedly familiar terms or concepts and realignments, yet explicitly asks why such a project, articulated by this publication and/or the exhibition, is "advertised" with a term not known in the public discourse, namely "Critical Zones," whereupon this term is elaborated at length (and its scientific use).217 It would break down the cartographical view of the planet earth, as well as complicate and interrupt the legal and political unity. This way, the narrators of the main text are certain, science and politics cannot be considered independently: "Sorry, but the idea of keeping science and politics in well-separated...

212 'Seven Objections Against Landing on Earth', 13.
213 'Seven Objections Against Landing on Earth', 13. (italic in the original)
214 'Seven Objections Against Landing on Earth', 13.
215 'Seven Objections Against Landing on Earth', 13.
216 'Seven Objections Against Landing on Earth', 13.
217 'Seven Objections Against Landing on Earth', 14.
compartments works only for peaceful periods, not when there is simultaneously an acceleration in the trajectory of the Earth and a sort of paralyzing inertia in how humans react to the reacting Earth."\textsuperscript{218} While repeatedly referring to "they," "what drama they later staged around what they used to call "scientific revolution", as well as "we" and "you," the entire text (p13-19) does not refer to any explicit persons, except for the references to the respective contributions in the catalogue, stated as "(see Haraway, this volume, 440-5)."\textsuperscript{219} Exceptions are the mention of Alexander von Humboldt, whose work on data visualization and storytelling inspired the layout of this book. Also briefly mentioned are James Lovelock and Lynn Margulis, who codeveloped the concept of Gaia, the two "took the question of what is a whole and what is a part, at opposite ends (...)," where "(t)he small (Margulis) - the bacteria - holds the big - the atmosphere - while the big also resides inside the small."\textsuperscript{220} The questioning voice speaks in what I perceive as a representative "we," as in "aren't we already on earth," but also in a "we," which does not let the questioning voice speak in the singular "I," but clearly distinguishes it from the other "we," those who stand behind the book. It is asked, "(i)f you want us to get ready for such a major upheaval, why do you advertise your project (...)", whereby the explaining representative voice of the publication speaks from a plural position, i.e. from a "us," that I read as an "us" in the context of (Western) society, or even humanity, as in "as everyone learned in school, our (...),".\textsuperscript{221} At the same time, I perceive this voice as an explainer, or teacher, specifically for this publication as a guide. The interrogator, who remains skeptical, is not averse to the urgency of the subjects addressed, yet ultimately questions the choice of why such an upheaval, is dealt with in an exhibition such as the show in Karlsruhe, a rather limiting medium.\textsuperscript{222} Here, the narrators clearly position themselves with regard to this chosen medium, and the assumption that the writers are Latour and Weibel is strengthened:

\textsuperscript{218} 'Seven Objections Against Landing on Earth', 15.

\textsuperscript{219} 'Seven Objections Against Landing on Earth', 13–19.

\textsuperscript{220} 'Seven Objections Against Landing on Earth', 18.

\textsuperscript{221} 'Seven Objections Against Landing on Earth', 14–19.

\textsuperscript{222} Reference to Lykke and Richardson: (intentional situatedness established through language; discourses of postfeminism scholar Laurel Richardson, who is thereby addressing the "questions of enunciation (from which position do you tell your text? Is there a visible "I" or "we" in the text or not?), (...)."
We aren't deluded. The only thing curators can expect to offer is to add another episode to the long history of orientation maps, to "cosmograms" (see Tresch, this volume, 58-69), thus revising earlier narratives, and allowing visitors and readers to articulate better ones (see Weibel, this volume, 386-401). In brief, a show with a catalog…

While not explicitly stating that the narrators are these very curators, they do state that they, "we," specifically through this limited media, invite their audience, the visitors to the exhibition and also the readers of the publication to "experience their entry inside the Critical Zone, with no way to escape and no way to simplify their entanglements with other beings (see Haraway, this volume, 440-5)."

**Reading Haraway – Carrier bags for Critical Zones**

Donna Haraway's entry rounds off the eighth chapter 'Suspended,' her writing *Carrier bags for Critical Zones* is the last of the 72 sub-chapters distributed over the 8 chapters in the publication. In honor of Ursula K. Le Guin's *Always Coming Home*, originally published in 1985, Haraway formulates this chapter as a letter, beginning with: "Dear Bruno, in inviting me to write for *Critical Zones: The Science and Politics of Landing on Earth*, you said, you wanted to give me one last chance to persuade you that reading science fiction is crucial to inhabiting and caring for Earth with other committed terrestrials to bringing the modernizers to ground before they do their worst." She reads "sf as propositional speculative worlding," for "still-possibly shared and ongoing worlds," thereby surpassing how Bruno Latour describes it in *Down to Earth: Politics in the New Climatic Regime*, published in 2018. Subsequently, Haraway writes that in this letter she "(rode) roughshod above the vast history of sf," whilst not being a "guide to lineages of authors or writing and reading practices," neither does she name the best sf, nor her own favorites:

(...), I will tell you about a limited critical zone of written sf, not about its fabulous graphic, digital, and filmic domains. I will write to you about a few themes and stories that help me hold fast to making oddkin for earthly

223 'Seven Objections Against Landing on Earth', 19.

224 'Seven Objections Against Landing on Earth', 18.


226 Haraway, 440.
survival. This is a personal letter to an old friend in the hope that we can share both the pleasures and work of sf for "landing on Earth."\textsuperscript{227}

In the introductory part of the letter, before proceeding to divide it into sections, she repeatedly refers to Latour's publication mentioned at the beginning, cited in the footnotes, as well as explicitly identified in the text as his thinking, "(a)s you argue in \textit{Down to Earth (...)}," or "(l)ike you, I think we need to "generate alternative descriptions," to redescribe our dwelling places from the bottom up."\textsuperscript{228}

Further on, the letter is structured in seven parts, marked with Roman numerals, and named: \textit{It matters what plots plot plots, It matters what times define time, It matters what stories tell stories, It matters what kin generate kin, It matters what worlds break world, it matters what worlds heals world and It matters what ends end ending}, whereas she starts the first section with "URSULA K. LE GUIN's essay \textit{The Carrier Bag Theory of Fiction} touched me at my core when I first read it in the late 1980s."\textsuperscript{229} The footnote annotated here, found in the layout on the same page in the familiar dark green font and indented into the main text, refers to this very book, although not in the anticipated conventional citation style. Haraway states that this writing from 1986 "shaped my thinking about narrative in evolutionary theory and of the figure of woman the gatherer in my book about the history of primate behavior studies" whereupon she refers to her own volume \textit{Primate Visions}.\textsuperscript{230} Further, it is stated in the footnote that Le Guin "learned about the "Carrier Bag Theory of Evolution" from Elizabeth Fisher "in that period of large, brave, speculative, worldly stories that burned in feminist theory in the 1970s and 1980s," whereon her 1975 publication is also listed.\textsuperscript{231} Solely then, after "(l)ike speculative fabulation, speculative feminism was and is a sf practice" Le Guin's publication is once again referred to, specifying the first publishing, along with the note that it has been republished several times, most recently in 2019, with an introduction by Donna Haraway, "Receiving Three Mochilas in Colombia: Carrier Bags for Staying with the Trouble Together."\textsuperscript{232}
Where Haraway further in the letter introduces those very sf novels that are supposed to assist for the "landing on Earth," these stories are themselves "capricious bags" that collect "powerful things needed to nurture being-with each other for ongoing processes of living and dying otherwise," which also collect stories; in other words, the story holds or is the bag that holds the stories.233 In employing other's concepts, here Latour's and Le Guin's, Haraway writes annexed with personal associations to the respective works she endorses, many of which she herself read many years ago: "Today in 2019 I am looking at the yellowed and fragile page with the dense marginal comments of my copy (...)," though she also tells that a review that she wrote of the book *Women on the Edge of Time* cost her her job, as did her husband's, who intended to include the book in an college introductory course.234 Published in 1976 and authored by Marge Piercy, the book is a "narrative of relocating critical zones for landing Earth," claims Haraway, adding that the story's main character undergoes an involuntary brain surgery due to be declared insane, a surgery Haraway herself researched for her work *Primate Visions*.235

In addition to only briefly outlining the content of the respective science fiction stories, she does not retell the stories, Haraway focuses in particular on the authors' writing, their stories, and their individual choices of narrative. Revisiting her own writing, Haraway describes that in *Primate Visions* she talks about works by Octavia E. Butler, in detail about her *Xenogenesis* trilogy, wherein she states that "Butler's writing stays with the trouble of U.S slavery and is ongoing legacies or unfree reproduction and devastating violence," though "her characters land on Earth even as they travel to the stars."236 Of these and more sf stories, "other peoples, including those structurally and historically positioned as white, can learn a great deal about landing on Earth" even if such a story is an "anthropocene sf with vengeance, and whether there can be any landing on Earth is far from assured."237

233 Haraway, 440–41.
234 Haraway, 441.
235 Haraway, 441.
236 Haraway, 444.
237 Haraway, 444; Haraway, 445.
Just before Haraway ends her letter to Bruno Latour with a quote from Le Guin, her "last work of Earth fiction for your carrier bag, dear Bruno," is closer to the "science of the Anthropocene, geology, climatology and political economy." Not only does *New York 2140*, published 2017, by Kim Stanley Robinson lead the "reader thinking it is all possible, maybe even probable," according to Haraway, who also states that the author is a fan of Le Guin's frequently cited work heretofore, apparent "in his acute interest in the ordinary stuff of lives as well as the detailed working of structures of power." Then, before the completing quote of Le Guin, who told "us" that "it sometimes seems that that (heroic) story is approaching its end," Haraway declares to her "friend and colleague" that "we are in alliance for making another story real now and whatever comes next," hoping that her works proposed to be read here "cultivates a need for sf in your tool kit for landing on Earth."
Writing the concluding discussion

Below the forest floor, fungal bodies extend themselves in nets and skeins, binding roots and mineral soils, long before producing mushrooms. All books emerge from similarly hidden collaborations.\(^{241}\)

Early in the thesis, in outlining the method and material, I emphasized that by approaching Haraway's writings primarily as material rather than as theory, perhaps Haraway is given less authority as author for the analysis of how Haraway tells the stories of others. Subsequently, I refer to Mieke Bal and other theorists who concur to attempt to avoid neglecting the attributions and naming of authors in order not to lose significance. Throughout the course of writing this thesis, I have observed that although references and additional attributions to other authors or other 'origins of stories' are occasionally given, however, especially in the very openly interpreted format of the publication accompanying an exhibition – outside allegedly stringent citation rules of academic writing – many references as well as (co-)authors are not indicated. The work carried out in this thesis has shown that this is, on the one hand, a logistical problem or rather an aspect that should be practically feasible to address, despite the format and arrangement of any project, especially in a printed medium, more strictly ensuring that all sources, resources, and contributors are properly noted. While this must go through several instances, based on the structures of the respective institution, the curatorial role is to be identified here as a possible agent, whose decision-making authority should not be imposed, in particularly not by the executing person themselves. This leads the discussion to extend the research towards sociology, to examine sociological structures in museum institutions, on power differentials and social inequalities, as for instance in: *Museum Politics: Power Plays at the Exhibition*.\(^{242}\) Not wanting to detail that topic at this point, the aspect of power differentials naturally leads to the controversy among the different (academic) disciplines, especially between the dissimilar significance of research in the natural sciences and the humanities, that I have raised in my thesis. Whereas at the beginning of my examination of the topic I wanted to concentrate more on the known as scientific collaborations along with the development of artistic research, the latter in particular was less discussed by me due to the necessary limitation for the thesis. Nevertheless, to go more deeply into this is


mainly driven by curatorial voices like Chus Martínez, who worked together with CCB on the documenta 13, just as on the catalog project. In her essay there, along as in other contributions of hers, such as *Fishes Should not be Taken from the Deep!*, Martinez articulates herself critically towards inter- or multidisciplinarity – multidisciplinarity, that "relativizes art as its own discipline capable of producing specialized knowledge."\(^{243}\) Leaning on Martínez, as well as my perception while writing about the material discussed here, I see here the recurring conflict of the significance of the various disciplines. I'm exchanging disciplines for stories here, just as I'm referring both to disciplines and to actors, entities, bags, critters, or simply stories. I am critical of assigning art the role of producing "porosity" between stories, but I can accommodate the notion. The "I" hereby, does not represent myself, for no singularity, as I have come to apprehend that any situatedness, situated knowledges come in a majority, therefore "I" = "a subject is at least a thousand people."\(^{244}\) Being in a multitude of others, however, means being constantly in motion, even in the supposedly fixed writing, also that this very multitude changes, mine as well as others'. Therefore, I state, it is not entirely possible to conceive of the retelling I am carrying out as a mere repetition. Neither should repetition be seen as negative because it is through repetition that we anchor certain knowledge, whether it be story or language, or disciplines.

In the course of writing, only after the chapter focusing on Haraway's chapter as well as that of the *d13*, I became familiar with Erik Hayot's observations on writing in the humanities, particularly on the active involvement of the notes. He favors the Chicago style variant, on the grounds, which initially stumped me, that this mode of citation allows the writer to conceal something: permanently or temporarily, the source a citation.\(^{245}\) Even though Hayot also advocates the use of footnotes instead of endnotes, simply because endnotes could cause these very annotations to be overlooked, he gave me an illustration of a tool for the concealing facility, a tool which was ultimately of assistance to me in comprehending my response to Haraway's citation style. In an example given by Hayot, the author refers to or quotes references that are not mentioned in the book before, neither are they mentioned at this point, meaning that the


\(^{244}\) I should add here that a crucial aspect of my position on ‘Situated Knowledges’ came from Gramlich and Haas, who noted that they do not translate the expression into German, since knowledge cannot be in the plural in German, one of the most essential aspects of the expression would be removed. Gramlich and Haas, ‘Si-
tuiertes Schreiben mit Haraway, Cixous und Grauen Quellen’, 39.

reader has to go to the endnotes at the end of the book in order to encounter these names for the first time. Hayot defines this as an active attempt by the author to keep the reader on the path of thought, instead of distracting them with new names, in the "penultimate paragraph of the book", therefore the author "is only mentioning these ideas, not using them." Juxtaposed with this, Hayot's statement that endnotes should not be used, if possible, would be something that I would apply as well, in an academic paper like this or even, as an editor, to decide just such layout matters. Nevertheless, the aspect of temporary concealment, particularly in a case like Haraway's, is not to be dismissed. Although at the beginning – as reported earlier – I struggled to comprehend Haraway's text by consulting the end notes, after reading her text in the anthology of *d13* I came to realize that I should also put these supposedly helpful comments aside for a while. Even though I only reviewed her text as a chapter and not as the individual notebook, the text itself was so short that the layout made it possible to easily travel between the three pages, hence I did so. Therefore, what is noticeable in that chapter, that I move between the text and the endnotes, is for me an indication of challenging my comprehension of the writing, or, rather, of my feeling that I can't comply with it. In hindsight, I also perceive in relation to Hayot's explanations that not all comments and references need to be directly exposed, so that I, as a reader, may see this as a tool to not lose this thread of the story. While the layout of the *Critical Zones* publication works with footnotes, found on the same page, I did not feel challenged when reading these essays. Although the footnotes are nested in the main text, the color difference puts them almost in the shadow of the actual text, giving me the possibility to travel between the text and the notes - if I want to. If I wish, I can go to the footnotes or endnotes to find out more, to find out whose story it is, when the story was told and what the storyteller, the author, might have to tell about it. Finally, there is a certain hierarchy between this main text and the commentary text, yet it should not be attempted to avoid displaying such a hierarchy. Naturally, I am not referring here to the official regulation of citation and the evident requirement thereof. I am addressing allegedly collaborative co-authored flat hierarchies, as well as less seemingly academic texts, short texts, composed in the name of an institution. Whereby I perceive this very often in museums, just like those mentioned in the research by Pierroux and Ludvigsen, I see such cases not only in wall inscriptions or other – often explanatory – instructions, the text *Seven Objections Against Landing on Earth* is also an instance of this.

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246 Hayot, 153.
Although this essay has indications that it was written from the position of Weibel and Latour, I see a much more critical point here, particularly in the idea of situatedness and intersectionality. I have not referred to the notion here before, but Haraway laid down the "god trick" in the course of her work on Situated Knowledges. Precisely this "god trick," in the context of the duality of objectivity-relativism idea of Situated Knowledges, denies this, and has a "view from above, from nowhere." To deny any subjectivity and presence I see as dangerous, especially in the case of Seven Objections Against Landing on Earth. Whereby in this particular text, a strong use of pronouns is alternating between possibilities of interpreting "we" as in we the western society, we the curators or we personally, particularly the application of "you" in the sense of the "god trick" is to be questioned very critically. Ironically, I would like to raise here that my question about how the position of a curator can perform as a multidisciplinary editor without resigning to its own singularity or acting omnisciently, is to proceed on the example of the editorial approach within the publication Critical Zones – albeit with the requirement to visibly write yourself into it. You can learn to write yourself into it collaboratively, yet only with the will "to readjust or perish."

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247 Haraway, 'Situated Knowledges', 589.


249 Braidotti, Nomadic Theory, 68.
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