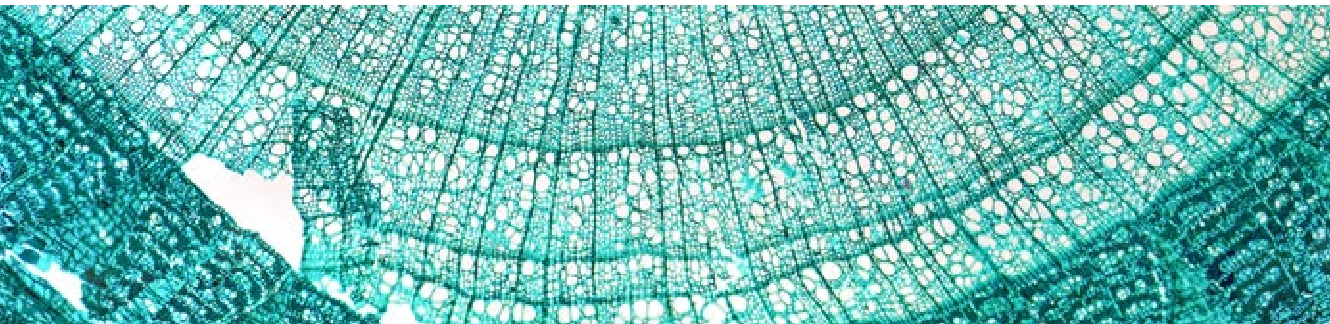
LIVING ETHICS
in a more-than-human world

Edited by Veera Kinnunen and Anu Valtonen



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Edited by Veera Kinnunen and Anu Valtonen

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Living ethics in a more-than-human world

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Veera Kinnunen
Anu Valtonen

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Care is not one way; the cared for coforms the carer too.

– Maria Puig de la Bellacasa

Towards living ethics

Veera Kinnunen
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> *One afternoon, my to-do list and the number of unanswered e-mails was just too much. I escaped from my office and headed to the university cafeteria. I saw Veera sitting there and joined her. Soon, we found ourselves discussing ethics. We reflected upon a recent PhD course on corporeal ethics that we had had at our university. It definitely was a different kind of PhD course – one that made a corporeal impact. We then switched to talking about articles and books on ethics that we had read lately, feeling jealous and astonished at the same time – how can others think and write so nicely? We touched upon Veera's dissertation scrutinizing the issue of ethics of things and her recent study on composts focusing on the invisible labour of microbes. From microbes, we switched to mosquitoes: why killing mosquitoes is not considered as an ethical act? Then again, the idea of mosquitoes sucking our blood led us to think how the blood is filled with microplastics, and that there is not much you can do about it, is there? We saw plastic bottles on the tables around us, and I was wearing a fleece jacket (which I liked) which spreads microplastics when washed in a machine. And when the domestic waste is burned, as often is the case in the city where we live, they go up in the air and spread in the form of ashes. From the sky, we jumped to discuss the Finnish bedrock and felt fearful about the national plan to store nuclear waste in it.*
>
> *While talking, we found ourselves laughing, even though the issues we were discussing were far from funny. Perhaps laughter helped us cope with the anxiety aroused in our bodies. We were also laughing at ourselves, at our floating, messy, unanticipated and bodily way of talking, which was far from the conventional academic discussion based on logic and predictability. One idea just led to another, and another, without any control, nor predetermined purpose; from the tiniest invisible issues to large-scale ones. We gradually felt our bodies filling with ethical energy and that energy wanted to come out and be shared. One of us said it aloud: how about organising something around all this, a seminar or something?*

This story describes a serendipitous, unanticipated encounter, which happened in the middle of everyday work in the academia. As is widely known, serendipitous moments – happy accidents

– have a vital role in the generation of novel ideas (Merton & Barber, 2004). In recognising and appreciating the flow of unexpected ideas and making connections between them is actually a prerequisite of any creative act. Hold on, creativity and ethics, they are not thought together too often, are they? Yet, in the above story, it was the very topic of ethics that glued the issues of different scales together. Why ethics, why now? How has ethics acquired such power that it shapes the content of coffee talks in one of the northernmost universities in Europe?

Perhaps the idea of situated knowing provides an apt starting point for pondering the question (Haraway, 1991). We – two female academics, one with a background in sociology, other in critical business studies – have been accustomed to think of ethics in terms of moral rules and codes of conduct. Thus, in terms of brain and mind. However, we both have had corporeal experiences that ethics in everyday life as well as in academic research processes cannot be reduced into a "tick box" approach of following normative codes of conduit (Puig de la Bellacasa, 2017: 131; Pullen & Rhodes, 2014: 2). For instance, when doing ethnographic fieldwork on moving house, the first author was struggling with the question of whether it's correct to hide behind the camera or if she should rather help her "research subjects" in their tasks (Kinnunen, 2017). The second author felt uneasy when observing sleeping bodies when doing her ethnographic fieldwork on sleeping cultures. (Valtonen et al., 2017). Some, and indeed many, ethical questions just do not fit in boxes. For instance, Karen Dale and Yvonne Latham (2014) describe an incident during their fieldwork in which Yvonne is installing a technological device in a disabled client's home, and whilst doing that, the client's catheter bag begins to leak. Yvonne has to make a quick decision whether to risk embarrassing the client and point out what had happened or pretend not to have noticed the leakage. She ends up saying nothing, which feels like the most humane and least embarrassing action for all the parties at the time (Dale & Latham 2014, 1-17). This uncomfortable ethical encounter reveals that questions of ethics are entangled with multiple materialities and that they escape easy categorisations and tick-box solutions. Even if I wanted to tick 'ethics, done' on my to-do list, I could not. The world is full of uncertainties, vulnerabilities, and irregularities that are far too complex to be tackled by regulative frameworks. We have started to think of ethics not as a problem to be solved or rules to be followed, but rather as a mode to live with and through. We both had experienced this fundamental struggle – what is ethics all about? – in our bodies, and when our bodies encountered, the struggle burst out in our lively and generative conversation.

Furthermore, we are thrown to live our lives during an epoch that situates our human bodies in a very particular way. Namely, during the last two decades, human activities have reached such a level that they are altering life systems of the planet and even its atmosphere at an ever accelerating rate and extent. Recently, this human effect has been widely discussed and recognised as a new geo-historical epoch that marks significant and irreversible human influence upon the geo- and biosphere via processes such as farming, deforestation, mining, and urbanisation (Zylinska, 2014: 65). The epoch has been called "Anthropocene" (the age of the human), and while it is a contested concept, it has rapidly spread across natural and social sciences.

Whatever the epoch is chosen to be called, there is no denying that the humans (some part of the population, not everyone everywhere) have affected even the deepest layers of the

Earth. The microscopic pieces of man-made plastics are running in the veins of the Earth, the space debris is floating all over the aerospace, hazardous wastes lie buried in deep sea beds, the carbon dioxides are constantly being evaporated into the atmosphere… and the list goes on. There is no turning back nor denying human responsibility.

Following Joanna Zylinska (2014: 65) and many others (e.g. Grusin, 2017; Heikkurinen, 2017), we take the controversial concept of Anthropocene not so much as a scientific descriptor, but more as "an ethical pointer, outlining our human obligation towards the universe – of which we are only a tiny part." (Zylinska, 2014: 65-67.) We take seriously the challenge which the epoch poses to humankind, and hence, to social sciences. It urges us to reassess the basis of our intellectual foundations. Paradoxically the "age of the humans" finally forces humans to face the fact that humankind does not have lordship over the Earth, nor command over its earthly processes. The "we" of the world are not humans, but all the critters and creatures of the living world (Grusin, 2015; Haraway, 2008; 2017; Puig de la Bellacasa, 2016). We are the tissue of the organism as a whole.

Therefore, there is a pressing need to develop novel forms of ethics that capture this earthly situation and to help to work toward new ethical foundations for co-existing in the world. It is not a surprise, then, that the issue of ethics is gaining increasing attention in academic and public debates. Ethics is at the heart of the discussions of the social and ecological crises the world is facing; academics are more and more concerned about ethics and politics of doing research; and consumers, citizens, and business people encounter new complex ethical questions in their everyday life. It has even been suggested (Puig de la Bellacasa, 2017: 130) that our times is an age of ethics. We can witness an ever-growing "market for virtue": the organisations are practising ethics by measuring and showing off their high level of ethicality with all kinds of tools, metrics, and audits (Pullen & Rhodes, 2014). As noted earlier, however, today's ethical questions are too complex to be put in the boxes.

How to pursue an ethics that neither takes human scale and human interests at its core nor denies human responsibility? Anthropocene urges us to rethink the often Eurocentric and rationalistic assumptions inscribed in ethical theories and to seek for an ethics that takes into account not only other people and animals but all kinds of nonhuman entities and materialities. Yet, the Anthropocene is a paralysing concept – perhaps too wide to be tackled. How, then, to make the ethics of our times livable?

In this book, we offer the concept of Living Ethics as a fertile ground for developing a more-than-human stance on ethics at the everyday level. In so doing, we follow earlier endeavours to develop a novel intake on ethics. That is, a view on ethics that does not derive from the masculine, rational thinking and does not offer normative human-centred virtues or codes of conduct, but instead takes the corporeal and emotional aspects of humans as well as other species into account. With the concept of Living ethics, we want to bring together different attempts to develop ethics that decenter human, to overcome the burden of classical bifurcations, and to take into account the becoming nature of ethics in practice. By offering yet another concept to the lively discussion on ethics, we do not wish to dismiss the value of the earlier approaches, but, instead, offer a fertile common ground for these approaches to flourish, transform, crossbreed and find strength from each other. Living ethics is an inclusive concept, which stays open for approaching ethics from various theoretical and philosophical

perspectives, including for instance ethics of care, corporeal ethics, human-animal ethics, Foucauldian ethics, and business ethics. It invites novel and innovative ways of thinking of ethics and re-imaging ethical forms of living and relating to others in the more-than-human world. Living ethics places ethics firmly within lived praxis that is performed in and of the everyday. Academic praxis is no exception. Our times challenge scholars not only to think differently but also to live differently. As Donna Haraway puts it (2003), research is not only about thinking with but about living with. To live with necessitates acknowledging that research is an ethical act which reciprocally affects those involved in the research.

Ethical acts manifest in the encounters. In theorising the encounters, we draw on the feminist discussion on corporeal ethics (Diprose, 2002; Pullen & Rhodes, 2014). Thus, we work towards an ethics which does not derive from rational calculation and normative thinking, but instead from affective, pre-reflective engagement of sensible bodies. (Pullen & Rhodes, 2014). Accordingly, to be open and generous towards the other, albeit different bodies, is to be open to other ways of thinking and doing. These corporeal encounters are often disturbing, but it is exactly this disturbance that goes under one's skin and makes one think (Diprose, 2002). Hence, corporeal encounters, as well as the generosity and radical openness towards difference and other ways of being, are prerequisites for ethicality.

To illustrate corporeal ethics at play in our own academic encounters, let us offer a few examples. In addition to the already mentioned sleeping bodies and stuff to be carried, we have struggled with domestic plants left out of care, stinky compost heaps, bloodsucking mosquitoes, not to mention poorly functioning technological devices that we are supposed to use as part of our fieldwork. Naturally, we encounter a wide range of human bodies in different spaces when performing our scholarly duties, from students to deans, and cleaners to clerks. We also encounter material objects from chairs to plastic bottles and cars as well as material forms that we do necessarily consider material, such as the air we breathe. Some of these encounters may be 'sticky', ones that do not leave us in peace but keep haunting us. They can be thought of as ethical moments that are most valuable in academic knowledge production.

To spread the potentiality of these ethical moments to other researchers and outside academia requires an act of storytelling. By way of providing verbal, experiential or aesthetical accounts of these encounters (Zylinska, 2014: 65), a new set of encounters is facilitated, this time with the audience. The importance of storytelling is widely emphasised in today's academic discourse, and storytelling is, indeed, an ethical "practice of poiesis that mediates between the desire to know and the desire to be open, the dynamics of knowing and not knowing" (Rhodes, 2009: 654). Radical openness in storytelling invites us to be open to different ways of being, doing and knowing, highlighting that openness rather than closure.

What we have begun to learn during this process, is to be open to the ethical potentialities of fleeing serendipities, disturbing moments, and affective fleshy encounters. We also have learned to notice our own vulnerability and the difficulty in detaching from our human-centric ways of thinking. Above, we have been discussing 'living' without giving much thought that there is, perhaps, life also outside Earth – even though the 'life' 'there' escapes our understanding, it is not outside the scope of ethics. Currently, the ethical questions involved in utilising space are on the to-do list of many politicians and lawyers (Viikari, 2012; 2015). How, for instance, are space activities such as space tourism or extraction of planets' minerals reg-

ulated, and how does this affect space? This leads us to ponder whether the current Anthropocene debate is, after all, too narrow in its focus on Earth. Does it hinder us from thinking of other possible 'earths' and modes of living?

We hope that the collection of accounts of ethics in this publication invites you to pose open and radical questions about the messiness of living and thinking together on Earth – and beyond. During the past two years, the University of Lapland has, with the help of ESF funding, run a HaiLa-project, which seeks to internationalise and develop doctoral education in Lapland. We have been able to organise doctoral courses taught by highly-recognised scholars representing different fields and seminars like the one we are referring to here. This has enabled a series of corporeal encounters between established academics, PhD students, and lecturers across the globe. This collection of texts is the fruit of these encounters.

The seminar will start within an hour. We are in the auditorium, checking that everything is all right. Technology, check, microphones, check, water for the speakers, check, lights, check, coffee, check! We still feel a bit nervous. Our hearts are beating faster than usual, our sweating hands try to find something to do. Nevertheless, we try to keep smiling, pretending to be fully in control and relaxed, as the true academic professionals are supposed to be. The question that makes us nervous is: will there be audience? Will people come? All the keynote speakers have safely arrived in Rovaniemi, and we met them the evening before. And how heartfelt and nice people they all were, these world-class intellectuals! It was the first time we met in person, and yet we had the feeling as if we had known each other before. Quarter to ten. People come, phew. Relief! Ten o'clock, the auditorium is full. I cough once and say: "Dear all, I have the honour and pleasure to welcome you to the Living ethics seminar." And to me, this welcome is perhaps the sincerest ever.

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Living ethics: seminar programme

Rovaniemi, 13-14 September 2017
University of Lapland

OUR AIM IN THIS SEMINAR was to enable and foster multidisciplinary debate on the issue of ethics as a research topic and as a mode of living in the world, both as academics and as citizens. Living in the world not only refers to human co-existence but also involves living with various forms of non-human entities and species – microbes, animals, plants, houses, soil, water, air and planets, for example – and in various places and spaces from homes to cities, forests and beyond. Ethical everyday life with these human and non-human relations might require that we call into question our habituated ways of thinking about and acting in the world. *Living ethics* places ethics firmly within lived praxis that is performed in and of the everyday.

PROGRAMME

Wed 13 September 2017 – open seminar day

Venue: Castrén hall (LS11)

Chair:	José-Carlos García-Rosell
09:30–10:00	Coffee (main hall)
10:00–10:10	Opening words: Anu Valtonen (Castrén LS11)
10:10–10:55	Maria Puig de la Bellacasa: *Obliged by the soil. Notes towards an ethics of breakdown*
10:55–11:40	Gay Hawkins: *Ethical blindness: plastics, disposability and the art of not caring*
11:40–12:25	David Fennell: *Walking tourism's "narrow" roads: on human nature, insularity, and the moral imperative in advancing tourism research & practice*
12:30–13:30	Lunch break (own cost)
13:30–14:15	Alberto Altés Arlandis: *Delay & care: toward responsible 'worlding' action*
14:15–15:00	Lotta Viikari: *Ethics of in/of space*
15:00–15:15	Closing words

Thu 14 September 2017 – workshop day

10:00–11:30	Workshops
11:30–12:30	Lunch break (own cost)
12:30–14:00	Workshops continue
14:00–14:15	Short break, refreshments (Gallery Hämärä near Esko and Asko hall F1011)
14:15–14:45	Closing session (Esko and Asko hall F1011)

The seminar was supported by the ESF-funded project Growing high-level intellectual capital in Lapland of University of Lapland. Project HaILa – short for Growing high-level intellectual capital in Lapland – is a two-year development project in the Graduate School. Project HaILa strengthens the development of high-level intellectual capital in northern Finland where the University of Lapland is based.

Convenors:
Professor Anu Valtonen, Faculty of Social Sciences
Senior Lecturer José-Carlos Garcia-Rosell, Multidimensional Tourism Institute
Researcher Veera Kinnunen, Faculty of Social Sciences
Coordinator Annukka Jakkula, Graduate School

I don't think that bringing morality into play with habits gets you very far. It simply infuses habits with the language of compulsion and demands that we call up our conscience and free will and control ourselves. Habits don't work like that. Habits have a materializing power on both persons and things. They bind us to the world at the same time as they blind us to it.

– Gay Hawkins

Ethical blindness: plastics, disposability and the art of not caring

Gay Hawkins
Western Sydney University

TWO IMAGES

What is the relationship between ethics and materials? How might materials provoke or participate in ethical practices? These are the questions driving this paper. The particular material under examination is plastic: a substance most people have enormous intimacy with, but that also has a very troubling reputation. Plastic is the definitive material of the 20th century and the rise of synthetic modernity. Deeply connected to the growth of carbon economies post WWII, it is now, in the 21st century, considered an anthropocenic marker, part of the living archive of human impact on earth systems. Plastic is in human and animal food chains, it is accumulating at a rapid rate in several massive ocean gyres as well as on land surfaces, and in September 2017 the Guardian newspaper reported that microplastics from clothes had been detected in seventy percent of the public water sources tested, some of them in pristine catchments. Tiny plastic particles, invisible to the human eye, were so mobile and so light they were becoming incorporated into the natural dynamics of condensation to the point where you could say it was raining plastic.

I could go on with statistics and disturbing accounts of the cultural and environmental *everywhereness* of plastic, but that is not my aim. All I want to note is that this material is not something we are separate from. We are thoroughly mixed up with plastic literally and metaphorically, we live with it in complex patterns of economic and toxic interdependency, we have a shared future with it. And it is this reality that poses significant challenges for investigating how to live well with this material. In taking up this challenge, I want to consider one particular aspect of plastic – its disposability: the way in which this incredibly durable material became classified as 'single use', as suitable for the production of throwaway objects. More specifically, I want to investigate the relationship between ethics and disposability.

At first glance, these words don't seem possible to put together. The art of throwing something away after single use, of producing something that is only going to have a fleeting working life: as a straw, as a coffee cup lid, as a beverage bottle, as a bag to carry the shopping home, seems decidedly *un*ethical: wasteful of resources, destructive of environ-

ments, unthinking and exploitative on so many registers. If ethics are about ways to live, about how we establish forms of *care* for ourselves and our world, how we understand the responsibilities embedded in our actions and our relations with humans and nonhuman things, then disposability signals a cavalier disregard for these concerns, a very troubling form of ethical *blindness* and arrogance.

This blindness is beautifully captured in this meme (Figure 1) that seeks to reveal the life of single-use objects:

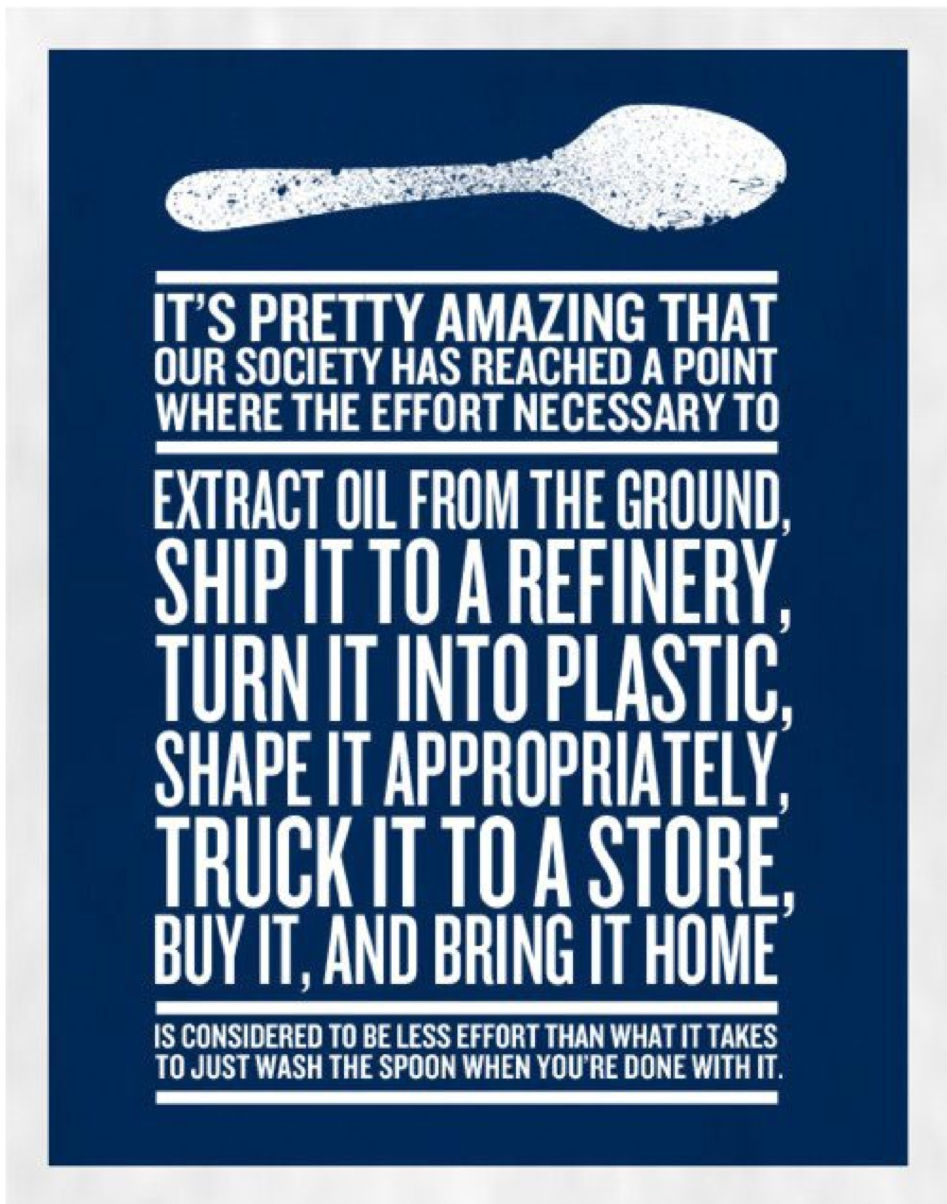

Figure 1. The environmental spoon poster by Max Temkin (2011).

This meme explores the complex material, economic and temporal life of the throwaway *plastic* spoon. Its long restless movement through oil refineries and plastics production plants and packaging distribution chains and fast food retailing outlets and customers' hands until it's chucked away. You can see how it offers an implicitly *moral* response to this disposable reality. The pedagogic lesson is that everyone should refuse the plastic spoon, get back to re-usable objects and start doing the washing up!

As much as I like this meme – especially for its astute representation of the materialisation of carbon economies – I'm not sure that it captures the complexities of disposability. How it has emerged historically and the profound ethical challenges that this practice poses to us about how we live; about how destructive practices emerge and how they might be changed. In this meme, the responsibility for stopping disposability is located in the virtuous, morally aware consumer who is advised to 'just wash the spoon'. The effort it takes to do the washing up becomes calculable as an ethical gesture. The problem is would this really be enough to challenge the carbon economies that depend on disposability, that make rapid turnover and single-use objects necessary and infrastructural in so many markets? Absolutely not. And is this really where ethics are located: in the righteous morally aware subject? And what of the plastic spoon in all this? Is this just a passive object of human concern or something that might become ethically potent in particular situations?

Consider another image (Figure 2) that is very familiar and that might invite different answers to these questions.

Figure 2.

What is so compelling conceptually and politically about this ordinary plastic vignette is the way that it provokes questions about the relations between economic processes, resources, materiality and environmental degradation *all at once*. For these disposable plastic objects are market devices facilitating the logistics of fast food consumption, plastic things that appear to us as practical designed objects, *and* waste – pretty much all at the same time. They have simultaneous and multiple identities. Sure, you could say that the moment when you buy the coffee the lid is packaging, an essential element in the logistics of takeaway markets, then you remove it, and it becomes a useless plastic object in a liminal zone en-route to the garbage bin and its final status as rubbish. But this narrative of linear sequencing belies the fact that these multiple qualities and calculations are *folded into* each other. It's not that they emerge in a series of movements and shifting valuations rather, that they implicitly animate each other. The future of the lid *as waste* is anticipated. This quality doesn't appear afterwards but seems to be inscribed in its form and function, in its smooth surface, in its very plastic materiality. We see this plastic lid as rubbish before we actually use it.

As I have argued elsewhere (Hawkins, 2017) this is disposability: anticipating and accepting wasting, not as something that comes after, or as something that happens when all use value is exhausted, but as built into the material object and our relations with it from the beginning. Dispose-*ability* is part of the economy of qualities shaping these objects. These objects are made to be disposed of, and the act of quickly discarding is demanded by the user. If we see this mundane image as a vignette of the economic life of plastic the other thing that seems to be in play is the way in which disposable plastic packaging is shaping how things move not just how they are perceived and used. Here are objects that are ephemeral and transient, that pass through the barista and the consumer's hands fast creating a quite distinct spatiality and temporality. This emergent timespace is not an accelerated product life cycle – from production to consumption to disposal. If the lid or the spoon or the bottle's future as waste are anticipated *before* use then what we're really looking at is a horizontal network of relations or a *topology* that moves in multiple directions rather than a straightforward logic of linearity. And a key part of that topology is that you are aware of the future of the object before you access it in the present. You are at ease with the fact that it is already waste.

When you stop and look closely at the everyday objects in this plastic still life, and what they do in the world they begin to pose questions to us. They provoke awareness of myriad complex relations and temporalities. The meme discourages this provocation, this sense that mundane plastic things might talk back. It is implicitly framed as an externalised moral critique of the plastic spoon and its disposable trajectory. In contrast, the second image is unsettling because it disturbs the utter banality and ubiquity of plastic. As you slow down and look, plastic things begin to force thought, they unsettle and disturb the viewer. And it is in this sense of *disturbance* rather than moral certainty that the complex interactions between plastic, ethics and disposability surface.

PLASTIC ETHICS

In the rest of this paper, I want to explore how plastic became so central to economic and everyday practices; how it actively shaped and materialised these practices; and how learning to embrace disposability depended on acquiring a form of ethical blindness; that is, an ability

to waste without care. Using the term 'ethical blindness' can imply that the remedy for this moral failure is simply to prompt ethical awareness. To reveal to consumers the effects of their thoughtlessness and lead them from ignorance to understanding and changed practices. This is what the first meme assumes: that the whole chain of effects that underpins disposability will be halted when consumers realise where the plastic spoon comes from and ends up; when they learn to refuse it and start washing up. When they put in a bit of ethical effort.

This understanding of ethics is problematic for several reasons. For a start, it is very human centred. It assumes that the source of all ethical action is human reflexivity: the unique human capacity for introspection and self-discipline. Following this, it is infused with a sense of duty and moral righteousness. Then there is the assumption that the major responsibility for reducing plastics waste lies with consumers, their actions are responsible for the material effects of disposability rather than the network of associations and structures make it both unavoidable and destructive. Finally, while this meme points to the deep connections between plastic and carbon economies, it doesn't really explain how plastic has become such a concern, how it has come to pose questions to us, how it has become a such a provocative material. How it is not simply the passive object of human ethical action, but an *ethical intermediary*: something that can animate relations, foreground entanglements and provoke us.

A different approach to ethics is required. One that is *more than human* and shifts away from the idea of ethics as human duties and obligations. Instead, it is necessary to see ethics as sensibilities and interfaces that foreground modes of entanglement with the world. That recognises interdependence and the power and potentiality of things to cultivate or shape human actions; to generate sensibilities and practices that can be destructive or generative of better ways to live. Thinking about ethics as an interface, as a relational exchange in which *what matters* is established, makes it possible to investigate how plastic might become a powerful force in this interface and relation. In this understanding of ethics plastic is not merely instrumental or functional, the passive object of virtuous human attention, it is a participant in shaping ethical actions. And the question is: what was its role in the rise of disposability? How did plastic become an actant in the emergence of consumers who were ethically thoughtless? How did it become implicated in shaping and ordering various actions: economic and social? And, is it possible to say that we have become governed by plastic?

To elaborate this approach to materials and ethics and wrestle with these questions I want to tell two stories about plastic. The first story is about the materialisation of carbon economies. It looks at how plastic entered everyday life, how it became the skin of commerce with significant powers to change conducts: how it became a governing device. The second story is about attempts to develop a different way of living with plastic, to go 'plastic free'. Its focus is an alternative food market that tried to reduce single-use plastics. In this story, plastic became a matter of concern and a political material. By this, I don't simply mean the object of activism and critique, but a material that acquired the capacity to provoke new ethics; to suggest better ways to live.

GOVERNED BY PLASTIC

In this first story, I want to briefly recount the history of plastic in the post-WWII period in order to understand how this synthetic material was taken up. Historical and cultural analysis

foregrounds the ways in which plastic became implicated in making or provoking new realities and the effects of this. The key point is that it wasn't that humans gradually became blind to the material. *Rather*, the way the material was applied and used gave it the capacity to reconfigure numerous minor daily practices, and in this process, plastic became a material capable of changing conducts; capable of inviting and demanding ethical blindness and wastefulness.

Because plastic was taken up in so many areas of social and economic life, the focus will be on one case: the rise of plastic food packaging. Much of the plastic produced in the world today is used to make packaging. Packaging in its many guises gives this material its primary identity. It's where we most often encounter it, but how was it introduced into food markets? How did it shift from being novel to mundane and unnoticed? Consider this description of the spread of new plastic objects in the 1950s. A wonderful account of first encounters with a multitude of new plastic things that today we now hardly notice. It gives you a strong sense of the arrival of a new epoch.

> *In 1952 Americans had first experienced single serving jelly 'paks' of vacuum-formed sheet vinyl. Later in the decade they bought shirts packaged in clear polyethylene bags and vegetables packed in flimsy polystyrene trays or wrapped in this film; they ate banana splits from 'boats' of thin, rigid, vacuum-formed polystyrene sheet and drank coffee from Styrofoam cups. The following decade witnessed polyethylene bleach and detergent bottles, polystyrene containers for cottage cheese and yogurt, recloseable polyethylene lids for cans of coffee and shortening and cat food … polyethylene bread bags, Styrofoam meat trays, polyethylene six-pack connectors, vinyl blister packs, green polyethylene garbage bags, and Ex-Cell-o's polyethylene-coated paper milk cartons, which eliminated annoying flakes of wax in the milk but were soon almost superseded by lightweight bottles of blow-moulded polyethylene. (Meikle, 1995: 265-266)*

The 1950s and 60s are often described as 'the plastics age'. This celebratory description refers not only to the massive expansion of the industry but also to changing cultural perceptions of the material as emblematic of modernity and shiny new utopian futures. This positive perception replaced earlier assessments that saw plastic as an inferior or cheap substitute for nature. As plastics production grew in tandem with oil-based economies, the industry rapidly scaled up, and there was a debate about how to find new applications for this wonder material. Furniture, toys, fabrics and interior building materials dominated, but gradually *packaging* was identified as offering phenomenal new possibilities for industry expansion. This shift was enabled by new developments in thermoplastics which meant that plastic could be stretched and moulded into diverse shapes. Thermoplastics realised the significant possibilities of *plasticity* that is, the material ability to both give form to things and also receive form. By the 1960s plastic materials had become so normalised in packaging applications they were literally the skin of commerce. They had become fundamental to the infrastructures and logistics of food production and consumption. They had become market devices in Callon et al.'s (2007) sense, meaning that plastic packaging provoked new 'food dispositifs' and everyday ontologies that modulated food production, market organisation, consumer behaviours, waste management and more. But if the plastic package was implicated in changing industry and ordinary conducts around food, how is it possible to say that it became a technology of governing? How is it possible to see plastic packaging as evidence of the ways in which technical and material objects can come to govern us?

How did plastic's distinct material forms and possibilities – its plasticity – have profound effects on how we shopped, how we discarded and how we effectively became 'governed by plastic'?

These questions assume that modes of governing can be materialised, or work in and through objects. I use 'governing' in the Foucauldian sense as referring to all those minor sites and processes where the conduct of conduct is administered. Governing, then, is not simply about big institutions, state regulations, and policy, but about subtle rules and regimes that shape and inform ways to live. It's about the constitution of the sociotechnical and moral responsibilities of things and how they should be related to. The point is not simply that objects are part and parcel of what it means to be human, as Haraway, Latour and others have shown, but that, increasingly, we make ourselves and our conducts available to being managed or governed *through* our relations with objects. Government does not exist and then seek technologies to achieve its goals. Rather, as Bruce Braun argues: "technologies and objects present themselves as potent sites for introducing new forms of 'administration' into everyday life" (Braun, 2014: 55).

The expansion of plastic food packaging shows this process at work. It prompted two significant and interrelated forms of everyday or mundane governance (Woolgar & Neyland, 2013). First, plastic packaging amplified and enhanced the experience of self-service and the idea of shopping as an expression of free choice and consumer autonomy. And second, it helped consumers become comfortable with the idea of single-use and constant wasting. But in what sense was plastic a participant in these shifts? Plastic wasn't originally made to be wasted, and its physical structure of extreme durability seemed to explicitly resist natural processes of decay. How then did it come to signify disposability and how did it reconfigure consumer conducts?

One answer lies in how plastic's sociomateriality was realised in the food and fast food industries as packaging, how it emerged as a transient market device. As plastic in all its varieties came to dominate food packaging and the rise of the fast food industry, it trained consumers to disregard it, to apprehend it as a transitional medium: something to be looked through and *overlooked*. Plastic was there to facilitate access to the commodity. Its working life was brief and unnoticed. Its physical properties of transparency and lightness enhanced perceptions of the material as an ephemeral means to an end and as morally untroubling. Then there was the proliferation of objects designed for mobile consumption: plastic bags and spoons and throw away lids and straws, the list goes on and on. These material things generated new topologies of time and space. As I have already argued, they appeared stylistically as rubbish from the very beginning. Their synthetic form seemed to come from nowhere, to have no origins in nature, and their future was evident in the present: they were always already waste. These minor plastic things were so anonymous and ubiquitous they simply added to a vague cultural consciousness of an ever greater *flow* of plastic in everyday life.

Plastic packaging could be considered a significant material contributor to the emergence of topological of cultures. That is, cultures where continuous change rather than stability is the norm and where the challenge is to maintain forms of order and continuity in relation to this. Disposability was a practice that addressed this challenge. It configured the time of plastic materials as brief and forgettable *and* consumers as unconcerned about the afterlife of the material, as comfortable with the repetitive wasting that single use and rapid turnover demanded. In engaging in this practice consumers experienced and enacted an ontology of

the present in which nothing mattered beyond the immediate act of using and discarding. Packaging also reconfigured ‘convenience’ as temporal and spatial immediacy: available here and now as direct presence, but also in the flow of time and constant change. Disposable plastic packaging provoked forms of repetition and reproducibility that seemed impervious to durable record. It encouraged consumers to abandon any sense of obligation to arresting this material flow, to be unconcerned. This is ethical blindness (Hawkins, forthcoming).

This brief account of the rise of plastic packaging and its increasing ubiquity as a disposable material foregrounds how a material can change conducts. How plastic emerged as a potent device for introducing new forms of mundane governance, new demeanours into everyday life. The material *and* its applications and the shopper who reached for it, dropped it and didn’t care were enacting disposability. In this way, single-use plastics configured consumers who had a nonchalant disregard for waste and wasting. The emergence of this ethical blindness shaped the interface between the consumer and the material: both were implicated. And as this ethical blindness became normalised it became increasingly essential to the economic growth of the plastics industry and the relentless spread of the material.

MAKING PLASTIC INTO A POLITICAL MATERIAL

This second story focuses on an attempt to challenge the overwhelming presence of plastic in food systems. It explores how plastic sparked controversy and became a matter of concern, and how this prompted experiments in living differently with it. These experiments involved the creation of new ethical interfaces with the material shaped by the dynamics of making it politically accountable. That is: recognising its role in a range of serious environmental issues and negotiating new relations with it driven by care and concern. The story is located at Northey Street Organic Market (NS) and involves an attempt to go ‘plastic free’ for a month. NS market was established in 1994 in inner-city Brisbane, Australia, it is part of the Northey Street City Farm, a community organisation that also includes a nursery and permaculture garden and celebrates ‘living sustainably in the city’. ‘Plastic Free July’ was an attempt at reconfiguring the markets to achieve explicit and very distinct political and ethical objectives, both at the local scale of the markets and beyond. It was an experiment in configuring the markets in different ways by putting plastic into new relations.

As a farmers and mainly organic market, NS already has an explicit ethicopolitical identity, with reducing wastes associated with food one of its many social and organisational goals. Other objectives relate to: shortening food supply chains by getting producers closer to consumers; challenging large-scale agribusiness food systems and their exploitation of farmers, environments, and consumers; using organic methods wherever possible; and offering consumers other market forms in which to buy food beyond the supermarket. These objectives generate distinct regimes of value, that is: practical calculative measures that help constitute NS as a site of economic difference and ethical practices. So, what happens when into this mix a mundane material such as plastic packaging is targeted as a matter of concern and the focus of specific actions?

In pursuing this question, the first thing we have to resist is the tendency to see plastic as the stable ground from which disputes and ethical actions proceed. This assumes that its

materiality is fixed and passively awaiting new actions such as reduction or elimination. In this framework plastic is the object of human political action and deliberation rather than something with the capacity to become an integral element in the enactment of new ethics and politics, a participant rather than an inert environmental object. The challenge is to understand exactly *how* materials become implicated in new ethical processes and interfaces. How did plastic become an ethical issue and 'political material' at NS? And in what sense did this process involve new relations and practices that revealed the capacity of things to become differently?

Before assessing the impacts and significance of Plastic Free July, it is necessary to briefly document how plastic mattered in this market before this event. Reviewing its social ontology or the arrangements and realities that plastic helped enact shows that even though NS was an alternative market, it was still dependent on plastic. There was still a complex local choreography of plastic objects and devices at work in the markets. These plastic things worked in many different ways. They can be understood according to a classificatory schema based on the different socio-technical and economic functions of the material. This schema shows that plastics enabled a multitude of actions and relations at NS.

The first category in evidence is *transport or wholesaler plastics*. These include things like large plastic trays, polystyrene boxes, plastic shock trays and the like, and are often used by food producers to protect food in transit and enable circulation. In this category, different plastics are used to manage the different biophysical realities of food. For example, the insulation properties of polystyrene are excellent for keeping broccoli and brussels sprouts cool. Many of these plastic devices are infrastructural and reusable, although there are some single-use items in this category, such as plastic bags used to line cardboard boxes full of veggies like carrots and bananas. Then there are *retail plastics*. These are most often packaging designed to enable self service and range from strawberry and tomato punnets, to plastic bags of measured quantities of beans, to cling wrap put on to extend shelf life as in the case of vacuum sealed cucumbers or precut pumpkin pieces. These plastics are primarily for single use and are focused on the logistics of retail display, shelf life, and self service. They are often oriented to the customer and enact convenience as a necessary value and expectation.

The final category is *immediate consumption plastics*. These enable diverse forms of recreational eating that are part of the NS shopping experience. The coffee stands and juice bars and take away food stalls, scattered in between the produce stalls, all depend on plastic lids, cups, cutlery, straws and more. Again, convenience is a key value that these plastics generate as well as enabling mobile eating whilst people shop.

These three categories are not unique to NS, they are common and prevalent across most food markets large and small. They show how plastic provides a form of infrastructure in relation to food, sometimes a disposable infrastructure sometimes a reusable one. It's also taken for granted, backgrounded and logistical; connecting the spaces between production, exchange, and consumption; making food mobile and making consumption and eating easy and convenient. Plastics are embedded in food systems in different ways with different levels of persistence, they have formed associations with food that are durable, complex, multiple and mutually transformative. But what of the actual realities of plastic at NS? How is plastic implicated in making NS an alternative or ethical market?

On the register of scale or amounts of plastic, there is not nearly as much plastic in evidence as in supermarkets and other food retail settings. Even before Plastic Free July lots of food at NS was *un*packaged, there was much less reliance on putting self-selected items in plastic bags: paper was the preferred material. This is an aware group of store holders and consumers, they bring knowledge and concerns about plastic and an ethical commitment to the markets; they have already learnt to be affected by it. Many have cultivated an ethical agency and identity by displaying a careful and cautious relation to plastic. But plastic is still deeply embedded in NS markets, when you start looking closely it is omnipresent. It may be used according to different patterns of presence and deliberate absence, but it is still a central material actor in the organization and practical functioning of the market.

What then of the specific actions that went into devising Plastic Free July? How was plastic problematised? NS already had a waste policy that targeted many things, including unnecessary plastics. But it was unevenly implemented and the sense from market staff was that more and more plastic was creeping back into the markets and into the waste stream. Plastic was making its presence felt despite attempts to control it. So, Plastic Free July was implemented with publicity put on the website and distributed to consumers and all stall holders inviting them to try and eliminate single-use or disposable plastics during July. It was obvious that eliminating *all* plastics was impossible, their logistical and infrastructural value could not be denied. However, in the process of making plastic into a matter of concern, the existing informal classificatory schema was replaced with a new one: *acceptable* and *unacceptable plastics* and the key determinant of this distinction was whether the plastics were reused (acceptable) or discarded after single use (unacceptable). In other words, the target of Plastic Free July was disposable plastic.

In this way, disposable and single-use plastics – all those straws and plastic cups and lids and punnets and bags – were problematised and framed as controversial. One aspect of the socio-technical and pragmatic character of these plastic items: their disposability, their imminent destination as waste, was rendered unacceptable. These material things were subject to new accountability tests and were found to be environmentally and ethically troubling. Following this reclassification, new modes of relating to disposable plastics were initiated. Problematising and reclassifying these plastics made them ethically actionable. It established justifications for new practices and ensured that the appropriateness of the ethical action – reduction, elimination or refusal – came to be expressed not just through virtuous human actions but through the material thing itself and its potency as always already waste.

Another technique in making plastic into a political material was not just to morally reclassify it and problematise its presence in the local space of NS but to link it to various forms of information about the global plastics waste burden, marine debris, chemical contamination, its origins in non-renewable resources and the oil economy. Plastic was framed in terms of its origins, effects and the futures it was creating. It was made controversial because its multiple vectors of connection with other realities, spaces and species were made visible. In this process plastic at NS acquired new scales and temporalities beyond immediate market presence and use.

Figure 3. An infographic describing the Plastic Free July challenge.

This act of linking disposable plastics at NS to a wider set of political concerns is usually explained in terms of 'raising awareness'. It assumes that a pedagogic approach to informing publics will prompt changes in practices. But there is a very limited notion of politics in play here that is resolutely human centred: becoming informed or educated motivates new actions. Instead, we need to heed Isabelle Stengers' (2011) account of 'material politics' which she says are never just about facts and knowledge alone but also always about struggle: "just like the Marxist concept of class – materialism loses its meaning when it is separated from relations of struggle."

These struggles were evident in the 'living plastic free' workshops that were held for consumers during the month. Consumers were asked to volunteer to take the 'plastic pledge' for a week and give up disposable plastics and then report their experiences. Often these reports felt a bit like plastic confessionals or plastic therapy where participants expressed enormous guilt and frustration about the persistence of plastic, about being *unable to get away from it* even when they wanted to. In attempts to develop new ethical relations with plastic consumers had trouble escaping self-blame. Participants in the workshops wrestled with questions like how can you buy yoghurt without a plastic container? How do you negotiate the long walk from the local coffee shop back to work without a plastic lid on your take away when you've forgotten to bring a reusable cup? What do you do with the mountain of plastic containers from previous packaged purchases that were designed to be chucked away but were being

kept to reuse? As compelling as these questions were, they revealed an inability to analyse how plastic functioned as a networked and infrastructural material; how it was a critical part of wider food assemblages that was enacting various modes of capture of human and economic actions that were persistent and powerful.

What these dilemmas did prompt was lots of discussion about experiments in living, about how to innovate with and around the recalcitrance of plastic. However, even in these discussions, the tendency was to frame plastic as the passive object of human avoidance not to think more creatively and critically about its wider force in shaping food provision systems. While there was an acceptance of how much plastic disrupted the enactment of an ethical consumer subjectivity this was as far as things got: human frustration with a bad material.

There were similar issues with stall holders who spoke of the difficulties in eliminating some forms of plastics from market arrangements. Selling strawberries in paper bags that rapidly become sodden was impractical for the strawberries, the store holder and the shopper, it was attempted but not very popular. It challenged 'convenience' at a number of levels. Running a juice store was also deemed difficult without disposable cups because there were no kitchens connected to the outdoor stalls. These actions weren't impossible, but they did highlight the functional agency of plastic, how its pragmatic value was embedded in the generation of economic value.

In this way, Plastic Free July could be considered a political event or situation, it involved a series of changes and practices that put disposable plastic into new relations, that prompted struggles with the material as well as new knowledges about the complexities of this mundane stuff. This political situation was not the result of plastic's global environmental impacts having to be regulated or governed, although these impacts were certainly invoked as part of the bigger context. Rather, it emerged through an interrogation of local and immediate plastic practices at NS and attempts to reconfigure them, to disrupt the economic and relational work that plastic was doing and create a different ethical interface with it. To make the material and the human uses of it accountable to each other in different, more considered and careful ways. The material was central to provoking different forms of ethical reasoning and calculations, different interdependencies.

CONCLUSION

Two stories about plastics and ethics. In the first an account of how we have become governed by plastic, how disposable plastic became a potent material in the administration of food and provoked new conducts and forms of ethical blindness. How this synthetic stuff participated in the emergence of topological cultures where lack of concern with constant change and turnover was fundamental. And the second story about struggling with disposable plastics in a farmers' market and seeking to enact new ethical interfaces with them. Interfaces that pay close attention to the reality of the material after transient use, to its troubling presence as waste even before it's used.

In Plastic Free July we see attempts *not* to be governed by plastic. Rather, to accept interdependency and enact different arrangements between the material and human and economic practices; arrangements in which *living differently with plastic* informs the interactions and

ethical interface and reshapes both the human and the material. We also see how, in making Plastic Free July into an event for the whole market, ethics shifts from being the preserve of the concerned virtuous individual consumer into a collective struggle and an exercise in commoning. For in all the discussions and debates about how to live without disposable plastics, what mattered about this material, and how it was to be valued and cared for at Northey Street, a community also emerged. This community was connected by plastic, by a collective desire to create a different shared future with the material.

Struggles with the material at the level of a small local market and everyday life foreground how ethics emerge in the negotiations between troubling material realities and speculations about different relations and futures, about better ways of living with plastic. But is this enough? No – we also need bigger struggles that move beyond local practices and concerned consumers into the realm of governance, regulation and serious industry responsibility. Big struggles, small ethical renegotiations – they all matter.

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Freedom of the mind is not the same as the freedom of the body.

– Martin Parker & Elke Weik

Corporeal ethics in the sauna

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> *Openness should not be interpreted as weakness, nor as indecision, but rather as the courage to refuse the comforting refuge of broad categories and fixed unidirectional vision.*
>
> (Shildrick, 1997: 3)

> *Something gets under my skin, something disturbs me, something elates me, excites me, bothers me, surprises me. It is this experience that sets off a movement that extends my world beyond the intimate and familiar.*
>
> (Diprose, 2002: 132)

BEGINNING

Veera's e-mail to Alison:

> *All is well here in the North. No snow yet, but morning frost. At the moment I am busy with the last corrections to my PhD manuscript. It should be off my hands by the end of the week. However, I would be interested to work in a dialogue. How would you suggest that we proceed? Should we reflect upon the corporeal ethics in practice during the Corporeal Ethics seminar at the University of Lapland? Since we already have textual material for that (my reflection papers and your responses) it could be a light way to proceed. Naturally, some of it is too personal to be utilized.*

Alison's reply to Veera:

> *So good to hear from you Veera and very happy that the end of the PhD is close. Yes your ideas collide with mine.... maybe even starting on my side with the tensions of 'teaching corporeal ethics pre course' and how this evaporated before me.*

This manuscript is born out of exchanges between us; living at opposite ends of the world. Summer is fast approaching for Alison in Australia, a vast country experiencing undocumented weather shifts. Winter frost came early for Veera in Rovaniemi, a town of global signifi-

cance and quaintness. Our experiences of the world around us are so very different, but the climate crisis speaks to us both. Veera is finishing her doctorate at the University of Lapland, Alison's never-ending PhD was examined in 2003, and she has worked as an academic in the UK and Australia. We first met when we took part in a doctoral workshop 'Corporeal Ethics' at the University of Lapland in December 2016. Alison was invited to 'deliver' the course which Veera attended.

In what follows, we have a conversation which involves both of us remembering individual experiences and reflections, and our reflections on these reflections. We also draw on the written exchanges between us in the months following the workshop. The text that unfolds exposes the ways our lives come together and disband, we agree and disagree, we think, we feel. We have experienced struggle trying to keep our text, our ideas, our bodies, open. To bring our thoughts to a conclusion breaches the very conditions that we experienced. As such, this is a text without conclusions, a text that we hope will breathe on the pages of this online source, for others to experience in their own ways. Yet there is a tension between wanting to fully relate to and engage with each other in an ethical way through a required openness, which resists reduction and closure, and the inevitable textual closure present throughout this text. But perhaps this closure and subsequent fixing of meaning is a necessary condition for enabling each other to flourish? In many ways, this text is an experiment, yet without the structure and limitations of being an experiment.

REMEMBERING

Alison: I loved Lapland when my family and I visited from the UK some years ago, and I was so very delighted to have the opportunity to return. But, I realised that I had not been to 'real Lapland' before and that we had experienced Rovaniemi through a tourist simulation engineered for British tourists! I was excited to see the snow, and I was prepared for winter layering. I was even excited about teaching corporeal ethics with a small group of PhD students. Before the course, I was asked to prepare a course guide and recommend some readings. I had regular discussions with Professor Anu Valtonen as it became apparent that the rigid guidelines normalised in both UK and Australian Business Schools were not an expectation at Lapland. One of the challenges for the course was how to embody and enact corporeal ethics. How to be present rather than how to present such materials. How to open oneself to the other – the stranger. On reflection, this occurred naturally, even though I recognise that the encounters within this course were very unique.

I developed the aim of the course to review and analyse the nature of corporeal ethics as it has been employed in organization studies. The questions posed were: How can we establish the relationship between bodies, agency and ethics? What can corporeal ethics mean for rethinking ethics in organizations? What is the future of studying corporeal ethics in organizations? What possibilities become available if we take corporeal ethics seriously? How does corporeal ethics relate to resistance in organizations? How can corporeal ethics be researched?

The group would spend three days together and the days were planned as follows: day 1 involved looking back at how and why corporeal ethics makes sense to us, the way in which it emerged in my own work and understanding the key features of corporeal ethics and what

this means for individual research interests. Day 2 involved designing research projects and highlighting the methodological issues that emerge. Day 3 explored the relations with emerging debates on affect, resistance, politics, feminist ethics; and future directions that the group's ideas could be taken in.

Ideally, assessed coursework would not be applied to a course based on reflexive practice as a focus on learning for assessment could surface and reinforce instrumental approaches to class participation which would disrupt the focus of corporeal ethics as a pre-reflective, emergent, embodied way of interpersonal engagement. However, the assessment was set as follows:

Piece 1

For your pre-course assessment (worth 30% of the marks), please read my paper 'Corporeal Ethics and the Politics of Resistance in Organizations' (with Carl Rhodes (2013), Organization 21(6): 782–796) and

Provide a written critique of the paper (approx. 1,000 words).

Think through an example from your own life/working life which enables you to apply the idea of corporeal ethics.

Prepare a 5-minute presentation on the above.

Ask yourself: what can corporeal ethics as a philosophy and practice offer your research?

How can we research corporeal ethics in organizations?

Piece 2

Keep a reflexive journal of your observations of the course and the ideas that emerge (worth 20% of the marks).

Piece 3 (worth 50% of the marks)

Please choose one of the following and write an academic essay (up to 3,000 words including references).

Take a pressing social problem of your choice (maybe one that works organizations ignore or do not engage with sufficiently). How can corporeal ethics be used to address these problems?

Or,

'The intercorporeality of bodies has transformative potential in organization.' Critically discuss.

PRE-READING

Alison: My relationship to the course participants started before I arrived because they had been given recommended reading weeks before the course. I would read and assess this pre-assessment when I reached Rovaniemi. This activity opened an initial dialogue and set

the foundation for an openness to the materials, and on reflection, perhaps a way of trusting me from the outset. I recall feeling overwhelmed by the extent to which participants 'opened themselves up' through reflecting on the relevant reading prescribed in relation their research and lives (see the list of readings).

Veera: I do not think that I was specifically 'open' before the course. In response to the request from Alison to write a reflection on the pre-course reading, I read the proposed articles and produced a text that was titled "From corporate to corporeal ethics". Since I do not have a background in business or organization studies, the feminist critique of business ethics and its formal codes of conduct were quite strange to me – at least in an academic sense. However, I was familiar with Diprose's corporeal ethics from reading cultural waste studies, especially Gay Hawkins' (2006) seminal work *Ethics of Waste* in which she suggests that corporeal generosity could offer a key to a more inclusive ethics of waste.

My preparation for the course was reading and writing in haste and trying to grasp the whole feminist criticism of business ethics. The arguments in the course material articles began to collide in my mind with articles on ethnographic research ethics that I had been reading.

ARRIVING

Alison: This was the first course where I had genuinely experienced being institutionally free to be 'me' and to work creatively in more embodied, emergent ways than I had worked in other institutions. There were no norms to resist, and I started to think about the ways in which a course on corporeal ethics could be delivered. I say delivered because teaching is often planned in terms of delivery rather than as experience and engagement. I planned the sessions, the readings and I over-prepared lecture-based material. This material, whilst central to providing the frameworks of corporeal ethics that I had read and written on, did not sit comfortably in my skin – even on the flight to Rovaniemi I was preparing, and I didn't feel ready or 'right'. I kept preparing and planning the ways in which I would engage with the students – relying solely on whether the students would engage with me and my material.

I was picked up at the airport by the coordinator of the doctoral school and her husband and taken to my apartment. Then I saw Anu walking along the road to the apartment with a bag of essential supplies. The generosity was surprising and overwhelming. Where had I arrived at? Everywhere my gaze turned sparkled liked crystals, remembering the suffocating heat that I had left in Sydney. Padded people moved through the snow with ease and sophistication! As a child in Wales, schools would close when it snowed because the roads closed!

Next morning, Anu collected me by car, and we drove to 'The Sauna-seminar building' in the snow. A picturesque cottage building in the middle of the forest. I was cast in a world that I hadn't experienced and I needed to be knowledgeable! I was adrift in a university unknown to me. I felt like the foreigner, the stranger… And, now on reflection, this was a very important place for my body to sit and work from. The toilets were frozen. There was an actual sauna. Anu brought bags and bags of groceries for everyone to share. I thought I understood the Finnish culture, my late mother-in-law was born and raised in Helsinki, and I had visited a few times, but it became apparent that I had very limited knowledge. We met the first students who had arrived early, and we immediately started talking about mutual connections

and points of interest. The group didn't stop talking until three days later when I jumped in a car to go to the airport to collect my family who were arriving for a long weekend. The whole experience was abundantly generous, full of hospitality and wonderful openness. Herein lies a special vulnerability that is necessary for an educator because within such vulnerability spontaneous openness has the possibility to surface.

FROM CORPORATE TO CORPOREAL ETHICS

Excerpt from Veera's pre-course assignment:

> *In the article "Corporeal ethics and politics of resistance in organizations" Alison Pullen and Carl Rhodes (2014) seek to develop an alternative notion of ethics that would take into account the employees' subjectivity, bodily sensibility and active role in producing ethics in organizations. For this purpose they look for inspiration from feminist philosopher Rosalyn Diprose's (2002) ideas about radical corporeal generosity. Diprose develops an ethics that does not derive from rational calculation and normative thinking but instead from affective, pre-reflective engagement of sensible bodies. For Diprose a physical encounter is always an ethical moment: to be open and generous towards the other, albeit different bodies, is to be open to other ways of thinking and doing. These ethical encounters are disturbing but it is exactly this disturbance that goes under one's skin and makes one think. It is important to notice that although Diprose calls for openness and welcoming of the other ways of being, it does not necessarily mean that one has to adopt or even approve the other way of thinking. Diprose's notion of corporeal ethics opens up to forms of resistance because it resists rigid categories and preconceived ideas – doing things the ways they have always been done (Pullen & Rhodes, 2014). Corporeal ethics can sometimes be contradictory to the normative institutional codes of conduct. The authors argue that the Diprosean idea of corporeal generosity can overcome the gap between organizational ethics and subjective resistance. It can help to grasp the oppressive grassroots practices in organizations concerning for example matters of sex, race and gender. Since this kind of ethics grows from bodily engagement and openness towards others, it cannot be fully organized and managed. But, I suggest, it can be encouraged. One way of encouraging corporeal ethics in organizations is to ditch the idea of ethics as an administrative and managerial issue. The ethics based on radical generosity is not about "collective management of ethics" but instead about "affectively resisting" oppressive practices within organizations. This kind of ethics grows from corporate to corporeal ethics.*
>
> *However, the notions of corporeal ethics and corporate ethics do not seem exclusionary categories but, rather, complementary. The idea of corporate versus corporeal ethics is close to ideas of procedural ethics and ethics in research practice (see e.g. Guillemin & Gillam 2004). Marilys Guillemin and Lynn Guillam note that both modes of ethics are necessary and that there needs to be a living relation between these modes. Organizations need to have formal ethics guiding their attitudes towards e.g. environmental issues or suitable working conditions (which again define and guide actual practices). The formal code of conduct is the only way to make sure that the organization as a*

whole has an understanding of the shared values and objectives. In addition to the formal ethics, the organization should also be open to new ideas and ways of doing; to be flexible enough to take into account forms of bodily, spontaneous and situated ethics. For example, the ethical codes for the research (procedural ethics) may seem restrictive and often a dull taken for granted part of the research planning. Not many qualitative researchers such as myself can think of any ways how they would cause harm to their research participants, but still these issues need to be thought through even though they seem taken for granted. But following these formally defined ethical research codes still doesn't guarantee ethical research. In the course of the research process (e.g. during fieldwork) the researcher constantly stumbles across ethical dilemmas that she/he has to solve immediately. Guillemin and Gillam call these urgent ethical encounters "ethically important moments". They are often questions of affective, embodied ethics. Sarah Gilmore and Kate Kenny (2015) suggest that the living relationship between procedural ethics and ethics in practice is achieved by practising constant reflexivity. This solution could also work on the organizational level: could organizations promote ethicality by practising constant reflexivity between the managerially defined ethical guidelines and non-managerial affective and resistant corporeal ethics of the grassroots level?

ALISON'S REFLECTION ON WRITING THE ARTICLE

Alison: Practically this article was for me a way to engage with a feminine ethics, a way of understanding how individuals respond differently to both mundane and disruptive encounters. As a feminist researcher, using feminist philosophy to rethink some of the entrenched masculine logic of organization, Diprose's corporeal ethics provided a theoretically sophisticated way of understanding embodied experiences. What possibilities could be captured by placing the body at the centre of human, organizational experience to read ethics and to live ethically? Veera beautifully captured the embodied, affective ethics that has been lacking in organization studies through the critique of mainstream business ethics, which is Carl's [my partner and colleague] obsession. Also, Veera identified the ethico-political struggle to live life – an ethics without politics and a politics without ethics appears unviable (cf. Parker, 1998). Yet the main question that arises is how we make sense of often abstract concepts, and it seems that when we read about corporeal ethics, we think about these bodily experiences and how these abstract processes relate to these experiences. Corporeal ethics enables tensions between ontology and epistemology to surface. The pre-reflective underpinning of corporeal ethics where the body precedes the mind is imperative. I always think of my relationship with my son who acts before thought manifests. This is the pre-reflective, affective engagement of sensible bodies that Veera speaks of drawing on Diprose. It is here that the open generosity towards the other becomes possible – or could be encouraged after Veera.

VEERA'S PRE-SEMINAR THOUGHTS – REFLECTING ON ALISON'S REFLECTIONS

Veera: When I entered our Sauna-seminar building (this is probably a unique thing – in some of the most informal seminars we actually have turned the sauna on and had a collective sauna

afterwards, but, to be honest, that happens very rarely), I did not have any special expectations. Just another basic seminar. Anu, our professor and the organizer of the course, had arranged the table in the middle of the seminar room nicely with coffee, cookies, fruits and other beverages. This was nothing unusual. Most of the PhD students were already there. Also, Anu and our visiting guest, Alison Pullen from Australia, had already arrived. There was a hospitable atmosphere: talking, laughter, and warmth between us students and the two professors.

I reflect on the beginning of the course later on:

> *Even though most of us had not met earlier there was a special atmosphere of openness and trust right from the beginning of the course which I think everyone of us sensed. Even though our university is very informal and non-hierarchical, this kind of atmosphere is not often reached. Sometimes cultural practices of bodily presence can form a barrier for creating an atmosphere of trust and openness. (Veera's post-course reflection assignment).*

When trying to pinpoint what enabled the co-creation of the shared feeling of generous togetherness, I write:

> *The atmosphere of trust and openness was co-constituted by informal material setting and generous offerings, hospitality of our host and organizer (Anu), intense and honest presence of our course tutor (Alison) as well as our own welcoming and open attitude (students). (Veera's post-course reflection assignment.)*

The generosity was not pretentious – there was a feeling of genuine interest in us and our thoughts. And this interest was enacted in very practical acts which prolonged long after the course ended: it continued in e-mail discussions, commenting our papers and even as Facebook friendship. Alison really invested her time in us. Alison ends one of her e-mails to me: "Overall, I have spent hours reading your thoughts, and reflecting closely, on my reactions to them. Sincere thanks to you for writing. Write often, write well."

ALISON'S REFLECTIONS ON VEERA'S REFLECTIONS

Alison: Veera, I had no sense of who would attend the seminar, and I assumed you would all be from business and management studies! The group was multidisciplinary, and those working in management and organization studies were working across disciplinary boundaries. The space facilitated a way of being – shoes off, indoor socks on, comfortable clothes, continuous supplies of refreshments – and relating. I can still visualise us peeling the skins from the mandarins and the sweet, sharp smell of the pith. Even the frowning was endearing. I think whilst start of course nerves were evident in small doses these emotions only surfaced from insecurity over some of the philosophical complexities and points of connections with well-known thoughts in the field. Reflecting now, the pre-course materials conditioned (to some extent) the open and generous encounters alongside stealthy critique. There was no escaping the moments – we seemed to develop an earnest for listening more than speaking. Indeed, I don't think I can recall a time where I have been in a classroom where its members had so much respect and care for each other – so much control to listen to others and not compete for airtime.

During our introductions, we located ourselves in relation to the disciplines and the vulnerability from not knowing each other's fields shifted the authority and knowledge base

of the expert teacher with his class. The table furnished and dressed provided a sense of belonging and shared community through which democratic actions were effected. I wonder whether I am glorifying the experience? I wonder whether I am being too ideological? I also ask whether being a woman enabled an openness and generosity? Are women's bodies read and received differently? I always try to stay close to 'me' and to disrupt traditional power relations between members of the class and myself when I teach (Pullen, 2016). But, in the sauna, I became much more at ease with exposing my vulnerabilities and inner thoughts with others more quickly that I could ever remember. Was it the small group? Was it that the group had a majority of females (there was only one male present; a detail to which we will return to later)? Was it that we were mature with vast life and work experiences? I learned so much from each and every person – from the ways in which music influences writing with Foucault, the preoccupation with living bodies, autoethnographic versus fieldwork tensions of being an action researcher in one's own organization, human and non- human animals, the etymological importance of placing words under arrest, the Arctic Circle, loss and grief, challenging mainstream management research, postcolonial critique of ethics and feminist care. Most of us are still in contact. There is something here about the ways in which we open ourselves up at different moments, each of us sharing personal details of our histories, contexts, families, weaknesses and strengths. At times surfacing vulnerabilities created a tension – it was very emotional, wasn't it? Was there an unusual willingness to account for oneself, which, as this accounting became transparent and available to others, fostered a community of practice that was affective and non-rational? We laughed, joked, and cried through the sessions. Do you remember when the funding came through to support the studies of two members of our group? I do not cry, but I cried. The sessions were critically and intellectually robust and challenging, and one in which corporeal ethics emerged through the affectual members of the class. The discursive and bodily security blankets that we often use in unfamiliar contexts, especially professional work environments, were broken down.

Veera: The pre-course assignment instructions ended with a question: "How can we research corporeal ethics in organizations?" I concluded my paper by suggesting that "corporeal ethics is difficult to grasp, because it enacts only in fleeting moments of fleshy encounters. These affective moments do not verbalise easily." (Veera's pre-course assignment.)

One of the most memorable ethical encounters during the course was a small working group session in which we were assigned to create a research design together. There were four of us. We were PhD students at different phases of the process and from different disciplinary backgrounds. We only had half an hour initially to plan the task. As we started talking and sharing ideas, we were all of a sudden full of excitement: our research interests and different approaches started to complement each other. We were feeding ideas to each other so fast that we were almost struggling to keep up with them.

This moment of bodies working together and sharing thoughts was carefully facilitated by Anu and Alison. Yet, our group came up with ideas that were totally unexpected – I remember Alison very gently pointing out that she had had some idea of what kinds of ideas she expected us to work with. They were nothing of the kind that we eventually came up with! When we presented our research plan about boundary work between death and

life – corporeal ethics of encountering death, decease and leprosy – I recall Alison being faintly surprised, perhaps even disappointed for a moment – but she quickly adapted to our enthusiastic moods.

I reflect on our group session:

I experienced a unique feeling of shared flow moment – a sensation of creating and thinking together. Our bodies and minds were attuned to the same level as if we were almost able to sense what the others were thinking. As one of us very practically described it, my half-finished sentence was finished in another person's paper. I am sure that the excitement of discovering and ideating together is something that all of us will remember and cherish, since it does not happen very often. My previous most memorable flow-moments have always been moments in which I have been writing something and new thoughts have started to pour through my fingers. In those moments writing and thinking (in solitude) have been not only simultaneous activities but inseparable. Writing has been thinking - my fingers have done the thinking. This time we were experiencing the flow moment together as separate bodies that are united at some level and thus pushing each other further. (Veera's post-course reflection paper.)

In her e-mail, Alison wrote:

Your account of bodies working together in the group work was evident for Anu and I to watch! You thought we were drinking wine but we were watching you closely and the ways the two groups worked were remarkably different. Oh, to trust each other through physical and cognitive intimacy to create something unique is wonderful! I wonder whether this could be replicated, or lost in the moment? Could you return to that space and produce or reproduce it again? (Alison's e-mail to Veera)

Alison: As I reflect now Veera, we were waiting, but there were stark differences in the ways in which the two groups worked. Your group was standing making dramatic gestures which we read as being excited. There was a lot of quick talking and frantic writing because everyone had gone overtime. The other group was much more cautious. They respected the individuality of each other's positions and ideas to the point that the merging of ideas was challenged. Your group, as we discussed later, had much trust and support. We noted that you looked at us, but you didn't care because you were so passionate about the task and definitely wanted the project to be great! The other group struggled to get the idea formed even though each group member had the expertise to complete the task; each person taking their ideas and understanding the ideas from their point of view. The group recognised the process that they went through as they fed back their ideas to the main group. Through this process, corporeal ethics became evident – in the openness to other's ideas in your group and in the cautious respectfulness in the other group.

Veera: I think our group was able to attune to each other's ways of thinking so smoothly because three of the four of us were already familiar with each other's research and we had attended the same seminars together. On the contrary, the other group was not familiar with each other's interests beforehand and, since two of them were from another university, they were probably unfamiliar with our working practices. Hence, it took them much longer to prepare the ground for fruitful co-operation, so to speak.

Coming back to you observing our work – could you elaborate a bit on this? What were you and Anu actually observing when we were innocently going on with our group work? Were you conducting an experiment? Where's the ethics in that?

Alison: Observing you wasn't planned. But, when we saw the differences between the groups we got excited to note the differences in the ways you worked and the processes and outcomes that eventuated. We saw the ethical dilemmas that the groups had in action – from wanting to work ethically by including everyone, to developing projects that could focus on the understanding processes of corporeal ethics, to practising ethics. But as we discussed in the class, when we start to observe ethics in action, and we discuss openly these processes of corporeal ethics, do we move away from embodying the pre-reflective ethics at the heart of corporeal ethics? You wrote in your essay:

> *For Diprose the disturbing moments of corporeal generosity open up a possibility to learn to think differently. That is why this mode of openness towards the "other" is very important for an ethnographer. Only by being open to other's difference can one make sense and understand other ways of thinking and practising. (Veera's pre-reflective assignment)*

Yet in studying this difference and openness, through the conceptualisation and categorization inherent in research design and practice, do we close down the very differences that we advocate against? How do we engender the 'welcoming of the alterity of the ethical relation' (Diprose, 2002: 140) in our research designs so that open relationships without categorisation and judgement (Knights & O'Leary, 2006; Pullen & Knights, 2007; Pullen & Rhodes, 2014) can flourish? This problematic requires having responsibility to the other with an appreciation of the other, alongside the understanding that the other is never fully knowable (Butler, 2005; Diprose, 1994).

As I grow into myself, the more convinced or committed I am of the power of the lived materiality of gendered subjectivity to reject the passive body in research/the classroom. I am sure we connected because we were able to share connections, or fleeting moments, of motherhood that sometimes become verbalised. But, so much of our intercorporeal experiences and knowledge remains unspoken and the difficulty is how can we capture this in the classroom and do we need to do anything with these moments? We certainly experienced and discussed in detail in the sauna the struggles between mind and body… and we were comfortable with silence and not finding answers, even though some of our colleagues wanted more answers to explain the phenomena that they were processing corporeal ethics through.

BREACHING, CLOSING DOWN DIFFERENCE

Veera: During and after the course we always came back to the "fleeting moments of fleshy encounters". We reflected upon some unexpected, fleeting encounters which had stayed with us. Some of the encounters were disturbing, and some were uplifting creative moments, just like the one that I described earlier. In my post-course reflection journal I wrote about one "ridiculously tiny" disturbing moment that happened at the beginning of the seminar and which set our genders firmly in place:

There were two awkward moments that (to put it in Diprosean parlance) got under my skin and made me think: Firstly the fleeting moment in the beginning which firmly set our gender(s) in place. In the beginning of the first day you greeted the only male student in the course by noting that he is underrepresented in the course. You did not have to define what you meant, since we all understood that you were referring to his maleness. I thought at that moment that this kind of blunt "sexing" was quite unnecessary in that situation. From this moment on this person had to represent "maleness". For me this somewhat awkward embodied encounter was an important ethical moment because it made me realize how strongly this bifurcation of maleness and femaleness still defines us and our social situations. He is stuck with being a male even within a feminist and gender-conscious social situations as well as I am stuck with being a woman. There's no escape, or is there? (Veera's post-course reflection paper.)

Alison responded to my criticism at the time with:

Thanks also for writing about failed moments of corporeal generosity which have disrupted me also. In relation to what you have written, I have remembered the ways in which my treatment of him occurred and perhaps why I hadn't lingered on it at the time, or returned to it with him. I hear your words and I think that gendering him in that way emerged because we had had rather a long discussion before the course started and I think he mentioned him being the only male, but I may be absent minded. But, it is interesting to note the ways that we continue to dichotomise gender even when we 'use' queering. Interestingly, my reading of him was different to what you and he may have thought but I verbally collapsed him to male with all the multiple readings that this involves. I have questioned the ways in which humour fails generosity. To keep being generous requires a slow pace, or does it? Unplanned humour violates the generous space? (Alison's e-mail to Veera)

I continue in my paper:

*This ridiculously tiny incident is an example of corporeal generosity and the ethical importance of embodied encounters. These kinds of failures in embodied encounters open up a world of ethics. The embodied reactions are important in those fleeting moments but I think that the ethical importance stays longer: as these moments of failure stick and sting, **they force us to think**. They force us to think if things could be done differently. (Veera's post-course reflection paper.)*

Later on, we continue to jokingly discuss the gendering incident, which was uncalled-for nonetheless. I admit that I may have misread the situation and missed the humour in the remark:

Thanks again for thorough re-reflections. I think I read the gendering situation wrong because I hadn't heard your previous discussion. But this misinterpretation reveals again how social situations are subjectively experienced very differently, no matter how generous and open we try to be! (Veera's e-mail to Alison)

Alison: There is so much here. I have much difficulty in accepting my positioning of the student as the only man in the room, and I have struggled to reflect on it. I would have only

said something like this in a comfortable environment, and this was a slippage, yet I also acknowledge that I am never politically correct as I don't like silencing myself and I genuinely think that political correctness masks so many aspects of life including discrimination and oppression. In classroom life, I provoke and disrupt, but this was not my intention here. This is not the openness I preach! I reduced gender. I still feel uncomfortable about this incident, but it is in this space of not being able to clarify my thoughts, explain the judgements and violations that the ethical moment arises – ethics arises in the tension of not being able to make decisions, explain our actions, make sense of ourselves. The power of this ethics is central to learning, challenging the dominant, and living a livable life. In a recent e-mail you wrote:

> *Hei, just a quick thought:*
>
> *If there's a suitable place for reflecting on being open to (cultural) differences which were present (but never a hindrance) in the course you could also do that. I am referring to our limited bodily language and facial expressions (or lack of them) and especially the non-hierarchical tradition (both of university and Finnish culture in general) and how you were able to adapt to that. Had you found us rude and unwelcoming from the start (for calling you by your first name, not necessarily showing our enthusiasm etc.) and behaved accordingly, the atmosphere in the course would have been totally different. hugs, Veera*
>
> *p.s. PhD came out of press. It's fabulous and I'm really proud of it. I will not read it, though :D I'll publish a photo in FB when I have time. (e-mail from Veera to Alison)*

Congratulations on the PhD and you have probably read it enough! The cover speaks. Enjoy your defence, you have a huge future ahead of you. You are a role model for so many women as you have achieved so much on your own terms. Veera, you have taught me a lot about the entanglements of working corporeally, pre-reflectively. The Finnish have taught me a lot too! Oh, I just remembered the pre-Christmas party of the Faculty of Social Sciences I was invited to and the Napue gin and tonic with cranberries and rosemary in a fishbowl. The bawdy burlesque show of the Midnight Sun Burlesque group shocked me especially in a work context!

I have Finnish friends, and I know them to be facially serious, and one friend told me that in Finland when you can sit comfortably and not speak with those around you then this is a sign of true friendship. But, this silence is uncomfortable for a Welsh woman (who is known for talking, Welsh people talk a lot!) but over the years I have become more like this. I find many Finns cold facially, and they are not as physically intimate as some other cultures until we become friends. But, it is in this space of building relationships with people different to us which then delivers the possibilities of not knowing, unknowing, openness to difference and a means of not reducing each other culturally. I am also very comfortable with non-hierarchical environments and never thought any of you were rude or unwelcoming as we have established earlier. But, being in unfamiliar places enables us to develop shared practices of our own, but perhaps if we don't slow down the humour and the categorising that many of us do when we read people that the possibilities for breaching the practices of unlearning and relearning become under threat. You are absolutely spot on when you say: "humour is meant to lighten up and bring joy, but there's always danger of misunderstanding and hurting someone". And you

raise the tension again: “But then again, a world without humour would be a very dull place, wouldn’t it?” These tensions and disruptions evident in our time together enable us to challenge ourselves and respond inter-corporeally – the site for ethico-politics.

CLOSING/OPENINGS

In this paper, we have exercised an open dialogue between two scholars at different phases of their academic career, in different parts of the globe. During the process, we have shared thoughts about embodiment, ethics, and gender, and these abstract ideas have been entangled with quite intimate details about our life histories as well as the difficulties and joys of our everyday life. During the process of writing this dialogue, Veera’s children were suffering from chicken pox, and Alison’s son tore a ligament in his ankle and was on crutches. Despite the thousands of kilometres between us, we have comforted and supported each other, and to much extent, being connected through the words that we share here enabled this without talking about the children in great detail. These embodied encounters as women, as mothers, as writers, with many shared values and interests, are reflected by the relative ease in which this conversation surfaced between us. We hope our text is full of tension and struggle – but also of flow and connection. Of us. Of our bodies. One of staying close to writing the skin and what we remember that has crept under it. This is a text of the others who sit on these pages incomplete and unfinished, and who have not read our text but they form the community that we speak of.

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E N C O U N T E R

AESTHETICS OF ENCOUNTER

An aesthetics of encounter promotes and enables a waiting, it is the foundation, the creation, the making of a possibility to dwell and to endure the delay of this waiting. And it is also the possibility of dissent, for the dwelling, the being-there, generates a pool of knowledge(s) and affects which will inform a renewed understanding and feeling of what is, which will necessarily differ from that of those who cannot, or choose not to, wait and endure. Waiting and listening, and feeling. Wanting to wait and wanting to listen. Choosing to wait. Feeling those choices. Embracing an encounter means turning ourselves to an other, and also embracing the possibilities of opening ourselves, of questioning our own selves now challenged by the felt presence of that other. An aesthetics of encounter reaches out towards the forms-of-life that will become in the relations of exchange that the encounter will enable and produce. An encounter is an unexpected and contingent element of existence. It is only the beginning of something. An aesthetics of encounter does not accept the determination of rationalist philosophies which presuppose the existence of a scientific explanation for everything; nor does it fully accept empiricist accounts that aim at grounding everything on experience. The encounter is an element of unexpected contingency, it cannot be reduced to rationality and it is not simply an experience. The encounter is more than that. According to Badiou, the true encounter forces a choice: *The miracle of the encounter is this paradoxical conjunction between the pure exterior — a person whom I encounter — and pure interiority — the consequences that I must draw by myself...* (Badiou, 2014)[1].

1. Badiou, A. (2014) 'People cling onto identities... it is a world opposed to the encounter', interview with Clement Petitjean, published in the blog of Verso books.

An illustration from the article Aesthetics of Encounter by Alberto Altés Arlandis (2016). From Altés, A., Jara, A., & Correia, L. (Eds.), The power of experiment: Artéria - humanizing architecture: 4th edition of Lisbon Architecture Triennale. Lisboa/Portugal: Edition Artéria – humanizing architecture.

Re-thinking and un/entangling non-violence with response-ability

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INTRODUCTION

This article offers an account of non-violence as an always-relational social-material entanglement and prompts for a re-thinking of responsibilities in our much-needed efforts towards sustainable, non-violent and just worlds.

Violence in close relationships is a pressing challenge to human rights that affects individual lives, communities and societies in manifold ways as suffering, fear and sense of non-belonging, limiting person's possibilities and capabilities of being and becoming (e.g. Huuki & Juutilainen, 2016). As a feminist ethico-political challenge, violence has been an object of inquiries, theorisation and activism embedded in the imaginaries and practices of feminist living, and a shared goal deeply entwined into the visions of human rights, equal and just societies and lives. In-depth analysis of violence has unfolded the intricacies of psycho-social and socio-cultural dynamics of violence (Hird, 2002; Husso, Virkki, Notko, Hirvonen & Eilola, 2017; Kappeler, 1995; Sunnari, Kangasvuo & Heikkinen, 2003), and more recently scholars have begun to explore the ways violence figures as flows of forces in manifold material-discursive entanglements of places, objects, histories and affects (Huuki & Juutilanen, 2016; Huuki & Renold, 2016). These understandings of violence have proved crucial in efforts to support cultures and environments free from violence, and in fostering more just and equal relationships. On the other hand, while violence has been the foci of studies in multiple ways, non-violence has been less so. When having been an object of interest, non-violence in close relationships has been approached from the perspective of a trajectory of change; as a moral virtue and or individual practice (Clements, 2015; Kappeler, 1995; Soudien, 2015), or, on the other hand, a quality of relations fostered and negotiated for example by feminist scholars as care, love and compassion (Gilligan, 1982, 2002; Huuki & Sunnari, 2015; Nussbaum, 2013).

Regardless of all the efforts, violence as an unsustainability persists. Therefore, it is crucial to continue to ask *how else we could think about non-violence and responsibilities thereof*. In this paper, we contribute to this question by attending to the ways *non-violence comes*

to matter in the life stories of one woman. We do this by opening up violence and non-violence to the more-than-human, more-than-individual and more-than-present assemblages from which relations emerge, in order to move towards a more entangled account of ethics and responsibilities for more livable futures. Thinking with the feminist (new) materialist works on ethics and responsibility – particularly *response-ability* as discussed by Karen Barad (2007) and Donna Haraway (2008) – enables us to unfold non-violence as an intra-acting entanglement of multiple times, spaces and matters (Barad, 2007). What this paper proposes is that by rethinking this motion of mattering, *we can arrive at shedding light on non-violence beyond individual agency without losing sight of the ways 'we' are/become responsible.*

ON THE WAYS OF RE-THINKING NON-VIOLENCE WITH AND THROUGH LENA'S LIFE STORIES

In this article, we engage with the stories of Lena, a woman in her forties. Lena is a victim and a survivor of severe intimate partner violence and a person actively involved in supporting others facing violence. Over the past ten years, we – the authors – have been engaged with Lena in different ways. One of us was first engaged with her through mutual involvements in work against violence, then two of us as educators and coordinators of an European e-learning study programme on violence and violence prevention (see e.g. Heikkinen, Pihkala, & Sunnari, 2012) in which Lena participated in 2007 and 2008. During that time, Lena wrote as part of the study assignments fifty pages of study journals where she discussed her history with violence from childhood to adulthood, recovery and the challenges thereof, her relationship with violence and non-violence, as well as her plans and aspirations for the future. We re-engaged with Lena in interviews held in a set of two sessions (within one week) first in 2011 and then again in 2015. In these interviews, we were interested in learning more about Lena's aspirations in relation to non-violence and violence prevention. Over these engagements, we were inspired by Lena's motivation and commitment to co-construct political and practical vision for non-violence, and later, as we learned more about her life through interviews, about the complex and intricate ways violence and non-violence traversed her life.

For our analytical approach, our engagement with Lena's life stories could be described as 'thinking with theory', following Jackson & Mazzei's (2012, 2017) diffractive analytical approach of plugging in theories and concepts; working and re-working "to see what newness might be incited" (Jackson & Mazzei, 2012: viii). This means that we maintain analysis as a co-constituency of conceptual companions; moves and move-abilities recrafted in our joint engagement with Lena's stories over the years. Moreover, in order to amplify the ethico-political tone and tenor entailed in generating new knowledge (in general and in relation to sensitive topics such as violence in particular), we suggest to 'think with theory with care', which is our way of articulating our commitment, through our research endeavours, to generate differences that matter (Barad, 2007; Haraway, 2008; Jackson & Mazzei, 2012, 2017; Puig de la Bellacasa, 2012).

In our efforts to make sense of the conflicting pulls and pushes of non-violence that began to draw our attention in Lena's stories, we came to partner our thinking with the material-discursive figuration of 'response-ability' that we will elaborate shortly in the following.

THINKING WITH RESPONSE-ABILITY

Our starting point in this paper is non-violence in the everyday. With this, we align ourselves less with the particularities of for example policy, education or coordinated action and more with the mundane and the seemingly insignificant maintaining that non-violence hardly takes place anywhere else than in 'multiple ordinaries of different kinds'. With this alignment, we foreground relationalities and entangled-ness, which works – together with the feminist (new) materialist twist on ethics (Barad, 2007; Haraway, 2008) – as our central approach for grounding and weaving together non-violence and responsibility.

In particular, our thinking is influenced by the ethico-onto-epistemology proposed by feminist theorist Karen Barad. At the heart of Barad's (2007: 376) thinking, "*the world is an intra-active engagement and bodies are among the differential performances of the worlds dynamic intra-activity, in an endless reconfiguring of boundaries and properties.*" For Barad (2007), the world is in motion of reiterative reconfiguring where neither space, time or matter ever gains definite coordinates but rather come to matter in specific agential intra-acting entanglements; the particular practices of spacetimemattering.

In 'On Touching', Barad (2014b) unfolds this motion of mattering as touching, reminding that touching is what matter is, "*in a breathtakingly intimate sense, touching, sensing, is what matter does, or rather, what matter is*" (161). Moreover, Barad (2014: 161) goes on to elaborate that this sensing, touching, is a "*matter of response*" continuing how "*[e]ach of 'us' is constituted in response-ability. Each of 'us' is constituted as responsible for the other, as being in touch with the other.*" To think the motion of mattering with touching becomes thus a generative think-practice for the *ethics of entanglements and mattering*. Barad's suggestion is to, together with agency, decenter ethics and responsibilities from 'us' humans and resituate it into touch as a site of intra-action, touching *as* intra-action, as *response-ability* (Barad, 2014; 2007). Response-ability, as Barad (2007: 392) discusses it, becomes an "*incarnate relation that precedes the intentionality of consciousness.*" It is not, as she proclaims, "*about right response to a radically exterio/ized other, but about responsibility and accountability for the lively relationalities of becoming of which we are a part*" (Barad, 2007: 393). Considered this way, responsibilities and ethics become a matter of inheritance, not an obligation. As an inheritance, response-abilities are reconfigured in the topographic planes of sedimented historicities and lines of flights where response is invited, enabled and obliged. In these planes, to lend from Haraway (2012), we are all responsible, but not in the same way, the differences matter. In the following, we bring this thinking of response-ability in touch with non-violence in Lena's life stories. Our interest is to explore response-abilities with non-violence beyond individual agency and to evoke further thought on how 'we' (could) become (more) response-able.

UN/ENTANGLEMENTS OF VIOLENCE AND NON-VIOLENCE BECOMING

Lena's life – as any life – could be captured in manifold ways. She is a woman, a mother, a daughter, a victim, a survivor, a volunteer, a friend, a student, a healthcare professional. Our way of capturing Lena's life for this paper wraps around violence and non-violence. To generate the thinking for this paper, we have focused on the ways Lena tells about violence through re-memberings[1]. She talks, among others, about the violence she experienced as a child at home by family members and other relatives, and about bullying at school. The most dominant figure in her stories is the abuse she experienced in her marriage, perpetrated by her husband-at-the-time and prolonged for years also after the marriage. This is violence affecting Lena's health and wellbeing in severe and long-lasting manner, lingering, haunting still (Dragojlovic, 2015).

In addition to telling about violence, Lena talks about non-violence. In her stories, the times of abuse and all the entanglements with violence unfold as conflicting pushes and pulls that recraft possibilities and impossibilities of becoming. In the mix of violence and abuse, we encounter non-violence emergent through mundane doings of care, and through choices that both keep her 'trapped' in the cycles of violence, as well as moments of hope and ones where lines of flight open up. On the other hand, Lena's stories entail non-violence manifesting in increasing involvements to act against violence; to support those affected by it; to learn about the phenomenon of violence; and as re-articulations of violence as an object of concern. In the frames of this short paper, we want to propose, speculate, be response-able, with these stories and tell them in the hopes that perhaps telling them in their complexities might incite something new.

Therefore, we will generate a care-fully speculative reading of non-violence becoming – which also entails non-violence not-becoming (Barad, 2014a: 183) – and will do so through two analytical entry points. The first of them focuses on non-violence reconfiguring with more-than-human and more-than-present entanglements. This is a story of non-violence imploded and unfolded. Here our focus is on the material-discursive conditions of becoming, while in the second story we shed light on the ways non-violence settles – and unsettles – as an object of concern and commitment.

"I THOUGHT IF I HAVE CHILDREN OF MY OWN I WILL NOT BE LIKE MY MUM IS – VIOLENT"

> *"[I thought] if I have children of my own I will not want to be like my mum is or like my parents in general, be violent … then you realised, at least when I started to have symptoms, when I was tired, you easily got angry, sometimes pulled hair, you got scared like, what am I doing, how come I am doing something I said I would never ever do."*

1 Lena's stories of violence and non-violence in her life could be understood as violence re-membered (Barad in Juelskjaer & Schwennesen, 2012). Here, thinking with Barad, we maintain that while the past or the marks on the body cannot be erased, violence remains open to being reiteratively reconfigured. Re-memberings as an object of analysis, hold thus to a sense of indeterminacy and entangled-ness, and challenges to rethink how these reiterations are not only captured in the data, but inseparable from what the data is and becomes; and how we, too, are in the data (Jackson & Mazzei, 2017).

This is an extract from a part of an interview in 2011 where the interviewer asks Lena about her own relationship to violence in the context of non-violence. In her response, Lena re-members a promise she had once made to the "future-mother-Lena" not to be violent like her parents were, the presence of the violence experienced by the "child-Lena" firmly present in this commitment. This bit of world in its becoming could be read in multiple ways. For one, this extract could be considered as an illustration on conditions so harsh that one's commitments to care for one's children well (see e.g. Tronto, 1993), without violence, become frail and, ultimately, fail. However, we want to propose to engage with this story as an entry point into the indeterminate possibility of non-violence, that is, the open-endedness in mattering. Then, what we encounter is a "future-mother-Lena" who makes a promise not to be violent. This commitment, we might speculate, reconfigures the history of violence she experienced in her childhood; the knowledge she had gained about violence and its unacceptability, and the consequent reconfiguration of *violence to object* – "*I will not want to be like my mum is, be violent*". On the other hand, we also see this commitment becoming entangled with her history with violence, bodily states and mind bearing the marks of abuse – "*when I started to have symptoms*" – and the materialities of the everyday living. In this story of non-violence, she acknowledges violence in herself: "*[I] pulled hair*". At the same time, this story captures matter swerving in a way that non-violence comes to matter with violence as an invitation for response; an ethico-affective touch – "*you got scared, how come I am doing something I said I would never ever do*". Non-violence in-becoming. Thinking with and through this little bit of life prompts to engage with this event of 'pulling hair' on the one hand as a touch of multiple histories, multiple futures, multiple meanings, matters, spaces, fluctuating states of body and mind… imploded. However, while shedding light on this multiplicity, it also affords to un/entangle the reiterative cycles and discontinuities through which non-violence reconfigures.

"THAT NON-VIOLENT LIFE…"

> *"…that non-violent life, in the end, it's surprisingly difficult – it's not as easy as one might think…"*

Engaging with the stories Lena told to us during our interviews and in her writings, prompts us to rethink the conditions of possibility for the becomings of non-violence, but also the conditions of possibilities that enable the visions of non-violence to be enacted. The promise of a "future-mother-Lena" captures one such object of intimate concern in a nuanced manner. A commitment 'to not'; a commitment to be something else; a commitment to rupture the cycle of violence. It may be frail, but it nonetheless exists.

In her efforts of recovery and re-building of her life, Lena seeks and comes to know otherwise, to learn – and unlearn – about violence and non-violence. Through involvements as a volunteer, in academic studies, through therapy, she engages with the concepts, theories and articulations of violence. At the same time, she wants to "take her experiences into use" by way of participating in enacting a universal goal – "*We can together make this place, this country, this world a non-violent place to live for everybody*", as she writes in her study

journals from 2007. Non-violence figures as a clarity of vision wrapped around discursively secured matters of fact – violence against women, domestic violence, narratives of recovery. This should not be unfamiliar to us. This is what we too teach in our study programme (i.e. Heikkinen et al., 2012).

We interviewed Lena for the final time in a set of two interviews in 2015. These interviews differed in tone from our earlier engagements with her in that during them, Lena had been intensely involved in more or less systematic ways with violence prevention and non-violence. At the time of our final interviews, to us Lena seemed more caught up in ordinary everyday things. While talking about non-violence in her life, she slows down with the life she is living, a new marriage, a rebuilt life, ordinary matters, and says: "*that non-violent life, in the end, it's surprisingly difficult – it's not as easy as one might think*". In our reading, what Lena unsettles here is not (only) her own abilities to act non-violently, but (also) the very object, issue and practices that she maintains we should object or work towards. Violence is not a distant matter we (should) know to object; non-violence is not a moral obligation we should commit to. Rather, non/violence – the re-articulation gesturing the unsettling inseparability of violence and non-violence (Pihkala, forthcoming; Pihkala, Huuki, Heikkinen, & Sunnari, forthcoming) – comes to matter as a trouble to stay with. To question what it is we should engage with in order to make a difference, brings the world and our responsibilities with it under our skins. Violence as an object or matter of concern in our efforts towards non-violence becomes something that is not to be objected or addressed by constructing a distance to a bound and settled matter of fact, but by *response-ably engaging with its situated reconfigurings* – staying with the trouble (Haraway, 2012; 2016) – in order to become (more) response-able for (more) livable futures.

ON RESPONSE-ABILITIES

The two analytical entries above shed light on non-violence in its multiplicity; non-violence not-becoming, non-violence in-becoming, non-violence mattering. The two stories may lure to be read for a trajectory of change, from violence to non-violence, but this has not been our interest, nor do we think that finding or re-generating a narrative of recovery or one of an individual journey towards non-violence would be possible through these stories as such. Instead, our interest was to evoke new modes of thinking about responsibilities for non-violence by un/entangling non-violence in its becomings.

What about non-violence then? What about the responsibilities thereof? Thinking with and through Lena's stories, we came to consider the ways non-violence comes to matter as a form *of commitment* (such as that of the "future-mother-Lena"), then swerving to think non-violence in its *becomings and not-becomings* by attuning to the intricacies in the motion of mattering (as, for example, with 'pulling hair'). In the end, rather than maintaining these different modes of thinking-engaging with non-violence as distinct or opposite to one another, we propose to think them as entangled with one another: commitments become part of the world in its becoming; the sense of the ethico-affective touches entangle in the motion of mattering; both conditioned by the conditions of possibilities of *becoming-for* livable futures.

The possibilities of non-violence becoming are not maintained on an even surface; a plane of innocent beginnings and infinite possibilities – they *become-with* (Haraway, 2008). They become with perpetrators, fears, children, hopes, promises, affects. Nor are the possibilities of non-violence becoming-with maintained for no/any thing, they are/*become for* some things. For non-violence, to become in a manner that makes a difference requires response-abilities that extend beyond our immediate encounters.

Haraway's emphasis of *becoming-with* (2008; 2016), in line with Barad (2007), works to remind of intra-actions inheriting pasts, presents *and futures* in all their material-discursive constituencies. For Haraway (2016: 4), "*we become with each other or not at all*". This, in its rich simplicity, is a statement beyond celebration of crowd and more importantly a testament to our responsibilities to "*render each other capable of worlding and reworlding for flourishing*" (Haraway, 2016: 96).

Making visible how non-violence reconfigures in times as a form of 'spacetimemattering', as well as over spaces and times through cycles of reiterations, care and commitment (Pihkala et al., forthcoming) enables – and challenges – to account for the ways non-violence never comes alone; it is always bound to the material-discursive entanglements of becoming-with. Therefore, in addition to engaging with these stories as entanglements of non-violence becoming, we want to propose to engage with these stories as un/entanglements in order to recraft accountabilities and responsibilities for sustainable non-violence. What we find are entangled response-abilities, which invite attention to and accountability for the conditions of possibilities of response that weaves us all accountable *beyond ourselves*. It is about *enabling response-abilities with* violence and non-violence rather than insisting on taking *responsibilities for* non-violence (only). In the end, though, accounting for both the 'with what' and 'for what' matters.

CONCLUDING NOTE

With Lena, we learned about response-abilities. About how being response able matters; being rendered capable of response matters; the conditions of possibilities matter. In engaging with the violence and unsustainabilities in our relationships through Lena's stories, with the unsustainabilities that persistently cause suffering, we are reminded that how we think about responsibilities matter; and how it also matters that we rethink, rearticulate – that we tell these stories. Haraway (2012: 312) writes: "*Each time a story helps me remember what I thought I knew, or introduces me to new knowledge, a muscle critical for caring about flourishing gets some aerobic exercise*". In the character of this propositional paper and in the spirit of care-fully speculative mode of thinking, we propose to un/entangle non-violence further – and bring it closer. Then we remember the interview wherein Lena tells this story to us, and the site and space of our pedagogical and research engagements as an entanglement of non-violence becoming. Then we re-member that telling these stories here, in this paper, matters, too ethico-onto-epistemologically (Barad, 2007; Fricker, 2007). There is no one point of origin for responsibilities – they are/were-already. The tentacles of non-violence, too, slither in surprising directions; reconfiguring our responsibilities beyond ourselves.

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As a field, tourism supports anthropocentrism and speciesism by neglecting the conditions and interest of animals made to work for us in the pursuit of our own personal interest. If responsible tourism is about how to amend power imbalances between the haves and have-nots, should it not have inter-species relevance in the same way it works to minimize intra-species disparities? Promoting knowledge on animal ethics in tourism can contribute to creating a frame of reference that is more inclusive and protective of those beings who, by virtue of their involvement as workers (unwilling as they may be), are an important part of the tourism industry.

– David A. Fennell

Hide and exhibit the (in)corporeal ethics of the arctic Anthropocene

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INTRODUCTION

A pressing challenge within the science communications concerns the possibility of science exhibition methods to engage people into an ethical encounter with the phenomenon known as the Anthropocene. The term Anthropocene was established by Paul Crutzen, and it stands for a time when humans are the driving agents of geological change, in a scale and depth that includes atmosphere, landscape and oceans, inevitably affecting the biodiversity of the planet (see for example Williams, Zalasiewicz & Waters, 2017: 16). The analysis in this paper focuses on one of the 'Arctic in Change' exhibition pieces located in the Arktikum Science Centre in Rovaniemi, Finland. A diorama presenting a polar bear in its habitat is interpreted by applying the idea of corporeal ethics as a ground for establishing a connection between the human embodiment and what is traditionally considered as the exhibition object, inanimate, post-mortem, manufacture showpiece. The afterlife of the anonymous female polar bear had multiple phases starting from the year 1976 when the corpse was sent to the conservation unit of the Natural History Museum of Finland. The project "Iso Vaalee" (i.e. 'the big blonde' in English, which possibly originates from a film with the same title launched by Veikko Kerttula in 1983) started in 1991, and through various processes of colouring the hide, building a skeleton, making casts out of clay, and so on, and using, for example, the bones, wood, iron, paint, and glass fiber in the making process, the work was finished in 1992 (Natural History Muse-

um, 1992), and the bear was finally sent to the Arktikum Science Centre. It later became a part of the permanent exhibition which presents "the conditions, nature, cultures and adaptation to extreme circumstances that occur in the far north as well as showcases multidisciplinary Arctic research in an interactive way that appeals to the general public." Furthermore, "the exhibition highlights the developments, such as climate change and the status of indigenous peoples in an evolving world that affect the North". (Arktikum, 2017.) The difference with the classical museum settings is that in the science exhibitions, the goal is to enable the visitors to learn by using text and audiovisual material, but also by encouraging them to interact with most of the exhibition objects by pulling, touching, moving, placing, choosing and so forth, to use all the senses and motoric abilities of the body.

The Big Blonde has proved to be a famous attraction among the visitors of the science exhibition, which has also become the biggest threat to its maintenance for the future. Through the years, thousands of visitors have visited the spot where the bear stands, and since in its current setting, there is no protective fence around it, and posing and taking photographs with the bear is made easy (photographing is allowed in the science centre), the visitors could not have resisted their desire to touch the polar bear's nose. This desire has become visible in the bear's nose, since touching it has consumed the white fur off revealing the dark brown skin beneath. Furthermore, the pins piercing the nose to keep the taxidermied bear's hide in its place have started to shine through the skin. Not only is the consumed fur and skin signifying the willingness, motivation or desire of the visitors towards the polar bear, but the revealed pins also show the taxidermy process, and the desire to either hunt down or capture and maintain a living bear. It shows truly a de- and reconstructive relation between the human and the bear. A question remains, whether this activity should be limited, encouraged or denied, or more importantly, what we can learn from it. How to critically evaluate the organisation of a science centre in its attempt to communicate human-environmental relations and societal impacts? Furthermore, what kinds of ethical engagements are present in this scientific discursive material setting, and how the sense and sensibility of things may co-exist. Has the most iconic arctic figure representing the climate change turned, in a very concrete way, into a proof of the beginning of the post-modern age of man, the embodiment of the Anthropocene?

AESTHETICS AND ETHICS

According to Alison Pullen and Carl Rhodes, the rational model for ethics is disembodied (2014: 160). These problematics, I believe, are emergent in the multiple discourses which circle around the term 'Arctic', and which I have argued to enfold a *bodily preposition*, which therefore draws also a geographical and historical standpoint to the word, making it both a highly political and an ethical issue (Vola, 2016). What also seems to evident is that this connection has been strongly distanced from the current uprising of the term in the field of International Relations and is not recognised as embodied, and furthermore, from the moment of the establishment of the word, has disembodied the bodies which live in and from the area which it signifies. I will explain my argument more carefully by starting from the formation of knowledge manifested in aesthetics and further revealing its connection to ethics.

The concept of arctic is established from a very distant standpoint when it comes to the terrain, waters and atmosphere which it refers to, or which it draws upon. The etymology of the word 'arctic' refers to 'arcticus', literally meaning 'from the bear' (Online Etymology Dictionary A, 2017), to be understood as something beyond the known reference point, a region behind the borders of the known and perceivable world. The bear is the star system, the celestial body of Ursa Major. The marginalisation of the region as something 'from' the known reference point continues when we think of how this point is approachable and perceivable. Firstly, only by vision, only from a distance, and only in the night time, when the sky is dark but clear. So even the reference to the unknown hides and escapes from the scope of our direct bodily experience. Secondly, the body which perceives and which pronounces the word 'arcticus' can be traced back to the Mediterranean ground, guiding navigators in the sea. Therefore, the body which speaks and draws the 'Arctic' is not physically in the arctic or perceiving the arctic, but perceiving the outer spaces and then gazing down to the horizon to orientate oneself in relation to the world. Later, this process of gathering distant and therefore marginal features within the same figure, either stars in the sky with the imaginary or "ghostly lines" between them (see Ingold, 2007: 49), or land areas around the North Pole, drawn within a circle, led to the formulation of the northern regions into a certain corpus of knowledge. To return to Pullen and Rhodes' work, more than disembodied, it is a masculine form of embodiment (2014: 160) in the case of the figuration of the arctic, since the bodies of the sailors, navigators and explorers where male bodies and recognised as such (see for example Lainemaa & Nurminen, 2001; Sale, 2008: 115-225).

More than being a literal process, the arctic has emerged in the field of aesthetics, for example in cartography (see for example Mercator [1569], "Septentrionalium Terrarum description"), before any of the bodies speaking of the arctic, had set foot on its terrain. From Immanuel Kant's approach, aesthetics is understood in a very organic sense: 'to perceive; to feel', or as the "science which treats of the conditions of sensuous perception" including all the sensory perceptions. This differs from Alexander Baumgarten's 'criticism of taste' as a normative process of correct evaluation of perceptions (Dictionary.com, 2017; Online Etymology Dictionary B, 2017). The Kantian interpretation resembles the "pre-reflexive" state (Pérezts, Faÿ & Picard 2014: 220). The etymological connection between the 'aesthetics' and 'audience' (Dictionary.com, 2017) reveals one more way to approach the term, as a phenomenon enabled by the presence of the collective. Since the senses, norms, and a human collective are present in the aesthetics, it leads to the hypotheses where the body via senses is an inseparable part of the aestheticised phenomenon. Therefore, this deep connection of aesthetics to the world withholds the capacity for both care and harm, bringing into existence as well as exterminating; making it a highly ethical issue rather than a purely intellectual or experiential one.

BEING OR A THING UNDER THE SKIN?

The analysis within this work follows what Karen Dale and Yvonne Latham call the "ethical implications of the entanglement of embodiment and non-human materialities", enabling the recognition ethical and political position, drawing of boundaries and non-human Others (Dale & Latham, 2014: 166). Dale and Latham present critical remarks for the two classes of

the body, classically divided by Jean-Baptiste Lamarck in the *Philosophie zoologisque* into the inorganic and the organic body. Dale and Latham resist the western academic categorisation that creates the cut between beings and things (Dale & Latham, 2014: 167). The division can be further criticised in relation to the case study presented in this paper, not by the molecular structure of the organic and inorganic matter, but by the two other defining characters, 1) (in) animate and 2) reproduction.

Firstly, the representations, especially filmographic and virtual ones, are not necessarily carbon-based compounds, but nevertheless have the appearance and aesthetics of living beings, or animate beings, when the animate is first and foremost understood as something that has the attribute of movement. In the case of the taxidermied animals, it is not the movement of the animal that creates the aesthetic appeal of a living being, but the posture and positioning of the body (considered here as a body, since it lacks the abject nature of a dead animal or corps with repulsive smell and decomposing appearance), and the impression of "reflexivity" with the environment in a very concrete way in the shiny mirroring eyes of the taxidermied animal. Since the world is in the animal, the animal is in the world as a perceiving being. Furthermore, we can see its perception of the world and us.

Secondly, the question of reproduction, as a biological quality of flora and fauna, as sexual and asexual reproduction, is another boundary to be broken when it comes to blueprints, prototypes, cast and mass production. Joining of the cast and "raw material" to which the information of the structure of a 'being' or a 'thing' is decoded from the gene/blueprint, is similar to asexual production, as long as the product resemblance to the original prototype does not drastically differ from its form. One could say that this is an inaccurate description of the state of affairs since the biological reproduction is independent of assembly lines or other components of the process. But then again, this claim would mean that the biological reproduction, sexual or asexual would be independent of the environment, which is not the case taking into consideration the being turned into nutrition, and the different metabolic and biophysical processes in the body affected directly by the environment and its components. Therefore, the argument that problematises the organic/inorganic nature of the taxidermied polar bear can move the exhibition object beyond the being/thing division and establish it as a body of a non-human Other, even though this non-human might be more humane than one would think at first sight when it comes to the co-constitution of ethics via the embodiments.

In common language, the "Big Blonde" would translate from Finnish to English as 'stuffed animal', which then again in English is a toy. The logic of the expression is to reveal that the insides of the animal (or animal hide) have been replaced with some material that does not easily decompose (glass fibre in the case of the Big Blonde). Therefore, the taxidermy is clearly more precise, professionally accurate expression, which raised the question: to what does the word actually refer? According to the etymology dictionary (Online Etymology Dictionary C, 2017) 'taxidermy' (n.) goes back to 1820, coming from Greek *taxis,* meaning "arrangement, an arranging, the order or disposition of an army, battle array; order, regularity". This definition truly opens up when it is seen in its linguistic relativity with the word 'tactics'. As Jacques Lacan pointed out in 1972, the fact that words have several meanings (Evers, 2010), *taxis* emerges as the technique to arrange the skin ('derma') with needles around the artificial body, but it

can also be interpreted as a tactic to create impression, affects and reactions, in arranging the viewers/visitors body in the exhibition.

I find the criticism presented by Karen Dale and Yvonne Latham towards the Actor Network Theory for treating the body, embodiment and non-human materiality as mere things, even though recognising them as actors and actants (Dale & Latham, 2014: 168), is a crucial point. Due to my own impressions, to form a network, it recognises its components only in a singular meaning in a fixed position, that differs again from the Lacanian understanding of language with many hidden meanings, altering according to and dependent on their context. The skin, or in the case of an animal, the hide, has at least a triple meaning as well: it is a synonym for the skin, but simultaneously it refers to hiding something or containing something. This seems obvious when it comes to the fact that it covers, and therefore hides, the layers of the body under the skin, but also indicates that the hide can alter the assumptions concerning the rest of the body (by, for example, making the animal look larger than it actually is without the fur). This play of wordings is crucial when we ought to look deeper into which components, bodies and parts are present in the interplay of ethics emerging around the being with a symbolic status within the discourse of the Anthropocene and Arctic change.

I AND US IN THE OTHER

Subject and object are not entities, but rather roles, masks that indicate the direction or the flow of actions. The split should be understood in a very profound way, not as something that is done between the human and the world, animals and items, but as something which takes place in experiencing one's own body, in representative technologies (mirror, photography, voice recorder), and in language and mathematics (for example, "*I* see *myself* belonging to *us*"; 1/2=0,5). In the encounters with the Big Blonde, the human and non-human features have become fluid. We are visible in the bear's eyes, and we have left a mark on its nose. This resembles the concept of *objet petit a* (object little-a, where the letter 'a' stands for *autre*, 'other') developed by Jacques Lacan to describe the object of desire sought in the other. He explains that "the interest the subject takes in his own split is bound up with that which determines it [...] the object a." (Lacan, 1977 [1973]: 83). Therefore, the trace of the other, *objet petit a*, the cut that has happened in our becoming 'I', is the valuable and missing piece which we are seeking from the bear, that is not in ourselves, and that the driving desire, the gaze of ours is imprinted in the skin of the bear, and our vision has become visible. Therefore, we who are the other for the bear, are now a small part of the bear's figuration, the *objet petit a*.

Michael Henry's notion on the organic body experience as the grounding for the ethics in embodied life itself as well as the possibility for an individual experience grow at a shared level (Pérezts, Faÿ and Picard, 2014: 218–219) potentiality is exposed in the case of the Big Blonde. In the bear, the experience is not individual anymore, but a collective one, and the Anthropocene emerges in the bear's hide only via the collective of bodies, as is the Anthropocene an outcome of humanity, not of one individual, even though it takes into count each and everyone. As Philip Hancock suggests, the corporeal ethics is not achieved by actions of isolated subjectivities but by mutual recognition and generosity towards the other (Hancock, 2008: 1371). Wendelin Küpert's work strikingly emphasises the phenomenon which takes place in

the taxidermied polar bear. It enables more than offering "a condition for social living bonds of communication […] across the gestures of other bodies", (Küpers, 2015: 33) by providing a medium transformation between the modalities, as in this case, from direct vision to kinesthetic, where the touch becomes visible, and this visibility captures the eye.

GENEROSITY OF THE BEAR

The artificial moment with the post-mortem bear (since the post-being is an inaccurate description of the state of affairs), rather than creating deception, enables an impossible encounter in a natural environment where the predatory relations would most likely emerge as dominant. This is not because of the inevitable nature of things, but because this is the repeated form of the encounter in the current world by both parties. This peaceful moment of coexistence, where the sensuous sphere of touch and sight take over enables us to approach the bear unable to harm us, and without the signs of fear and aggression towards us. Now only the softness of the fur and the mirroring vision of the bear are there, at present.

Mar Pérezts, Eric Faÿ and Sébastien Picard refer to Hancock's work (2008) following Merleau-Ponty's and Diprose's writings "the pre-reflexive body is the site of perception, power and recognition and therefore of mundane inter-subjectivity", enabling it to be "the locus of moral behaviors such as generosity and responsibility" (Pérezts, Faÿ & Picard, 2014: 220). Whether this is what takes place in the encounter with the bear is a question that remains unsolved. Since the bear does not address "do not touch", but pushes its nose towards the audience, it shows its vulnerability, offers itself, with strong posture but with lowered head, it therefore shows the signs of generosity by being open. The act of touching could be a very primal instinct, an echo from the societies where the encounters with bears took place in different circumstances, and this could be interpreted as a pre-reflexive state, before the norms of museum (but not the science centre) of not touching takes place and restraints the body from corporeal intra-action (for intra-action, see for example Barad, 2007). On the other hand, the ethics towards the bear is something that most likely emerges after the physical endangering encounter with the bear, consuming and compromising its existence. But whatever the driver for this physical encounter would be, it acknowledges the being of the bear and enables generosity towards its species, and therefore the post-life of the bear has been given a utilitarian purpose.

Kate Kenny and Marianna Fotaki raise the concept of self-fragilization by Bracha L. Ettingers. In the process of fragilizing, one becomes open and therefore vulnerable, but capable of encountering the other and contact the vulnerability in the other. The self-fragilization forms an important counter-concept for Donna Haraway's figuration (Haraway, 2008: 4) as a form of re-figuration via the moment of fragilization (Kenny & Fotaki, 2014: 189). To fully understand the depth of the figurations, I would go even further from Merleau-Ponty's notion in that the body belongs to the order of things (Dale & Latham, 2014: 169) by stating that *the body is the ordering of things.* This, in my understanding, shares a similar standpoint to which Ajnesh Prasad refers in suggesting that instead of studying body in relation to culture, it should be studied as the subject of culture or the existential ground of culture (Prasad, 2014: 528). By combining both Merleau Ponty's flesh-of-the-world (Dale & Latham, 2014: 170) and Ettinger's fragilization, the birth or emergence of 'I' or 'individual' is a trauma, a cut, in the worldly flesh.

CONCLUSIONS

The aim of this paper has been to see the possibility of corporeal ethics, and to some extent for corporeal ethics of generosity, to emerge between the so-called member of the audience/visitor and the exhibition object/artefact. To do so, following the corporeal ethics literature and other intersecting scientific sources, both the human body as 'being' and the object as 'thing' has been disrupted and re-figured to break the boundary between subject and object, where the corporeal encounter, from which the ethics can potentially emerge, could take place across the boundaries of authentic/artificial, life/death, present/absent, human/animal, viewer/viewed and sight/touch. The human actions and effect consume the polar bear territory and starve its vivid body to a hollow hide. When we see the connectedness of our own living material body and the post-body of the polar bear, there is a possibility of embodied ethics to emerge via our sensuous interconnectedness with the world that it stands for, with its four legs.

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Bokashi composting as a matrixal borderspace

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> *How would patterns of consumption change if we faced not litter, rubbish, trash or "recycling" but an accumulating pile of lively and potentially dangerous matter?*
>
> (Jane Bennett, 2002)

INTRODUCTION

The European Union has set as its long-term goal to become a resource efficient "recycle society" by 2020. In a perfect recycle society the surplus materials are turned into resources, and they flow from production to consumer and back to production in an endless circular motion. The European Union is strongly guiding both production and waste management in this direction with its waste policies and legislation. This goal also affects the way people live their everyday lives in homes and offices. Waste has become a complicated matter, and new routines and treatment practices are constantly forming around waste. Waste has ceased to be an abject to be quickly flushed down the drain or dumped in the bin. Instead, people are struggling to find environmentally sound ways to treat their waste. The overriding ethos motivating current waste practices are feelings of guilt and duty (see Hawkins, 2006).

In line with Gay Hawkins (2006), I propose that instead of denying and debarring (outclosing) waste we should rather try to *recognise* and *learn to co-exist* with it. In order to co-exist peacefully with waste, we need to allow other emotional registers than guilt and disgust to define our relationship with it. In order to let that happen, we need to welcome waste into our lives. We need to care for waste.

In this article, I will draw on feminist thinkers such as Rosalyn Diprose (2002) and Bracha Ettinger (2006; 2010) to theorise the potential of corporeal encounters as the basis for a caring relationship with waste (as also suggested by Hawkins, 2006; see also Diprose, 2002). I will explore the ethico-political potential of one specific form of waste treatment: Bokashi composting. I argue that Bokashi practice forms a *matrixal borderspace* (Ettinger, 2006; 2010), a corporeal contact zone in which ethical relations with waste emerge.

The paper progresses as follows. First, I will introduce my own broad definition of waste and roughly outline the recent history of waste management in order to illustrate what an intrinsic part of human societies it is. Then I will dive further into a theoretical discussion on compassionate borderspaces as encounter-events in which corporeal ethics is enacted. I will also introduce the Bokashi composting as a practice and the data that I have analysed. In the concluding section, I will put theoretical concepts to use and analyse Bokashi practice as a matrixal borderspace and demonstrate how it enacts a compassionate, caring and even loving relationship with the usually abjected matter.

FROM WASTELESS ETHICS TO ETHICS OF WASTE

Waste is an intrinsic part of human collectives. Human ways of life always produce material leftovers which have to be managed and moved along. The daily mundane waste management is a cultural performance and material practice in which certain technologies, bodily techniques and cultural understandings are utilised. Within this performance, waste is both disposed of and defined. Thus, waste is not a rigid category but, instead, continually produced within practical doings and in relation to other objects and environment.[2] As Mary Douglas (2002: 2) famously puts it, where there is dirt there is a system: "Dirt is essentially disorder – matter out of place". However, unlike Douglas contends, waste is more than just a product of the cultural meaning-making. As an unavoidable byproduct of practical living waste is also *matter* which *demands* action. By urging for action, waste itself shapes societies (Hawkins, 2006: 2).

For the purpose of this article, I define waste broadly as the unavoidable material surplus of living that has to be taken care of in the course of everyday life. Understood this way, waste is not necessarily considered filthy and disgusting abject, it is merely material surplus that needs to be managed or otherwise it gets in the way. Thus, waste is not always equivalent to dirt.

In pre-industrial societies, the material surplus was mainly treated within households and re-utilised as thoroughly as possible. Manure was used as fertiliser, clothes were patched and remodelled, scrap metal was melted and remoulded. Hawkins (2006: 104; see also Strasser, 1999) calls this pre-industrial moral economy of waste *living prudently.* In an early industrial era, households were a valuable source of raw material for industry. In some countries (e.g. USA, Nazi Germany) households were obliged by law to collect their surplus bones, rags and scrap metal for the use of national industry. For instance, paper industry relied on households for the linen rags that were utilised as raw material, for example for bank notes. (Strasser, 1999.)

In industrialised societies waste was no longer utilised within households. Instead, it became a problem that was solved regionally by technological and institutional means. An effective, institutionally organised waste management is currently considered as one of the main characteristics of modern, urban societies. Forms of waste management and the level of its institutionalisation are even used as means to evaluate the level of "development" of societies (see e.g. Hoornweg & Bhada-Tata, 2012).

According to Hawkins (2006: 16), the moral economy of waste that was developed concurrently with the industrial mass production was based on the ethos of "distance, disposability

2 As such, it is also not an exclusionary and finite category, even if a thing is defined (in and through practices) as waste, it will not necessarily always stay waste.

and denial". The institutionalised waste management effectively released the households from the mucky reality of waste treatment. Hence, from the physical, sensual matter that waste is, it was turned into an abstract problem – something that someone else took care of. For ordinary citizens waste ceased to exist as soon as it was flushed down the toilet or thrown in the bin. The citizens were encouraged to consume – and to lay waste. In an ideal consumer society, everything was to be disposable and replaceable, and the institutionalised waste management was to make disposed surplus matter almost magically vanish.

Since the 1960s the ethos of distance, disposability and denial were challenged by the green environmentalist movement, which criticised consumer society for using up the Earth and its natural resources. One of the most powerful imageries of the environmentalist movement was the ever-growing trash mountains that were swelling on the outskirts of every city. (Hawkins, 2006: 31.) Since then, wasting has become mainly a moral issue; laying waste was no longer understood as purifying self but as polluting the Earth.

Although the green environmentalist movement brought up the urgent ecological issues concerning the side effects of mass consumption, Hawkins (2006) among others argues that its own ethos of waste was inherently biased. The environmentalist ethos of waste was based on "a disenchantment story", which reproduced the cut between nature and culture. The disenchantment story understands waste-producing humans as morally corrupt beings. The environmentalist ethos denies waste its vibrancy and transformative nature and reproduces it as an abject to be closed out and avoided. Environmentalism aims for the world without waste (Hawkins, 2006: 8-9). According to Hawkins, the waste practices deriving from the environmentalist ethos of waste are mainly motivated by a feeling of guilt. Guilt has taken up room from all the other possible emotional registers of living with waste, such as disgust, wonder, joy, and curiosity.

Hawkins (2006) argues that current waste policies are still largely based on the environmental ethos of waste. The ultimate goal, as Dalessandro invites us to imagine, is to create a world without waste:

> *As you close your eyes tonight, imagine a world in which there truly is no waste. A world in which our everyday actions, from eating breakfast to driving to work, actually improve rather than harm the earth. It's a beautiful vision, and one we are certainly capable of achieving. (Dalessandro, 2016)*

Needless to say, when scrutinised from the practical everyday level, this beautiful vision of a wasteless world is nothing but a fantasy. Even though it is possible, and even preferable, to aim for a society that utilises most of its waste as raw material, the waste itself (as surplus in the way) does not cease to be constantly produced and managed in the midst of people's mundane lives. The clumsy objects in all their materiality do not cease to be in the way unless they are properly taken care of. For example, fragments of a broken energy light bulb on the floor are definitely waste and seriously in the way until they are properly disposed of. Or a sick baby's vomit on newly changed sheets. A world without waste would be a world where everything is useful. No matter how much we tried, there will always be leftovers, outcasts and cumbersome things that have no instrumental value to us. There cannot be a world without the unstable, potentially dangerous "other" that refuses to be utilised and useful.

CORPOREAL ETHICS IN MATRIXAL BORDERSPACES

Although many feminist thinkers have developed the concept of corporeal ethics with human relations in mind, they have nevertheless been searching for the possibility of an ethical relationship with the fundamentally different other. In feminist thinking, the Other/different is feminine as opposed to the masculine norm[3]. As feminine sex, waste is also culturally othered as mysterious, volatile and potentially dangerous matter.

Philosopher Emmanuel Levinas has famously defined the face-to-face encounters as bedrocks of ethical relations (Kenny & Fotaki, 2014: 4). Rosalyn Diprose (2002; see also Pullen & Rhodes, 2013; 2014) has furthered Levinas's ideas by stating that the possibility for ethical encounters is rooted in the *bodily and sensual engagement* which precedes rational thought and intellect. According to Diprose, ethical encounters are disturbing moments in which "something gets under my skin and thus I am made to think" (Diprose, 2002). Hence, embodied encounters, as well as generosity and openness towards difference and other ways of being, are prerequisites for ethical encounters.

I suggest that ethical relationship with waste – the ultimate rejected other – could (or even should) be built on corporeal affective generosity (see Diprose, 2002; Hawkins, 2006; Pullen & Rhodes, 2013; 2014). In the following section, I will experiment whether the concept of matrixal borderspace can be useful in understanding the ethical engagement with waste. To make my case, I will explore one specific practice of living with waste: Bokashi composting[4]. I argue that as a practice, Bokashi forms a "matrixal sphere of encounter-events" (Ettinger, 2006), which enhances corporeal ethics of waste. Since Bokashi is still a relatively little-known technique, I will shortly explain what it is before getting to my main point.

Bokashi is a Japanese word which means 'fermented organic matter'. It is a fermenting method in which leftover food is peeled and placed in a bucket and sprinkled with a handful of special Bokashi bran. The bucket is then sealed for two weeks, and the decaying mass is only stirred once in a while. After two weeks, the product is mixed with layers of soil and left again to stay for two weeks: "After another two weeks, the food is fully decomposed and incorporated into the soil." (My Squarefoot Garden, 2012.)

This arguably ancient Japanese fermenting technique is becoming increasingly popular because it is a simple and cheap method which can be applied even indoors in urban environments. During the last decade, Bokashi composting has expanded from a technique experimented only by few dedicated enthusiasts to a worldwide common practice. It is practised everywhere in the world from Canada to Philippines and Dubai.

Karen from Dubai describes her new "addiction":

> *...you layer your food waste – peelings, leftovers, egg shells, bones, the lot – in your bin and sprinkle it with Bokashi bran, an organic mix of good bacteria and microbes that 'pickles' your food waste at home rather than letting it rot in a landfill. From the start, I saw a dramatic reduction in our kitchen rubbish and, after just four days, my half-full Bokashi bin was producing lovely juice that can be drained off in a tap. (Iley, 2013:105)*

3 However, feminists have greatly contributed to the environmental ethico-political discussion. See e.g. Alaimo & Hekman 2008.

4 This analysis could apply to any other composting method as well.

According to Kenny and Fotaki (2014), the ethical potential of matrixal lies in its potential to offer a space for encounters that take place in shared borders where subjects are only partially known to each other. It is a coexistent meeting place in which dichotomical oppositions such as us/them, culture/nature, living/dead, human/non-human do not exist (or at least are not relevant). It gives space for a compassionate recognition of the Other despite its fundamental otherness. Similarly Bokashi composting offers a site for entering into an affectionate, reciprocal and caring relationship with the formerly and ultimately othered matter. In Bokashi composting, waste as the unknown other becomes a *specific other* (as the fetus within the uterus), and "the subject is compelled to do what it can to care for it" (Kenny & Fotaki, 2014: 6). Bokashi is nurtured with curious affection:

> *When a new Bokashi practitioner gets started, the first cries of enthusiasm are bound to be heard when the very first juices are drained from the fermentation bucket. (Takalaiska, 2016; translated from Finnish to English by V.K.)*

For the Bokashi practitioners, the bucket with its contents is a vibrant meshwork (Ingold, 2010) of all sorts of micro-organisms – microbes, yeasts, bacteria – of which well-being they are responsible for (yet can never have full control over it). Leftovers in the Bokashi bucket are not dead matter but throbbing with life. The human practitioner engages into a sensory and affectionate correspondence with the vibrant Bokashi collective and sensitises him/herself to its subtle means of communication, such as the consistency, colour or odour of the mass, the smell or the viscosity of the liquid it produces:

> *A healthy bokashi bucket smells more strongly of vinegar, often with undertones of the foods in the bucket – that scent is not perceptible outside the bucket, assuming the bucket is airtight and drained often, and it should not be overpowering when the bucket is open if you've drained the reservoir frequently and refrained from adding spoiled (slimy, moldy) foods to the mix. (Bokashislope, 2009)*

When reading enthusiastic blog texts about Bokashi, it is evident that for the Bokashi practitioners a Bokashi bucket cannot be compared to the usual trash bin. Or would you share pictures of your garbage bin in your Facebook newsfeed? Unlike trash bins, the Bokashi buckets are not excluded from the everyday lives. Instead, they are treated as companions that share the homely everyday life of people. The buckets are not hidden behinds cupboard doors, quite the opposite, they are often placed on top of the kitchen sink where they are visible and easily at hand. Thus, the lived space is very concretely shared with Bokashi buckets. (See Kinnunen, 2016.) As Pia Pale, one of the Finnish Bokashi-bloggers, describes, she doesn't want to hide her Bokashi bucket in a cupboard because it would be difficult to fill the bucket and drain its liquids (which, as it happens, are not useless surplus but long-awaited "juice", "Bokashi-pee" or "tea" with almost miraculous qualities). As the buckets are placed in visible places, they are taken care of routinely in the flow of everyday life. In her blog post, Pia Pale has attached a photo of her children making Christmas decorations on the window with Bokashi buckets next to them (see Figure 1). The atmosphere in the picture is very peaceful and festive, and it almost seems that Bokashi buckets are taking part in the action as family members. The affectionate and caring correspondence with Bokashi makes it clear that waste (Bokashi) is a co-habiting companion in homes, not a rejected "other" despite its difference.

Figure 1. Family members enjoying festive Christmas atmosphere. From "Takalaiska," by P. Pale, 2016, http://takalaiska.blogspot.fi/2016/01/bokashi-paivakirjani-osa-4-talvi-ja.html. Copyright 2016 by Pia Pale. Reprinted with permission.

Takalaiska describes vividly her feelings of curiosity and awe which force her to take a peek in the soil factory and test the soil with her hands, although she knows that she might disrupt the fermenting process:

> *Maybe I'll go and have a peek in the soil factory tomorrow. Just to get into the vibe. By the previous experience I would expect the temperature to have reached lukewarmth. (Yeah, I'll just boldly stick in my bare hand to feel the temperature… even though I am slightly repulsed ;)) (Takalaiska, 2016; translated from Finnish to English by V.K.)*

As Takalaiska puts her hand in the bucket, she willfully launches into an intimate contact with the Bokashi mass in the middle of its transformation process. According to Donna Haraway (2008: 36), the physical touch itself has ethical consequences because it ramifies and shapes accountability. Haraway stresses that accountability, caring for, being affected, and entering into responsibility are not ethical abstractions but "these mundane, prosaic things are the result of having truck with each other."

According to Ettinger, the matrixal borderspace fosters affects that act to counterbalance violent impulses such as aggression and exclusion. The Bokashi composting practice stirs myriads of emotions, which are mostly laden with curiosity, excitedness and fascinance. The negative affects, such as nausea (of, e.g. sliminess or odour of the mass) or fear (of vermin or "bad bacteria") are also present in the encounters, but these feelings are overcome by curiosity and excitement. As Bokashi composting allures to corporeal and affectionate/sensual engagement with matter, it nurtures other sensory registers than

disgust, which is often connected with rotting leftovers. As Kenny and Fotaki (2014) put it, the emergence of fascinance and awe counteract the destructive affects and thus they engender "proto-ethical paths to freedom-with-resistance."

ENCHANTMENT OF WASTE

> *The resistance impregnated by compassion, awe and fascinance is fundamentally different to one that is impregnated by fear, disgust and rage. (Ettinger, 2010: 19)*

In Bokashi composting, the waste treatment practices are no longer motivated by guilt, but curious, corresponding and even loving attachment with matter. Curiosity, interest, excitement, and wonder are affects that are described when talking about Bokashi. Jane Bennett (2010) identifies the moment of transformation as the moment of ethical potential. It is in these enchanted moments of metamorphosis that matter shows its full potential and "thing-power". These enchanted moments are encounters in the matrixal threshold, which reveal that humans are not separate from "nature" or "non-humans" but always intermeshed with the more-than-human world (see Alaimo, 2010: 2). For the Bokashi practitioners, matter is not a static entity but ever-changing and full of potential. The Bokashi practice is most of all an on-going sensuous, creative experiment in co-operation with waste matter. The participants correspond and change each other in a mutually transformative "co-poiesis" (Ettinger, 2006).

Bokashi practice as a craft is a creative and experimental venture into the terrain of the unknown, launching into a relationship with something that is not fully controlled and which has unpredictable outcomes. Bokashi-meshwork is a life-throbbing mystery that cannot be fully grasped or owned. As Ettinger puts it, in the matrixal borderspace the subject's relation with the Other does not turn it into a known object (Kenny & Fotaki, 2014: 13). Generosity means being open to the otherness of the other without trying to gain control over it. Bokashi has its own thing-power which is outside human control. One can only join in the flux and enjoy "the vibe" (as Takalaiska puts it).

In Bokashi composting, waste matter is something that is not merely taken care of out of duty, but something to be thoroughly and joyfully engaged with. It is treated as a living organism – an interconnected meshwork of many becomings – which communicates and cooperates with the composter. As a result of this corresponding, compassionate engagement waste is no longer an unwanted, abject thing, but becomes a cohabiting companion.

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If you think you're too small to make a difference, try sleeping with a mosquito.

– The Dalai Lama

Corporeal encounters in the academia

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THE PROCESS OF DOING ACADEMIC research involves a range of encounters, both with human and non-human beings and things. As discussed in the introduction, these encounters are inevitably corporeal, and thereby, they bring about various ethical moments and struggles to be lived with; corporeality and proximity are the very condition that shapes the way we orient and respond to others. In what follows, we ponder what this condition means in the everyday academic praxis. With the help of short stories and written sketches produced by the academics working at the University of Lapland, we exemplify how corporeal encounters – 'sticky' encounters in our case – play a role in different phases of doing research: from the idea generation to the practice of doing fieldwork and writing. In doing so, these stories also illustrate how corporeal ethics is closely linked to epistemological issues – shaping what is and can be known. When we acknowledge the fact that ethics is grounded in our embodied locations and the other bodies surrounding us – instead of being a mere calculation of our minds – we should perhaps start thinking of epistemology in the same way. Likewise, knowing is embodied, situated and often proximate, if not even intimate.

These written sketches are the outcome of a creative writing workshop tutored by professor David Carlin at the Ranua Zoo as part of the faculty research seminar. They are followed by concluding thoughts from Anu Valtonen, as she reflects on beginning a new research project.

ON THE BEAUTY AND HORROR OF SLEEPLESSNESS

Pälvi Rantala

A woman sits on a sofa. Partly lying, partly sitting. She is watching the city lights.

It's always a woman.

It's always a sofa, or bed, or kitchen table and chair.

It's always the city lights, the sun rising, the tired eyes, the tiredness behind the eyes, in your heart.

It's the heart, the tired heart you're thinking about. The book you're reading. It's the book the woman on the sofa is trying to read.

It's the tired concentration, knowing, noticing the next day's duties, feeling the tiredness behind the eyes. Tiredness is dark blue, it's black. It's in contrast to the light of the sun. The light hurts.

Desperate, she knows a new day has started, although the day before it never ended. Where is the line between the days if you don't sleep? How can you measure time, days, nights, evenings? What is a morning?

A woman is lying in bed. Her pyjamas are sweaty. They smell bad. The smell of sleeplessness, you cannot describe it. It's the smell of caravan parks, summer mornings, wooden cottages, motorhomes.

The smell reminds you of the feeling of losing something. Losing another day. Losing life. The sleeplessness lives inside you, it's like cancer. It's eating you, it's using your body for its own purposes.

It's faceless.

Sometimes you can fight it. Sometimes you can use it for your own purposes. Reading, writing. Cleaning. Your own time, sitting in the kitchen, baking, sitting on the sofa, watching the city, the village where everyone else is asleep.

Then you are open. Open to the world. Open to the pain in your body. There is no border between the world and yourself.

When you are totally open, the sleeplessness – this cancer-like faceless thing – is free to come, free to go.

It's horrible.

It's painful.

It's beautiful.

It's yours, it's all yours.

Pälvi Rantala works as a senior lecturer of qualitative research methods at the University of Lapland, Rovaniemi. Her current research interests are in the field of socio-cultural sleep studies, especially sleeplessness, and in creative writing.

WHAT IS *DOCUMENTARY* IN NATURE REPRESENTATIONS...?

Kristiina Koskinen

My image of nature documentaries is clear: the camera sliding slowly upwards along the majestic trees, classical music and a low male voice explaining how nature is.

When I was younger, I thought nature documentaries were boring. I used to think they would be very useful to watch, but I simply never watched them – despite the fact that I have a

Master's degree in Forest Sciences. After the birth of my children, the world filled with worries and I find them comforting. When there is too much uncertainty during the week, I watch *Avara luonto*[5] with my sons on Saturday evening.

At the same time, it worries me that my older son is fascinated by them. Among my close friends and colleagues, many of the men find nature documentaries profoundly interesting – but none of the women do. In nature documentaries, the female role to identify with tends to be Mother Nature – and most of the time, I don't feel like Mother Nature. So, with whom am I supposed to identify?

Our ideas of nature go far beyond biological facts, and the way it affects us is strong, but we're very blind to the sources and paths of influence. The social constructedness of the concept of nature struck me years ago already when I was working in an environmental NGO, participating in environmental debates and simultaneously doing my media studies.

Similarly, the ability of nature to provoke emotions struck me during those times. Once I took part in a bird conservation conference with almost 500 participants. During the event, we heard presentations from environmentalists and built networks for protection campaigns. The great majority of the participants were men (again).

When the conference started, two Polish bird conservation activists gave a PowerPoint presentation with close-ups of different species of birds, playing Josh Groban's *You Raise Me Up* in the background. Many of the pictures were not very good, and the music was extremely melodramatic, but what we experienced was a surprise: hundreds of people not knowing each other were wiping away tears from their eyes. Lesson: when it comes to nature, you need very little cinematics to affect people.

Kristiina Koskinen is working with her PhD on nature documentaries at the University of Lapland, Faculty of Art and Design. Her background is in forest ecology and audiovisual media studies.

ESSAY ~~ON~~ FROM EMBODIMENT

Sandra Wallenius-Korkalo

A scene: me writing, sitting in an uncomfortable chair. They are all uncomfortable for me, I have yet to find a chair that would fit me, support my frame, let my feet rest on the ground without leaving an empty space behind my back, pressure behind my knees or thighs – ok, rambling – it's me writing, cold hands, stiff shoulders, tired feet, but writing. I am winning it.

Another scene: me in Suviseurat. I have borrowed my sister's baby, her pram is big and heavy. My mother is wearing deep red nail polish and black earrings (made from recycled rubber – bicycle tires, I suppose). I tell her to take the earrings off. Or no, actually I ask her if she really wants to wear them – which is the same as telling her to take them off. I am walking alone (!) with the baby (in the pram), and with so many people around me. There is no way I belong. I am an outsider, a tourist, a pretender! But I *could* belong. I can hear the sermons from the loudspeakers. Everything is at once calm and chaotic, noisy and serene. People. Little

5 Avara luonto is a Finnish nature documentary series, which has aired on Yle TV1 since 1984 (https://fi.wikipedia.org/wiki/Avara_luonto).

children, older children, siblings, cousins, parents, and grandparents are all living their Suviseurat. Like an ecosystem of its own. I am amazed that I rarely bump into anybody – with my borrowed too big a pram, as I drag it around without any experience. They do not say "sorry", "excuse me". They just give way, not making a scene of it. I am overwhelmed by this world that I am supposed to be studying and of which I feel I know nothing. Still, I know something with my body that I did not know before. How one *moves* when there is structure and flow, a common understanding, and so, so many of "us".

A theatre stage, a seated audience. Inside and outside. Duality. Am I thinking this wrong? How can I be in when I am not? In what ways am I already mixed up with my research? Is it really about borders or boundaries – or even about their crossings – or could it be something else? What is shared and how to translate it? To whom and what? Oh no. More questions again.

Sandra Wallenius-Korkalo is a junior researcher at the University of Lapland, Faculty of Social Sciences. She has worked in the intersections of cultural and political studies. In her upcoming PhD thesis, she studies body politics in the representations of Laestadianism, a Lutheran revivalist movement, known for its conservative values and large families. Related to her study, she reflects a visit to Suviseurat, an annual Laestadian summer service and the largest spiritual event in the Nordic countries.

ENCOUNTERS WITH MOSQUITOES

Anu Valtonen

I am sitting on the terrace of my summer cottage after sauna. My relaxed and warm body is steaming slightly. I feel happy, sitting in the silence and looking at the utmost beautiful sunset. Then they arrive. I first hear the sound – *buzzz* – and soon I feel how one mosquito searches for the blood vessel in my left arm and starts to suck blood, then another, and another. I feel them on my back, neck, hair, toes, eyes, ears, everywhere. I try to wrap the towel more tightly around my body, keep waving my arms, slapping them, even though I know that it is just useless. They will win in any case. Killing them does not help. All that I get is a bloody skin that was so clean a minute ago. It is my own blood, I pause to think, and then enter the cottage. I don't want to use the repellents. I have a great variety of them, but they are mostly for guests. To me, the guests' complaints about the mosquitoes are more annoying than the mosquitoes themselves. Oh, mosquitoes. Better just get used to living with them, even though you do not like nor care for them.

This embodied – and life-long – experience of mosquitoes oriented me to reading human-animal literature which proliferated everywhere, including organisation and tourism studies. The literature concerned with horses, elephants, reindeers, whales, monkeys, dogs, cats, birds, lions, tigers, fishes, moose, bears, cows, pigs and many others that could be thought of either as cute, rare, charismatic or otherwise useful for humans. No social-scientific study on mosquitoes. Well, there were a few studies that explored the disease-carrying mosquitoes, but no studies on the non-dangerous ones that we have in Finland. This aroused my curiosity. If mosquitoes kill people, they are a matter of concern for social scientists, but if people kill mosquitoes, no one cares. Why, then, is killing other animals such a big debate within the

human-animal studies? For instance, why are there so many ethical accounts of the practice of hunting or of catch and release fishing? Why is it that even though I live in Lapland in the area where a barrage of mosquitoes surrounds me during the summer season, and where I hear endless talks and jokes about mosquitoes throughout the year, I do not come across a single study on mosquitoes? Yet, mosquitoes arguably have a considerable impact on the flow of tourists and money and the everyday social life of people living in Lapland.

To me, the academic practice of silencing mosquitoes is an ethical act in itself. Why some, and only some, animals are included in studies involving human-animal relations and ethical issues? Which animals are considered worthy of being studied? It seems that the academic narratives of animals replicate the popular cultural storytelling: those furry, cute, large or tiny animals with big eyes that we encounter in Disney stories are the ones we meet in academic studies as well. The animals inscribed with mythical powers by cultural tales, such as bears and wolves, are a subject of academic concern as well. Charismatic animals, not the ones we commonly hate, are accorded a role in the academic texts.

This struggle inspired me to develop a novel research problem. Focusing on mosquitoes would help me enrich the debate on animal ethics. Taking the viewpoint of animals that are Othered and constantly skated over in the academic world despite their ubiquitous presence in everyday life, provides an epistemically fruitful stance for questioning the very scope of ethics. What is excluded, why, and with what consequences? Furthermore, mosquitoes do help me to decenter the human. Mosquitoes (female ones) live on sucking the blood of any mammal body. It could be my body, that of a dog or that of a cow. To mosquitoes, we are all just hosts with a body and the blood. Brains play no role. In the end, the sticky encounter was a happy encounter. Thanks for the mosquitoes.

Anu Valtonen is a professor of cultural economy at the University of Lapland, Rovaniemi. She is currently interested in the debate on the Anthropocene. She scrutinises the problematic relations between culture, nature and economy from the feminist new materialist and post-humanist perspectives. The on-going study on mosquitoes is part of this wider project.

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