

Pozvánka

Česká asociace pro sociální antropologii  
a  
Masarykova česká sociologická společnost

ve spolupráci se

Sociologickým ústavem AV ČR, v. v. i. a FHS UK

Vás srdečně zvou na

**158. GELLNEROVSKÝ SEMINÁŘ**

*Gellnerovský seminář založen Jiřím Musilem a Petrem Skalníkem v roce 1998*

podpořený European Cooperation in Science and Technology (**COST**), Action IS 1307 New Materialism v rámci COST Training School “From Cosmos to Genes: New Materialist Methodologies across the Humanities, Natural and Technosciences”

který se bude konat

v úterý 23. srpna 2016 od 16:30 hod

V Akademickém a konferenčním centru AV ČR  
Husova 4a, 110 00 Praha 1

Vystoupí

**Assoc. Prof. Natasha Myers**  
**York University, Toronto, Canada**

Na téma

**Becoming Sensor in an Oak Savannah**  
**Photosynthetic Mattering, Kinesthetic Attunements, and Protocols for an Ungrid-able Ecology**

K pozvánce příkládáme charakteristiku přednášejícího, abstrakt přednášky a readings

Luděk BROŽ, v.r., Zdeněk UHEREK, v.r., Alena MILTOVÁ, v.r.

**Natasha Myers** is an associate professor in the Department of Anthropology at York University, Toronto, the convenor of the Politics of Evidence Working Group, director of the Plant Studies Collaboratory, and on the editorial board of the journal Catalyst: Feminism, Theory, Technoscience. She works alongside Michelle Murphy as co-organizer of Toronto's Technoscience Salon, and she is co-founder of the Write2Know Project with Max Liboiron. Her ethnographic research examines forms of life in the contemporary arts and sciences.

### **Abstract of the lecture**

Ecology is not just an object of study. It is also a mode of attention to worldly relations. Where the sciences of ecology have traditionally been grounded in teleological, militarized and economizing logics, bound to heteronormative reproductive imperatives, and developed and deployed for colonial conquest, this talk insists that ecology could be otherwise. It describes my efforts to cultivate a queer, feminist, decolonized ecology within an ancient oak savannah in Toronto's High Park, a happening 10,000 years in-the-making. For millennia these lands were shaped by Aboriginal peoples who used fire to keep the woodlands open for hunting and farming. Today, it is a site of massive ecological restoration efforts in the midst of a bustling city. The aim is to bring back the oak savannah through the use of controlled burns, and the planting of native grasses and wildflowers. But today the oldest oaks are falling and the next generation is just 15 years old.

What modes of attention can help us learn how to pay attention to this remarkable naturalcultural happening which is both in-the-making and coming undone? Working at the cusp of anthropology, art, and ecology, this project interrogates the self-evidence of approaches to conservation ecology and environmental monitoring by throwing open the very question of what it means to pay attention. It proposes an “ungrid-able ecology” to disrupt conventional ecology’s normative, moralizing, and economizing discourses. This ecological practice reconfigures the naturalist’s notebook by innovating techniques for tuning in to “affective ecologies” and the “involutionary momentum” that propels plants, insects, animals, and people to get involved in one another’s lives (see Hustak and Myers 2012). It also tunes into the creativity and world-making capacity of plants through an attention to processes of *photosynthetic mattering*. Through an ongoing collaboration with filmmaker and dancer Ayelen Liberona, this research-creation project experiments with sensory practices that can document the growth, decay, combustion and decomposition that are essential to the life of this remarkable land. In the process, we explore new forms of collaboration to cultivate plant/people relations that are fit for earthly survival.