



ABSTRACT BOOK

RECONFIGURING TIMESPACES
OF CHILDHOOD

TAMPERE HUB
20-21 OCTOBER 2021

SPINNING THE STICKY THREADS OF CHILDHOOD MEMORIES: FROM COLD WAR TO ANTHROPOCENE

20-21 OCTOBER 2021

In the words of Donna Haraway (2019, 565), “stories nest like Russian dolls inside ever more stories and ramify like fungal webs throwing out ever more sticky threads.” We are inspired by this provocation precisely 30 years after the fall of the Berlin Wall, amidst both (re)emerging political divides and the growing awareness of our interdependence with other human beings and the more-than-human world in the face of the anthropocene.

The conference invites researchers, artists, professionals, and activists to probe the “fungal webs” and spin the “sticky threads” of childhood, remembering/forgetting, and childhood memories, to use memory as “a tool with which to think” (Bowker 2005, 15) about the past, present, and future. Memory is a productive process as it entangles in events and generates new events (Fox and Alldred 2019, 25). Memories can materially affect bodies, things, identities, and social processes, as they connect past and present events across time and space, producing both continuities and change.

Our conference organization will be based on a Decentered Satellite Conferencing (DSC) model, following three overarching principles: (1) to reduce the environmental impact of our research and artistic activities on the planet, (2) to trouble established modes of conferencing and create innovative dissemination of cross-national and collaborative research, and (3) to work towards more equal engagements and production of knowledge within and beyond academia. We are acutely aware of the challenges posed by the current times that restrict but also require us to reconsider and minimize air travel. At the same time, we acknowledge the significance of actual personal connections among people during and outside formal conference sessions. This is the reason why our conference blends online and onsite encounters in environmentally and socially sustainable ways.

DSC is an experiment in enabling participants to connect virtually and on a regional level at one of the four hubs – Tampere in Finland, Atlanta in the USA, Berlin in Germany, and Hajdúböszörmény, Hungary. In addition the Africa Hub will connect participants across the continent in an online format. Hub locations were identified by involving researchers across disciplinary fields, taking account of potentially untapped possibilities for collaboration, such as civil society actors and activists, and reaching out and engaging both already active and new project participants – academics and artists – globally.

Each hub is organized thematically around its own local call for participation that connects, contextualizes and adds new directions to engage with the conference's broader theme. Please visit the hub specific pages to explore the local calls. Please note that the conference programme of the Africa Online hub will span for the period of 11-22 October and of the Berlin hub 20-22 October.

We seek to connect disciplines, theoretical and methodological approaches in the humanities and social sciences, research and art, university and wider society across multiple geographical locations, and explore different historical eras through onsite and online synchronous and asynchronous engagements around the conference theme.

The conference is organized by the *Reconnect/Recollect project*
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References

- Bowker, G. C. (2005) *Memory Practices in the Sciences*. Cambridge: MIT Press.
- Fox, N.J. and Alldred, P. (2019) The Materiality of Memory: Affects, Remembering and Food Decisions. *Cultural Sociology*, 13(1), 20–36.
- Haraway, D. (2019) It Matters What Stories Tell Stories; It Matters Whose Stories Tell Stories. *a/b: Auto/Biography Studies*, 34(3), 565-575.

RECONFIGURING TIMESPACES OF CHILDHOOD

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Memory is a productive force that (re)shapes the pasts, presents, and futures. Memories are also of and about relations (Arnold, Shepherd and Gibbs, 2008). They exist in relations with times and spaces, ourselves and others, events and objects, with humans and non-human species. It is possible to approach memories as distributed between humans and more-than-human participants. On the one hand, material objects are constitutive of (collective) memories (e.g. childhood objects, monuments, museums) and help establish social identities. How we collect, store, categorize and represent memories also gives a shape to them. On the other hand, by being virtually present in events, memories “materially affect the world (just as they themselves are affected by events)” (Fox and Alldred, 2019, 21).

The (re)collection and the affectivity of remembering/forgetting are contingent, emergent, relational, and continuously re-actualized in the here-and-now. The inherent entanglement of memories makes them at once durable, malleable, and mobile – relying on multiple connections while also capable of forming them.

Inspired by the broad theme of webs and threads, we call on participants to think about memories beyond the ‘mnemonic fever’ (Huyssen, 1995), which marks our time obsessed with recording and archiving for self-fashioning or collective heritage. We ask:

- How do childhood memories connect and are connected to events that produce the world around us?
- How do remembering and forgetting childhoods forge connections across times and spaces?
- How do the means of (re)collecting, storing, memorizing, and (re)presenting memories affect how, what, and whose childhoods are being re-collected and produced as social identities?
- How do personal memories impact the production of social (including the human and more-than-human) continuity and change?

- How do childhood memories of nature and the planet – from rock collections to foraging in forests or looking after injured wildlife – form attachments to place, land and Earth during the Anthropocene, and reactivate emotions associated with geological processes and multispecies common worlds?
- How do the unfinished transformations that were part of the Cold War complicate and continue to influence the trajectory of the futures in the present? Do memories carry unrealized (past) futures and anticipatory visions that disrupt the present or reconfigure the future (Craps et al. 2018, 503)?
- How do practices of archiving life (in museums, and on social media, websites etc.) produce lives, biographies, selves, worlds, social identities etc.? How do objects, photos, videos, and other types of representations play a role in those?

References

Arnold, M., Shepherd, C. & Gibbs, M. (2008). Remembering things. *Information Society*, 24(1), 47-53.

Craps, S., Crownshaw, R., Wenzel, J., Kennedy, R., Colebrook, C., and Nardizzi, V. (2018). Memory studies and the Anthropocene: A roundtable. *Memory Studies*, 11(4), 498–515.

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Huyssen, A. (1995). *Twilight Memories: Marking Time in a Culture of Amnesia*. New York: Routledge.

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WEDNESDAY 20TH

Session 1: Weaving Memory Stories of Nature

Hanna Sjögren: "Archived childhood. Memories of nature"

Anna Kathryn Kendrick: *Solitude Child-Poet*

Riikka Hohti & Tuure Tammi: *Multispecies storytelling and inhuman memory. Fostering materialdiscursive mutations in ethnographic research in the Anthropocene*

Session 2: A Past Awaiting a Present to do it Justice: Childhood memories in the Middle East

Leyla Neyzi: *Past's Futures in a Disillusioned Present: Childhood Memories of Kurdish Youth*

Heidi Morrison: *The Dignity of a Story: Portraiture as a Method of Decriminalizing Palestinian Childhood Memories*

Arek Dakessian: *Childhood Memories in Beirut's Dilapidated Histories*

Session 3: Two parallel sessions Inside the Cobwebs of Childhood

E Lev Feinman: *Performing Childhood: How Transgender Adults Are Nurturing Their Inner (Trans) Child through Age-Play*

John H. McKendrick: *Thank goodness for poverty. Professional footballers recollections on growing up in Scotland*

Entangled Politics of Childhood

Mehmet Volkan Kaşıkçı: *From Kazakhstan with happiness: The myth of happy childhood and its reception in Kazakhstan*

Monica Ruethers: *Photographs of children and young people in Russian (counter)narratives on the 90s*

WEDNESDAY 20TH

Session 4: Two parallel sessions

On Meaningful Work and Eco-Ethical Responsibility: Memories of Childhood and Education in Urban and Rural Contexts

Agnes Krynski: *Tying back the Iron Curtain: An autoethnography of childhood memories of informal and formal educational experiences in two bordering lifeworlds*

Rebecca Martusewicz: *On learning eco-ethical virtues: Childhood memories of meaningful work, love, and responsibility*

Barbara Turk Niskač: *Exploring more-than-human sociality and meaning making through work embedded rural lifestyles*

On Belonging: Weaving Childhood Memories of Land, School and Nature

Meighan Mantei: *Affective assemblages: Land, resources and belonging*

Nadezhda Vasileva: *The materiality of the past in the present: Remembering school toilets and post-Soviet girlhood*

Vendula Hnídková: *Playgrounds and transformations of nature in the Cold War*

Session 5: Re/curating Memories of Childhood through Scholarly, Pedagogical, and Artistic Engagements

Raisa Foster: *Anarchive and artistic research*

Mnemo Zin: *Digital anarchive: (Re)stor(y)ing Cold War childhoods*

Elena Jackson Albarran: *Anarchive, oral histories, and teaching comparative Cold War childhoods across geographies and generations*

THURSDAY 21TH

Session 6: Entangled Webs of Emotions, Migration, and Women's Rights

Mette Buchardt, Katarina Kärnebro (non-attending author) & Christina Osbeck (non-attending author): *"Outer space" as secular Cold War spirituality? Children's drawings and texts on "life questions" in the 1980s welfare-state Sweden in a history of emotion perspective*

Gordana Jovanović: *Migrating childhood: Childhood in shifting political ideologies*

Rahim Rahimov: *Connections of childhood memories/experiences to granting suffrage for women in Azerbaijan*

Session 7: Sticky Questions of Method

Erica Burman: *Challenges and resources in interpreting narratives of childhood memories*

Pia Koivunen: *"I wanted to see the man with that mark on his forehead:" Autoethnographic approach to childhood experiences*

Session 8: Spinning Threads of Memory Work

Camila Rosa Ribeiro: *Becomings that future cannot hold*

Owain Jones: *Memory as ecology as mycelia: Creating the present by digesting the past?*

Mante Vertelyte, Iram Khawaja (non-presenting author) & Dorthe Staunæs: *Connections of childhood memories/experiences to granting suffrage for women in Azerbaijan*

Session 9: Artists' Memory Webs

Rosamaría Bolom, Irina Kreer-Boulay, Outi Korhonen, Alejandro Olarte & Arlene Tucker: *Artworks at My Childhood exhibition*

Nina Vurdelja: *Thinking with/of watery bodies: notes of an almost-a-swimmer*

Linda Lapiņa: *Migrant mermaid. Embodied re-membering's interwoven timespaces*

THURSDAY 21TH

Session 10: Common Worlding and Webbing

Camila Rosa Ribeiro, Arlene Tucker, Jay Albaos & Leonardo Dias: *Performative provocations as pedagogy: snippets from a collaborative artistic research process*

Esther Pretti, Iveta Silova, Ann Nielsen, Janna Goebel & Jieyu Jiang: *Migrating childhood: Reclaiming multispecies worlds: Childhood memories of common worlding*

Veronica Caputo: *In the blood of turtles: Aging and childhood memories in a time of pandemic*

ARCHIVED CHILDHOOD. MEMORIES OF NATURE

HANNA SJÖGREN (PRESENTING AUTHOR)

This paper reports on an ongoing archival study on childhood memories of nature in Sweden. The archival material in focus consists of themed questionnaires (directives), an archival material collected by the Folklife Archives in Sweden on different topics. Since the 1910s a writers' panel answer themed questionnaires on a regular basis with a focus on personal experience of different themes.

The themed questionnaire in focus for the present study is "Nature for me", a questionnaire collected by the Folklife Archives in 2010. In the study, I analyze a total of 64 people's answers on their relation to nature, including the question about their first memory of nature.

The aim of the present study is to understand in what ways childhood memories can be considered for thinking about the relationship between children and nature in new and productive ways, with an increased focus on the existential dimension of living in the Anthropocene.

Archived childhood memories offers a potential to refuse adults' projections on the next generation, stemming from a history of ideas of the connection between nature of childhood. This study seeks a less child-centered entry point into the relationship between childhood and nature.

The archival research provides a way to consider what childhood means in relation to a damaged planet. The question of how childhood memories of nature and the planet form attachments to place, land and Earth during the Anthropocene is of particular interest, as well as how practices of archiving produce lives, selves, worlds, social identities.

SOLITUE CHILD-POET

ANNA KATHRYN KENDRICK (PRESENTING AUTHOR)

In *El poeta niño* (1971), the Mexican author and environmentalist Homero Aridjis' (1940–) narration of his childhood in rural Mexico is posed as a stream of vivid memories that returned to him unbidden in dreams as his wife was carrying their first child, Chloe. Translated by this same daughter as *The Child Poet* [2016] more than forty years later, reflections such as Aridjis's consciously built on an existing literary tradition to awake and elegize one's own beginnings. Combined with a devoted gaze upon the hills, landscapes and migrating butterflies of his childhood hometown, Contepec, Aridjis' aesthetic attitude becomes inseparable from his ultimate environmental and social advocacy. This paper explores how writers such as Aridjis – Mexico's one-time ambassador to UNESCO – make a case for the singular depth of their vocation through environmental and familiar influences. In mature work, Aridjis takes this path of exile he inherited at birth and turns it toward a form of poetic universalism. His self-creation as a poet would happen across a vast temporal and historical span borne of frames of exile and emplacement, as he began imagining and retelling his father's exile from Greece and his mother's childhood in the Mexican revolution. These become stages of a larger world narrative of which he forms a contemporary part, as a witness to beauty, destruction and fleeting time. In 1985 he founded the Grupo de los Cien with other artists and intellectuals, including Octavio Paz, Leonora Carrington, and Gabriel García Márquez, to merge literary and ecological visions and advocate for the environment. Through close readings of poetry, close readings, reflections and secondary criticism, this paper will explore how childhood memories form the core of Aridjis' environmental work.

MULTISPECIES STORYTELLING AND INHUMAN MEMORY. FOSTERING MATERIALDISCURSIVE MUTATIONS IN ETHNOGRAPHIC RESEARCH IN THE ANTHROPOCENE

RIIKKA HOHTI (PRESENTING AUTHOR)

TUURE TAMMI (PRESENTING AUTHOR)

This presentation draws on a multispecies ethnography in which the focus was on young people and a number of nonhuman animals involved in a caretaking practice in a large school greenhouse. Spending time in this environment, in which volunteering students took responsibility on the needs and lives of the animals, made us engage with an endless flow of stories of care, reproduction, birth and death.

Our specific interest here is on open-ended storytelling as a method of ethnographic field work and analysis, and as means of communication with participants and larger audience, in the context of the crises of the Anthropocene. Haraway's (2016) feminist method of 'bag lady storytelling' (see also Le Guin, 1996) gave us the impulse to compose a growing archive of partial and fragmented stories. This field note practice was also a collaborative "middle space", in which material bodies and practices, personal memories and educational discourses could meet, and drawing from Haraway, mutate. This "compost" of stories seemed to sustain the inquiry even after three years, in the second phase of the research, when many of the nonhuman animals were not anymore there, the students of the previous phase had left the school, and covid-19 outbreak had taken place, affecting the school practice and shifting the multispecies ethnography in online environment.

Based on theories of materiality of language (MacLure, 2013) and language as a virus (Shaviro, 1995) we develop a notion of inhuman memory, which is not dependent on individuals and the human-only ability to use language and words, rather, it operates on the level of bodies and the material-semiotic production of multispecies place (Van Dooren & Rose, 2012). Temporally, inhuman memory queers the human-centric time scales of the Anthropocene and helps us reconceptualise education beyond "what we thought we knew" (Haraway, 2016). We propose open-ended multispecies storytelling as a methodology of holding open the space for worlding mutations involving beings such as humans, nonhuman animals and viruses, and for witnessing crucial details of slow and fast violence (Colebrook, 2020), and care.

PANEL: A PAST AWAITING A PRESENT TO DO IT JUSTICE: CHILDHOOD MEMORIES IN THE MIDDLE EAST

LEYLA NEYZI (PRESENTING AUTHOR)

HEIDI MORRISON (PRESENTING AUTHOR AND PANEL LEADER)

AREK DAKESSIAN (PRESENTING AUTHOR)

Raymond Williams coined the phrase “structures of feeling” in the 1950s to refer to stories that exist but are not yet articulated. These stories appear in the grey spaces between official, dominant, popular, and/or outmoded ways of organized thinking. They are stories that are vying to emerge; inferred by reading between the lines. The tension that exists in trying to provide structure (logic) to a feeling (affect) generates new ways of thinking about a given topic.

In this panel, three researchers share their (and their interlocutors’) experiences as cartographers, attempting to map in creative ways childhood memories that have yet to be codified, archived, or represented. The focus is on people from regions of the Middle East with limited official state histories, namely Kurdistan, Palestine, and Lebanon. How do oral historians make room for orderings of past childhoods that appear to be in disorder or insignificant? Which threads of childhood histories do we choose to revitalize, from a non-teleological perspective? How do interlocutors represent their childhoods vis-à-vis themselves, their families, their “state,” their generation, and their present condition? In what form?

This panel is not just about generating “archives” that challenge conventional statist projects, but also about interpreting and engaging with childhood memory formation in adulthood. Memory is not a passive depository of facts, but an active process of creating meaning (Portelli 1991). This panel seeks to reflect on childhoods generally assumed unworthy of a historians’ tale.

PAST'S FUTURES IN A DISILLUSIONED PRESENT: CHILDHOOD MEMORIES OF KURDISH YOUTH

LEYLA NEYZI (PRESENTING AUTHOR)

In her work on colonial South Africa, Jennifer Wenzel suggests that “the past’s unrealized visions of a liberated future serve as a repository of aspirations for a disillusioned present.” (Craps et al. 2018, 503). In this presentation, I reflect on an oral history archive created during a more hopeful time, the so-called “Kurdish opening” in Turkey aimed at ending the decades-long conflict between the Turkish military and PKK (Partîya Karkerên Kurdistanê; Kurdish Workers’ Party), which represents Turkey’s Kurdish minority. This oral history project entailed ethnographic research and life story interviews with over one hundred Kurdish and Turkish youth in Diyarbakir in southeastern Turkey, Mugla in western Turkey, and the city of Berlin. While the original interviews were conducted in 2010-2012, ethnographic research and collaboration with interlocutors is ongoing. The outcomes of the research to date include an exhibition, a website, and a book.

Focusing on childhood memories of Kurdish youth who were forcefully displaced from the countryside to the city of Diyarbakir during war, I argue that they present their memories with a “western” (e.g. Turkish) audience in mind. Their narratives parallel the contemporaneous discourse of the Kurdish movement, whose goal at the time was to generate empathy and support for human rights through narratives of collective suffering. I will reflect on these narratives at the present, and very different, moment when the Kurdish movement and the Kurdish population as a whole are forgotten by the world as they are once again subjected to multiple forms of political violence.

Lastly, I will discuss my collaboration with Kurdish youth in the field, in interpreting their childhood memories, and in producing multimodal outputs in different languages for different audiences. I will demonstrate my genre-bending attempts to use the craft of fiction and creative nonfiction to tell the stories of childhoods born into war.

THE DIGNITY OF A STORY: PORTRAITURE AS A METHOD OF DECRIMINALIZING PALESTINIAN CHILDHOOD MEMORIES

HEIDI MORRISON (PRESENTING AUTHOR)

Acclaimed Palestinian poet Mahmoud Darwish writes, “We have on this earth what makes life worth living: April’s hesitation, the aroma of bread at dawn...grass on a stone...and the invaders’ fear of memories.” While Palestinian memory work is not a magic wand for doing away with past injustices and resulting trauma, its power is threatening enough to be criminalized and outlawed by Israel (Shalhoub-Kevorkian 2014). Memory is dependent on narrative, meaning we cannot even form memories without first making stories about the events that have happened to us (Abbott 2020).

This paper grapples methodologically with how to capture Palestinian memories through narration. I look specifically at childhood memories of Palestinians who grew up during the second Palestinian intifada, a period of intensified violence between 2000-2006, following the failure of the Oslo Accords. This paper is based on over eight years of oral history research with a cohort of eleven Palestinians across the occupied West Bank. I look at how oral historians can use Sarah Lawrence-Lightfoot’s method of “Portraiture” (1994) to create narratives that capture childhood memory. The goal of portraiture is to blend artistic expression with systematic empirical research to capture the complex and subtle dynamics of human experience (Lawrence-Lightfoot, 1994). The portraitist paints with words a person’s life story. I explore how portraiture is particularly well-suited for capturing memories of childhoods caught up in war. The tellability of these narratives helps us understand why some children’s experiences and events of the past are remembered while others are forgotten or silenced (Savolainen 2017).

CHILDHOOD MEMORIES IN BEIRUT'S DILAPIDATED HISTORIES

AREK DAKESSIAN (PRESENTING AUTHOR)

“You have your Lebanon so be convinced of it,” Gibran Khalil Gibran poetized circa 1923, “and I have my Lebanon and I am not convinced of anything other than the unconditional abstract” (own translation). In Lebanon, history officially ends at the beginning of the civil war. And if, as Martiniquan poet Édouard Glissant (with Artières 2003 – own translation) argues, “the relationship to time through the relationship to history, to historical memory” is “fundamental from a political and poetic point of view,” then we might ask what the possibilities are for the sedimentation of a Lebanese self.

This paper draws upon the memories of Beirutis who happened to be children during the Lebanese civil war, collected through ethnographic fieldwork in Beirut. It reflects on how these are both passed down and lived by their own children, and the children of their own children. Without an official historical referent through which to narrativize or make sense of these memories, I ask what happens when these free radicals are uttered by those who lived them? What new significances are taken on when one realises that in playfully collecting empty bullet shells from the rubble as children, they might well have been picking up the remnants of objects that ended lives? I argue that the possibilities of a Lebanese self are thus constrained to the grey areas between the poetic and the political, the aesthetic and the lived. Beirut historical selves are necessarily dilapidated: absent history, they are the products of scrappy bits of resources pulled together from material embodiments and poetic aestheticisations.

PERFORMING CHILDHOOD: HOW TRANSGENDER ADULTS ARE NURTURING THEIR INNER (TRANS) CHILD THROUGH AGE-PLAY

E LEV FEINMAN [PRESENTING AUTHOR]

For transgender adults who did not ‘come out’ or transition until adulthood, how might they rely on “double-age” as a strategy to grieve the childhood experiences they desired but were prevented from experiencing? How can engaging in “double-age” help transgender adults make up for and come to terms with lost time and experience? How might these experiences help us better understand transgender adults, while also challenging the heteronormative and cisnormative environment of child rearing? In the context of transgender experience, “double-age” could be defined as the occurrence of age-play in transgender adult culture which leverages the spatial and financial freedoms of adulthood as a method to (re)enact gender-specific and desired gender(ed) childhood experiences. In this article, I engage in ethnographic storytelling and I draw upon interviews with transgender adults to analyze memories and explore the ways in which transgender adults who did not experience the gendered childhood they desired recreate those experiences as adults. Through braiding two seemingly incompatible identities – child and transgender – into their lived experiences, we can better understand the use of “double-age” by transgender adults as an adaptive, therapeutic strategy to merge identities and create experiences they were otherwise excluded from. By engaging with childhood studies, gender studies, and queer theory, I delve into the rich intersection of transness and age outside of traditional binaries – child and adult, cisgender and transgender. Additionally, the notion of performing “double-age” subverts what is otherwise “too little, too late”, allowing transgender adults the agency to experience what we want, and even what we need.

THANK GOODNESS FOR POVERTY. PROFESSIONAL FOOTBALLERS RECOLLECTIONS ON GROWING UP IN SCOTLAND

JOHN H. MCKENDRICK (PRESENTING AUTHOR)

Multiply deprived neighbourhoods are often portrayed in a negative light, presenting challenging conditions for those who live therein. In terms of use of public space, concern is raised on one hand, at the lack of opportunities for younger children to engage in outdoor activity and, on the other, the unruly public presence of teenagers.

Where there are public responses, these typically include organised initiatives to use sport to promote public health, community development and social cohesion. In sharp contrast to these contemporary realities, autobiographical accounts of yesteryear present a radically different interpretation of the role of everyday sport in multiply deprived neighbourhoods. Indeed, not only is sport presented as part of the fabric of everyday life, there is a sense of what might be understood as a “deprivation idyll”: that is, precisely as a result of these social geographies of deprivation, some young people were afforded unique opportunities for personal development through sport. Drawing from successful Scottish football players’ auto/biographical accounts of growing up in Glasgow, this paper explores the limitations of the dominant narratives of place that are used to make sense of life in areas of deprivation.

FROM KAZAKHSTAN WITH HAPPINESS: THE MYTH OF HAPPY CHILDHOOD AND ITS RECEPTION IN KAZAKHSTAN

MEHMET VOLKAN KAŞIKÇI (PRESENTING AUTHOR)

This paper argues that happy childhood (and relatedly the leader cult) was one of the most important and tenacious myths of Stalinism in Kazakhstan and it came to define childhood more than any other discourse. Because of how strongly it is naturalized in contemporary Kazakhstan, it would shock many to hear that this myth was first created by the Stalinist regime, and in fact, association of childhood with happiness is neither natural nor universal. It is a promising case study to show how Stalinist conceptions continue to shape contemporary public consciousness, although this connection with the Soviet past is usually de-ideologized.

Stalinist happiness is mostly studied by scholars of literature. Yet, the reception of this myth by Soviet citizens is rarely discussed. This paper brings together the making of the myth in the 1930s and 1940s with its reception by Kazakh children through a discussion of post-Soviet Kazakh memoirs and other autobiographical accounts. I argue that post-Soviet memoirists construct an opposite discourse of unhappy childhood in which they frequently assert that they never really lived a childhood. Growing up early is an important theme of post-Soviet memoirs, and this was indeed a common experience for Kazakh children under Stalin. Yet, it should be noted that this discourse is not necessarily anti-Soviet. The myth of happy childhood had an impact even on people who suffered enormously under Stalin though. Their understanding of childhood is strongly influenced by this myth. Not surprisingly, the myth is stronger in the memoirs for the late Stalinist era. I argue that in the 1940s and later, the conception of happiness and being Soviet was primarily shaped by personal lives and not by ideological assumptions of socialism. This is mainly the consequence of the transformations brought by the war.

PHOTOGRAPHS OF CHILDREN AND YOUNG PEOPLE IN RUSSIAN (COUNTER-)NARRATIVES ON THE 90S

MONICA RUETHERS (PRESENTING AUTHOR)

The paper addresses the role of family photography in conflicting narratives on the Russian « Wild 90s ». In September 2015, the online-magazine Colta.ru issued a call for photographs of its readers as kids to initiate an online-museum of the 90s. The overwhelming return prompted Andrei Arkhangel'skii to write about the pictures (Andrei Arkhangel'skii: Pomnim, liubim, skorbim. Vashi foto iz 90-kh. Chto v nikh vidno segodnia? 21.9.2015, <http://www.colta.ru/articles/society/8604>). In his perception, a new era of unexpected freedom unfurled before his eyes. The snapshots stood in sharp contrast to Soviet childhood photographs that were so ritualized they all looked alike, „wether they were taken in Cherepovets, Batumi or Kaliningrad“. He then drafted a new narrative of the 90s, a decade that in Russian official discourse is usually presented as a dark, cruel and humiliating epoch of a failing state, collapsing currency, social decline and thriving criminal enterprises. In his opinion however, the pictures of parties, punks and hitch-hikers suggest an age of unprecedented (and lost again) freedom. But if one takes a look at the pictures, the contrast is still there : While snapshots of older kids speak of the new possibilities, the children are still framed in traditional Soviet poses, often in studio photographs. This suggests that childhood and studio photography was a parental resource for fighting post-Soviet anxiety during the disruptive 1990s, a practice the paper will trace and discuss.

PANEL: ON MEANINGFUL WORK AND ECO-ETHICAL RESPONSIBILITY: MEMORIES OF CHILDHOOD AND EDUCATION IN URBAN AND RURAL CONTEXTS

AGNES KRYNSKI (PRESENTING AUTHOR)

REBECCA MARTUSEWICZ (PRESENTING AUTHOR)

Theme and Rationale: In this panel presentation, we explore how recollections of experiences from our differently situated childhoods help us understand how people, places, and events shape our current pedagogical notions of responsible care for a thriving larger living world. The panelists present autoethnographic accounts that allow for a discussion related to a common theme to unfold. Autoethnography (e.g. Denzin, 2000; Ellis, 2004) is an approach that requires self-reflective writing to be connected to larger issues of culture and society. We will discuss what we learned as children about responsible care in our respective rural and urban areas (Northern NY, USA and Berlin, Germany) from our families and in our schooling. There will also be an opportunity to consider the implications of our two papers for educators who work with diverse groups of students in communities across national and international contexts. This topic is important because teachers' and students' differently situated childhoods require us to understand notions of place, education, responsible care, and work as evolving throughout our lives.

TYING BACK THE IRON CURTAIN: AN AUTOETHNOGRAPHY OF CHILDHOOD MEMORIES OF INFORMAL AND FORMAL EDUCATIONAL EXPERIENCES IN TWO BORDERING LIFEWORLDS

AGNES KRYNSKI (PRESENTING AUTHOR)

In this autoethnography, I trace memories from my childhood spent primarily in (West) Berlin, Germany but also in the northwestern region of Poland in and around the port city of Szczecin in the 1980s and early 1990s. Drawing on borderlands theory (Anzaldúa, 1999, Zygałto, 2011) and philosophical scholarship on meaning and work (Veltman, 2016), I explore how interacting with a variety of human and nonhuman actors and natural spaces across cultures and borders shaped my ethical commitments. Memories of perceptions of nondomesticated animals, gardening, foraging, forest walks and other childhood microcosms predominate in my account. These memories are occasionally punctured by a change in atmospheric mood when communities in which I grew up had to process regional catastrophic events like the Chernobyl nuclear disaster. Reflecting on links between these experiences and education, I describe how members of my family interacted with others in two different cultural contexts via an informal, noncommodified pedagogy. Through formal schooling experiences in Berlin before and after the fall of the Wall I learned a sense of social responsibility and intersubjective negotiation that had a strong environmental dimension. I close with a consideration of how recollecting these memories helps me understand myself better as a teacher educator in the United States who works with students whose childhoods have equipped them with often quite different forms and traditions of knowledge and understanding about life in groups that occur within and with a larger living world.

ON LEARNING ECO-ETHICAL VIRTUES: CHILDHOOD MEMORIES OF MEANINGFUL WORK, LOVE, AND RESPONSIBILITY

REBECCA MARTUSEWICZ (PRESENTING AUTHOR)

This paper uses autoethnographic analysis to trace the psychosocial roots of a particular approach to teaching known as a pedagogy of responsibility within an EcoJustice Education framework (Martusewicz et al 2021). I am particularly interested in the ways memories of childhood in a dying local agricultural context reveal eco-ethical virtues related to meaningful work, healthy agricultural practices and policies, and a deep abiding love and respect for the more than human world (Berry, 1996). These virtues and the specific albeit informal lessons in which they were offered, I argue, are foundational to the creation of strong viable communities that are democratic and sustainable; moreover, they help to form what we might mean by an education rooted in responsibility (Martusewicz, 2018). The specific context for this study is rural Northern NY state during the 60s to mid 70s where I grew up within a mile of my grandfather's dairy farm. These years represent a period of decline for small dairy farms in NY and for small farming operations more generally as policies supporting corporate agriculture were on the rise. As a child, I learned about the effects of those policies from my mother's observations of changes on her father's farm. The essay also offers a critique of the role of schooling in sending me away from these lessons to "make something of myself" even as my village and the surrounding farms were being unmade by burgeoning neoliberal policies. Finally I consider how my life as a teacher educator is grounded in these early lessons about responsible work, community, and love.

EXPLORING MORE-THAN-HUMAN SOCIALITY AND MEANING MAKING THROUGH WORK EMBEDDED IN RURAL LIFESTYLES

BARBARA TURK NISKAČ (PRESENTING AUTHOR)

Drawing on semi-structured interviews conducted while exploring childhood experiences of participation in work in Slovenia, this presentation focuses on how childhood memories shape attachments to land and natural world. Although agriculture in Slovenia is in decline, rural families who do not make a living from farming still often maintain orchards, vineyards, forests, grow vegetables, and/or raise domestic animals for personal use as an inherited lifestyle. Children have traditionally been involved in the domestic work associated with the rural lifestyle. Although after the World War II the need for children to participate in work declined due to modernization and de-agrarization, the majority of my interlocutors who grew up in both rural and urban settings in the second half of the 20th century had some childhood experiences of observing and/or participating in rural work, either with their families or with their grandparents or other relatives during summer holidays. Their evaluation of their past childhood experiences in relation to work and its relations to natural world is often reflected in their current child-rearing practices. The presentation will examine how we can explore more-than-human sociality and how children make meanings intersubjectively with others in the envioning world (both human and natural world) (Toren 2009) through work, which “places people in the social world of other living things” (Tsing 2013: 35).

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Toren, Christina. 2009. Intersubjectivity as Epistemology. *Social Analysis* 53 (2): 130–146.

Tsing, Anna. 2013. More-than-Human Sociality: A Call for Critical Description. In: Kristen Hastrup, ed. *Anthropology and Nature*. New York and London: Routledge, 27–42.

AFFECTIVE ASSEMBLAGES: LAND, RESOURCES AND BELONGING

MEIGHAN MANTEI (PRESENTING AUTHOR)

Through ethnographic fieldwork with rural children in Canada, I engage with present and future imaginaries to trace narratives of affect and relationality that assemble to create the social fabric of rural childhoods in communities reliant on resource extraction and agriculture. By engaging in auto-ethnographic memory writing of my own and my grandmother's rural childhoods, I attune to the ways in which the past and the present can be mutually informing. For rural children, a sense of attachment to place is imbued with the historical biography, sentiment and meaning of their predecessors. Rurality is a space that mixes together family, history and place. Children represent the promise of rural futures, and as such represent a temporal intergenerational transmission of rural practices and values, as well as a continued claim to the land. Within this narrative, children are positioned as representing the preservation of rural life, and the connection between the past and the future.

My research is interested in the ways in which emotions are entangled in the relationships rural children have with the materialities of agricultural land and extractive resources industries and how one's own affective relationality with these resources, can contribute to one's sense of (un)belonging and (dis)connection. Through these entanglements, resource cultivation and extraction are consistent with local place identity, shaped by histories of labour and production. Spatially and temporally located within the familial and community legacy of the land, young people are socialized as future caretakers of the land and the industry, meant to uphold and reproduce deeply embedded 'structures of feelings' that permeate the collective. In idealized imaginings of rurality, and in the designation of who belongs and who does not belong, affective relations to humans, more-than-humans and non-human others hold significant value. Affective relations filled with frictions, tensions, ideals, and ethical potentials.

THE MATERIALITY OF THE PAST IN THE PRESENT: REMEMBERING SCHOOL TOILETS AND POST-SOVIET GIRLHOOD

NADEZHDA VASILEVA (PRESENTING AUTHOR)

School toilets are an essential environment of schooling and girlhood that is usually ignored to discuss in public or even tabooed; in the discourse of civilization and culture, urinating and defecating are considered as practices that should be hidden and silent. For the government and authorities in Russia, school life, educational process, and progress are mostly associated with curriculums, exams, textbooks, and digital infrastructure that are controlled and developed, whereas toilets as a supplement can stay in the same conditions for decades, still preserving and embodying the traces of soviet culture. The shared public restrooms without private cabins were a common thing for soviet schools. In the early 2000s, they have become the daily routine of many post-Soviet children who inherited the restrooms with the same spatial organization, toilet bowls, and the inscriptions on the walls, which were left by several generations previously. The restrooms and their materiality of the past dictate rules of the past for social interactions, rituals, regimes of privacy and publicity, gender performativity, and agency that can clash with the new "norms" of post-Soviet Russian society. I question how the echoes of the Soviet culture are transmitted through the material environment of the school toilet, getting a part of collective memory and affect the post-Soviet girlhood. This research is inspired by my own school memories from two schools with different designs of restrooms (my schooling took place in 2000-2010) and my attempts to manage privacy, publicity, and anonymity in girls' toilets; and complemented by the collection of memories about school toilets provided by different female research participants.

PLAYGROUNDS AND TRANSFORMATIONS OF NATURE IN THE COLD WAR

VENDULA HNÍDKOVÁ (PRESENTING AUTHOR)

Outdoor activities play a significant role in childhood, fuelling hours of engagement and social interaction, and probably much informal learning as well. In the course of the Cold War, Europe was dotted by massive reconstruction and urbanization that contributed to shaping a new environment for children. The landscape was transformed radically and uncultivated or uninhabited nature was hardly accessible to everyone.

Municipalities set up to build playgrounds to create a model environment for urban children. The novel playgrounds provided an alternative to uncontrolled behavior and were meant to encourage physical activities, health, and well-being. Apart from the informal plays and games the playground equipment also in an indirect way communicated the Socialist or Capitalist worldview. Next to the famous playgrounds that were intended to foster children's curiosity and excitement about the Space Race there can be traced various less explicit references to national policies, social norms, cultural statements in their designs. But what was the message about the natural environment that the playgrounds were to replace on a massive scale?

The paper will be a comparative analysis focusing on playgrounds as an alternative to natural environment in towns. In the course of the Cold War, nature was cherished, (mis)used, and occupied in various ways in both, the East and the West, leading to a climate crisis. In a selection of playgrounds, I will examine how and why were attitudes to nature translated to children on both sides of the Iron Curtain. How were imagination and standardization inherent in particular strategies to communicate nature as an ultimate value for human lives?

ANARCHIVE AND ARTISTIC RESEARCH

RAISA FOSTER (PRESENTING AUTHOR)

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DIGITAL ANARCHIVE: (RE)STOR(Y)ING COLD WAR CHILDHOODS

MNEMO ZIN (PRESENTING AUTHOR)

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ANARCHIVE, ORAL HISTORIES, AND TEACHING COMPARATIVE COLD WAR CHILDHOODS ACROSS GEOGRAPHIES AND GENERATIONS

ELENA JACKSON ALBARRAN (PRESENTING AUTHOR)

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“OUTER SPACE” AS SECULAR COLD WAR SPIRITUALITY? CHILDREN’S DRAWINGS AND TEXTS ON “LIFE QUESTIONS” IN 1980S WELFARE-STATE SWEDEN IN A HISTORY OF EMOTION PERSPECTIVE

METTE BUCHARDT (PRESENTING AUTHOR)

KATARINA KÄRNEBRO (NON-ATTENDING AUTHOR)

CHRISTINA OSBECK (NON-ATTENDING AUTHOR)

Produced in late 1980s welfare-state Sweden, “beings from other planets” and artefacts related to “outer space” pop up from an archived data material consisting of 2nd to 3rd grade students’ drawings and texts created in a research-based education development project on “Children’s life questions”. “Space beings” and robots populate the visual images and narratives made by the students when asked to reflect on tasks such as “what is a human being?”

Images of “outer space” had been globally circulated since the space race following WWII (Froehlich, 2020). In neutral Sweden, a “welfare cocoon” governed as a third way between socialism and capitalism, the Cold War and the space race also impacted social and cultural life (Cronqvist, 2012). As was the case across Eastern and Western bloc states, e.g. UK and USSR (Wright, 2017; Smolkin, 2018), the interest in “life questions” as a secularized alternative to religious feelings and upbringing was strong across the Nordics.

Related to school reform making the individual the center for teaching and invested in amending religious education, researchers and teachers in the project Balil. Barns livssituation och livstolkning (Children’s living conditions and life interpretation) collected data on “life questions” of “children”. The students that delivered ‘answers’ were requested to express thoughts and emotions – making students objects of politics, but also themselves micropolitical actors.

Drawing on history of emotions methodologies (Frevert, 2011) and the concept of intra-action (Barad, 2006), the paper explores which role “outer space” occupies in the images and narratives in the geography of the archive (Tamboukou, 2016). To which extent can the images and narratives be understood within the institutional context, the welfare and warfare tensions, and the negotiations of the religious/spiritual in the late Cold War period? And what can this tell us about the emotional economy of late Cold War welfare-state childhoods?

MIGRATING CHILDHOOD - CHILDHOOD IN SHIFTING POLITICAL IDEOLOGIES

GORDANA JOVANOVIĆ (PRESENTING AUTHOR)

The general aim of this paper is to explore intertwinings of childhood and childhood memories with changing political ideologies, from their geo-political forms to local ones. Specifically, it will be examined how those ideologies, which themselves underwent radical transformations, have influenced understanding and practices of childhood in socialist Yugoslavia and how they continue to reshape memories of people's childhood lived in Yugoslavia, even though Yugoslavia does not exist any longer.

Two main ideologies adopted by Yugoslavia and its successor and their implications for childhood education will be examined. The first is ideology of brotherhood and unity, especially as it was practiced in the second, socialist Yugoslavia. That ideology was not just an imposed ideology, it created real-life experiences, down to childhood experiences (living in multinational neighborhoods, being exposed to different languages very early). In the second, socialist Yugoslavia that idea was expanded beyond the borders of Yugoslavia and integrated into an international context of Non-Aligned movement. Again, the official foreign ideology managed to create situations and experiences of encounters in real –life experiences of ordinary people (for example, possibility even for children to see visits of heads of the Non-aligned movement even to small towns).

After the bloody destruction of the socialist Yugoslavia both internal brotherhood bonds and foreign ones were dissolved. Thus many people and their remembered life-histories started migrating. Where to place former memories and their symbolic networks?

The new liberal and market ideology imposes its own interpretations over the experiences people had in the socialist past. Instead of quest to remember, the new quest is not to remember or to „remember“ in accordance with the new ideology – ideology of radical individualism, mandatory competition.

To the historical analysis psychological theories of child development will be added in order to show which ideology is more beneficial to child development.

CONNECTIONS OF CHILDHOOD MEMORIES/EXPERIENCES TO GRANTING SUFFRAGE FOR WOMEN IN AZERBAIJAN

RAHIM RAHIMOV (PRESENTING AUTHOR)

This paper focuses on the connections of childhood memories / experiences to granting of the right to vote [suffrage] for women by the first short-lived Azerbaijani republic (1918-20) - the first case in the Muslim world and one of the first cases in the world.

One of the intellectual masterminds of this case is a prominent Azerbaijani intellectual, Ahmed bey Agaoglu. His relations with her mother in particular, the hierarchy in his conservative Muslim Shia family, and social aspects of his Muslim community and wider diverse neighborhood have shaped his views and ideas of women. This was imprinted in his works including in particular his book "Women in Islam". In fact, this book constituted intellectual foundations for promotion of rights of Muslim women in the country but rather for their social role than respect for individual autonomy.

To make the case for the role of childhood memories and experiences on his promotion of women's role and rights in the society, my paper refers to Ahmed bey Agaoglu's own memoirs about his childhood and youth. Moreover, I use memories of Agaoglu's son about verbal recollections that he heard from his farther about Agaoglu's childhood and youth.

Yet there is a transnational dimension to the impact of the childhood memories in the case of Ahmed bey Agaoglu: due to the Russian-Bolshevik takeover of Azerbaijan, Agaoglu had to flee to Turkey, where he became a close associate of the founder of modern Turkish republic Mustafa Kemal Ataturk, and promoted women's rights in the newly-established Turkish republic. His daughter became the first woman lawyer in Turkey.

CHALLENGES AND RESOURCES IN INTERPRETING NARRATIVES OF CHILDHOOD MEMORIES

ERICA BURMAN (PRESENTING AUTHOR)

Recounting childhood memories is a culturally sanctioned activity. In this paper, I start from the acknowledgement that modes of subjectivity that have become predominant under conditions of Eurocentric modernity presume a sense of interiority that is discursively aligned with recollected versions of oneself as a child (mobilised in an indicative if particularly crass form by discourses of the 'inner child'). While various authors have established the cultural-historical contingency and specificity of such normalised conceptions, including their conditions of possibility (to use the Foucauldian formulation), nevertheless these conceptions of childhood - as both origin point and foundation for biographical accounting processes - have, for significant reasons, become globally hegemonic.

Clearly, the notion of collective biography and its associated methodological precepts mobilised by the postsocialist childhoods project challenge individualist assumptions that usually inscribe accounts of childhood. I explore resources to support empirical analysis of accounts of childhood sensitive to the narrative and temporal (including autopsychobiographical) complexities of analysing accounts of childhood. Rather than treating these as obstacles to be overcome, I suggest that these, instead, are a vital interpretive resource for the elaboration of a psychopolitics of childhood that is sensitive to the geopolitics of the 'histories of the present' to which memorial accounts of postsocialist childhoods are subject.

"I WANTED TO SEE THE MAN WITH THAT MARK ON HIS FOREHEAD." AUTOETHNOGRAPHIC APPROACH TO CHILDHOOD EXPERIENCES

This paper explores the possibilities of autoethnographic approach to the study of childhood experiences. Autoethnography is a form of qualitative research that is based on researcher's self-reflection and writing as a means to examine one's personal experiences and to connect this autobiographical material to wider cultural, social and political meanings and understandings. This paper has been inspired by the work of scholars in educational studies Iveta Silova, Nelli Piattoeva and Zsuzsa Millei. In their previous and current projects, Silova, Piattoeva and Millei have employed their own personal memories to explore the cultural, political and social aspects of their childhoods in socialist societies. One of the aims of their project has been de-colonizing knowledge production: to make children actors in their own stories and their voices heard. By drawing on my experiences in Piattoeva's and Millei's method workshop, where we explored autoethnography in practice, this paper discusses the possibilities and difficulties of employing the method in the historical research of experience. It tackles three issues. First, it ponders in which type of research we could use our own memories as sources, if at all. Second, the paper lists the limits that being simultaneously a researcher and an object of research poses. Last, it explains how autoethnography – studying a topic as an insider – may help us to become better historians by making us more conscious of predetermined patterns in our thinking and allowing us to see through processing our own memories how the stories of the past are constructed.

BECOMINGS THAT FUTURE CANNOT HOLD

CAMILA ROSA RIBEIRO (PRESENTING AUTHOR)

Scrutiny about the future provokes all sorts of human aspirations and actions. Future is a notion that is often circumscribed by a 'problem' that excites responses on the most diverse grounds, by the most diverse agents and scholarly fields. In spite of how distinctly their responses, strategies and rhythms of action are performed, the idea of 'future' blurs the divides between empiricism and theory insofar as both plains of virtuality and effectiveness are enmeshed within it. This affirmation does not intend to blend opposing perspectives on empirical and theoretical undertakes on future, nor to mask underlying ideologies and cosmologies orientating disparate notions of time. Alternatively, my aim is emphasizing the ways in which the work around the problems of future crosses paradigmatic, disciplinary, and ideological divides by its power to instigate human 'animality' in its concern with continuity and survival. From thereon, this presentation builds two arguments: first, that such animal concern with continuity is 'domesticated' by Modernity's civilizing project via individuation through psychologization. Under the framework of individuation, 'problems of future' are answered through the spectrum of the individual, utilizing the very same violent juridic and economic architectures put in place by Modernity (Silva, 2016). And second, I delve into the possibilities emerging from working with future as a force rather than a problem. The understanding of future as a force calls for onto-epistemic approaches entwining empirical and theoretical literacies, embracing time's irregular and unpredictable intensity - from beyond the individual - opened towards more than human intensities. I then propose that artistic research developments open up space for what I call futuring: a conception of a 'what is to come' sourced by memory, from the intensity of its becoming.

MEMORY AS ECOLOGY AS MYCELIA. CREATING THE PRESENT BY DIGESTING THE PAST?

OWAIN JONES (PRESENTING AUTHOR)

In her book 'In Memory of Memory' Maria Stepanova writes 'this book about my family is not about my family at all, but something quite different: the way memory works and what memory wants from me'. It is a work constructed of remembered fragments and material remains, recounting family history in the traumatic events of 20th century Russia. But, as reviewers remark, Stepanova's family were relatively isolated from the very worst horrors of revolution, war, purges and the cold war which saw millions killed, imprisoned or displaced. It is their family history, and, like most individuals and families, such history is only diffusely and fragmentarily represented in material and non-material memory. Unless, that is, someone tries to narrate it. As I have previously discussed, I am bound up in a complex, traumatic history of a large Welsh farming family. The centres of that narrative, my grandparents, parents, and the landscape where all that, and my childhood, took place, are all passed on. What remains are dreams, memories, fragments of conversations with siblings, and a voluminous and utterly unordered 'archive' of artefacts, maps, photographs, diaries (father's), and books (mother's). In Stepanova's words, 'what does memory want from me?' What, if anything, should I do with all this; what is the distinctive feeling I get when I address it? How does memory really work? I have explored ideas of the 'ecology of memory', seeking to express the living interconnectivities memory is clearly formed within. To develop that perhaps we can turn to hidden, but it turns out fundamental-to-life, elements of ecology, that of mycelia, which are a kind of unconsciousness of the earth, making surface life what it is. Mycelia are forever forming networks and digesting discarded matter and releasing nutrients to form new life. Is this how memory is to becoming?

MEMORIES OF CHILDHOOD DOLLS ACROSS GEOPOLITICAL SPACES AND SOCIAL STRUCTURES

MANTE VERTELYTE (PRESENTING AUTHOR)

IRAM KHAWAJA (NON-PRESENTING AUTHOR)

DORTHE STAUNÆS (PRESENTING AUTHOR)

Most of us have childhood histories with dolls. Big human size dolls, action men, Barbies and Kens, cartoon figures, poppies, robots or just a corncobs wrapped in old cloth. Dolls that sing, giggle or cry. Also, dolls have a long history in psychological, literary scholarship, popular culture as well as they are implicated in gendered, classed and racialized structures. Popular and academic literature is full with stories of dolls as imagination of what it means to be a 'human' (Clark & Clark 1950). This paper applies memory work methodology to explore how memories of childhood dolls can bring forth issues about shifts of racialization, whiteness and social class. Our own childhood doll memories, which are the material for this paper, cut across different geopolitical historical contexts and generational differences and similarities. Mante's story is situated in early 1990s post-Soviet Lithuania in relation to her memories about a desirable 'real Barbie doll' which she received from her father after his first trip 'abroad'. Her memory about the 'real Barbie from abroad' points to childhood realities about life and futures in transition. Dorte's story about a black doll 'Nancy' with blue eyes which she desired as a child points to political environment around 'Black is beautiful' in 1970s Denmark. Iram's doll memory illustrates the shifting meanings of racialization in the context of migration of first generation Pakistani immigrant family in 1970s and their life in Denmark. Applying Chen's conceptualization of animacy as an "affective and material construction [...] non-neutral in relation to animals, humans, and living and dead things" (Chen 2012) and shaped by race, sexuality and class, we explore the liminality of dolls in ways they become 'real and true' and in ways they bring forth the affective racialized, gendered and classed experiences.

Mel Y. Chen (2012) *Animacies*. Duke University Press.

ARTWORKS AT MY CHILDHOOD EXHIBITION

ROSAMARÍA BOLOM, IRINA KREER-BOULAY

OUTI KORHONEN

ALEJANDRO OLARTE

ARLENE TUCKER

How can childhood and memories be tools for empathy, togetherness, a way of healing or raising awareness? As part of My Childhood, an exhibition curated by Annantalo and Catalysti Association of Transcultural Artists ry, seven artists use childhood and memories as a means to explore, play, and open dialogue in their work. This exhibition will be held at Annantalo's Gallery from 15.10-19.12.2021 and it will also include a Family day, with workshops and performances (24.10.2021). The exhibition showcases a wide spectrum of childhood experiences through an array of different artistic mediums.

The group will present how the use of memories in artistic practise is found in the work of Rosamaría Bolom, Irina Kreer-Boulay, Outi Korhonen & Alejandro Olarte, and Arlene Tucker.

Alejandro Olarte's and Outi Korhonen's spatial sound installation '(UN)REST' consists of 35 lullabies in different languages. Media related memories of foreign languages, intimate memories of being loved and the collective elements of the repetitive melodies create confusing connections across time and space. Arlene Tucker's trilogy; 'Hair Tree', 'Intertwined', and 'You Mean This To Me' invite the viewer to question how we can reflect, reveal, and reconnect to one's identity and belonging in the world through sharing memories, letter writing and collecting lockets of hair. Irina Kreer-Boulay's works focus on the dialog that happens between childhood and adulthood, touching cultural identity, multiculturalism and cultural stereotypes, such as the Russian doll. To her, it is a multi-layered object, an allegory of multiple cultural identities that coexists within one. Rosamaria Bolom's 'Assembly Memories' is an unconventional large puzzle inspired by her childhood memories. She seeks to share and promote the playful experience of assembling shapes and colors using one's intuition and imagination.

We propose 2 presentations, where we will speak about 2 artworks in each talk.

Colebrook, C. (2020). Fast violence, revolutionary violence: Black lives matter and the 2020 pandemic. *Journal of bioethical inquiry*, 17(4), 495-499.

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Le Guin, U. (1996). The carrier bag theory of fiction. *The Ecocriticism reader: Landmarks in literary ecology*, 149-54.

MacLure, M. (2013). Researching without representation? Language and materiality in post-qualitative methodology. *International journal of qualitative studies in education*, 26(6), 658-667.

Shaviro, S. (1995). Two lessons from Burroughs. In: Halberstam, J. M., & Livingston, I. (Eds.). *Posthuman bodies*. Indiana University Press, 38-54.

Van Dooren, T., & Rose, D. B. (2012). Storied-places in a multispecies city. *Humanimalia*, 3(2), 1-27.

THINKING WITH/OF WATERY BODIES: NOTES OF AN ALMOST-A- SWIMMER

NINA VURDELJA (PRESENTING AUTHOR)

For this occasion, I would like to propose a lecture-performance as an attempt of writing//performing/being with water. The exercise in tentacular thinking and sympoesis (Haraway), meets the needs to address human-watery encounter as an unfolding process of body memory, trauma, and affection. Through this practice, I seek to explore what a hybrid, collaborative, embodied research can be, and how personal memories could be addressed from the spectrum of more-than-human materialities and corporealities.

The main thread of the lecture performance is the narration about the early childhood memory of an almost-drowning event. In a manner of ecophenomenology and multispecies storytelling, I would like to reflect on the traumatic past experience of North-Bosnian river waters from the current position of 33 years old female living in Finland and learning to swim. The presentation would also include an attempt of performative dialogue with water, conceived around the (im)possibility to resonate watery agencies inside and outside own body, as well as multiple entanglements with water performed along one's lifetime. In this context, I am also interested to look at shifting watery knowledges and water-related practices situated across larger naturecultures, and, in this particular case, post-Yugoslavian and Nordic collective bodies.

The work is situated at the crossroads of performance research, cultural studies and environmental philosophy. My interest and inspiration for this lecture performance comes from 'hydrofeminism' as an emergent thought within environmental humanities and posthuman feminist studies of the last decade, and, particularly, from the recent writings on 'hydrologics' by Astrida Neimanis, referring at the same time to earlier legacy of Maurice Merleau-Ponty and Tim Ingold, among others.

MIGRANT MERMAID. EMBODIED RE-MEMBERING'S INTERWOVEN TIMESPACES

LINDA LAPIŅA (PRESENTING AUTHOR)

“As a child
I believed in black amber
The black lumps turned out to be oil waste”

This performance-paper grows out of the poem ‘Migrant mermaid’, written in February 2021. The poem emerged from my dance practice and more-than-human ethnography by Utterslev marsh, a nature-culture area in Copenhagen. Through using the poem, movement and sound recordings, the performance enacts interwoven timespaces.

When the COVID19 lockdown begun in Denmark in March 2020, I started frequent visits to Utterslev mose, a series of bogs close to where I live in Copenhagen. I took up dancing on a wooden platform- almost every morning. I saw the light grow stronger, the seasons and the vegetation change. I made friends with ducks who sometimes remained sitting on the platform; I observed grebes build a nest.

Apart from these specific interspecies relationships, dance also increasingly attuned me to the bog as a polluted, fragile infrastructure out of balance, embedded in ongoing violent histories. Dancing, I reached out to rusty bikes stuck in the poisonous sludge at the bottom of the bog. I observed the many people, circulating around the bog on paths laid out by unemployed people in welfare state construction projects in the 1930ies. I read about thousands of fish dying by asphyxiation in the 1980ies.

Through attuning me to interspecies entanglements and the ecosystem of the marsh, dance enables me to weave sticky threads across space- time. Dancing with and by the marsh, I re-turn to my childhood summers spent by the Rīga gulf in Latvia. For instance, the green algae in Utterslev marsh resonate across time and space with the growth of algae each summer on Garciems beach. Engaging with the senses and affect enables connecting to the uneven flows of re-membling, inhabiting memories and thickening our multi-layered present(s).

PERFORMATIVE PROVOCATIONS AS PEDAGOGY: SNIPPETS FROM A COLLABORATIVE ARTISTIC RESEARCH

PROCESS
DAMIÃO COSTA RIBEIRO (PRESENTING AUTHOR)

ARLENE TUCKER (PRESENTING AUTHOR)

JAY ALBAOS (PRESENTING AUTHOR)

LEONARDO DIAS (PRESENTING AUTHOR)

In resonance with Natalie Loveless' affirmation that methods are story-telling strategies emerging from different world-views (2015, p.54), we position our collaborative labour in the framework of a decolonial poethics (Silva, 2016), where questions of collectivity, form, and pedagogy merge practicetheoretically. The 'we' that is voiced here speaks both about those who perform this presentation, and about the need to demark plurality on artistic, epistemic, geographic, and economic (un)stabilities, that bundled together, celebrate and endure difference. We take difference as the motor for protesting "the world as we know it" (Silva, 2014) as well as to explore research inquiries questioning "the future as we learnt it". In the context of the PhD project bringing us together, we share snippets from the process of developing the pedagogical "provocations" designed to instigate artistic collaborative engagements around memory stories we have written in collective biography workshops. In the workshops, we developed stories, alongside other eight artists, about moments in the past when we sensed a certain future taking form around us. What we call "provocations" enact a motion towards togetherness by means of improvisation, as a pedagogy oriented to mobilize what is to come. Provocation involves affectivity and friendship, driven by the wish to sustain accountability to each other across our collaborative artistic practices "making common cause with the brokenness of [our] being" (Halberstam et al., 2013, p.5). This presentation is a collage of theory, media performances and multiple voices gesturing towards a decolonial way into a future that is becoming - a 'futuring'.

RECLAIMING MULTISPECIES WORLDS: CHILDHOOD MEMORIES OF COMMON

WORLDING (PRESENTING AUTHOR)

IVETA SILOVA (PRESENTING AUTHOR)

ANN NIELSEN (PRESENTING AUTHOR)

JANNA GOEBEL (PRESENTING AUTHOR)

JIEYU JIANG (PRESENTING AUTHOR)

“To re-member, to com-memorate, is actively to reprise, revive, retake, recuperate” (Haraway, 2016, 25). Committed to the multispecies survival in the era of the anthropocene, we aim to actively remember and (re)animate the conviviality between human and animate worlds, which has been interrupted by the logic of Western philosophy and modern(ist) schooling that insists that sentience, or subjectivity, is the exclusive possession of humankind (Abram, 2007). As we grew, we were taught to forget “our human inheritance in a more-than-human world” (Abram, 1996, p. 154), including ways of perceiving, relating to, and communicating with other species. But memory, especially collective memory, has the power to reclaim what we may have been separated from, recovering the capacity to honor and animate the experience of ‘becoming-with’ in our multispecies worlds. Drawing on our own childhood memories, we bring into focus reciprocal relations between humans and other species that are “always already going on” (Abram, 1996, p. 41), but that may be neglected, forgotten, or even erased in the processes of growing up and schooling.

Using collective biography and diffractive analysis, we combine our memories of multispecies, multi-mattered childhoods (Barad, 2007; Haraway, 2015; Davies & Gannon, 2006, 2012). We came together with the goal of revisiting our own childhoods in Brazil, China, Georgia, Latvia, and the United States and explored memories of relationships with our companion species at home and encounters with other species in the wild. Drawing on a year-long collective biography practice, we pick up the threads of our childhoods and weave together stories from our memories to (re)claim our capacity for multispecies relationships and (re)animate pedagogical possibilities for ongoing ‘common worlding.’ In this process, we experiment with re-memembering how those relations produced our worlds then and how they continue to shape our multispecies, multimattered worlds now.

IN THE BLOOD OF TURTLES: AGING AND CHILDHOOD MEMORIES IN A TIME OF PANDEMIC

VIRGINIA CAPUTO (PRESENTING AUTHOR)

While a feature of the pandemic has been the imperative to remain physically distanced, a productive feature of this challenging time has been that it has afforded opportunities for extended conversations and story-sharing with elders with whom some of us have had closer contact than ever before. This paper draws on memories and recollections from two women who both celebrated their 90th birthdays in the midst of a pandemic. One is an international children's rights advocate and former Canadian Senator; the other, a woman who grew up in a small mountain village in southern Italy who emigrated to Canada over 70 years ago. Despite their very different upbringings, their memories of childhood during the second World War intertwine stories of their families, relationships, and many impactful moments over the years. As they connect past and present events across time and space, human, non-human and more than human worlds entangle in these memories to convey a sense of how children's lives, relationships and rights collude to generate an historicized and contextual understanding of children's agency, one that moves theoretically beyond a focus on an individual child or simplistic understanding of agency as mere choice to act. These stories and memories, that are necessarily relational and contextual, can be theorized by drawing on Spyros Spyrou, Rachel Rosen, and Daniel Cook's (2019) notion of "decentring the child" that raises question regarding power and inequality from a posthumanist perspective. In doing so, children are emplaced in dynamic contexts rather than constructed as sites of protection or intervention. The paper includes a recollection of how a memory of the blood of turtles facilitates an awareness of interdependence with other human beings.

