

Ivana Filip
Independent researcher
ivana.filip@gmail.com
ORCID: 0000-0003-3229-2901

POZNAŃSKIE STUDIA SLAWISTYCZNE

NR 22 (2022)

DOI: 10.14746/pss.2022.22.20

Data przesłania tekstu do redakcji: 28.05.2021

Data przyjęcia tekstu do druku: 22.10.2021

Nonhuman Animal Agency: Human and Free-Roaming Cats' Coexistence in Spinut Neighbourhood in Split, through an Interdisciplinary Artistic Practice

ABSTRACT: Filip Ivana, *Nonhuman Animal Agency: Human and Free-Roaming Cats' Coexistence in Spinut Neighbourhood in Split, through an Interdisciplinary Artistic Practice*. "Poznańskie Studia Slawistyczne" 22. Poznań 2022. Wydawnictwo "Poznańskie Studia Polonistyczne," Adam Mickiewicz University, Poznań, pp. 385–403. ISSN 2084-3011.

This artistic research was a one-year Master Performing Public Space program at Fontys School of Fine and Performing Arts in Tilburg, Netherlands. Based on concepts of coexistence between nonhumans and humans, it creates new narratives with the models of utopia, symbiocene, empathy. The author, while observing a community of free-roaming cats, co-created a series of interspecies communication and utopian experiments with humans and cats. The work is inspired by the author's close intertwining with nonhumans and continues her artistic practice based in anthrozoology. It exemplifies artistic co-creation with nonhumans, more-than-human public space geography and the potential of artistic research as a scientific discipline.

KEYWORDS: animal agency; free-roaming cats; coexistence; symbiocene; artistic research

1. Introduction

There cannot be just one companion species;
there have to be at least two to make one.
It is in the syntax; it is in the flesh (Haraway,
2003, 103).

It was my firm and passionate intention to conduct artistic research that would explore relationships between free-roaming cats and humans in the context of public space in order to use it as a tool for raising awareness about free-roaming cats. This concept of *arte útil* or “useful art” was created by the Cuban artist Tania Bruguera.

The research has explored the ways in which free-roaming cats influence humans and the neighbourhood, and what the residents of Split think and how they feel about them. The theoretical part has established a solid basis for the practical continuation while the practical part consists of experiments inside each line of the research.

In this article I will first introduce the main concepts, then present the artistic methods, and conclude with a theoretical and artistic reflection. The speciality of artistic research is its less rigid structure that employs many disciplines and allows mixing tools in non-traditional scientific processes.

2. Free-roaming cats research terminology

‘Nonhuman animal’ is a term that represents animals that are not human. In this research, it will be used to denote free-roaming cats. It is commonly applied in animal studies, but my opinion is that this term contains a discriminatory note since it defines beings in relation to humans and sees them as a group of species whose very existence depends on humans. It tries to squeeze numerous species into one group and therefore, seems chauvinistic and speciesist (Ryder, 1970, 1). Due to a lack of a more suitable phrase, I will still use it throughout this article.

Agency means “origin from an action,” referring to the subject who acts. I am using Jane Bennett’s view on agency as a form of “creativity”:

“a capacity to make something new appear or occur” (Bennett, 2010, 48). Historically, humans anthropomorphised or personified nonhuman subjects as an attempt to assign human qualities to animals, plants and objects to give them legal rights. Human agency is just one type of agency. Nonhuman agents or actors also impact the world, not necessarily in ways we understand as human. Likewise, the Actor’s Network Theory “principle of generalized symmetry” argues that we are all integrated in the same conceptual network of actors where each actor is assigned an equal amount of agency. Another relational theory I considered is by Margaret Archer, who claims that animals practice primary agency but not corporate agency, which requires a reflexive tool to consciously and deliberately recognize shared conditions to act upon (Carter, Charles, 2019, 1). I agree with Archer that free-roaming-cats cannot organize themselves to act deliberately, but on the other hand, wild cats do that to deliberately catch a prey, so at the same time I also disagree with her. I have seen cats as actors creating new situations in relation to people who react to this with empathy (or not—in some cases). Still, our agency includes responsibility for cats, so stories told by the locals about them point to new creative possibilities.

Free-roaming cats is a name for both feral cats (born in the wild or outdoors with little to no human interaction) and stray cats (who once were domesticated cats, but got lost or were abandoned by their human companions). They are a phenomenon, both victims and winners; partially free though dependant on humans. Therefore, the residents of Split hold different attitudes towards free-roaming cats: from affectionate or less affectionate to even hostile. These cats create a change for the city, but people are not always aware of all the benefits and opportunities. To avoid limited discourse of only two lines of opinions, for or against, I tried to use methods of research to provoke new ways of questioning for my collaborators and myself.

Coexistence means living or existing together at the same time or/ and at the same place. According to “Conflict Resolution and Coexistence Program” by Brandeis University, it describes societies in which diversity is embraced for its positive potential, equality is actively pursued, interdependence between different groups is recognized and the use of weapons to address conflicts is increasingly obsolete (Berns, Fitzduff,

2007). The view about coexistence includes co-habitation, co-evolution and cross-species sociality. Coexistence though seems a living situation where a human being tolerates the other, because of their position of power. In the context of this research, it is a distant relationship that marks a passive and dominated condition for cats, while I yearned to note moments of already existing and emerging compassionate relationships between humans and free-roaming cats. Cohabitation implies living together in a shared living space, but in my research the shared living space is public space that free-roaming cats and humans use. Cooperation involves a mutual effort given by both parties in order to live peacefully. For me, coexistence is closely related with the concept of *eudemonia*, from *eu* ("good") and *daimōn* ("spirit") or wellbeing, for to coexist literally means "be well with all." Therefore, today I prefer the concept of symbiosis.

After moving from Amsterdam to Split, I was shocked to see many free-roaming cats: sick, old, some of them dying, some being fed, some sterilized, some feral. They are ignored by the City Council, left to the responsibility of a few tiny non-profit organisations and local residents, though the city declares accountability for them in their policy. The aim of this research was to bring out more narratives about free-roaming cats from my perspective as an artist and animal rights activist. Finally, my intention was to raise awareness and possibly find solutions for a better coexistence between free-roaming cats and people.

There was a moment when, in awe, I grasped that I share a position of liminality with free-roaming cats. I moved to the city and found myself in a limbo; in a new place with no space of my own, confronted with my own prejudices and experiences. My own agency and identity as a human and artist were unhinged, especially in the moments when I felt ashamed because of the dreadful behaviour of my own species. Just like cats, being in the place but not being part of it, I did not belong there. I admired their intelligence, resilience and skills. I still do. They have kept their connection to wilderness. When I'm looking at them, I see the sublime, the uncanny; they are not just cats, but beings with their own unique personalities. They remind me to respect the wilderness in my own life and teach me what we have not yet mastered or have forgotten.



Fig. 1. Ivana Filip, a still from the film *Freeroaming*

3. Research question and the context

My main research question was “how can artistic frames emphasize the animal agency and contribute to a more horizontal coexistence?” This question embraced combination of anthropocentric and non-anthropocentric processes. It addressed the current living conditions of free-roaming cats, a utopian perspective on how asking questions can change and improve those conditions, and the notion of otherness in relation to nonhuman animals.

According to Marilyn Strathern’s “partial connections” theory, the world is fractured rather than fragmented (Strathern, 1991, 182)—there are no parts and no totalities. The world is always one and repeatedly enacted, the container and what is contained. We cannot see and comprehend it all at once. There is a relational nature of the world and by giving focus to one part, one relation, we zoom it in, bring it closer to the light. My interventions added more attention to free-roaming cats as our “significant others” (Haraway, 2003, 134) to their existence and their agencies in “our” world of which most of us are not aware. “The kind of ‘conversation’ I am interested in is one in which you start with the willingness to emerge a slightly different person,” as Theodore Zeldin argued (Zeldin, 2000, 21).

Applying a certain tactic, I hoped to create a space where a possible change was to happen. As Simpson writes, "A 'tactic' insinuates itself into the other's place, fragmentarily, without taking it over in its entirety, without being able to keep it at a distance. It has been argued by some that the presence of different types of sociality can give rise to political potential for change" (Simpson, 2011, 12). By creating situations in public space with and about free-roaming cats, I saw a potential to create temporary empathy and solidarity with them or on the contrary, an animosity towards them. Whatever the reaction, the fact of drawing attention to the subject of the study leads to a new space emerging in the minds of potential observers/participants. That new space is a space of self-questioning.

The search for potential answers to the research questions was carried out through artistic experiments and reflections. It was naive to think that my questions would be answered. The absence of a traditional quantitative method in my research meant that the answers were described and narrated and not measured, but they certainly led to even more questions and changes due to serendipity and epiphany.

My interest in the public domain and its restrictive natures was tested and pushed into experimentations in a city relatively new to me, which both excited and irritated me. My role was both of an actor and acting agent, artist and activist, inside and outside. I was led by open process and content, where final artwork structure was process based. I was interested in the ethical notion of other-non-human animals, their agency, but also human incomprehension of that other, significant other, subject versus object, territory, and identity. It provoked me to reinvent myself and bring it out to the other humans. Every project is a little catharsis.

In relation to the research question, I developed protocols that led me to capture the pieces of possible answers. The first line of the research was "utopian experiments" where I was applying participatory methods of collaboration using writing from different perspectives, human/nonhuman/imaginary, to address different voices. The second line of the research was named "interspecies communication" where I used a video camera as an eye/agent to zoom in on the relationship between humans and cats in the street. The third line, "animal policy,"

was stopped due to intense work on the other two, the Covid pandemic and the slow communication with the city council.

My research was interdisciplinary and included different approaches:

- Theoretical research—works of other artists working with the subject of animals, performance art, video art, mixed media art; theory on human-animal relationship and utopia.
- Field research—animal policies in Croatia, interviews with residents, collaboration with scientists from the field, non-profits, the City Council.
- Artistic research—my own artistic interventions, experiments in collaboration with participants, locals, and other collaborators.



Fig. 2. Ivana Filip, a still from the film *Freeroaming*

4. Utopian experiments

Utopian experiments is a research strategy with which I explored and suggested utopian propositions for alternative relationships between human and nonhuman animals. *Catopia*—a non-anthropocentric utopian concept means a space/time of equal affirmative relations

between humans and nonhumans where the notion of otherness has evolved into the symbiotic gathering. In relation to the present world, a more practical and empathetic solution would simply be to legally assign free-roaming cats a status of liminal animals (Rogers, 2012, 504).

Utopian experiments were based on two artistic processes: the first one was a series of participatory interactions and workshops that explore utopian propositions, with scholars, colleagues, local residents through Catopia workshops, through methods of mapping, discourse, interviews. The second was a series of manifestos that make suggestions for alternative relationships, created from the content of the workshop.

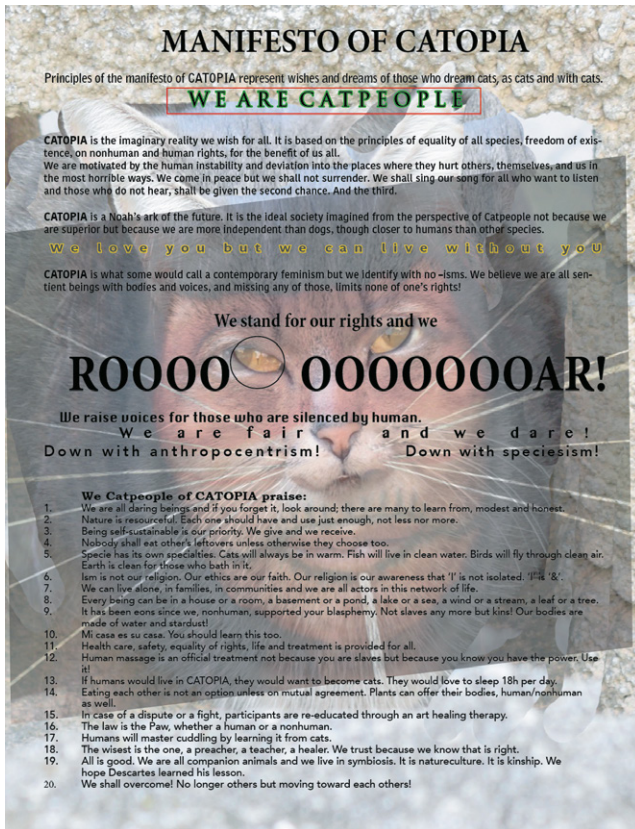


Fig. 3. Ivana Filip, Manifesto of Catopia

5. Interspecies communication

Interspecies communication is a research strategy with which I visited free-roaming cats in their habitats and led nonverbal conversations with them via senses (sensory) and sensations (extrasensory). I materialised those conversations in writing and artefacts. Scientist Bruce Lipton argues that we are a field of energy and our cells work radiating like a radio and as such we communicate through energy (Lipton, 2008, 65). His major conclusion is that the energy of compassion, love and community actually changes the field into which it is expressed. Animal communication is about feeling our body and introducing compassion and love into a situation.

This strategy of research was based on two artistic processes: the first process was a series of video creations that explored human–nonhuman interaction in two approaches. In the first approach the focus was on video encounters between free-roaming cats and myself and the second one was focused on video encounters of passers-by and free-roaming cats. The second artistic process developed one-on-one written dialogues between free-roaming cats and me, as well as the residents and me.

One of the approaches is the acceptance of the fact that we do not have too much control over the course of an action, so on some occasions I would come to the place unprepared. Then one day serendipity hit me and a lady feeling compassionate towards cats, told me her whole life story.

6. Perspectives on public space

Although the first task of this research was to select the public space to work, my topic imposed on me a reversed order of actions. During an unplanned meeting with a colleague in Split, I discovered a cat community next to his house, in a neighbourhood I hadn't been to earlier. In a sense, I was invited by free-roaming cats into their community and chose to accept the invitation. The moment of serendipity is an important element of artistic practice and daily life too, but one thing is certain: it cannot be arranged!

My perspective on public space is determined by my non-anthropocentric attitude. The area where I worked with cats is shared by cats and humans, but owned and dominated by humans, so cats are allowed to stay as long as the people let them or until some kind of disturbance in the space happens. Then, this disturbance is projected onto free-roaming cats and the residents try to expel them in cruel ways. State animal regulations are often ignored due to the residents' limited awareness, indifference and ignorance of the city council and the police. By concurring the policies, cats have turned the area into their temporary private space. They decide if they want to stay or to leave. That is one of their agencies. Their present habitat is a place of domination and resistance, but their voices are not heard. The streets are "domesticated" (Simpson, 2011, 418) which in this example means that interspecies communication becomes in its essence "inter-spatial" domestication.

My interventions were conducted in the urban space of everyday life, but also in the mental space of cats and humans. The space offers an opportunity to transform itself into a place. A space can become a Catopia space, a space for testing animal rights policy, a space for communication. "It is a question of uncovering what happens in the performative transformation of the street space into a performance place" (Harrison-Pepper, 1990, 140). For different users, it holds different values. In order to explore people's mental space and their relation to animals, sometimes cats were the agents and sometimes the agent was the video camera. The residents did not always view these interventions positively, but what is important is that these interventions created an opportunity for an experience. "This focuses on the 'little inventions' that may be introduced into a person's traversing of the street (Deleuze & Parnet, 2006) and 'micro-becomings' whereby habits shift, practices vary, and different ways of relating emerge in the playing out of everyday life" (Simpson, 2011, 417)—these words by Simpson illustrate my attempt. As he puts it, "Streets have never actually been free or democratic spaces" (Simpson, 2011, 418). This can be seen in Croatia where the law prescribes a written permission to take public action. Nowadays, because of the Covid pandemic, our freedom of expression and the use of public space is limited or aggressively taken from us by the company named the State(s). Is this an opportunity to feel with the other?



Fig. 4. Ivana Filip, a still from the film *Freeroaming*

7. Artistic reflection

The starting point of my artistic vision was a holistic notion that all (life) is interconnected. Therefore, this journey started a long time ago with my first personal interspecies communication with my companion cat and maybe even long before that.

As Donna Haraway writes in *The Companion Species Manifesto*, I too want to learn how ethics and politics of “the significant others” (Haraway, 2003, 134) might be learnt from free-roaming cats and the fact that they matter. She questions how a general knowledge can be nurtured by taking difference seriously and uses the term ‘metaplasm’ to describe a process of recreation, remodelling and becoming. It is a process of mutual exchange on physical and emotional levels that change us as beings into new beings.

In Western society animality is used to refer to non-human and human beings; for the latter, it’s meant to denote people’s inhuman, immoral and/or undignified behaviour. Giorgio Agamben argues that the dichotomy between a human and an animal is a division within the category of the human itself: “as we have seen, in our culture man has always been the result of a simultaneous division and articulation of

the animal and the human, in which one of the two terms of the operation was also what was at stake in it" (Agamben, 2004, 92). Thus, bringing animals closer to us, in terms of understanding and compassion, our "humanity" (in respect to animals) becomes smaller, I imagine.

In the context of Covid-19 that broke out in the middle of my research, thinking about future and setting goals seemed futile, though I was glad that my work aligned with the main core of Western society's problem, that is our relationship with nature. I felt grateful to do this research. The work was presented in Spinut neighbourhood, in a neglected area inhabited by people and free-roaming cats, during a one-day event which ended with a small donation success. I wanted to emphasise neglecting animal rights and public spaces by the local and state authorities.

To give an insight into the artistic process, let me discuss the first manifesto called "Like and share, but do not care" that I created as a reaction to human passivity. The event on social media for the workshop had twenty-five people interested, but only one person appeared. I was disappointed and angry, but then it turned into a conversation about human agency with a colleague. I was irritated with our dishonest behaviour and lack of responsibility, while all we ever do is just complain. As Danchev writes, "To manifesto is to perform" (Danchev, 2011, 15), so following this 'un-held' event I wrote a manifesto which presented principles of a larger vision, referred to the present and a possible future. It allowed me to be bold without being aggressive, to canalise the energy.

I decided to introduce into the research a notion of a nonverbal and 'telepathic' communication, a highbrow word in the academic circles. Within the process, I dissected its components and experimented with the text, influenced by the Mayoruna people, their teachings and their Quechua language. The Mayoruna believe they've descended from jaguars and their nose piercings made from veins of palm leaves are to mirror whiskers. I imagined I was one of them, speaking their language and living their spirit. They ask: what is your direction in life? In my case, it's my poetry, texts, images used in the creation of manifestos and creative writing.

The importance of hospitality, trust and mutual safety in designing the experiments were part of my ethical consideration. I found traces of anthropocentrism everywhere I looked. I felt sad because I could not

adopt one cat or another, and later concluded that they also practiced their decision making. So, anthropocentrism is like a chewing gum. The moment you thought you had got rid of it, you are feeling it sticking between your fingers.

Then one day while reading Jevbratt's writing, my colleague suggested that I apply the participatory strategy to my participatory model of collaboration with cats. That was a big revelation. The space of our encounters indeed became the stage for our interaction. My act of communication was a performative action in which cats as collaborators altered my relation to the space and the dynamics of the work. With time, they were collaborators with personalities, names and history.

8. Theoretical reflection

At first, my references were focused on the social role of human–nonhuman relationships in scientific literature, only to slightly move into contemporary literature, fiction and contemporary arts afterwards.

Through my interest in symbiosis, I ran into a concept of *Symbiocene* (Albrecht, 2011, 157). It is a new era marked by humans' revitalization of their relationship with Earth and Others for the mutual benefit of all beings, a must for our survival. The collaboration with cats, therefore, must be for our mutual benefit as well, and one that I, as a human being, would not be able to have without them. That supported my idea of interspecies co-authorship and the Actors Network Theory of equally shared agency, of co-creation.

My idea of free-roaming cats as 'liminal' animals that are neither wild nor fully domesticated, though living in proximity to humans, was borrowed from Donaldson and Kymlicka who use the term 'denizenship' for these animals (Rogers, 2011, 508), a type of citizenship that provides them with the right to their own space, safety and medical care among other rights. I saw that these cats were usually objectified and perceived as beings living in a swarm, separated from and abandoned by humans; on the one hand despised and on the other seen as subjects by their caretakers. This liminality of their position in Western society is also reflected in human attitude to many other species: rats or pigeons, also to their

own species, for example, homeless people, and all those who do not fit within the image of what is acceptable. This purification is performed as a method of segregation between nature and culture with the use of dogmas of cleanliness, aesthetics and health.

The segregation between nature and culture is deeply embedded in the Western culture from the sixteenth and seventeenth centuries. In her book *The Companion Species Manifesto*, Donna Haraway brings nature closer to culture, elaborating on concepts such as “the significant other” (Haraway, 2003, 134), “metaplasm” (Haraway, 2003, 112) and “kinship” (Haraway, 2003, 15), to name a few. She questions how the knowledge of ethics and politics can be nurtured by acknowledging the difference between her as a human and that significant other, her dog. She calls that model of creating each other a metaplasm. Making kin means taking care of our relationships, along with their obligations and responsibilities, with those we are related to, but not necessarily, by blood. The relationships with free-roaming cats have the potential to become a new organism in which we accept our obligations and responsibilities toward our cat-kins.

In his exploration of the notion of the human-animal divide, Giorgio Agamben states that the politics of humanity (Agamben, 2004, 2) defines who is included in human society and who is not. For him, this divide exists within the category of the human itself, with more and less human types. Therefore, animalizing someone makes them more like an animal and thus, disrespects both. Similarly to human individuals who are not included in human society, there are those nonhumans that are unrelated to humans and undomesticated, like free-roaming cats. They also become outcasts.

During the research there were a lot of moments that extended my previously limited vision and understanding of public space. One of the theories I used was by Henri Lefebvre, who defines space as a social construct created by the physical, social and mental relations. The notions of liminality, the uncanny, the marginal, the displaced and heterotopia merge within this space. Lefebvre’s concept of heterotopia (Lefebvre, 2006, 75) means something strange and visible only inside the space in which it is happening, excluded and included at the same time, and ambiguous. Nonhuman animals are labelled as mar-

ginal, dangerous and homeless, therefore they are undesirable in public space. This approach is a result of a fear of the other that (objectified) should be abject. Upon discovering this, I saw public space as a space of transgression where relationships between nonhuman and human beings potentially transform into a space of a more horizontal recognition and inclusivity of more-than-human geographies. By introducing stories and interviews with cats and the local residents, by visiting this place, it shifted into "special" and "inter-special". These actions of micro-transformation signify a human agency visible in everyday life and a way to shift our perspective on the nature of public space. Those processes should, now more than ever, invite nonhuman participants into the collaboration so we can all be surprised by the creation of new realities. Our public spaces were created from the dominant hegemonic anthropocentric perspective and it is our responsibility to act, after we have acknowledged it.

These small acts of kindness might lead to our first utopia, since according to Paul Ricoeur, utopia is realizable through a projective imagination and necessary praxis (Taylor, 2017, 41). However, I find utopia unattainable, so I have rejected it. Moreover, Wayne Gabardi's theory of "evolutionary ethic" (Wadiwel, 2018, 307) presents animals as moral subjects but it doesn't establish universal moral principles. This further can result in a possibly problematic treatment of nonhuman animals for the human benefit. To overcome this struggle with the help of utopia, John Locke might offer a solution with a beautiful poetic sentence that I adapted for more inclusivity: "Every Nonhuman/Human has a Property in their own Person. This nobody has any Right to but themselves. The Labour of their Body, and the Work of their Hands, we may say, are properly their" (Locke, 1689).

The problem with the representation of animals in Western visual arts is remarkably similar to the one concerning the treatment of animals in public space; it's greatly influenced by the human speciesism and anthropocentrism, which objectify animals, turning them either into a mere illustration of human qualities or beings fundamentally different from humans. The potential of arts is exactly about giving animals a voice by inventing new ways of interspecies collaboration, which links to a concept of *zooësis* (Chaudhuri, 2014, 6). The word comes from

Ancient Greek *zôion* (“animal”) and *poiēsis* (“to make”) and acts as a discourse and a representation of species in contemporary culture and performance. Chaudhuri’s intention is to liberate nonhuman animals from the metaphorical role they have usually played in the works of art, and see them, just as they are. By doing so, we will be able to fundamentally change the way we relate and interact with them in the real world. Similarly to Chaudhuri, Lisa Jevbratt also advocates approaching nonhuman animals as our equal collaborators, which “ensures that they are treated as the fully sentient beings they are. You don’t kill, harm or abuse someone you collaborate with” (Jevbratt, 2014, 4). She comes up with four collaborative forms of interspecies collaboration: protocol, interference pattern, communication and limbic resonance. It is dear to my heart to note that, among other ways of communication, Jevbratt also includes nonverbal and telepathic communication in her theory.

Herewith I have mentioned just a few main references to whose authors I am grateful for dedication and wisdom.

9. Outcomes and conclusion

The results of my research outreached my expectations. Through different lines of research, I constantly gathered materials that created a rich body of knowledge and resulted in artefacts, an exegesis, new contacts, and new insights into my own thinking within the academic context. More questions have been raised, but the most important outcome is invisible: the energy created during the research within many acts and conversations and its domino effect.

It is important to acknowledge and express my gratitude for this privilege of conducting this one-year long research. Within the Croatian artistic field, the topic of nonhuman animals is present but underrated. Being part of a significant new field in artistic history is both exciting and overwhelming. With this project, I hope to open one more door in relation to animal ethics and aesthetics in the contemporary artistic scene.

As for the audience, every artist needs one. My audience were free-roaming cats, the residents of the neighbourhood, participants

in the streets, passers-by, the people taking part in my workshops and in the final exhibition. Now, you as a reader are important too. My approach to free-roaming cat community was respectful, but because of some spectators' rude behaviour I also learnt to be open to whatever happened, but with zero tolerance for violence.

Sharing space and experiences and working with others allowed me to overcome my own limitations and prejudices towards people through the use of tools of dialectic communication, empathy, dialogic communication, sympathy and nonviolent communication, just to name a few.

One of the aims of any research is to succeed in finding answers to research questions. To find a new moment that I could call "new knowledge," a "new perception," or a "tiny catharsis" would mean experiencing a strike of luck, and in my case, it did happen. On the other hand, I wish I could change the fate of free-roaming cats on a larger scale, but trying to remain humble I still wonder about their wishes and their manifestation of agency.

The realization of Catopia seems improbable, but seeing it in the timeframe of this project, I decided to imagine that a perfect solution is possible one step at a time. Cats do not worry over the passing of time, so if we were to embed Catopia in our daily lives, that would mean adopting just a fracture of their wisdom, and sharing it, and practicing the small acts of kindness on a daily basis. Call me naïve...

References

- Agamben, G. (2003). *The Open: Man and Animal*. Redwood City: Stanford University Press. <https://doi.org/10.1515/9780804767064>
- Albrecht, G. (2019). *Earth Emotions: New Words for a New World*. Ithaca–London: Cornell University Press. <https://doi.org/10.7591/cornell/9781501715228.001.0001>
- Bennett, J. (2010). *Vibrant Matter: A Political Ecology of Things*. Durham–London: Duke University Press. <https://doi.org/10.1215/9780822391623>
- Berns, J., Fitzduff, M. (2007). *What is Coexistence and Why a Complementary Approach?* Waltham, MA: Brandeis University. [https://studylib.net/doc/18816338/what-is-coexistence-and-why-a-complementary-approach%3F\(27.05.2021\)](https://studylib.net/doc/18816338/what-is-coexistence-and-why-a-complementary-approach%3F(27.05.2021)).
- Burlinson, C. (2008). *Humans and Animals in Thomas More's Utopia*. "Utopian Studies" no. 19 (1), pp. 25–47. <https://doi.org/10.2307/20719890>

- Calvi, L. (2013). *A performance-based approach for Interactions in public space*. "Participations: Journal of Audience and Reception Studies." <http://www.participations.org/Volume%2010/Issue%202/14.pdf> (27.05.2021).
- Carter, B. Charles, N. (2013). *Animals, Agency and Resistance*. "Journal for the Theory of Social Behaviour" no. 43. <https://doi.org/10.1111/jtsb.12019>
- Chaudhuri, U., Hughes, H. (2014). *Animal Acts: Performing Species Today*. Ann Arbor: University of Michigan Press. <https://doi.org/10.3998/mpub.5633302>
- Danchev, A. (2011). *100 Artists' Manifestos: From the Futurists to the Stuckists*. London: Penguin Books.
- Dwiartama, A., Rosin, C. (2014). *Exploring agency beyond humans: the compatibility of Actor-Network Theory (ANT) and resilience thinking*. <https://doi.org/10.5751/ES-06805-190328>
- Ennadifi, S.E. (2018). *Telepathy: Evidence and New Physics*. https://www.researchgate.net/publication/323811942_Telepathy_Evidence_and_New_Physics (27.05.2021).
- Escobar, M.P. (2014). *The power of (dis)placement: pigeons and urban regeneration in Trafalgar Square*. "Cultural Geographies" no. 21(3), pp. 363–387. <https://doi.org/10.1177/1474474013500223>
- Goffman, E. (1966). *Behavior in Public Places: Notes on the Social Organization of Gatherings*. New York: Free Press of Glencoe.
- Haraway, D.J. (2003). *The Companion Species Manifesto: Dogs, People and Significant Otherness*. Chicago: University of Chicago Press.
- Jevbratt, L. (2014). *Interspecies Collaboration—Making Art Together with Nonhuman Animals*. http://jevbratt.com/writing/jevbratt_interspecies_collaboration.pdf (27.05.2021).
- Johnson, P. (2006). *Unraveling Foucault's 'different spaces'*. "History of the Human Sciences" no. 19 (4), pp. 75–90. <https://doi.org/10.1177/0952695106069669>
- Lefebvre, H. (2003). *The Urban Revolution*. Minneapolis: University of Minnesota Press.
- Levin, L., Schweitzer, M. (2011). *Editorial: Performing publics*. "Performance Research" no. 16 (2), pp. 1–6. <https://doi.org/10.1080/13528165.2011.578712>
- Lipton, B.H. (2008). *The biology of belief: unleashing the power of consciousness, matter & miracles*. Carlsbad, Calif.: Hay House.
- Locke, J. (1689). *Two Treatises of Government*. London: Andrew Miller. <https://www.johnlocke.net/major-works/two-treatises-of-government-book-i> (27.05.2021).
- MacDonald, S. (2018). *The City as Place: Remapping Urban Space through Artistic Research*. https://www.academia.edu/38387467/The_City_as_Space_Remapping_Urban_Space_through_Artistic_Research (27.05.2021).
- Orozco, L., Parker-Starbuck, J. (2015). *Performing Animality: Animals in Performance Practices*. Hampshire: Palgrave Macmillan. <https://doi.org/10.1057/9781137373137>
- Pedersen, H., Snæbjörnsdóttir, B. (2008). *Art, artistic research and the animal question*. "Art Monitor" no. 3, pp. 109–123. <http://muep.mau.se/handle/2043/10950> (27.05.2021).
- Rapsas, T. (2016). *The "cat people" of Mayoruna want to know: What is your ca'ah?* <https://www.patheos.com/blogs/wakeupcall/2016/06/the-cat-people-of-mayoruna-want-to-know> (27.05.2021).

- Rogers, T. (2012). *Sue Donaldson and Will Kymlicka: Zoopolis: A Political Theory of Animal Rights*. "J Value Inquiry" no. 46, pp. 503–510. <https://doi.org/10.1007/s10790-012-9353-x>
- Simpson, P. (2011). *Free roaming Performance and the City: Public Space, Sociality, and Intervening in the Everyday*. <https://doi.org/10.1177/1206331211412270>
- Smith, P. *Animal Communication: The Telepathic Connection*. <https://www.animaltalk.net/AboutAnimalCommunication/> (27.05.2021).
- Steward, H. (2009). *Animal Agency*. "Inquiry: an interdisciplinary journal of Philosophy" no 52 (3), pp. 217–231. <https://doi.org/10.1080/00201740902917119>
- Strathern, M. (2005). *Partial Connections*. Walnut Creek–Lanham–New York–Toronto–Oxford: AltaMira Press.
- Taylor, G.H. (2017). *Delineating Ricoeur's Concept of Utopia*. "Social Imaginaries" no. 3.1, pp. 41–60. <https://doi.org/10.5840/si2017313>
- Wadiwel, D. (2018). *Animal Utopia: Liberal, Communitarian, Libertarian Or...? [Review Essay] Wayne Gabardi. The Next Social Contract: Animals, The Anthropocene, and Biopolitics*. "Animal Studies Journal" no. 7 (1), pp. 304–318. <https://ro.uow.edu.au/asj/vol7/iss1/14> (27.05.2021).
- Zeldin, T. (2000). *Conversation: How Talk Can Change Our Lives*. New Jersey: Hidden Spring.

- **IVANA FILIP**—multidisciplinary artist, activist and researcher. Her practice grows from visual art and stretches to interdisciplinary work, across performance, live work, video, photography and mixed media. Her quest is based in a human–nonhuman relationship, nonhuman animal creativity, more-than-human geography in a holistic manner. Filip earned her Master of Economics at the Faculty of Economics in Zagreb, Master of Arts at the Fontys School of Fine and Performing Arts in Tilburg and Bachelor of Fine Arts from the Gerrit Rietveld Academie in Amsterdam. Her work has been shown nationally and internationally.

