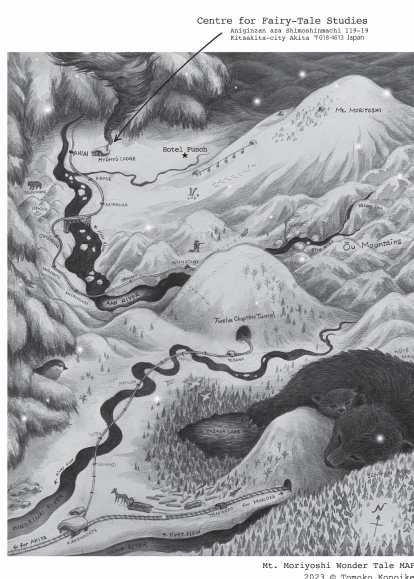


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Re-Storying the World for Multispecies Survival



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Contributors

Maya Hey is an expert on human-microbe relations in food settings, holding degrees in dietetics, food studies, and communications. She is a postdoctoral researcher with the Centre for the Social Study of Microbes at the University of Helsinki. Her research focuses on fermentation and the material practice of how we come to know microbial life. In her current post, she examines the intersection of ferments and microbiome research, particularly as it reveals assumptions about what microbes are, how we work with them, and how they get slotted into technosolutionist and healthist imaginaries. Her doctoral research at Concordia University (funded by Vanier Canada Graduate Scholarship) examined fermentation as a way to mediate relationships with microbes and make sense of them, drawing on multispecies and multi-sensory ethnographies across Japan. She leads the group [fff | food feminism](#) fermentation and is passionate about knowledge commons and open education.

WhiteFeather Hunter is a multiple award-winning Canadian artist and scholar, residing in Perth, Australia. She is currently a PhD candidate in Biological Arts at the University of Western Australia, supported by a Social Sciences and Humanities Research Council of Canada Doctoral Fellowship, an Australian Government International RTP Scholarship, a UWA Postgraduate Scholarship and numerous other fellowships, bursaries, and grants. Before commencing her PhD, WhiteFeather was a founding member and Principal Investigator of the Speculative Life BioLab at the Milieux Institute for Arts, Culture and Technology at Concordia University. Her art practice intersects technofeminism, witchcraft, micro and cellular biology with performance, new media, and craft. Recent presentations include at Art Laboratory Berlin, RCA London, and the Museum of Witchcraft and Magic as well as numerous other recognized international institutions. Recent academic publications include [Mooncalf Menstrual Meat \(MMM\)](#), *Continuum: Journal of Media & Cultural Studies*; [Mooncalf Unclean Meat](#), *Technoetic Arts: A Journal of Speculative Research*; and, [The Witch in the Lab Coat—Deviant Pathways in Science](#), *Limina: A Journal of Historical and Cultural Studies*. WhiteFeather's doctoral research into developing a novel menstrual serum for tissue engineering was spotlighted by Sigma-Aldrich for International Day of Women and Girls in Science 2021 as part of their #nextgreatimpossible campaign.

Matthew Kirkcaldie is a senior lecturer in neuroscience and dementia at the University of Tasmania. After PhD studies on the structure of neural cells, he has held research and teaching positions, with a particular interest in fresh ways of teaching neuroscience. His research focuses on the structure of the cerebral cortex, particularly those elements closely linked to attention and cognition. He has published brain atlases and reference works documenting the similarities of human and other mammal brains, including the common underlying genetics which shape them, and is also interested in the pathology of brain diseases and how this damage may compromise functions. He has coauthored a textbook, *The Brain: An Introduction to Functional Neuroanatomy*, with another in development, and has advisory roles for the International Brain Bee, fostering neuroscience knowledge among high school students worldwide. He lives in Hobart (*nipaluna*) in Tasmania (*lutruwita*) and loves its unique environment and wildlife, stewarded across millennia by traditional owners and custodians, the *muwinina* and *palawa* peoples.

Margaret Lyngdoh received her PhD in 2016 from the University of Tartu, Estonia. She was the 2016 Albert Lord Fellow at the Centre for Studies in Oral Tradition, University of Missouri and received the Estonian Research Council Grant postdoctoral fellowship for her project from 2018-2021. Lyngdoh was the editor of the *Journal of the International Society for Folk Narrative Research (ISFNR)* 2019 -2022. She is a researcher at the Department of Estonian and Comparative Folklore. She is executive member, Belief Narrative Network (BNN). Her topics include indigenous worldviews, liminal ontologies, the

folkloristics of religion, Khasi and Karbi magic, and the anthropology of Christianity.

Mayako Murai is professor of English and comparative literature at Kanagawa University, Japan. She is the author of *From Dog Bridegroom to Wolf Girl: Contemporary Japanese Fairy-Tale Adaptations in Conversation with the West* (2015) and co-editor of *Re-Orienting the Fairy Tale: Contemporary Adaptations across Cultures* (2020), both published by Wayne State University Press. She curated the exhibitions *Tomoko Konoike: Fur Story* at Blenheim Walk Gallery, Leeds Arts University in 2018 and *Storymakers in Contemporary Japanese Art* at Japan Foundation Sydney Gallery in 2022. She is currently writing a book tentatively titled *Re-Storying the World for Multispecies Survival: Fairy-Tale Animals in Contemporary Art and Picturebook Illustrations*. She is a rooftop beekeeper in Tokyo.

Kim L. Pace trained in Painting as an undergraduate & Sculpture postgraduate in the UK and Germany. Her work has featured in over 25 solo & duo shows and numerous group exhibitions, internationally. Awarded the Evelyn Williams Drawing Fellowship, the Linbury Fellowship and the Berwick Gymnasium Fellowship, she has also received seven Arts Council England awards, been guest artist-in-residence at the Royal College of Art, London, at Kunstnarhuset Messen, Ålvik, Norway and at Illinois State University, USA. Her curatorial projects include at The Czech Centre, NYC, USA; Hayward Gallery London, Touring and at Tate Britain and she has lectured extensively at BA, MA & PhD levels. Currently she is visiting lecturer at Camberwell College of Arts, London and external examiner at Sheffield Hallam University (MA) and Open College of Arts. Her commissioned work includes Fermynwoods Contemporary Arts; Hayward Gallery, London; Sheffield Museums & Galleries Trust; Nottingham Trent University; Limerick City Art Gallery, Ireland and English Heritage. Her solo shows include: Arusha Gallery, Edinburgh; Danielle Arnaud, London; Berwick Gymnasium Gallery, Northumbria; Graves Art Gallery Sheffield; McLean County Art Center, USA; Domobaal, London; Ferens Art Gallery, Hull; Northern Territory Gallery for Contemporary Art, Australia; Limerick City Art Gallery, Ireland; APT, London & Bonington Gallery, Nottingham, UK.

María Georgina Sánchez Celaya is a Ph.D. candidate at the University of Bern and part of the interdisciplinary Sinergia project “Mediating the Ecological Imperative” (2021-2024), founded by the Swiss National Foundation (SNFS) (<https://ecological-imperative.ch/team>). Her current doctoral project focuses on performance, ritual, and its relation to socio-environmental struggles in Latin America. Her research interest and academic practice lie in contemporary and modern Latin American art, feminism, and indigenous knowledge. She completed a master’s degree in art history, specializing in Curatorial Studies, at the Universidad Nacional Autónoma de México (UNAM), from where she also obtained a BA in History. In 2019, she received an Honorary Mention for Best MA Dissertation on Water Resources (UNAM), and in 2015, she received the Miguel Covarrubias Award on Museography and Museums Research (INAH). In 2020, she worked as an Academic Coordinator at Centro de Extensión Oaxaca from the Instituto de Investigaciones Estéticas (IIE-UNAM). From 2017 to 2018, she was Chief of Research and Curator in the project: “M68 Citizens in Motion”, which concentrated on the student protests of the 60s and contemporary social movements in Mexico. The project consisted of a permanent exhibition and a document collection from different Mexican archives available on the Internet (<https://m68.mx/coleccion>).

Elisabeth Alexandra Strayer received her Ph.D. in Literatures in English from Cornell University. Her dissertation, *Victorian Microcosms: Environmental Formalism in the Novel*, argues that formal structures within the Victorian novel serve as techniques of enclosing—and thus rendering representable—large-scale climatic systems, offering an increasingly capacious vision of the environment in Victorian culture, a crucial context for tracing the history of anthropogenic climate change.