

An Aesthetic Enquiry of the Anthropocene

Programme (version 22 March 2023)

Day 1 – Thursday March 30th

9.30 Registration/Coffee

10.00 **Introduction** – Marta Gasparin (Copenhagen Business School) & Steve Brown (Nottingham Trent University)

10.15 – 13.00 **Session 1: Aesthetic of Materiality** (Chair: Steve Brown, NTU)

10.15 **Marta Gasparin** (Copenhagen Business School)

‘Building a time machine: Anthropocenic perturbations in organization studies’

10.45 **Damian O’Doherty** (University of Liverpool)

‘These boots were made for talking the Anthropocene: Dee-Constructing the businification of Landscape’

11.15 – 11.45 Coffee/Tea

11.45 **Sverre Raffnsøe** (Copenhagen Business School)

‘The Anthropocene Artistic Terrain: Aesthetic perception and conception of the Earth’s landscape in the pictorial arts’

12.15 **Thomas Presskorn-Thygesen** (Copenhagen Business School)

‘Between Activism and Apathy: The Anthropocene as a super-wicked problem’

13.00 – 14.00 Lunch

14.00 – 16.30 **Session 2: The Anthropocene and the City**
(Chair: Will Green, University of Birmingham)

14.00 **Mark Williams** (University of Leicester), **Molly Desorgher** (University of Leicester)
Jan Zalasiewicz (University of Leicester) & **Julia Thomas** (University of Notre Dame)

‘The place of cities in the evolution of the biosphere’

14.30 **Anna Hansell** (University of Leicester)

‘Pollution and human health in cities’

15.00 – 15.30 Coffee/Tea

15.30 **Simon Lilley** (University of Lincoln) & **Martin Quinn** (Lancaster University)

‘Re-Organizing for Public Value in the Anthropocene’

16.00 – 17.00 **Roundtable: Bruno Latour and the Anthropocene**

(Chair: Steve Brown; Virtual participants: Jan Zalasiewicz; Casper Bruun Jensen; Lesley Green; Jakkrit Sangkhamanee)

Day 2 – Friday March 31st

9.30 Registration/Coffee

10.00 – 12.30 **Session 3: Decomposing the sounds of the Anthropocene**
(Chair: Balandino Di Donato, Edinburgh Napier University)

10.00 **Lonán Ó Briain** (University of Nottingham)
'Seas of Silver: Songs to Reduce Plastic Waste in Vietnamese Waterways'

10.30 **Rachel Mundy** (Rutgers University)
'Mouse futurity and songs in my cellar'

11.00 – 11.30 Coffee/Tea

11.30 **Rupert Cox** (University of Manchester)
'Sensing nature in order to save it: translating natural sounds into new music in Colombia'

12.00 **Bailey Hilgren** (New York University)
'Black Anthropocenes resonate: Afterlives of the ship and the matter of humanity in the sound art of Camille Norment'

12.30 – 13.30 Lunch

13.30 – 14.30 **Workshop: How do we experience the Anthropocene?**
(Facilitator: Jacqueline Kirk)

14.30 – 16.30 **Session 4: Representing and Engaging with the Anthropocene**
(Chair: Martin Quinn)

14.30 **Mollie Painter** (Nottingham Trent University)
'Vision' and the Anthropocene

15.00 **Hannah Knox** (University College London)
'Encountering climate in models and materials'

15.30 – 16.00 Coffee/Tea

16.00 **Simon Turner** (University College London)
'Defining a golden spike for the stratigraphic Anthropocene'

16.30 – 17.00 **Concluding Remarks/Future Plans**

Abstracts

Building a time machine: Anthropocenic perturbations in organization studies

Marta Gasparin (CBS)

The Anthropocene is a new geological time, which has been defined as the time when humans have collectively become the main geological force behind the changes in the Earth system. There is no comprehensive global holistic response that might help identify the precise level of environmental danger and provide strategies to mitigate its. What is often left out of the discussion is the confrontation with time that organizations experience through their activities, processes and the outputs. Organizations are not used to situating themselves in relation to the magnitude of Earth Time, and consequently, they do not necessarily grasp the ways in which they become inscribed within deep time. In this paper, we reflect on how organizational immortality and memory is realised through the freezing of time. We ask: how is organizational time realized through freezing time? Drawing upon pataphysics as the science of ‘imaginary solutions’ to the current situation, we investigate how we may build a ‘time machine’ that is capable of witnessing the process of freezing and unfreezing molecules. We explore the tension between Earth Time and organizational *durée*, through examining the relationship between soft and hard technologies proposed by Michel Serres. We offer a novel conceptualization of organizations taking into consideration frozen space and time, and we show how this requires rethinking business planning and business cycles. We suggest that ‘sustainable’ organization premised on persistence over time vs. ‘mutualistic’ organization acting as both host and parasite and argue that organizations should engage in “compulsory” mutualism. This would require to rethinking leadership as swarm leadership, which is able to think with rather than against the world. Finally, we propose that organizing should be understood a process of escaping time, creating pockets of turbulence.

These Boots were made for Talking the Anthropocene: De-Constructing the Businification of Landscape

Damian O’Doherty (University of Liverpool)

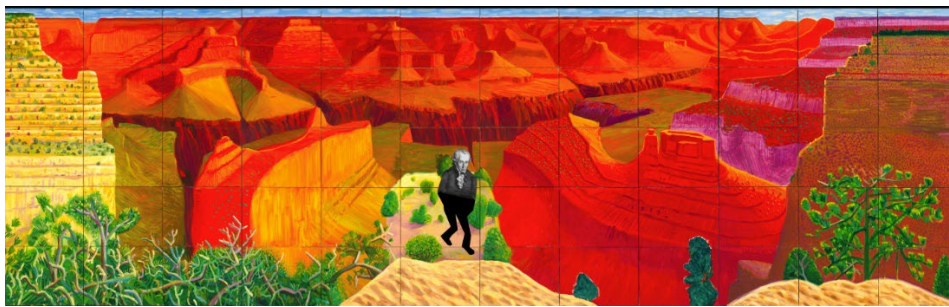
A new imaginary is being woven into the landscape of the United Kingdom speaking utopias and dystopias, expressing and mediating hopes and fears, (re)animating land and soil as agency. The weavers are multiple: boots and clay, salt and sea, flags and coins, hands and hearts. Elements perhaps of a new ‘environmental logic’ (Hulme, 2009) picked up in organization studies of late (Ansari et al., 2013; Purdy et al., 2015; Lee & Lounsbury, 2015; Gümüşay et al., 2020; Perkmann et al., 2022) or evidence of a more radical conception of organization re-imagined in the era of the ‘Anthropocene’ (Wright et al., 2018; Kalonaityte, 2018; Campbell et al., 2019; Banerjee & Arjaliès, 2021; Ergene et al., 2021). We show that the organization of these elements is one that is alien to either conception of organization as currently formulated in our discipline. Ephemeral and fragmented, made recursively and reflexively ‘present’, and more akin to the ‘spectres’ and ghosts of modernity (Derrida, 1994) than the entities we have conjured for the purposes of measuring in management and organizations studies, we lack sufficient methodological sensitivity and theoretical imagination to hear the voices speaking with this new imaginary.

The Anthropocene Artistic Terrain: Aesthetic perception and conception of the Earth’s landscape in the pictorial arts

Sverre Raffnsøe (CBS)

If one wants to get a more nuanced impression of the implications of the Anthropocene, it can be opportune to turn to an investigation of art and the history of art. In the development of the pictorial arts, one finds an ongoing re-presentation and re-articulation of how human beings have continually been re-situated and re-defined in relation to the larger terrain or landscape that they find themselves inhabiting. A particularly distinguished tradition for depicting human earthlings in their changing historical and geohistorical relation within their natural location can be found in the well-established genre of European landscape painting. In an exemplary and emblematic manner, the genre of landscape painting and aesthetic reflections on landscape painting, as they come to express themselves in the related ideas about natural beauty and the sublime, can be said to articulate the changing role of the landscape as an object and frame of human life, and to render human understanding of the earthly landscape at different times.

To permit a more nuanced articulation of the transition that the collision and coincidence of the history of the Earth and human history occasions, this presentation will thus start from an examination of the development of landscape painting since it originated at the beginning of Early European Modernity and broke with earlier European conceptions of the landscape. Following this, the presentation will switch to articulating the major conversion of the relationship between human beings and the land they inhabit that arrives with the advent of the Anthropocene. Also here, the emphasis will be on how the conversion is reflected in recent aesthetic pictorial representations.



Between Activism and Apathy: The Anthropocene as a super-wicked problem

Thomas Presskorn-Thygesen (CBS)

Understanding the problem of climate change and the Anthropocene requires interdisciplinary co-operation. Based on such an approach and drawing on philosophy as well as political science, the paper highlights recent work by legal scholars (Lazarus 2008) and political scientists (Levin et al. 2012) to suggest that the challenge can be characterized as a so-called ‘super wicked problem’. A super wicked problem is characterized by four features: that time is running out, that those best positioned to solve the problem are also causing the problem, that a central authority for coordinating action is lacking and that decision makers are seemingly discounting the future irrationally. Thinking of the challenge of climate change and the Anthropocene as a ‘super wicked problem’ is ripe with implications. While the paper recognizes the ‘politico-affective’ (Connolly 2019) consequences, i.e. that the ‘super wickedness’ of the environmental challenges confronting us puts us in an uneasy place between activism (“We must act now!”) and apathy (“Nothing can be done anyway”), it also argues that the characterization of climate change and the Anthropocene as a ‘super wicked problem’ offers us a place to start. Knowing what kind of problem something is, makes it more likely that avenues – local as well as global – for addressing it can be described and developed.

The place of cities in the evolution of the biosphere

Mark Williams (University of Leicester) Molly Desorgher (University of Leicester) Jan Zalasiewicz (University of Leicester) & Julia Thomas (University of Notre Dame)

The biosphere is a resilient part of the Earth System that has survived and recovered from past environmental calamities. After ~4 billion years of biological evolution cities have emerged as a major transformative component of the biosphere. Although they cover just a small part of the land surface, the planetary reach of cities is far greater, and their rapacious patterns of consumption threaten Earth's habitable zone. A reimagining of a world in which humans come to live in a more beneficial relationship with other species must involve a reimagining of the city. For, if cities continue to consume with impunity, they will contribute to a mass extinction event. In that scenario the biosphere's capacity to recover will kick-in, though it will develop in a new and modified form. And cities, and their component humans, may well become a fossil record.

Pollution and human health in cities

Anna Hansell (University of Leicester)

More than half the world's population live in cities. Poor urban design can result in higher exposures to traffic-related air pollution and transport noise, restricted opportunities to exercise, poorer biodiversity and limited access to greenspace, which can affect both physical and mental health. Cities may also put pressure on surrounding ecosystems and disproportionately contribute to greenhouse gas emissions. This talk will examine some of the evidence relating to how the built environment impacts human health.

Re-Organizing for Public Value in the Anthropocene

Martin Quinn (Lancaster University) & Simon Lilley (University of Lincoln)

Public value and city governance are fundamental notions in contemporary settings, but, currently conceived, they are not fit for the challenges presented by the proposed new epoch of geological time – The Anthropocene. Walking through the locked-down streets or calle of Venice, we face the sudden emptiness that starkly reveals the impact of human activity on the city and its waterways. Using walking as a method, we address three questions: why are current conceptions of public value limited?; how might public value be redefined to meet the challenges posed by The Anthropocene?; and, how do we organize for this new definition of public value? In doing this, we develop a new definition, 'New Public Value for the Anthropocene Epoch' (NPVA), which expands the notion of public value through the questions: 'who' is it valuable to do things for, beyond humans and economic actors, to incorporate the planet and its biosphere?; and 'what' is valuable to do, in order to include social, environmental, and cultural values alongside economic values? We conclude by arguing that NPVA is organized across scales to allow for localized city-based solutions to drive the global response to the environmental crisis we all face.

Seas of Silver: Songs to Reduce Plastic Waste in Vietnamese Waterways

Lonán Ó Briain (University of Nottingham)

Poor waste management is one of the most visible and odorous environmental issues in Vietnam, and the issue is particularly noticeable in the country's extensive waterways. As part of a nationwide response to inadequate waste management and polluted waterways, government ministries, multinational corporations and non-governmental organisations have collaborated with performing artists in Vietnam to produce educational music videos on

environmental themes. This paper examines a subset of these music videos to understand how a key policy objective—the need to reduce plastic waste and recycle—is propagated alongside the promotion of environmental awareness and the celebration of the natural landscape as a valuable asset. I focus on three songs: “Vietnam Towards the Earth Campaign” (2021) produced by a host of celebrities in partnership with the Ministry of Natural Resources and Environment, “Green Home” (2019) performed by rapper Kimmese with sponsorship from Heineken, and “Reduce Plastic Now, Reduce Plastic By Myself” (2021) performed by rapper Phong Windy and directed by the World Wildlife Fund for Nature. These examples illustrate the creative publicity strategies of a government ministry, a multinational corporation, and an international NGO to the plastic problem in Vietnamese waterways.

Mouse Futurity and Songs in my Cellar

Rachel Mundy (Rutgers University)

Since the late 19th century, naturalists have commented on the phenomenon of singing mice. Although mouse musicality has received far less attention than comparable claims about birds and cetaceans, the topic has seen a remarkable revival in the past twenty years with a series of startling revelations about small rodents that draw on ultrasonic recording technologies. These are, in many ways, studies of the music of the future. Mice are a “model species” whose bodies and spirits are capable of enduring a world increasingly affected by climate change and capitalism, and they will be singing in the century to come. In this talk, I turn to the real-life problem of mice living in my cellar as an imaginative intervention in the way we imagine sound, space, and sanitation in the twenty-first century. What are the conflicts that define our relationship to mice today? Why and when might their voices matter? And what kind of world would we have to inhabit in order to share musical moments with mice and other rodents?

Sensing nature in order to save it: translating natural sounds into new music in Colombia

Rupert Cox (University of Manchester)

This paper will examine how sonic practices and sensing technologies for collecting natural sounds have been used to represent changes in climate and biodiversity, creating a form of acoustic conservation. The presentation will focus on a recent case study from Colombia that illustrates issues arising from the collection of data produced by the acoustic monitoring and measuring of bio-rich sound environments by a collaboration between a citizen science network and biological scientists working together and the translation of this data into an aesthetic domains of music composition, production and graphic design.

Black Anthropocenes Resonate: Afterlives of the Ship and the Matter of Humanity in the Sound Art of Camille Norment

Bailey Hilgren (NYU)

Amid critiques of the Anthropocene concept as universalizing a particular notion of “Humanity” and obfuscating its uneven production and experience, Black critical theorists and feminist posthumanists have intervened in recent years to center questions of Blackness in global environmental changes. This paper considers the anti-Black dimensions of the Anthropocene these theorists posit through two sound artworks by Camille Norment: *Angels and Demons* (2013) and *Plexus* (2022). *Angels and Demons* centers dissonance and anachronism in multiple registers as Norment, with her Black female body dressed in period costume, performs the glass armonica with a stretched out version of Afrofuturist jazz musician Sun Ra’s 1960 track “Angels and Demons at Play.” Where *Angels and Demons* historicizes

the Anthropocene, Plexus, a sound installation, works to specifically emplace listeners within it. The installation visually references an abstracted slave ship and also alludes to the installation's specific location at the Dia Chelsea gallery in New York City as an important site of voluntary and forced human migration across the ocean. Plexus blends time, place, and notions of self and humanness through resonance as microtonal choruses vibrate listeners' bodies, the sounds of bells and sine waves stretch into unending drones, and listener sounds loop in feedback patterns with physical sculptures. Both Angels and Demons and Plexus open space to reconsider the ways the past is not past, as slavery and the slave ship's afterlives continue to echo today in the anti-Blackness of the Anthropocene as well as its future imaginaries.

'Vision' and the Anthropocene

Mollie Painter (NTU)

In this paper, we will be arguing that what we see, or what we think we see, may make us 'blind' when it comes to envisioning sustainable futures. The first part of the presentation will attempt to articulate the problem by exploring how our preoccupation with 'vision' shapes our human agency and dictates our approach to designing our worlds. We will plot the intellectual developments by which the idea of 'vision' has come to predominate the way in which we theorize (Cavarero, 2005) and how we evaluate available courses of action (Case, French and Simpson, 2012). Empirically, we will investigate the types of criteria and vantage points that make up visual impact assessments, which have become a key part of the Environmental Impact Assessments (EIA) conducted before any new building development or energy solutions can be approved. The second part of the presentation will explore the possibility that paradoxically, what is hidden from view, or at least imperceptible to the human eye, may offer more viable solutions than what we can intellectually envisage. In exploring what an alternative to human 'vision' may look like, science and technology may offer ways try to glimpse what the world looks like from the perspective of other forms of life. By exploring that which organized itself imperceptibly yet efficiently, we may come closer to understanding what sustainable organizing may mean in practice.

Encountering Climate in Models and Materials

Hannah Knox (UCL)

In this presentation I will present work from my book, *Thinking like a Climate: Governing a City in Times of Environmental Change*. Drawing on ethnographic research that looked at attempts to bring climate science to bear on the governance of cities, the paper focuses on the experience of people living and working in Manchester, UK, and their encounters with the ambivalent materiality of climate models. The paper explores in particular, how climate science unsettles existing techniques of urban governance, entangling cities in new ways in relationships that transgress place and time. To understand these encounters between cities and models I suggest we need to develop an understanding of climate not as a representation of an existing reality but a 'form of thought' whose contours are relational, but yet tangible, and whose ramifications are still being worked out.

Defining a golden spike for the stratigraphic Anthropocene

Simon Turner (UCL)

The rapid acceleration and scale of global human activity in the mid twentieth altered planetary processes to merit defining a new geological epoch, the Anthropocene. Boundaries of the

International Chronostratigraphic Chart (the geological timescale) are defined by the International Commission on Stratigraphy (ICS) by working groups who are tasked to explore the geological evidence. The Anthropocene Working Group since 2009 has been exploring the geological reality of this new epoch. Epochal boundaries are precisely defined by geologists/stratigraphers using global stratotype section and points (GSSP) – golden spikes - ceremonially placed at the base of layer in rock outcrops and ice cores at a defined level that allow similarly aged sections around the planet to be correlated. One location and date to define a global change due to recent human activity? It is perhaps not a surprise that such a task has been described as both critical to understand our current planetary crisis and entirely irreverent, as whatever has occurred can be described historically not geologically. The AWG will nonetheless be making a proposal this year to its parent commissions who will vote on whether the Anthropocene becomes an official geological unit. This paper will outline the recent progress of the AWG and its collaborative work since 2019 with the Haus der Kulturen der Welt in Berlin, that set out to explore both the geological evidence and its cultural implications.

Biographies

Steven D. Brown is Professor of Health and Organizational Psychology at Nottingham Trent University. His research interests are around mental health service users' experiences of inpatient care, social remembering amongst 'vulnerable' groups and the application of process thinking to the social sciences.

Casper Bruun Jensen is an anthropologist of science and technology currently residing in Phnom Penh, Cambodia. He is the author of *Ontologies for Developing Things* (Sense, 2010) and *Monitoring Movements in Development Aid* (with Brit Ross Winthereik) (2013, MIT) and the editor of *Deleuzian Intersections: Science, Technology, Anthropology* with Kjetil Rødje (Berghahn, 2009) and *Infrastructures and Social Complexity* with Penny Harvey and Atsuro Morita (Routledge, 2016). His work focuses on climate, environments, infrastructures, and speculative and practical ontologies.

Rupert Cox is Director of Granada Centre for Visual Anthropology, University of Manchester. He is interested in intersections between art and science and anthropology and innovative forms of public engagement. He currently work on the anthropology of sound, investigating questions about the politics of noise from perspectives of acoustic science, sound studies and sound art, and focus on projects in Japan. he has written books on the idea of the Zen Arts, Copying Culture and Material Heritage in Japan for Routledge Press and about forms of representation that lie 'Beyond Text' in anthropology for Manchester University Press and Wiley Press.

Molly Desorgher is an Anthropocene Geographer, wild swimmer, sailor, and PhD student at the University of Leicester, UK. Their research takes an interscalar, multidisciplinary approach to understanding the processes by which the technosphere constructs (seemingly) impermeable boundaries between people and waterways, in order to find cracks in these constructions through which entanglement and interpermeation might seep.

Balandino Di Donato is Lecturer in Interactive Audio at Edinburgh Napier University (ENU). He currently leads the funded BSL in Music Embodied Interaction project and collaborates on a number of ENU projects. Before joining ENU, Balandino was Lecturer Creative Computing at University of Leicester. Alongside his academic career, Balandino is a Sound Artist. He realised award-winning sound art installations (Biennale of Contemporary art and Design 2018,

Biennale ArteScienza 2019) and performed in international conferences (NPAPW, ICMC, Audio Mostly, EmuFest and ElectroAQuistica). From 2007 till 2014, he was a freelance Sound Engineer and Audio Technician supporting international music productions (Katie Perry, Backstreet Boys, McBusted, The Voice, Carl Palmer, etc).

Marta Gasparin is Associate Professor in the Department of Business, Humanities and Law at Copenhagen Business School. My background is in management of creative industries (Bocconi and Copenhagen Business School) and philosophy of aesthetics (Kingston University). Her research draws from Science and Technology Studies (STS) and continental philosophy, and combines studies of design management, innovation, and slow movements with organisation studies. Designing in the Anthropocene, ethical sustainability, slow design-driven innovation, and the aesthetics of craft are at the core of her investigations. Before joining CBS, I held research grants (from the British Council, British Academy, Economic and Social Research Council, and Arts and Humanities Research Council) to understand how social innovation can create social improvements to enable the transformation (or establishment) of the creative ecosystem, or to further create wider collective creative engagement and development and to promote cultural heritage.

Lesley Green is Professor of Anthropology and Director of Environmental Humanities South at the University of Cape Town, and currently a Cheney Visiting Research Fellow at the School of Earth and Environment at Leeds, working to build stronger social science and humanities engagement with earth and life sciences. A former Fulbright Scholar at the Science and Justice Research Center at the University of California at Santa Cruz, Mandela Fellow at Harvard, and Rockefeller Humanities Fellow at the Smithsonian, her research focuses on understanding and strengthening justice-based environmental governance in Southern Africa. A particular interest is in the relationship between knowledge and political life in the era of climate crisis, extinctions risks, and threats to habitability.

William Green is Professor of Technology and Innovation Management in the Department of Management, Birmingham Business School, University of Birmingham. He worked at the University of Leicester for 12 years, was Marie-Curie Research Fellow at Philips Research, the Netherlands; Senior Design Researcher at Vodafone Global, London and UX consultant at IBM Research, Warwick, UK. His research and collaborative innovation projects are highly impactful outside of academic and have been nominated for a number of national and regional awards. Will's current focus is on the adoption and role of digital technology in innovation and the impact they have on practice, with current funded research projects predominantly in the healthcare domain.

Anna Hansell is Professor of Environmental Epidemiology and founding Director of the Centre for Environmental Health & Sustainability. She is Director of the National Institute for Health Research (NIHR) Health Protection Research Unit (HPRU) in Environmental Exposures and Health at the University of Leicester, which has a focus on the built environment. Her research interests include air pollution, transport noise, and environmental chemicals. She is Chair of the government scientific advisory committee, the Committee on the Medical Effects of Air Pollution (COMEAP). Her initial career was in respiratory (hospital) medicine and public health.

Bailey Hilgren is a doctoral student in ethnomusicology at New York University. Her research interests include intersections of music and sound with ecofeminist and queer ecologies, environmental justices, and human-animal studies. She holds an M.S. in environmental studies

from the University of Oregon, an M.M. in historical musicology from Florida State University, and an undergraduate degree in biology and music performance from Gustavus Adolphus College.

Jacqueline Kirk is an Associate Professor of Sustainable Business in the Responsible and Sustainable Business (RSB) Lab in the Department of Management, Nottingham Trent University. She specialises in CSR, ESG and narratives of value in decision making, and is particularly interested in the interface between these constructs and a just transition to net zero. Most recently Jacqueline has undertaken an ESRC/BEIS Policy Fellowship, working with the Department of Business Energy and Industrial Strategy (BEIS) to advise on how behavioural science approaches could be applied to net zero. Her research focuses on narratives of value in organizations and society. She is particularly interested in how these narratives translate (or not) into responsible business practice. Previously, Jacqueline has explored this in the context of organisational responses to corporate social responsibility ratings, climate change, fracking and alternative fuelled vehicles. However, her most recent focus has been the role of narratives of value in net zero behaviour science.

Hannah Knox is Professor of Anthropology at University College London. Her research is concerned with understanding processes of social and political transformation through the ethnographic study of technical relations and expert practices. Over the years her work has moved from a focus on struggles over knowledge and expertise to incorporate the role that materials of different kinds play in shaping techno-political relations. She has conducted research with new media entrepreneurs and economic development practitioners in the UK, IT managers and digital modellers in global corporations, and road construction and design engineers in Peru. Most recently she has been studying the politics of energy and climate change in a project that has been following the pursuit of carbon reduction strategies by a network of scientists, activists and local authority officers in Manchester, UK. Her work is concerned with understanding contemporary manifestations of risk and responsibility, territorial politics, expertise, knowledge and technology. She is the co-editor of *Ethnography for Data Saturated World* (2018) and 'Objects and Materials: A Routledge Companion' (2013), and author of *Roads: An Anthropology of Infrastructure and Expertise* (2015). Her next book *Thinking like a Climate* is due to be published in 2020.

Simon Lilley is Professor of Organisational Studies and Management and College Director of Research at Lincoln International Business School, University of Lincoln. He previously taught at the Universities of Edinburgh, Manchester, Glasgow, Keele, Lancaster, Leicester, the University for Humanist Studies, Utrecht and the International Business School, Budapest. His research interests include Organization Studies, Social Studies of Science and Technology, Social Studies of Finance and Digitalization.

Rachel Mundy is Associate Professor in the Department of Arts, Media and Culture at Rutgers University. Her work is concerned with the way animal musicality has defined modern notions of life and rights in a post-climate change world. This is an interdisciplinary question that brings musical science into conversation with Western beliefs about race, gender, nation, and other forms of difference. In a series of nationally recognized books, articles, and public lectures, she has explored these questions through cases that connect human rights to animal voices.

Lonán Ó Briain is Professor of Ethnomusicology at the University of Nottingham. He is the author of *Voices of Vietnam: A Century of Radio, Red Music, and Revolution* (OUP, 2022)

and *Musical Minorities: The Sounds of Hmong Ethnicity in Northern Vietnam* (OUP, 2018; winner of the inaugural Book Prize of the International Council for Traditional Music) and co-editor of *Made in Ireland: Studies in Popular Music* (Routledge, 2021) and *Sound Communities in the Asia Pacific: Music, Media, and Technology* (Bloomsbury, 2021). He was recently awarded a Philip Leverhulme Prize which is supporting his new research on music and climate change.

Damian O'Doherty is Professor of Management and Organization at the University of Liverpool where is Director of the Organizational and Employee Well-Being Centre. He was formerly Professor in Management and Organization at the University of Manchester where he established the Manchester Ethnography network and where he retains an honorary chair. Damian serves on the editorial board of a number of leading journals in management and organization studies, he is Senior Editor at *Organization Studies* and former Otto Mønsted Fellow at Copenhagen Business School. His most recent book 'Reconstructing Organization: The Loungification of Society' is based on 2½ years full time ethnography at Manchester Airport and is published by Palgrave. He is now working to complete an ongoing ethnography project that has involved a study of elite chefs at work in a restaurant in Manchester.

Mollie Painter is Professor of Ethics and Organisation at Nottingham Business School, NTU. She currently heads up the Responsible and Sustainable Business Lab (RSB Lab) at NTU and is an Extraordinary Professor at the Gordon Institute of Business Science, University of Pretoria. Since August 2021, she has been serving as co-Editor-in-Chief of *Business Ethics Quarterly*. Between 2015-2020, she held the Coca-Cola Chair of Sustainability at IEDC-Bled in Slovenia, and in 2022 she was an Otto Mønsted's Fellow at Copenhagen Business School.

Thomas Presskorn-Thygesen is an Assistant Professor at the Department of Business Humanities and Law at Copenhagen Business School. Coming from a background of Philosophy of Social Science (London School of Economics) and Business Economics (Copenhagen Business School), he works within social theory, organization studies and the history of the social sciences. His work has been published in outlets such *Theory, Culture and Society* and *History of the Human Sciences*. He is presently researching the role of the humanities in business education and has recently published a monograph on this topic *Philosophy of Science for Business Administration* (Frederiksberg: Samfundslitteratur, 2021).

Martin Quinn is Reader in Organisation, Work and Technology at Lancaster University Management School. His research explores the points at which the public and private sectors meet to organize and develop the economy and public policy. This has led to projects on regional development, the cultural and creative industries, innovation policy, and the Anthropocene. As well as publishing in leading journals such as *Journal of Business Research*, *Academy of Management Learning and Education* and *Regional Studies* Regional Science he was also seconded to the Industrial Strategy Council to work with the UK Government on devolution and governance in the UK.

Sverre Raffnsøe dr. phil. is Professor of Philosophy at Department of Business Humanities & Law, Copenhagen Business School. He is Editor-in-Chief of *Foucault Studies* and the author of books and articles on management philosophy, philosophical aesthetics, social philosophy and recent French and German philosophy. Forthcoming monographs and edited volumes: *A History of the Humanities in the Modern University: A Productive Crisis*, Palgrave Macmillan 2023; *Aestheticizing Society: A Philosophical History of Sensory Experience and Art*, Bloomsbury 2023; *The Human Turn in Management Thought*, Oxford University Press;

Raffnsøe & Pethick: History, Diagnostics and Metaphysics in Nietzsche's 'On the Genealogy of Morality', Palgrave Macmillan; Raffnsøe & Staunæs (eds.): Planetary Conversations on the Anthropocene, Aarhus Universitetsforlag.

Jakkrit Sangkhamanee is an Associate Professor in Anthropology at the Faculty of Political Science, Chulalongkorn University in Bangkok, Thailand. He earned his PhD in Anthropology from the Australian National University. His recent research topics deal with issues in science, technology, and society (STS), focusing on water infrastructure, state floods, and cities. His latest publications include "Infrastructure in the Making: The Chao Phraya Dam and the Dance of Agency" in *TRaNS: Trans-Regional and -National Studies of Southeast Asia*, 6(1) and "Bangkok Precipitated: Cloudbursts, Sentient Urbanity, and Emergent Atmospheres," *East Asian Science, Technology and Society: An International Journal (EASTS)*.

Julia Adeney Thomas teaches history at the University of Notre Dame. She is an intellectual historian writing on concepts of nature and the Anthropocene, political thought, and photography as a political practice. Her publications include *Reconfiguring Modernity: Concepts of Nature in Japanese Political Ideology* (winner of the AHA John K. Fairbank Prize) and *The Anthropocene: A Multidisciplinary Approach*, written with geologists Mark Williams and Jan Zalasiewicz. She is also editor or co-editor of four books, *Japan at Nature's Edge: The Environmental Context of a Global Power*; *Rethinking Historical Distance*; *Visualizing Fascism: The Twentieth-Century Rise of the Global Right* and *Altered Earth: Getting the Anthropocene Right*. Her essays include three in the *American Historical Review*: "The Cataracts of Time: Wartime Images and the Case of Japan," "Not Yet Far Enough: The Environmental Turn" and "History and Biology in the Anthropocene: Questions of Scale, Questions of Value." She's currently working on two books: *The Historian's Task in the Anthropocene* (under contract, Princeton University Press) and *What is Anthropocene History?*

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