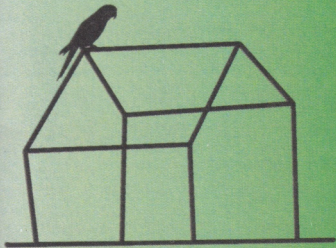


unexpected
neighbours



Common myths to avoid

Black stickers are the most visible: This is incorrect. Windows often look dark from the outside, so black silhouettes do not create enough contrast. In fact, imprints of bird collisions have often been found right beside black stickers. Instead, go wild with colour – especially red and orange shades, which have been proven to be more effective than blue and green.

The outline of a bird of prey will scare off smaller birds: It sounds like a good idea, but sadly, this is a myth. There has been no evidence that birds are scared away by stickers shaped like birds of prey.

One sticker per window is enough: Not true. Birds are accustomed to flying through very small spaces, such as gaps between branches, so they may still attempt to fly into a window with one sticker. Instead, we recommend that

stickers are placed 10 – 15 centimetres apart. Use the “palm area rule”: if the gap is bigger than the palm of an adult’s hand, a bird may still attempt to fly through. That said, any stickers at all are better than none.

Stickers go on the inside of the window: False. If you are able to, stick them on the outside of the glass, where they are far better at breaking up reflections.

Window stickers are ugly:
Not at all!



The most profound technologies are those that disappear.

The Crystal Palace was a cast iron and plate glass structure, originally built in Hyde Park, London, to house the Great Exhibition of 1851. Exhibitors from around the world gathered in its 990,000 square feet (92,000 m²) exhibition space to display examples of technology developed in the Industrial Revolution.

The introduction of the sheet glass method into Britain by Chance Brothers in 1832 made possible the production of large sheets of cheap but strong glass, and its use in the Crystal Palace created a structure with the greatest area of glass ever seen in a building. It astonished visitors with its clear walls and ceilings that did not require interior lights.

It has been suggested that the name of the building resulted from a piece

penned by the playwright Douglas Jerrold, who in July 1850 wrote in the satirical magazine Punch about the forthcoming Great Exhibition, referring to a "palace of very crystal".





Political Communication with Animals

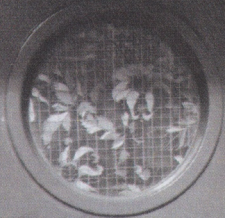
Eva Meijer

The view that non-human animals cannot be political actors because they cannot speak is common in both philosophical tradition and political practice. This view seems to be false in two respects. It

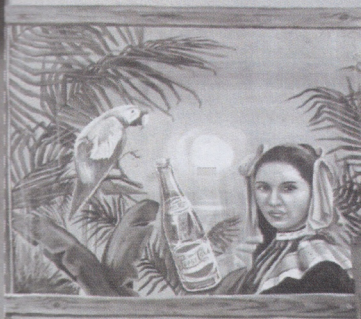
refers to a flawed conception of political agency and, second, it ignores the fact that animals clearly do communicate, with each other and with humans. Seeing animals as mute does not simply reflect a misunderstanding of their capacities: it is interconnected with the way humans have defined language and

politics and has led to rendering animals silent as a political group. In *Zoopolis*, Sue Donaldson and Will Kymlicka develop a political theory of animal rights in which animals are seen as political actors. This is an important step forward in thinking about animals and animal rights, and it challenges how humans usually see animals and

their (political) relationships with them. Donaldson and Kymlicka focus on political relationships of groups of animals to human societies and institutions and argue we should see these different groups of animals as citizens, denizens, and sovereign communities.



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Unexpected neighbours

When I arrived in the Netherlands two years ago one of the things that immediately caught my attention were some little green flying aliens. Soon it became clear to me that they represented how I felt. A little bit like the Bororos, the indigenous people of Brazil that fascinated

european anthropologists and ethnographers, who proclaim "we are red parakeets". And no, they don't mean it metaphorically. But rather in a way of being in the world in a way in which the instruments of Western reason are lacking.

At the same time in asking questions to

others about them I realized that most narratives surrounding the parakeets are informed by a combination of urban myths and colonial tropes, complicit with exoticist world-views throughout history, revealing the connections between ecology, coloniality, and representation.

The response to the growing numbers of parakeets in Europe has been uneven and contradictory; some governments and municipalities have gone as far as total eradication, laws to forbid feeding them, while some are "still studying the situation". They are considered an example of successful synurbanisation; an evolutionary process

whereby animals adapt to living in urban areas, a process that could, in turn, be applied to endangered species according to dutch ornithologist Roelant Jonker. Parakeets went from pets to pests, as some articles describe, leaving them trapped in a dichotomy that only allows for domesticación or erradicación mirroring extrativists view of nature.

This discourse has normalized into one of politicized ecology and of natural purism, which understand ecosystems as closed systems that fit into notions of landscape mired in the anthropocentrism characteristic of the nation state model. These new cases of non-human migration into urban centers have

given way to the concept of 'Eco-xenophobiā', which designates ill informed judgments and segregation of non-human actors marked by cultural ideas of what is native, what is alien, what is welcome and what is not.

This view is historically linked to the colonial practice of classifying nature and everything in it, a fundamental part of

processes of expansion and domination. When a species is categorized as exotic, it automatically creates a center and a periphery, and inside and an outside, that configures colonial power relations. The construction of the exotic is also exemplified in the history of institutions such as the Zoos, Botanical Gardens, and incipient Museum collections.

In addition to these large ideological configurations, non-human animals lost their voice and political rights through this categorization. Perhaps now is a unique moment to act from "the importance of listening to animal voices, introducing ways to help us bridge the divide

between the human and non-human world (...)” as Eva Meijer proposes in her groundbreaking work *When animals speak: Toward an interspecies democracy*.



This publication was made on the occasion of Unexpected Neighbours project at Growing space November, 2020.

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Beautiful, exotic, and rare, parrots are a mainstay of 17th-century Dutch genre paintings. Appearing prominently in domestic interiors, taverns, and markets, these rare birds are painterly evidence of the vast and profitable trade network established by the newly independent Dutch Republic. Among an impressive array of luxury goods imported to the Low Countries, parrots were highly coveted. A wealthy and erudite clientele was eager to indulge its cultural curiosity and purchase such conspicuous symbols of prosperity.

— More than Mimicry: The Parrot in Dutch Genre Painting, National Gallery of Art, Washington D.C