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RESEARCH ARTICLE

The more-than-human interview: Comics-based research on eco-entangled memories

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Abstract

The *more-than-human interview* is a new arts-based research method inviting participants to recall and share memories of interactions with the natural world in conversation with a fictional nonhuman character. This approach is grounded in the concept of *eco-entangled memory* – memories shaped through emotional, temporal, and spatial entanglements between human and nonhuman beings. By giving the natural world an active role in storytelling through the nonhuman interviewer, the method aims to blur the human/nonhuman divide and foster multispecies awareness. This article investigates how narrative and artistic expression can surface eco-entangled memories in order to reconfigure more-than-human relations. It presents a case study with a Danish sustainability activist, whose interview is translated into a comic that functions both as a research output and an integral part of the inquiry. Comics, with their capacity for layered meaning, temporal fluidity, and emotional resonance, offer a unique medium for exploring posthuman perspectives and representing the more-than-human world. Findings suggest that the more-than-human interview, through visual storytelling, offers a reflective space to revisit and revive eco-entangled memories, facilitating ethical recall and strengthening relational engagement. While acknowledging the risks of idealisation of nature memories and human projection onto characters, the study shows that imaginative and playful nonhuman figures can open space for shifting narrative roles and inviting alternative ways of seeing. This article contributes to environmental storytelling, memory studies, and arts-based research by offering a replicable method for cultivating ecological imagination and relational thinking, using comics as a tool for climate communication and environmental activism.

Keywords: comics studies; environmental humanities; memory studies; posthumanism; ecological storytelling; more-than-human storytelling; environmental activism; eco-entangled memories

Introduction

We remember through stories, which shape how we make sense of our lives and connect with the world (Schank 1990). Narratives do not only preserve the past, but they also organise experience and understanding across time and space (Bruner 1991). What happens when these stories extend beyond humans – when animals, plants, natural elements, objects, or imagined characters participate in shaping memory and meaning? Addressing

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this question requires expanding storytelling to include nonhuman perspectives. This article examines how comics and more-than-human storytelling can bring relational memories to the surface between humans and nonhumans and foster engagement with ecological practices.

More-than-human storytelling – the creation of stories that include both human and nonhuman characters or collaborators – is a powerful way to cultivate our sense of belonging to an interconnected ecosystem (Gersie 2015; Giaccardi 2020; Caracciolo 2021; Nanson 2021). At its core, storytelling refers to the human creative and communicative act of shaping meaning through narratives (Ricoeur *et al.* 1984; Bruner 1991; Clandinin and Connelly 2000). When applied in more-than-human contexts, these narratives reimagine and recognise complex relationships across species. By attributing agency and moral consideration to nonhuman characters and integrating the environment as a central narrative force, more-than-human storytelling challenges traditional human-centred worldviews (Donly 2017; Caracciolo 2021). The very act of creating and telling more-than-human stories encourages imagination, empathy, and perspective-taking, which can lead to transformative experiences and increased pro-environmental awareness (Gersie 2015; Nanson 2021; Talgorn and Ullerup 2023). This approach of creating more-than-human stories is increasingly used in education, conservation, design, innovation, marketing, and media to enhance engagement with environmental issues and encourage sustainable behaviours (Moezzi *et al.* 2017; Bieniek-Tobasco *et al.* 2019; Veselova and Gaziulusoy 2022).

In this context, storytelling becomes more than a way of communicating ideas – it is a relational and world-making practice, as suggested by scholars such as Tim Ingold and Donna Haraway, both foundational figures in more-than-human thought. Their work shares a focus on *becoming,* a concept that highlights how beings co-evolve through their relationships with others, human and nonhuman alike. Ingold emphasises that life unfolds through movement and interrelation. For him, 'to tell a story is to retrace the steps by which the narrator came to know what he or she knows', making storytelling a mode of dwelling and knowing-in-motion, rooted in lived, situated experience (Ingold 2000). Stories, in his view, do not merely recount but 'reveal the paths of movement by which beings have come into the presence of one another' (Ingold 2011), underscoring the mutually formative nature of all relations. Haraway foregrounds the narrative and ethical entanglements between species – particularly humans and companion animals. She frames storytelling as an act of *response-ability*, a situated practice of *staying with the trouble* and imagining multispecies futures. She writes 'It matters what stories make worlds, what worlds make stories', underlining how storytelling is itself generative and relational (Haraway 2016). In both accounts, storytelling is not simply about humans; it is about the entangled processes of *becoming-with* others. More-than-human storytelling thus emerges as both a tool for ecological awareness and a practice of attunement to the relational, multispecies worlds we already inhabit (Braidotti 2019).

While attempting to do more-than-human storytelling, people often fall back into human-centric habits and dualistic frameworks that position humans and nature as separate (Veland *et al.* 2018). For example, well-intentioned reports on animal protection may nominally centre on animal welfare, yet ultimately highlight human needs (such as dietary choices) and interventions (eg, farming practices or legislation), while denying animals meaningful agency (Donly 2017). In workshops encouraging participants to write more-than-human stories, nonhuman characters are often presented as either victimised or enlightening, contrasted with destructive, selfish, or ignorant humans (Talgorn and Ullerup 2023). These limitations reflect both a psychological distancing from the nonhuman world and the influence of enduring archetypes in Western culture, where nature is externalised,

aestheticised, sublimised, victimised, or instrumentalised (Winter and Koger 2014; Toivonen and Caracciolo 2022; Plumwood 2024).

Furthermore, nonhuman characters are inevitably anthropomorphised. Attributing human characteristics to nonhuman characters is known to encourage empathy and a sense of relatedness (Morell 2013; Doughty 2013; James 2015; Nanson 2021; Williams *et al.* 2021), but such characters will unavoidably reflect the authors' human perspective. As storytelling is an inherently human activity (Bruner 2003), it is difficult – perhaps impossible – to fully escape these limitations (Heise 2005). The value of more-than-human storytelling lies less in objectively representing the voice of the natural world than in blurring human/nonhuman boundaries, enabling navigation across this divide through a creative process, and nourishing the desire to cross that gap (Nanson 2021; Talgorn and Ullerup 2023).

One possible way to challenge dualistic patterns is by telling stories rooted in memories of interactions with the more-than-human. As we tell stories, we revisit and reshape our pasts, accessing and verbalising memories of encounters, attachments, and transformations that unfold across species and landscapes (Ricoeur *et al.* 1984; Clandinin and Connelly 2000; Haraway 2003). These memories are not just personal recollections but relational traces, co-constructed with the environments and beings that shaped them (Sjögren 2022; Gülüm 2024). This entanglement is mirrored through shared narration, where stories unfold as multi-perspective dialogues blending human and nonhuman voices.

To engage with these relational and memory-centred aspects of more-than-human storytelling, we introduce an experimental arts-based research method: the more-than-human interview, designed to elicit storytelling about memories of more-than-human connections. In this approach, a nonhuman fictional character assumes the role of interviewer, engaging a human participant in a cross-species dialogue that disrupts conventional narrative roles and opens space for shared meaning-making. Memories are central to this exchange, as participants reflect on their lived experiences in relation to the natural world, generating relational stories rooted in situated pasts. The resulting dialogue is illustrated and presented in comic form, allowing the method to unfold through visual and narrative aesthetics. In this way, the creative process itself becomes a methodological intervention – embedding insights and effects in the formal, affective, and sensory dimensions of the comic.

This article explores, through a case study, how storytelling, memory, and art can work together to reconfigure more-than-human relations and cultivate ecological awareness. It focuses on an environmental activist whose personal and professional memories offer a relatable and inspiring entry point into eco-entangled storytelling, and it shows the resulting comic as an expressive, accessible medium that can convey nature memories and more-than-human characters with humour and emotional nuance. Situated in a Northern European, Global North context, the activist's memories reflect culturally and socio-economically specific ways of relating to more-than-human worlds; they offer insight into relational and affective processes without claiming universality, as similar methods in other contexts may reveal different forms of ecological engagement.

The article starts by elaborating on the concept of nature memories and eco-entangled memories, which are central to the storytelling approach discussed here. In this article, 'nature' refers to ecological systems including humans, with language chosen to avoid culture–nature dichotomies. The article then presents the more-than-human interview method and how it is designed to be used with environmental activists, as well as the rationale for using comics to illustrate the interview. Next, the article describes the process

of the activist's interview and comic creation in the case study. It is followed by a brief reflection on the process, and feedback from the interviewee and readers to provide additional interpretative tools. Finally, the article presents the comic itself as the outcome of this exploration and discusses the role of memories and the more-than-human embodiments in the interview and comics.

Nature and eco-entangled memories

Despite long-standing and varied research lines in, for example, psychology revolving around memory, empirical research into how people speak about their nature memories outside of laboratory circumstances is still surprisingly rare. Within memory, mind, and media studies, Reading (2022) has explored a corpus of memory works (eg, blogs, YouTube videos, and artworks) by people with autism, challenging many human-centric and neurotypically biased assumptions of memory. Reading's article underlines how these works represent more-than-human memory as, for example, not restricted to the living natural environment but also including artefacts and objects as well as vivid, amplified, and enhanced perceptions of the natural world. Holtorf and Williams (2006) note that many remembered episodes, whether individual or collective, have a spatial dimension and are tied to specific places in the landscape. Gülüm (2024) takes this further by arguing that memory and environment are co-constitutive and embedded: environments are crucial contexts for the acts of remembering and background settings for memory work, but they are also functional aspects of memory processes, as the environment itself carries memories.

Other studies highlight the social and cultural dimensions shaping nature memories. Sjögren (2022) shows how the ideal of a Western childhood is often associated with closeness to nature, since nature and morally sound upbringing are viewed as closely related. Her study of autobiographical texts by Swedes born in 1910–1940 found that nature memories are shaped by generational and socio-cultural factors. Today such memories are created and recalled within a public imaginary of global environmental change. Puhakka (2024) similarly highlights how shifts such as increased leisure and urbanisation influence how different generations connect with and interpret nature. In her study, Finnish Y-generation participants (born in the 1990s) reflected on their childhoods in nature alongside the experiences of their parents and grandparents.

Kaufman *et al.* (2001) explored gendered patterns of socialisation through a memory work approach with a group of women recalling nature memories in the 1990s. This approach was focused on the social meaning of memory and showed the profound impact of the fathers in shaping their daughters' understanding of nature as something separate from humans and open to exploitation. The authors concluded that narratives of nature memories allow us to untangle how we were socialised to relate to nature, enabling us to rethink our relationship to the environment.

Mulcock and Toussaint (2002) showed that urban Australians had memories of idealised rural nature involving a longing for lost places and a past Golden Age. In their recent work on nature memories from Dakar, Senegal, Juillard *et al.* (2024) found that nature interactions were remembered through the emotions they carried; nature often appeared in the background of everyday life memories, and the collected memories mostly had to do with childhood and evoked nostalgia for a time when natural resources were more abundant. Juillard *et al.* show how most of the remembered interactions with the environment were related to using the living world, for example, as food or medicine or linked with experiencing benefits such as shade or well-being. Some participants described how they learnt exploitative manners of interaction from a young age; however, the authors note that

memories of nature-related practices also enabled people to grow and learn in connection to nature instead of being only exploitative.

Taken together, these studies suggest that memories of nature are not isolated recollections but socially and culturally shaped, embedded in relationships across time, space, and generations. Moreover, intergenerational sharing of such memories holds activist potential. As each generation is born into a more degraded environment and is blinded by its own generation's perception of nature, it gets increasingly challenging to look at the big picture and acknowledge the escalating loss of natural resources (Craps 2024). Such a condition can be counteracted by the act of sharing nature memories across generations.

Despite their strengths, most prior empirical studies revolving around nature memories frame them in an individualistic, human-centric manner: humans are at the centre, and the natural world is the backdrop (eg, Kaufman *et al.* 2001; Sjögren 2022; Juillard *et al.* 2024). Giving the nonhuman active roles in memories may reinforce stories of co-existence and relationality, and change perceptions of environmental issues and responsibilities. To our knowledge, there have been no prior studies examining the co-construction of nature memories using a relational, creative approach. Addressing this area could deepen our understanding of the entanglements of memory, lived experience, and the more-than-human world.

In this study, we introduce the concept of *eco-entangled memory* – a memory concerning a human's interactions with the more-than-human world, understood as a dynamic product of co-construction through storytelling in the interview setting, and grounded in four cornerstones:

- **Co-constructed narratives**

Eco-entangled memories are co-constructed by human and nonhuman actors in several senses. They are shaped through multiple interactions between interviewer and interviewee, for example, through questions and answers during the interview or while making and reading the comics. At the same time, they reflect the human's deep entanglement with the more-than-human world and are thus co-constructed with, for example, the natural landscape the memory concerns.

- **Storytelling as world-making**

If we do not pre-exist our relationships but emerge through them (Ingold 2000; Haraway 2016; Braidotti 2019), telling stories and recalling memories, especially those involving nonhuman others, is a way of constructing the shared world we inhabit. Such stories carry the relational labour, joy, care, or grief that sustains cross-species companionship.

- **Ethical recall**

Memory in storytelling can serve as ethical witnessing. Haraway urges us to resist species hierarchies, and storytelling grounded in eco-entangled memories honours the agency of the natural world and recalls its role in shaping our entangled history.

- **Temporal and emotional entanglement**

Storying eco-entangled memories acknowledges that the past is alive, not only cognitively but also as something felt and carried in bodies, spaces, and relationships. The more-than-human interview becomes an archival practice, enabling participants to revisit and bring to life significant past moments with the more-than-human world.

These cornerstones show the need for an embodied and affective practice to engage human and nonhuman voices, which underscores the importance of using artistic storytelling in the more-than-human interview. Recent work in this journal (Makhortykh, 2024) has explored the role of new, AI-driven robotic agents in both communicating about memories and producing new forms of memory, thus becoming crucial in new digital memory ecosystems in the upcoming decades. The work at hand leaves the door open to further AI-assisted developments in co-authoring eco-entangled memories together with

more traditional ways of conveying and constructing memories – those of oral and visual storytelling.

Building on these insights, we designed a method to elicit memories that foreground human–nonhuman entanglements.

The more-than-human interview method and environmental activism

The more-than-human interview is a qualitative inquiry method that combines a real-life interview with a fictional framing, in which the researcher performs a nonhuman character, and a visual storytelling outcome (in this study, a comic that re-narrates the exchange).

During the interview, the researcher adopts the role of a fictional nonhuman character – such as a plant, animal, or other entity – when asking questions. This role blurs the boundaries between human and nonhuman narration and reconfigures who asks questions and from what positionality, thus creating space for different articulations of eco-entangled memories.

The interviewer attempts to understand the backstory and relational worldview of the nonhuman character. Prior research suggests that adopting a nonhuman perspective in storytelling can foster curiosity, ecological empathy, and systemic awareness, even though the researcher inevitably projects their own subjectivity onto the character (Nanson 2021; Talgorn and Ullerup 2023). Due to these projections, the nonhuman character does not embody an actual nonhuman voice. However, adopting this role may influence the course of the interview, both in the questions asked and the responses elicited. By reconfiguring who asks, who answers, and whose voice matters, the method may open space for imagining nonhuman perspectives and unsettle conventional power dynamics in environmental storytelling.

The concrete steps of the interview process and the subsequent comic adaptation are detailed in a later section (*Interview and Comic Creation Process*).

The method is designed to interview individuals with a close, reflective relationship with the natural world – such as environmental activists – but it can easily be extended to anyone interested in exploring their connection to nature. This case study centres on Helle, a 50-year-old Danish woman who works as a lead sustainability strategist and designer at the multinational health technology company Royal Philips. Helle describes herself not as an activist, but as a 'passionate sustainability advocate'. She devotes her professional life to developing sustainable business strategies and fostering engagement around sustainability, circular economy, and environmental responsibility across the organisation. Although she does not identify with the traditional image of activism as direct political or social action, her work aligns with broader definitions of activism as efforts to drive social and environmental change within institutions ('Collins English Dictionary' n.d.).

Activists often serve as role models, inspiring action: their stories, when relatable, can help people see how they could make a difference (Sabherwal *et al.* 2021; Sabherwal and Shreedhar 2022). The topics of climate change and environmental crises are so complex and vast that they can leave many people feeling overwhelmed, anxious, discouraged, or even in denial (Markowitz and Guckian 2018). In contrast, stories conveying hope, empathy, and concrete ways to act can engage and empower people on these topics (Nabi *et al.* 2018; Veland *et al.* 2018). Audiences may connect to the natural world through 'human proxy' characters, such as activists, ecologists, or nature documentary makers, who demonstrate emotional responses and altruistic actions towards nonhuman entities (Fernández-Bellon and Kane 2020). Hence, an environmental activist's narrative about their eco-entangled memories and journey can meaningfully inspire agency towards climate change and empathy for the more-than-human world.

The following section expands on the use of comics as an expressive and multidimensional medium with the potential to convey posthuman narratives and engage audiences.

Comics as more-than-human narratives

Comics are playing an increasingly significant role in the development of critical posthumanist thinking (Menga and Davies 2020), due to distinctive qualities that make them a medium capable of cultivating posthuman modes of perception in readers – ways of seeing that emphasise interconnectedness, multiplicity, relationality, nonlinearity, and a decentring of the human subject. Posthumanism is a philosophy that calls for a rethinking of humans as open to interrelations and enmeshed with an array of nonhuman, posthuman, and inhuman processes (Braidotti 2019).

Historically, comics have long explored nonhuman agency and challenged the nature–society divide, particularly through science fiction and the use of hybrid or animal characters. These representations foster a sense of familiarity with more-than-human characters. For instance, in *The Swamp Thing*, a man-turned-plant character becomes a protector of nature, fighting threats to the environment and serving as an avatar of the Green, a mystical force representing all plant life (Moore 1987). *Nausicaä of the Valley of the Wind* portrays mutual dependence between humans and ecosystems, embodied among others by the toxic jungle and the sentient mutant insect Ohmu (Miyazaki 1994).

Notably, in *Swamp Thing* and *Nausicaä*, nature memories are important and depicted through multiple layered forms. First, they often appear as dreams or visions, connecting characters to the Green, Ohmu, or other nonhuman entities, allowing access to ancestral, affective, multispecies memory beyond individual experience. Second, the environment acts as a memory archive: ruins, toxic forests, and mutated lifeforms bear material traces of ecological collapse and transformation, making the landscape a carrier of embodied history. Third, both preserve mythologised ecological knowledge and cultural transmission – *Nausicaä* through oral storytelling in the human community, and *Swamp Thing* through mythic lore and ecological wisdom shared among beings connected to the Green. In both, nostalgia is critically reframed – not as a longing for an untouched past, but as a desire to restore lost ecological connection and balance, motivating characters while cautioning against idealising a damaged past. While these post-apocalyptic stories sometimes rely on 'magical' modes of communication and may not directly apply to this study's focus on how people today remember the past in more grounded ways, they illustrate the richness of comics' narrative strategies for depicting nature memories.

Formally, comics align with the posthuman transformation of narrative systems, which calls for complex, networked forms of storytelling with multiplicity in perspectives, temporalities, and dimensions, as well as a move from linear, cause-and-effect logic to systemic and relational thinking (Paul 2001; Davies 2019). Comics achieve this by representing different events, actions, characters, and spaces, both simultaneously and sequentially on the page (Eisner 1985). This capacity to weave non-linear narratives and overlapping temporalities makes comics well suited to conveying eco-entangled memories and co-constructed journeys. Comics' capacity for multiple-perspective depiction enables parallel or interwoven representations of human and nonhuman viewpoints, while preserving space for readers to creatively construct their own sense of relational connectedness. An example of such narrative form is *The Seeds*, a dystopian eco-sci-fi comic that uses parallel storytelling and a non-linear structure, with frequent shifts between human, animal, and alien perspectives and temporalities, and repeated visual

motifs like the hexagon and metaphors like the wall connecting these dimensions (Nocenti 2021).

Structurally, comics often reveal how their own stories are constructed, using self-referential techniques that show readers the mechanics of storytelling itself. They rely on a visible framework of grids, gutters, and panels, which lays bare the architecture behind the narrative (McCloud 1994). This formal transparency echoes the concept of autopoietic systems, that is, structures that are self-producing and self-aware, in posthuman theory (Clarke 2008). The visible narrative structure of comics reinforces the reflexive and system-aware dimensions of posthuman narratives, inviting readers to reflect on how meaning is made. One example is the series *Philemon*, where characters interact with the very layout of the comic – moving across, breaking, or reshaping panels (Fred 2003). This blurs the boundary between the story and its structure, allowing different narrative dimensions to intersect and making the form itself part of the narrative.

Finally, comics stand out for their capacity to engage audiences beyond traditional academic or activist spaces. Their familiar, accessible format allows complex environmental and posthuman stories to be communicated in ways that feel immediate and intuitive. Their ability to combine images and text activates both visual and verbal cognitive processes, enhancing memory recall and interpretation (McCloud 1994). Comics invite readers into layered narratives, creating emotional resonance alongside engagement with in-depth knowledge. Their ubiquity across newspapers, social media, advertising, and entertainment ensures they reach people who do not typically identify as comics readers, transcending age, cultural, and linguistic barriers and making them a particularly powerful medium for broadening engagement with ecological and posthuman themes.

An excellent example is *Le Monde sans fin* by Jean-Marc Jancovici and Christophe Blain (2021), which became the best-selling book in France in 2022, with over one million copies sold, surpassing popular novels. This graphic novel tackles climate and energy crises through clear, accessible, yet in-depth dialogue paired with Blain's light, approachable illustrations that soften the complex and urgent subject matter.

Comics rely on a sense of lightness and playfulness, which can be especially effective in environmental storytelling. Research increasingly supports the idea that comedy and humour open space for new ways of thinking and acting on climate change, moving the discourse beyond doom and gloom narratives, and helping connect with the broader public (Boykoff and Osnes 2019; Skurka and Lee Cunningham 2023). The visual language of comics – exaggerated expressions, metaphorical imagery, and surreal juxtapositions – allows for the insertion of humour into climate discourse in ways that make the subject matter feel familiar and engaging (Deb 2016). Furthermore, their history and audience expectations – particularly the tradition of lightness and satire – make comics an ideal format for exploring environmental issues in a new register. In this sense, humour and lightness are not opposed to seriousness but become a strategic tool in posthuman communication and engagement.

Interview and comic creation process

Comics-based research is an established approach in which comics and graphic narrative methods are integrated into one or more stages of the research process (such as data collection, analysis, and dissemination) to leverage the medium's multimodal combination of text and images for eliciting and communicating qualitative understanding (Atalay *et al.* 2019; Moretti 2023). It leverages arts-based research and narrative inquiry approaches that respond to the limits of conventional academic formats by using creative practices to

produce and present knowledge (Borgdorff 2012; Hölsgens *et al.* 2020). They are particularly effective for exploring complex social and environmental issues because they provide multi-dimensional perspectives, foster emotional and intuitive engagement, and allow for the exploration of subjective experiences, emotions, and culturally dynamic contexts (Finley 2008). These methods have been used to promote creative problem-solving, amplify marginalised voices, and enable speculative thinking about alternative futures or solutions. In this framework, the artistic or narrative output – a comic in our case – is not only a medium for delivering findings, but it is also integral to the research process, inviting open-ended interpretation and fostering relational insights (Boje 2002; Clandinin 2006; Barone and Eisner 2011).

In this study, the interview and the comic creation are positioned as forms of action research, a participatory and collaborative approach that combines action and reflection to address real-world issues (Reason and Bradbury 2001). The method enables the exploration of how eco-entangled memories emerge from human–nonhuman relationships through co-constructed narratives, shared world-making, emotional resonance, and ethical witnessing across species, as detailed earlier. The comic also aims to function as a communication piece, presenting an environmental activist's journey in a stand-alone narrative, made accessible through a cartoony visual style and clear, approachable language.

While the comic can be read independently, its full potential may emerge in interactive settings where dialogue and shared reflection position readers as co-storytellers. This research primarily focuses on the interview and comic-making processes themselves, offering only brief insights into readers' responses to the comic. Future work could further explore how such co-engagement shapes ecological awareness and relational imagination.

Mr Buisson as the more-than-human interviewer

In this case study, the nonhuman character is Mr Buisson (*buisson* meaning 'bush' in French). He was not created specifically for this research but first appeared in paintings (see Figure 1) and short comics by the first author. He was inspired by a humorous moment: the first author once spotted a potted plant sitting on a car's driver seat, as if ready to drive away. This sparked a thought experiment: if humans try to imagine nature's perspective, like in more-than-human storytelling, what if nature tried to imagine ours? From this, Mr Buisson's backstory and personality gradually developed through artistic play in a series

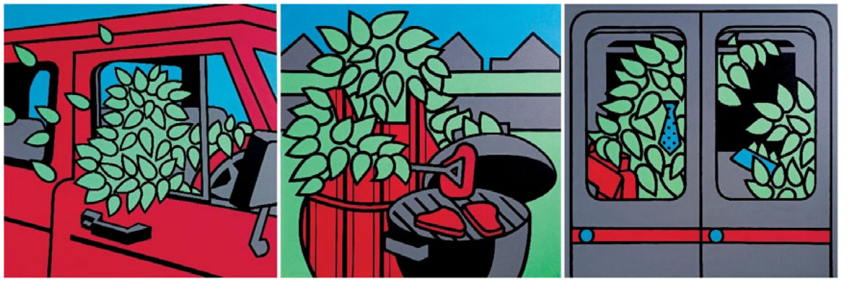


Figure 1. Acrylic paintings illustrating the development of the character Mr Buisson: depicted driving a red SUV, barbecuing, and commuting to work.

of short comics (not included here) that follow his human-like adventures: leaving his forest and entering a city, finding a job, going on a date, or reflecting on current political events.

Mr Buisson is small, round, leafy, a bit awkward, intentionally whimsical. His design is semi-anthropomorphic to foster a sense of empathy and relatedness (Morell 2013; Doughty 2013; James 2015; Nanson 2021; Williams *et al.* 2021): roughly human-shaped, with branch-like arms and expressive posture but no face. He speaks human language but does not fully understand the human way of living. This ambiguity fosters emotional connection without fully collapsing into human form. The 'Mr' in his name reflects his attempt to integrate into the human world, but he is not gendered in any deeper way. Moreover, the title 'Mr' contrasts a formal address with Buisson's humble form and with the playful sound of the French word 'buisson', adding humour that resonated with audiences. To a certain extent, Mr Buisson functions as a caricature of the natural world, visually and symbolically exaggerating traits that make him engaging and approachable. As mentioned earlier, this ties into the lightness and humorous impact of comics in supporting engagement and helping shift perceptions of the nonhuman to something familiar and emotionally accessible. In earlier appearances, audiences found him funny, often asking to see more of him. This prior engagement led the author to choose Mr Buisson as interviewer for this case study, hypothesising his charm could facilitate cross-species dialogue.

His character traits – compassionate, naïve, curious, observant – serve his narrative function as a warm, open mediator between two worlds. While he embodies the author's views and activist stance, this is not a limitation; in arts-based research, the goal is not traditional objectivity but to evoke and expand these values, inviting critical reflection, emotional engagement, and perspective shift. As Herman (2011) argues, comics can do more than symbolically represent nonhumans; they can evoke a form of experiential immersion that encourages readers to question assumptions about subjective experience and agency across species.

Importantly, the character of Mr Buisson is not essential to the method but simply represents one possible approach. The more-than-human interview could certainly be conducted by another character.

Conducting the interview

Helle, previously introduced, was recruited from the author's network due to her personal and professional involvement in environmental preservation and action. Helle and Mr Buisson – the latter embodied by the first author – met in October 2024 in Helle's garden, a space of personal and symbolic significance, for the interview. Helle and the lead author knew each other beforehand, both professionally and personally, which facilitated openness during the interview. This choice was intentional, as the study is a pilot for the more-than-human interview approach, and starting with a familiar participant allowed for richer exploration. The focus, however, remains on the co-constructed experiences that emerged during the interview. The insights gained were new to the author, and the questions were open-ended and not tailored to prior knowledge (except for one gardening-related question, included because Helle participated in the interview in her garden), making the approach replicable with other participants.

The session began with a mindfulness exercise inspired by ecopsychology, which grounded the exchange in the garden's sensory richness and fostered a shared reflective atmosphere. Mr Buisson then posed a series of open-ended questions to Helle, addressing themes such as personal identity, memories of nature, environmental awareness, and sustainable action. These questions were developed in advance through character

embodiment, in which the author considered what Mr Buisson, guided by his values and interests, would ask. The interview concluded with a second mindfulness exercise inviting reflection on the Earth's enduring presence. The 1-hour session was recorded with Helle's consent. The full script of the mindfulness exercises and interview questions is provided in the Appendix.

Helle shared several childhood memories, particularly of her family garden and the nearby forest. She also expressed a deep connection to this forest, describing it as the place where she would like to be when she dies. Additionally, she recounted what she considered her most beautiful encounter with nature: a moment when a group of deer in the Belgian Ardennes crossed the road and appeared to communicate with her. 'I could understand what they wanted to say', she said. Among her more unsettling memories, Helle mentioned experiencing a flood in Eindhoven, where she currently resides, and a storm in Denmark.

She also spoke about purchasing her current home and the significance of its garden, which has become a central and meaningful space for her, along with the surrounding forest and local wildlife. She recounted how her passion for gardening developed. Another memory focused on a business trip, during which she became acutely aware of her environmental impact – an experience that catalysed her decision to adopt more eco-conscious practices and share 'tips to live more eco-friendly'. Finally, Helle recalled events such as conferences, where she experienced a strong sense of connection with others, reinforcing her feelings of environmental and social belonging.

Translating the interview into comics

In the next stage, the dialogue was turned into a script and a comic. First, the interview audio was transcribed, and the content was structured into sub-story blocks, each describing a series of events, a memory, or a line of thought. The sub-stories were titled and organised to create an emotional flow alternating between high and low emotionality, an introduction, and conclusion. All the details in the stories that could be easily visualised, such as places and characters, were converted into visual guidelines for the drawings (eg, 'a little girl with short red hair plays and runs in a hilly forest of beech trees with her dog on a leash, a blonde Labrador with a tail like an Arctic dog'). The spoken words and the more abstract content such as emotions or thoughts were formatted as quotes for speech bubbles or captions, with minimal rephrasing for clarity and conciseness. As a result, the script consisted of seven sub-stories, each spanning 12–15 panels. One sub-story (the flood, pp10–11) is the combination of two sub-stories (the flood in Eindhoven and the storm in Denmark) that touched upon similar themes, with Helle's consent.

The comic was drawn by the first author using Adobe Photoshop and a Cintiq graphic tablet, following a consistent six-panel page layout. The visual style is light and straightforward, making the comics easy and immediate to read. Helle contributed childhood photographs for reference, and Google Maps was used to visualise key locations. Minor modifications were made during the illustration process with respect to the script to enhance visual appeal and support the narrative flow.

Helle reviewed the material at several stages, that is, first the script and preparatory sketches of characters and settings, and then the finished comic. She had minor comments on wording, and none on the visuals. Her feedback ensured that the final work remained true to her voice while amplifying its emotional resonance through artistic interpretation.

Reflection and feedback

Helle's feedback after the interview and the comic reading

At the end of the interview, Helle was asked if new insights emerged during the conversation, and she stated: 'The interview was a discovery to me. Although I thought I knew everything by heart, I realised new perspectives in my life by talking to Mr Buisson'. The main surprising realisation was that she perceived the forest near her childhood home as a 'family member'.

While reviewing the comics, Helle spontaneously remarked that they accurately captured her memories, commenting: 'it's like you were there too'. Reading the comic was an emotionally impactful experience for her, described as 'deeply moving'.

In the months after the comic was made, Helle started sending photographs to the author of the Danish forest she visits when seeing her family, as well as of animals – such as the yellow spider – that she had mentioned during the interview and that were illustrated in the comic. When asked about the impact of reading the comics after several months had passed, she explained that she now connects the forest to the story and to the first author who created the comic: 'When I am in Denmark and in the forest on that area I describe, I have the urge of sharing a picture of it with you/Mr Buisson and being there makes me feel grateful and makes me think of the story'.

She also noted that her connection to the deer memory and deer, in general, had intensified since seeing her memory visualised: 'When I cross a deer, see a deer – especially on the track I bike to work, I feel a strong connection to that deer and to the moment in the Ardenne and the deer. [...] I do believe the comics helped to emphasise especially the Ardenne moment, also because I saw a deer the day you shared the illustrations'.

Helle reflected that her connection to her nature memories and her awareness of the gratitude she feels towards the natural world had been enhanced by reading the comic: 'Besides that I am in particular proud and grateful for all the insects that come to feed, drink and rest in my garden and I think that the birds keep singing for longer this year compared to last year [...] I connect more directly to the Ardenne memory and to gratefulness when I see a deer... Possibly more aware of gratefulness'.

Following the creation of the comic, Helle began sharing it with family members and colleagues, thereby extending the reach of her memory narrative into new contexts and audiences.

Personal reflection of the author

Reinterpreting Helle's memories through drawing was both creatively rewarding and risky. It meant visually representing someone else's personal experiences without distorting their meaning, while also navigating the inherently subjective nature of illustration. Throughout the process, the author made a conscious effort to remain faithful to the photographs and descriptions Helle had shared. Helle's feedback, affirming that the comic accurately captured her recollections, suggested that this effort had been successful.

As the drawing progressed, the author felt a growing personal connection to Helle's story. At times, Helle's memories started to feel as if they belonged, in part, to her too. Today, when Helle shares a photo of her childhood forest, the author feels an emotional bond with that place and recalls drawing Helle as a child, with a sense of tenderness. Similarly, looking at her own garden now evokes memories of the interview and of sketching scenes from Helle's garden, blending both stories into a layered, shared experience.

Earlier, we assumed that taking the role of Mr Buisson's may influence the interview. Initially, the author had planned to centre the interview on Helle's professional work in sustainability – the primary context in which she had come to know her. However, once she embodied the character of Mr Buisson, the conversation shifted. His open-ended, curiosity-driven questions steered the exchange away from professional action and towards Helle's personal journey, inviting her to reflect on the deeper, internalised relationship she has with the environment. As a result, the comic speaks little about the 'what' of her activism, and more about the 'why': the emotional and existential connection with nature.

Furthermore, the author had anticipated that having a nonhuman character interviewing might introduce a more critical tone, interrogating the limitations of environmental activism or the burden of human responsibility in addressing ecological degradation. Instead, Helle's eco-entangled memory stories – grounded in kindness, compassion, and wonder – gently reshaped the tone of the narrative. What emerged was not critique, but an optimistic and relational understanding of environmental engagement reflected in the sharing of her memories.

Focus group feedback

While a study of the comic's impact on audiences is beyond the scope of this article, we collected preliminary feedback through discussions with peers. This input offered initial insights into audience reception and interpretive responses. Using snowball sampling within the author's personal networks, five readers who did not know Helle and with varying levels of familiarity with comics and environmental activism were invited to read the comic and write a brief reflection in response to an open-ended question about their experience of reading it.

One participant expressed that while they appreciated the theme and the intention behind the comic, they did not feel personally engaged with the medium, describing some visuals (like the hybrid human-banana in Figure 2d) as 'weird'. Two readers appreciated the use of comics to address ecological issues and expressed a desire to learn more about Mr Buisson's personal story: 'I want to know where Mr Buisson comes from'; 'I really like Mr Buisson'.

Two participants reported an emotional connection to the narrative and revealed how the comic evoked vivid childhood memories associated with nature. One wrote: 'Mr Buisson's interview with Helle gently took me back to that period of my childhood, around the age of 8 or 9, when my parents took a holiday home in the countryside. Born and raised in the concrete jungle of a big city, it was the first time I experienced such a close encounter with nature. Everything seemed so friendly and unusual all of a sudden: there were no blocks of housing along the roads, only corn and wheat fields, the occasional farmer on horseback and shepherds leading their herds. A kid next door showed me around day by day to all his favourite fun spots, especially that hidden pond at the end of a wooded path. In that pond I discovered frogs and their amazing tadpoles. Yeah, I was so amazed by the tadpoles! I realise to this day the impact that experience must have had, because it even made me change the traditional lullaby I used to sing to my daughter by introducing a rhyme with frogs and tadpoles!'

Another reader shared: 'I saw myself as a child, spending hours lying under the plum trees of the family home in my northern village, listening to the tireless buzzing of insects and watching the clouds drifting by and looking like animals. Watching my grandfather harvest potatoes and name the trees. Eating fruit that actually tasted like fruit. Going to

fetch milk from the farm next door, where 20 cows lived a happy life. Thank you, Mr Buisson'.

These examples show that while the comic may not resonate with all readers, it can elicit personal nature memories and encourage some readers to share their own experiences. In particular, the final co-constructed narrative emerging from the readers aligns with previous research on nature memories, which often highlights an idealised connection between nature and childhood.

Comic

See Figure 2a–2r to read the comic.



Figure 2a. Comic: The More-Than-Human Interview.


We need activist stories!
To motivate,
Maybe we should do something?
to show how we can act,
That's a good idea, I can do it too!
and to give hope.
But an environmental activist story told by another human...
...that sounds a bit anthropocentric*, doesn't it?
*anthropocentric = regarding human kind as the most significant enntity

Figure 2b.

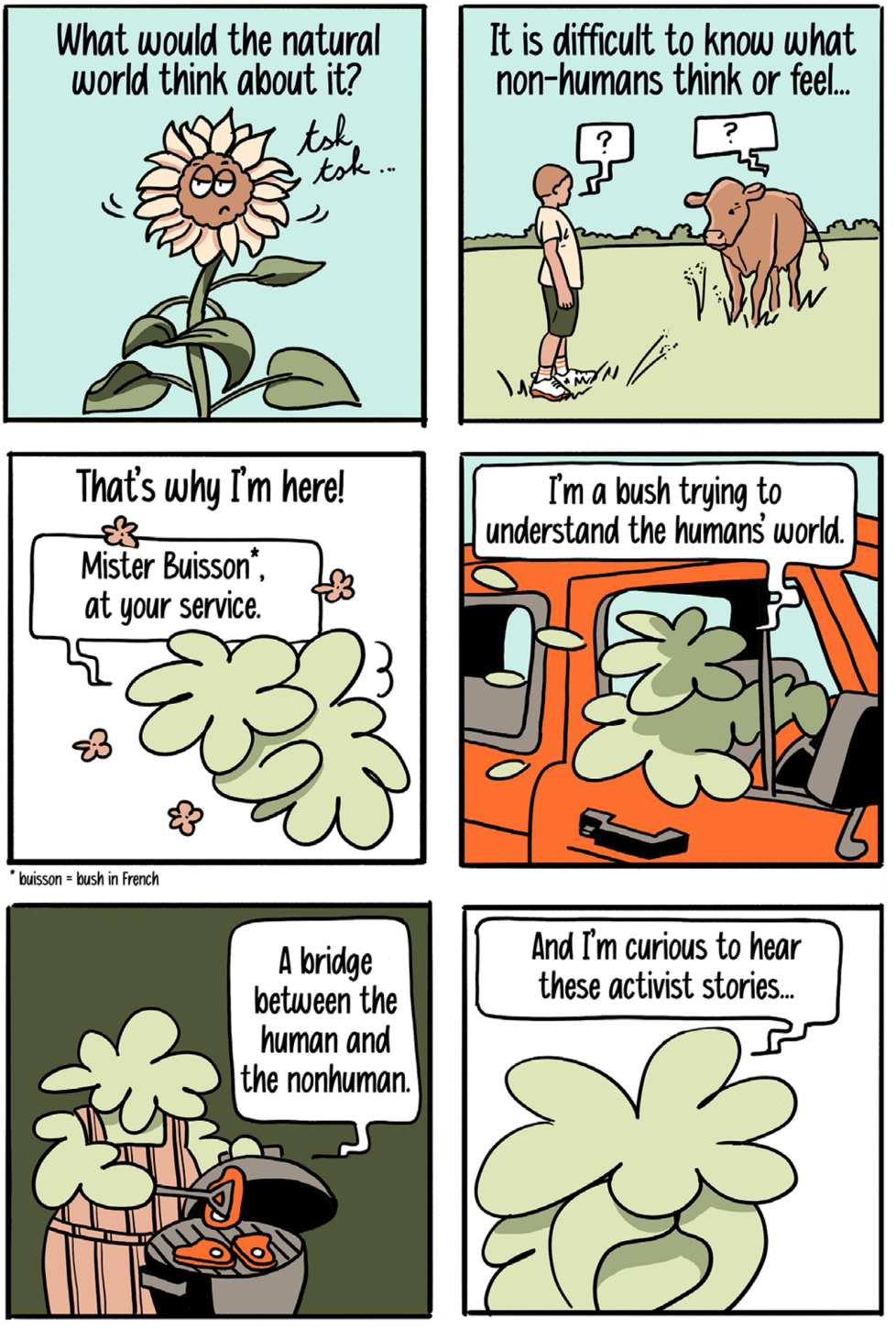

What would the natural world think about it?
tsk tsk ...
It is difficult to know what non-humans think or feel...
?
?
That's why I'm here!
Mister Buisson*, at your service.
I'm a bush trying to understand the humans' world.
* buisson = bush in French
A bridge between the human and the nonhuman.
And I'm curious to hear these activist stories...

Figure 2c.

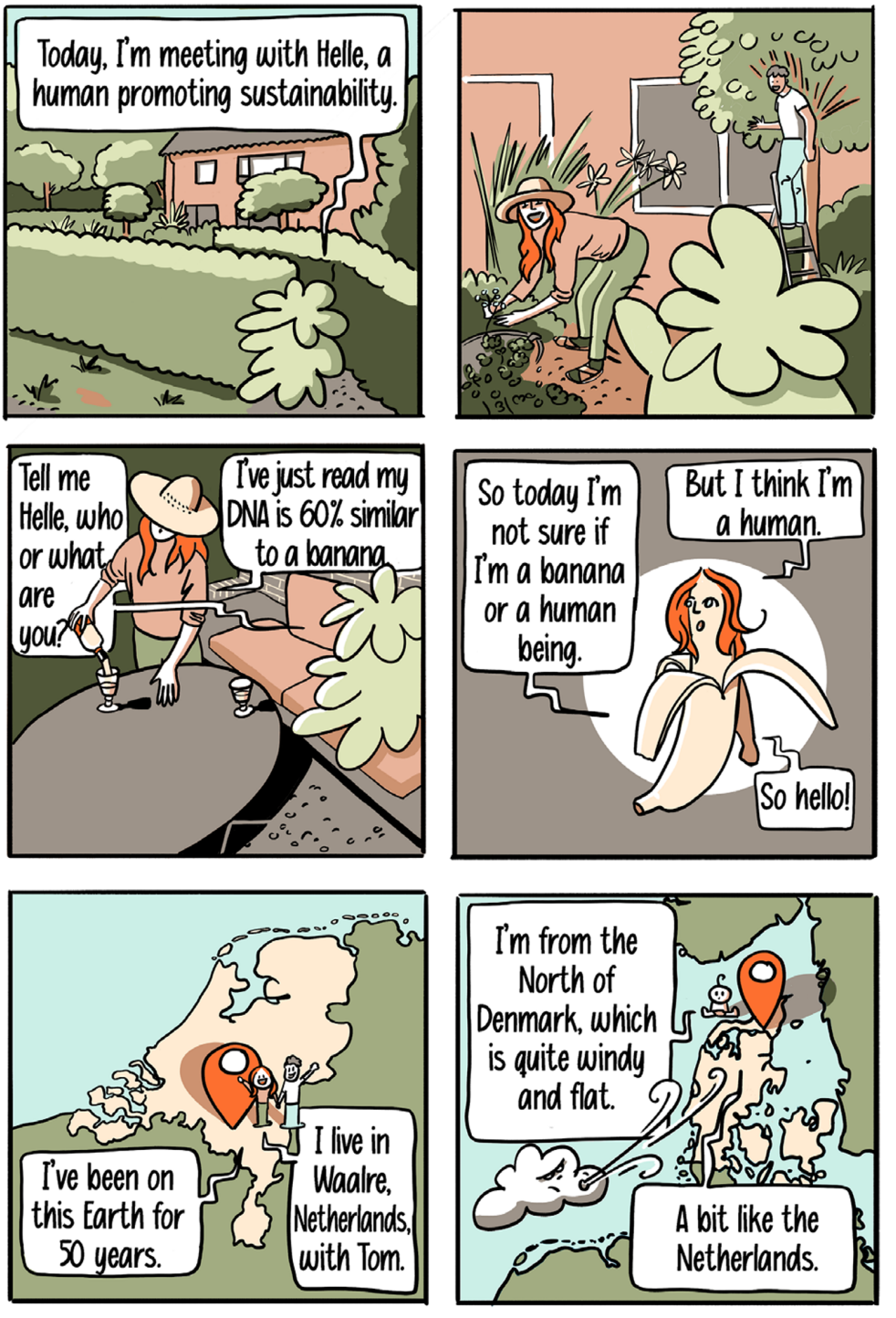

Today, I'm meeting with Helle, a human promoting sustainability.
Tell me Helle, who or what are you?
I've just read my DNA is 60% similar to a banana
So today I'm not sure if I'm a banana or a human being.
But I think I'm a human.
So hello!
I've been on this Earth for 50 years.
I live in Waalre, Netherlands, with Tom.
I'm from the North of Denmark, which is quite windy and flat.
A bit like the Netherlands.

Figure 2d.

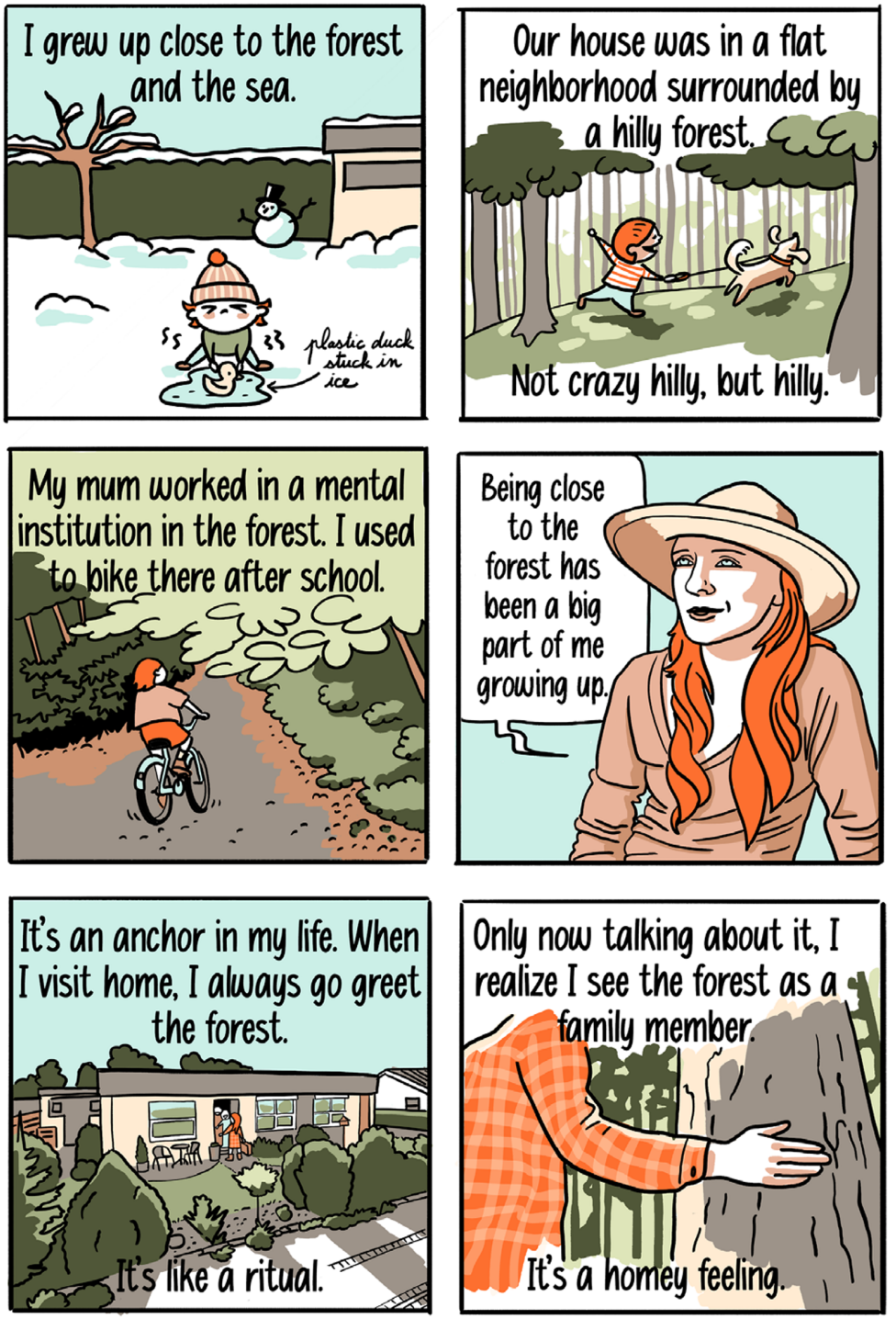

I grew up close to the forest and the sea.
plastic duck stuck in ice
Our house was in a flat neighborhood surrounded by a hilly forest.
Not crazy hilly, but hilly.
My mum worked in a mental institution in the forest. I used to bike there after school.
Being close to the forest has been a big part of me growing up.
It's an anchor in my life. When I visit home, I always go greet the forest.
It's like a ritual.
Only now talking about it, I realize I see the forest as a family member.
It's a homey feeling.

Figure 2e.

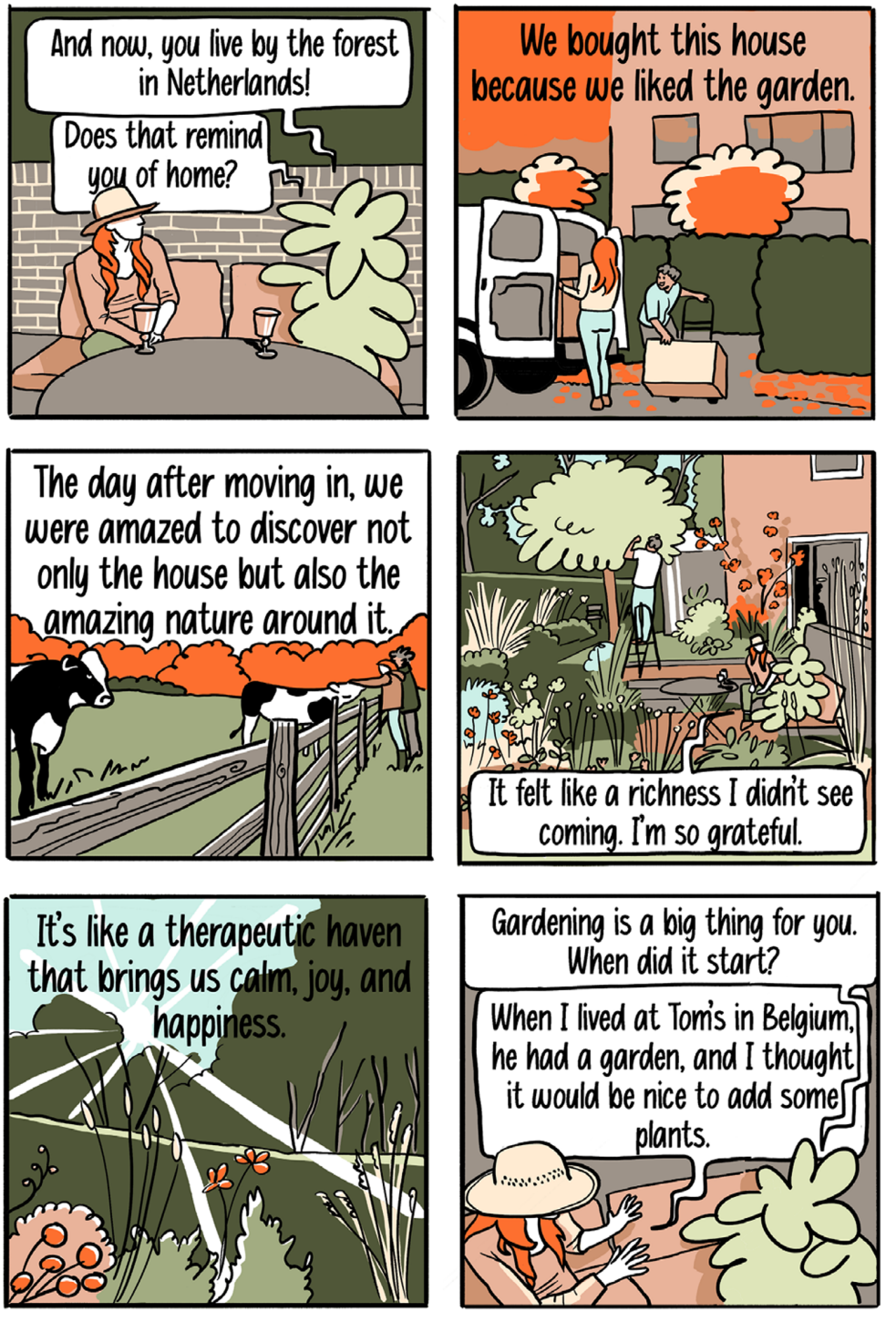

And now, you live by the forest in Netherlands!
Does that remind you of home?
We bought this house because we liked the garden.
The day after moving in, we were amazed to discover not only the house but also the amazing nature around it.
It felt like a richness I didn't see coming. I'm so grateful.
It's like a therapeutic haven that brings us calm, joy, and happiness.
Gardening is a big thing for you. When did it start?
When I lived at Tom's in Belgium, he had a garden, and I thought it would be nice to add some plants.

Figure 2f.

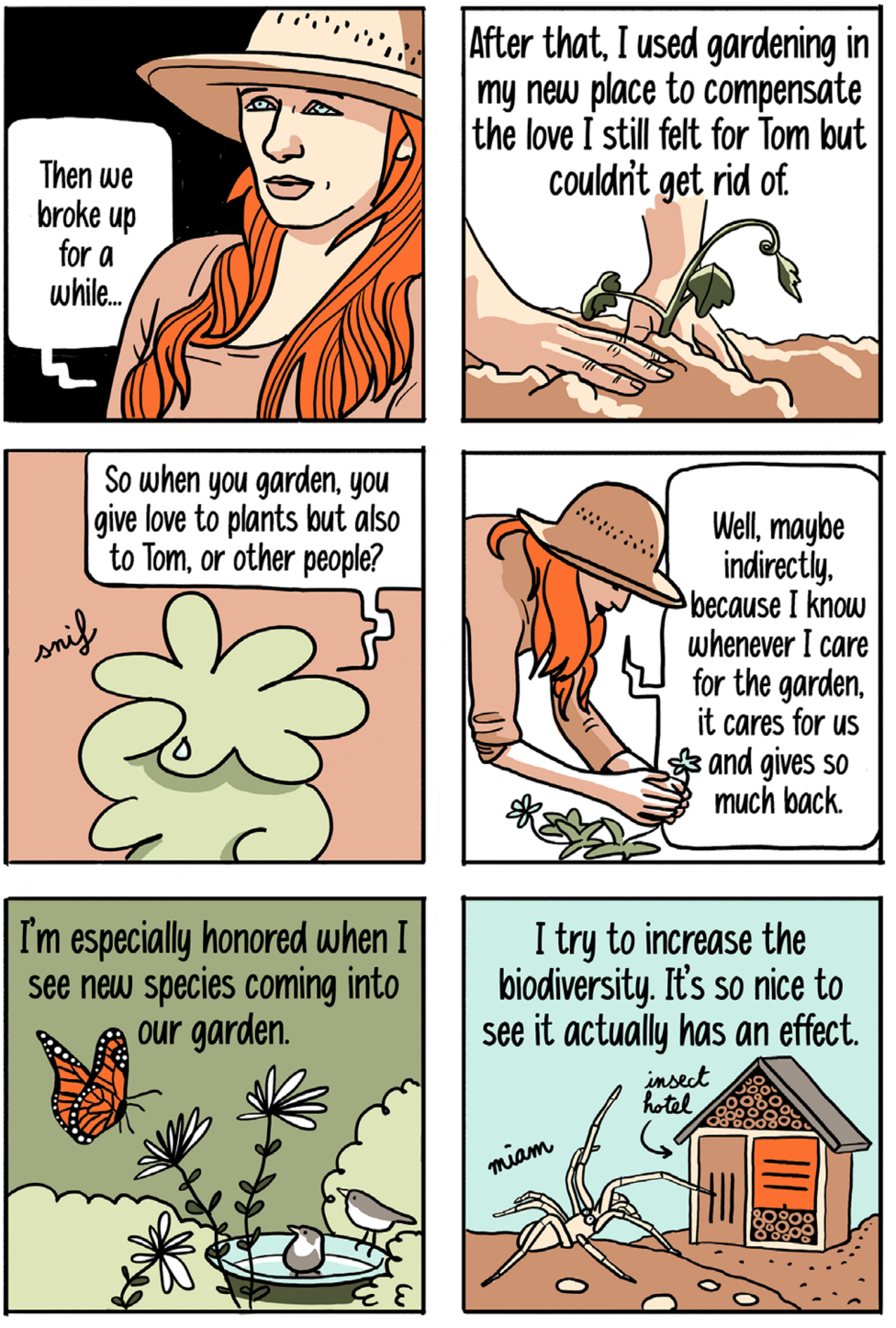

Then we broke up for a while...
After that, I used gardening in my new place to compensate the love I still felt for Tom but couldn't get rid of.
So when you garden, you give love to plants but also to Tom, or other people?
snif
Well, maybe indirectly, because I know whenever I care for the garden, it cares for us and gives so much back.
I'm especially honored when I see new species coming into our garden.
I try to increase the biodiversity. It's so nice to see it actually has an effect.
insect hotel
miam

Figure 2g.


Can you tell me of a special memory you have with nature or animals?
Yes! I knew right away I wanted to share this story with you!
It was 6 or 7 years ago, in the Belgian Ardennes...
We were driving back from a lunch with Tom's family.
We need your help... Please stop the car. Our family needs to cross the road.
It's safe. The car has stopped. We can go now.

Figure 2h.

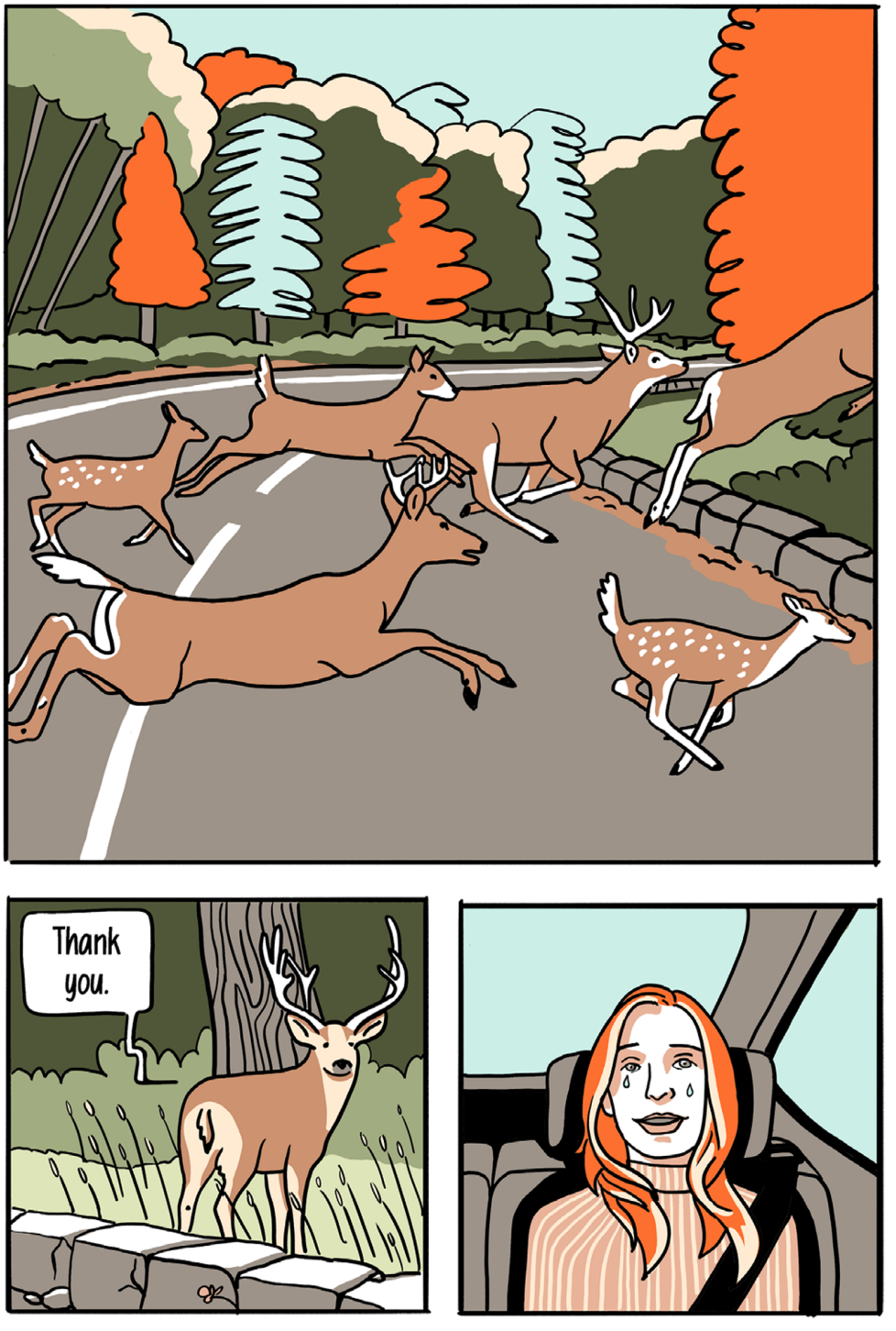


Figure 2i.


And is there a time where nature unsettled or even frightened you?
Yes... One evening two months ago, I was coming back from work.
Eindhoven
I usually bike from the train station but it was pouring, so Tom came to pick me up.
It had only rained for a few minutes but streets were already flooded.

Figure 2j.


It's time to act. NOW.
It's a climate catastrophe!
It's crazy. I live in it.
It can happen anytime...
tick tack

Figure 2k.

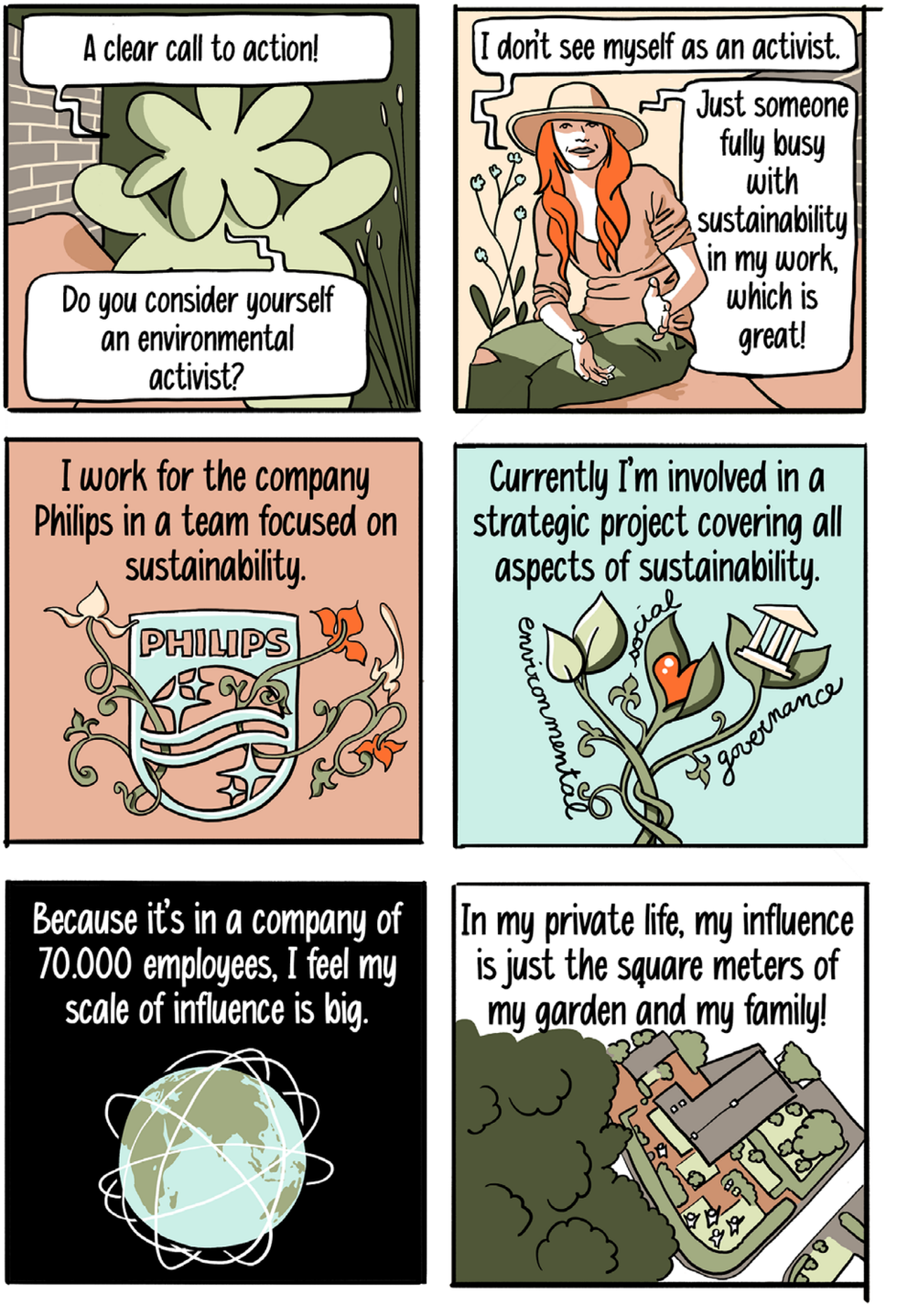

A clear call to action!
Do you consider yourself an environmental activist?
I don't see myself as an activist.
Just someone fully busy with sustainability in my work, which is great!
I work for the company Philips in a team focused on sustainability.
PHILIPS
Currently I'm involved in a strategic project covering all aspects of sustainability.
social
environmental
governance
Because it's in a company of 70.000 employees, I feel my scale of influence is big.
In my private life, my influence is just the square meters of my garden and my family!

Figure 2l.

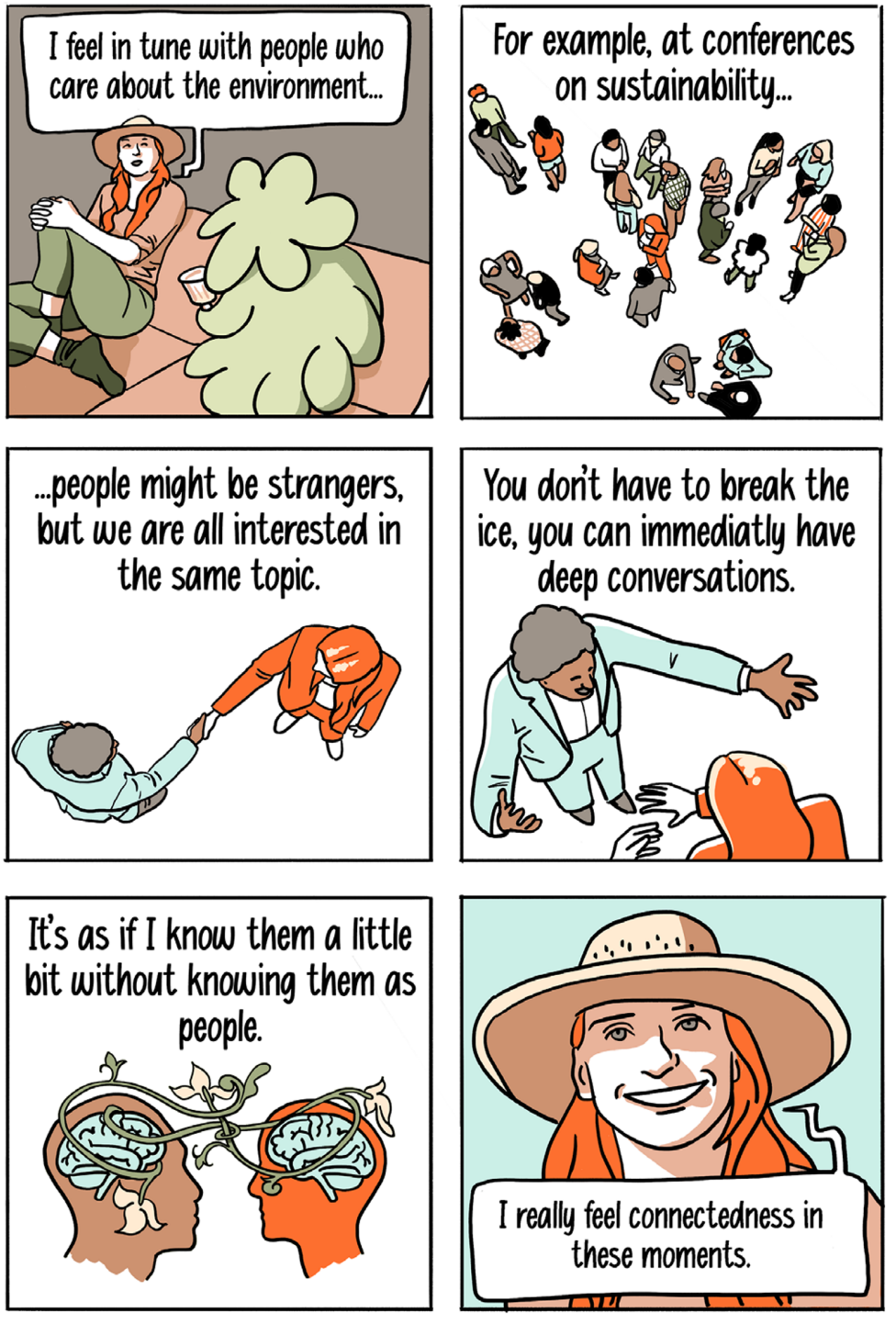

I feel in tune with people who care about the environment...
For example, at conferences on sustainability...
...people might be strangers, but we are all interested in the same topic.
You don't have to break the ice, you can immediatly have deep conversations.
It's as if I know them a little bit without knowing them as people.
I really feel connectedness in these moments.

Figure 2m.


When did you start being so active in sustainability?
There was a business trip where I realized that I was contributing to consumerism.
It triggered me to find information on ways to reduce my environmental impact.
So, back to bananas. I read this book by Mike Berners-Lee.*
HOW BAD ARE BANANAS?
MIKE BERNERS-LEE
*How Bad Are Bananas?: The carbon footprint of everything, pub. Profile Books Ltd
It's a very simple book that explains the environmental impact of meat, travel, etc...
It gave me a good foundation for making changes in my life.

Figure 2n.

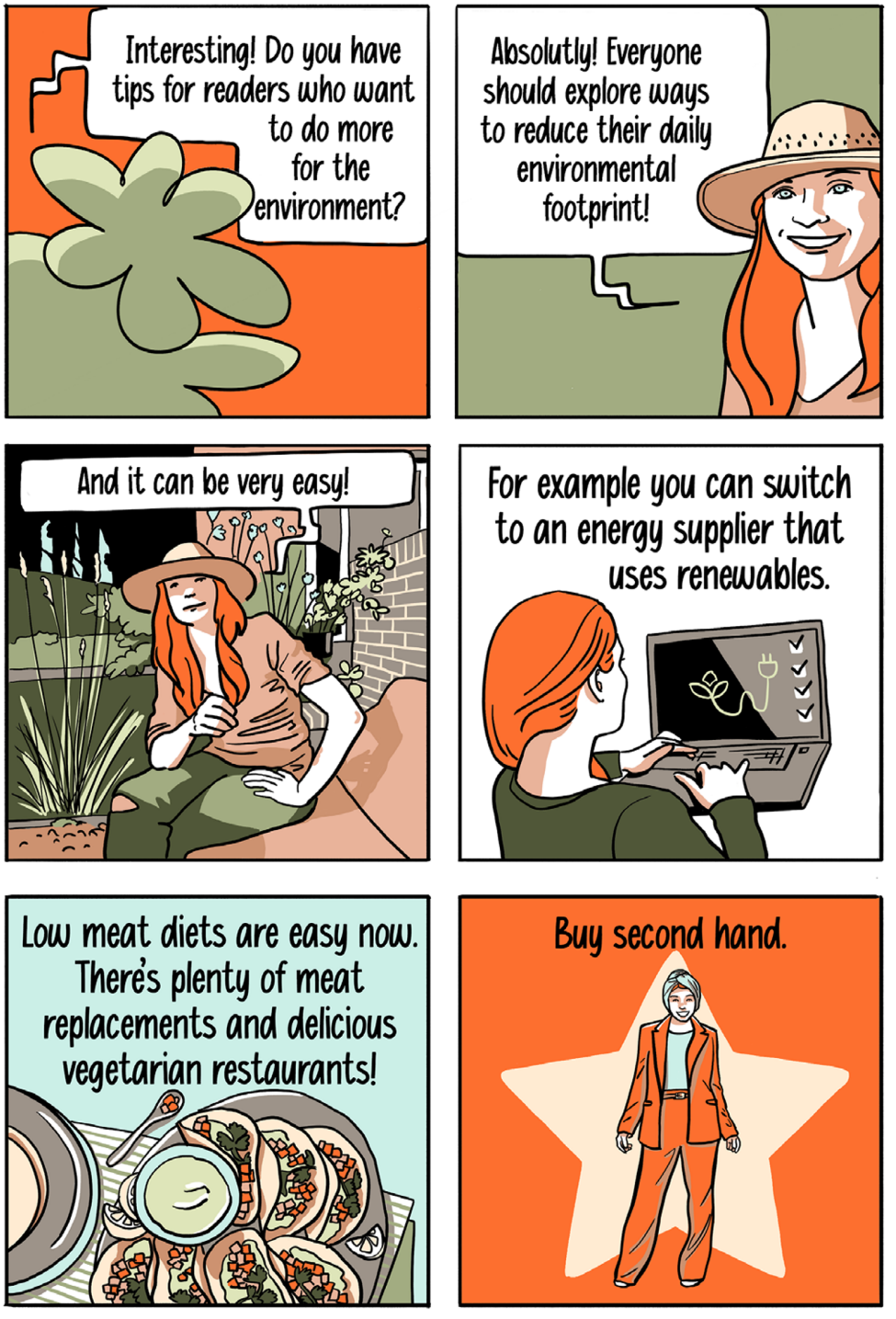

Interesting! Do you have tips for readers who want to do more for the environment?
Absolutly! Everyone should explore ways to reduce their daily environmental footprint!
And it can be very easy!
For example you can switch to an energy supplier that uses renewables.
Low meat diets are easy now. There's plenty of meat replacements and delicious vegetarian restaurants!
Buy second hand.

Figure 2o.

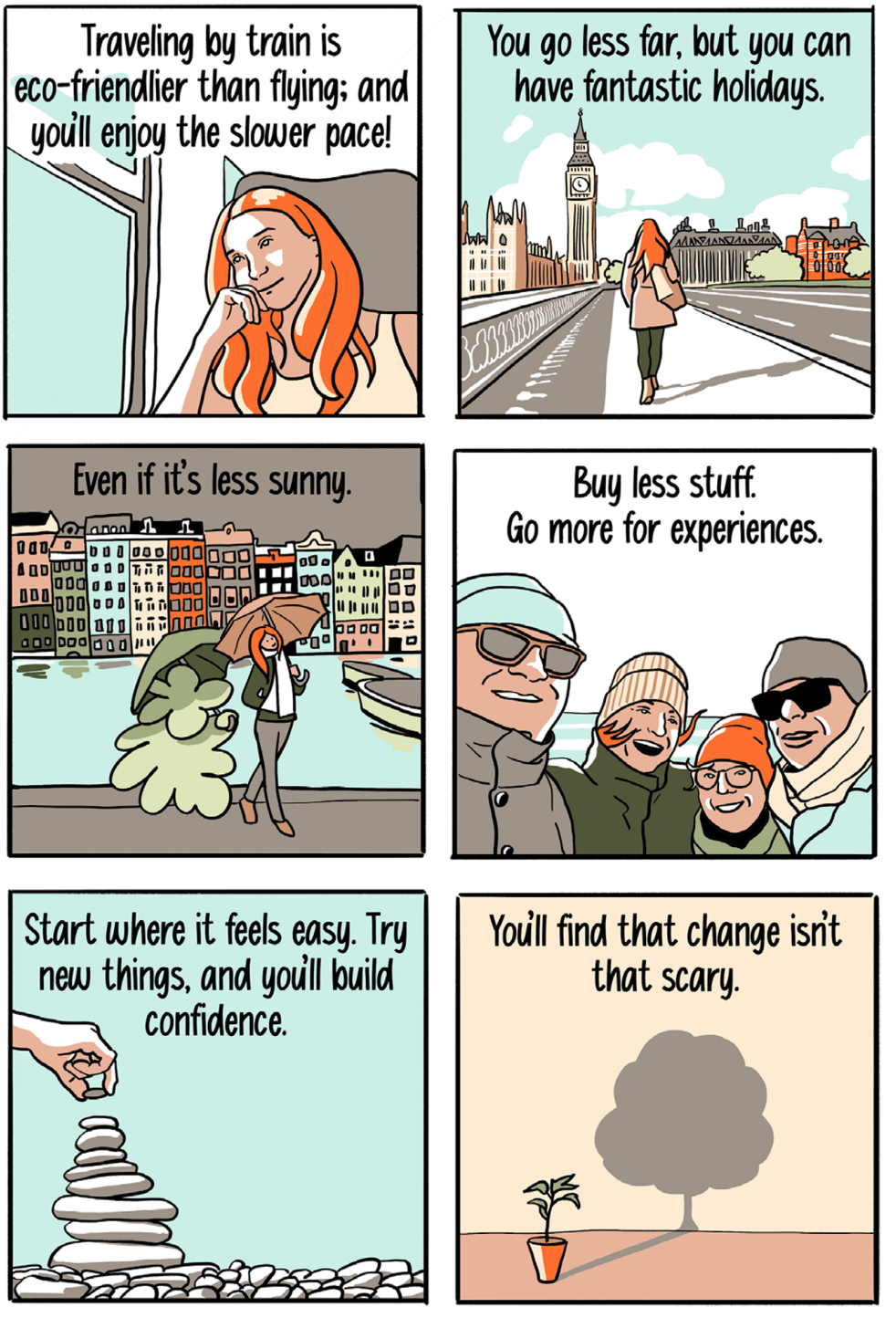

Traveling by train is eco-friendlier than flying; and you'll enjoy the slower pace!
You go less far, but you can have fantastic holidays.
Even if it's less sunny.
Buy less stuff. Go more for experiences.
Start where it feels easy. Try new things, and you'll build confidence.
You'll find that change isn't that scary.

Figure 2p.

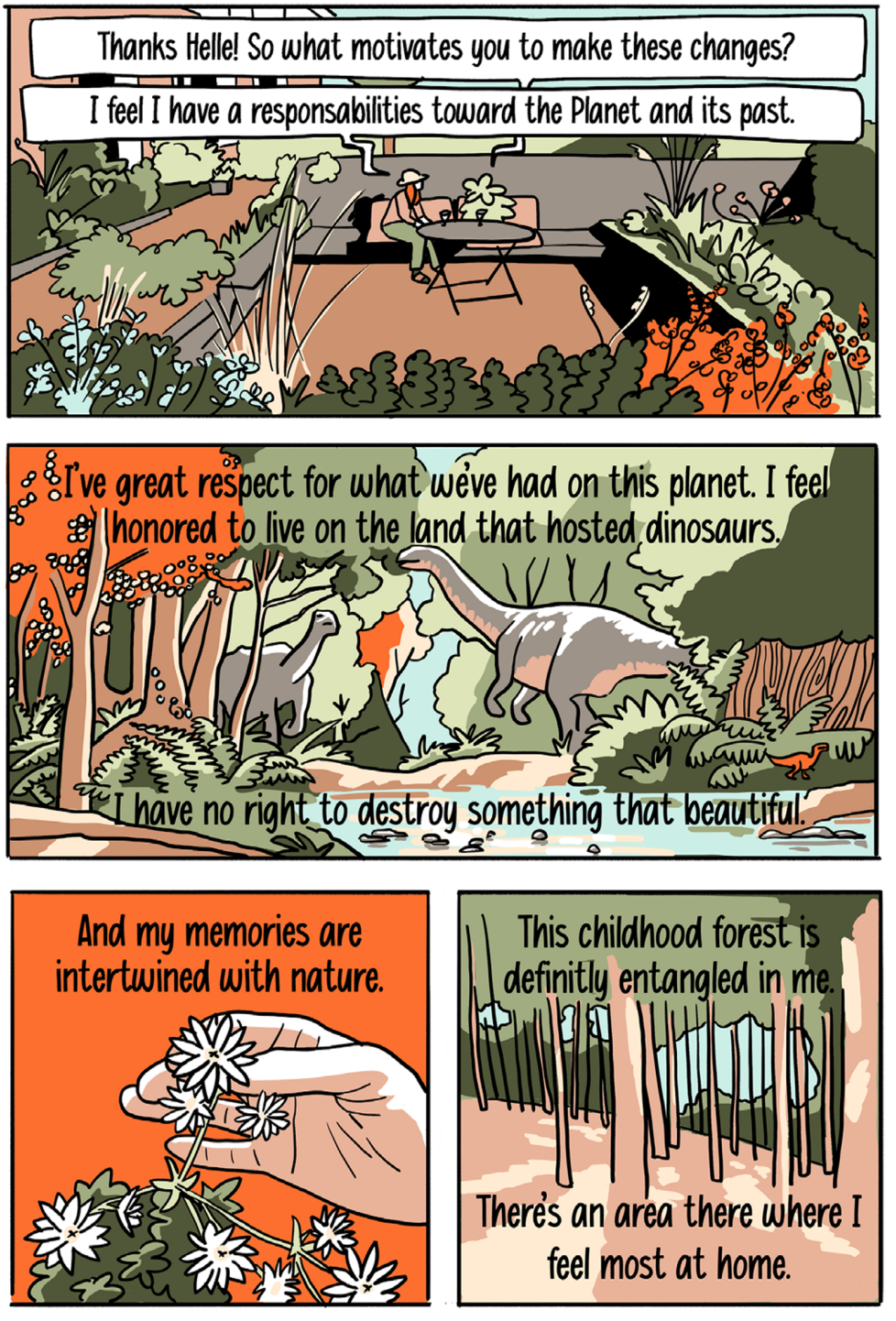

Thanks Helle! So what motivates you to make these changes?
I feel I have a responsabilities toward the Planet and its past.
I've great respect for what we've had on this planet. I feel honored to live on the land that hosted dinosaurs.
I have no right to destroy something that beautiful.
And my memories are intertwined with nature.
This childhood forest is definitly entangled in me.
There's an area there where I feel most at home.

Figure 2q.



Figure 2r.

Discussion and conclusion

Eco-entangled memories in the more-than-human interview and comics

Narratives of eco-entangled memories were created through the storytelling process representing the four cornerstones of the framework: co-constructed narratives, storytelling as world-making, ethical recall, and temporal and emotional entanglement. This is evident when examining the comics and reflecting on Helle's experience of the interview, her reading of the comic, and the author's personal reflection.

Helle links the visual story of her childhood forest memory to her present experience of the place and deepens the exchange by sharing photographs. Through the drawing process and these images, the author also develops a sense of connection to the forest and towards Helle's childhood self. This once-personal landscape thus becomes a shared emotional space, linking Helle, the forest, her memory, the author, and the comic. This dynamic interaction exemplifies an eco-entangled memory emerging as co-constructed narrative that evolves through interview, drawing, reading, remembering, and exchange of images. It also illustrates emotional entanglement among the co-storytellers.

Helle's memory of encountering deer illustrates temporal entanglement, world-making, and ethical recall through the storytelling process. The memory is re-activated and reshaped through continual engagement: first by reading the comic, and later by seeing deer in real life on multiple occasions, showing ongoing temporal entanglement of past and present experiences. Through storytelling as world-making, the memory shapes a relational world where encounters with deer – real, drawn, or remembered – become meaningful, evoking gratitude and heightening relational awareness. This becomes an instance of ethical recall, where Helle's awareness of interspecies kinship and care emerges, transforming the memory into a practice of ethical companionship. The deer event was chosen as the central element of the comic narrative arc, due to its emotional intensity during the interview, symbolising a key moment in the evolution of Helle's relationship with the environment.

This companionship manifests through other more-than-human actors in the comic, including animals (eg, deer, cows, dinosaurs, spiders), plants, and landscapes (the garden, the childhood forest, the Ardennes). The recounted memories acknowledge not only the influence various more-than-human actors had on Helle, but also the influence she may have had on them, such as creating an insect garden or stopping on the road to let the deer pass safely.

Temporal entanglement is visually represented in the comics through recurring greenery, which serves as a thread linking multiple temporalities: the moment of the interview, Helle's past nature memories, imagined prehistoric vegetation, and reflections on future mortality. In this context, greenery functions as a connective element across key landscapes for Helle, such as the childhood forest that is 'a family member' and the place 'where [she] would like to be when [she] dies', and her garden which is her 'therapeutic haven that brings [them] calm, joy and happiness', as well as across time, symbolically weaving together memory, imagination, and existential reflection.

Embodying the more-than-human

The idea of introducing Mr Buisson was to bring a nonhuman viewpoint that opens space for alternative, imaginative ways of engaging with memories and environmental activism. Adopting the role of Mr Buisson during the interview allowed the focus to be on Helle's emotional ties to nature and personal journey. This opened space for a relational, rather than goal-oriented, understanding of environmental engagement. This shift in focus allowed Helle to reflect on her evolution as an activist and to recognise the importance of her past interaction with nature. Today, she uses parts of the comic to introduce herself in professional settings, bringing new attention to her journey of connectedness, and departing from conventional ways of speaking about environmental work.

This case study suggests that light and empathetic more-than-human figures like Mr Buisson can facilitate imaginative and affective dialogues between human and nonhuman worlds and support the telling of eco-entangled memories. As Herman (2011) argues, comics can do more than symbolically represent nonhumans; they can evoke a form of experiential immersion that encourages readers to question assumptions about subjective experience and agency across species. Previous research suggests that reading speculative fiction or discussing climate-oriented micro-fiction can help people sense the world beyond a human frame, challenging the assumption that nature is separate from humans (Toivonen and Caracciolo 2022; Kortekallio 2023). In this study, the invitation to adopt a less human-centric perspective came through dialogue with a fictional character blending human and nonhuman narration.

Method evaluation, limitations, and further research

This study shows that the more-than-human interview method can open new ways of remembering and engaging with more-than-human encounters, while inspiring participants to reframe and share those memories creatively. Prior studies have shown that people often recall nature as an idealised, lost 'Golden Age', particularly in relation to childhood, specific places, and emotionally charged landscapes (Mulcock and Toussaint 2002; Sjögren 2022; Gülüm 2024; Juillard *et al.* 2024). We observe in Helle's story the importance of landscapes and emotional, mostly positive, encounters with the more-than-human. However, it remains unclear whether these memories should be understood as idealisations in a nostalgic sense. Rather, the method led Helle to (re)construct the positive elements of her memories in the collaborative storytelling context, with the comic reactivating further

these memories in the present, making them part of an ongoing, narrated eco-entangled memory. In doing so, it allows the transposition of positive qualities from these past experiences into present-day relationships with the environment.

There is a risk of romanticising nature or simplifying its complexities (Heise 2008). Although emphasising positive and interconnected memories may be interpreted as idealising, their re-telling can instead cultivate hope and motivation, both essential for counteracting feelings of powerlessness and sustaining ecological action. For Helle, the process deepened her sense of gratitude towards the natural world and encouraged her to share her story with others. Highlighting positive elements therefore need not obscure systemic environmental challenges; rather, they can function as generative resources for activism.

Another concern relates to the use of a semi-anthropomorphised character such as Mr Buisson, who inevitably carries human projections. The method does not claim to authentically voice the more-than-human; rather, its strength lies in blurring narrative roles, allowing nature memories to be retold differently by softening the human/nonhuman divide. This creative strategy raises broader questions about the role of more-than-human figures in environmental storytelling. Should they primarily model empathy and relationality, or adopt a more critical stance that holds humans accountable? Their tone and function depend on the aims of the narrative and may call for different aesthetic and methodological choices.

Within the comics medium, humour is particularly significant. As a whimsical figure, Mr Buisson may make environmental themes more accessible. Yet the use of humour also carries the risk of simplification or sentimentality. While research has examined environmental comics and eco-humour separately, little attention has been given to their intersection. Further studies could therefore explore how humour in more-than-human comics shapes ecological storytelling and influences audience engagement.

Third, the method's outcomes are shaped by the interview context, including the Northern European, Global North context and the researcher–participant relationship, and may not generalise across different settings or cultural perspectives. It remains the task of further studies to investigate how the process of remembering, sharing, and shaping memories is influenced by the unique interview and comic format. Our observations suggest that the context may invite less human-centric and more emotionally sophisticated tellings of memories than a regular interview, while also offering the interviewee the chance to reflect on their story through its comic representation.

Finally, the comic's effects on readers remain preliminary, and further studies should examine its impact on, for example, readers' sense of connectedness and empathy for more-than-human entities. Preliminary feedback suggests that the comic emerging from the interview can function as meaningful stand-alone environmental narratives that may prompt interested audiences to reconnect with past environments and reflect on formative experiences with nature. These responses highlight the capacity of storytelling of eco-entangled memories to elicit emotional resonance and foster affective links between storytellers, readers, and the natural world. Reflective conversations about the comic may also raise awareness of how people are socialised to relate to nature (Kaufman *et al.* 2001) or enhance ecological sensitivity (Toivonen and Caracciolo 2022).

Conclusion

This study suggests that representing and reconstructing nature memories in comic format offers distinct benefits. Comics can fluidly navigate multiple perspectives; their visual stylisation allows for playful in-betweenness, making it plausible for a bush to interview a human. Anthropomorphic or ambiguous more-than-human characters become acceptable

to audiences, creating space for imaginative and affective engagement. For the activist, the comic's light tone and visual structure made it a safe format to share personal experiences.

A more-than-human character like Mr Buisson invites interviewees to look and remember with new eyes and listen with unfamiliar ears. His perspective shifts the narrative focus from professional or action-oriented frames towards a deeper exploration of emotional, ethical, and imaginative connections to nature. Through humour, visual storytelling, and embodied experience, comics allow more-than-human stories to unfold in ways that reach beyond conventional academic or activist discourse.

Eco-entangled memories emerged as a central outcome of the more-than-human interview process and its visual translation into comics. These are memories shaped through emotional, temporal, and relational entanglements between humans and the more-than-human world, co-constructed across interview, drawing, storytelling, and shared reflection. The comic medium offers a compelling form for representing such entanglements, bridging past and present, personal and planetary, and real and imagined.

In a world marked by environmental generational amnesia – forgetting what we have lost (Craps 2024) – remembering the more-than-human world becomes a form of both repair and activism. The more-than-human interview is an encouragement to use comics in environmental and climate communication, and a starting point to inspire additional research, creative projects, and conversations on the role of more-than-human perspectives and knowledge co-construction in addressing ecological challenges.

Data availability statement. The complete comic scripts and sketches used in the study are available from the corresponding author upon reasonable request. The full audio recordings and transcripts of the interviews cannot be shared to protect participant privacy.

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Appendix: Script of the more-than-human interview

Mindfulness exercise: *Before starting the interview, we'll engage in a short mindfulness activity. Sit comfortably and close your eyes. Focus on your breath and gently turn your attention to the sounds around you – birds, wind, the rustling of trees – imagining how these sounds have been present throughout the life of the garden. Imagine the roots of the trees beneath your feet and feel the connection between yourself and the earth.*

[Pause for 1 minute]

Interview questions:

1. Who or what are you on this Earth?
2. Where are you from? How is nature there? How do you remember it? How do you feel when you think about that place?
3. Where are you now? How is nature here? How do you feel in this environment?
4. Tell me about your earliest memory with nature or animals.
5. Tell me about your most beautiful memory of nature or animals.
6. Tell me about a time when nature surprised, unsettled, or even frightened you.
7. Would you consider yourself an environmental activist? What does environmental action look like for you in your private life? And in your work?
8. When did you first start caring about the environment? What sparked that care?
9. When did you start gardening? Why do you find joy in it?
10. Do you feel a sense of connectedness with nature?
11. Tell me about a memory where you felt people and nature when connected.
12. How has your relationship with nature evolved over time? What were the key milestones in this evolution?
13. What does the concept of 'eco-entangled memories' mean to you? Do you feel that your memories are intertwined with nature?
14. Is there a place in nature you've never visited but feel deeply connected to? What resonates with you about that place?
15. Has something in your perception changed since we began this interview? What is your fondest memory from this interview?

Before we wrap up, let's take another moment for a short ***mindfulness exercise****. Close your eyes and focus on your breath again. Feel the ground beneath you, the air around you, and imagine the garden continuing its quiet life after this conversation. Think about how the earth has been here long before us and will continue long after. Simply notice any thoughts or feelings that arise, and let them come and go.*

[Pause for 1 minute.]

Now, as we come back, do you have anything to add?

Is there something we didn't touch on that you'd like to share or reflect on further?

Thank you for sharing your thoughts, your memories, and your connection to this space.

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