

## Final results attempting to contact extraterrestrials in the Anza Borrego Desert



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### **Part I: The set up**

The environment in and around the area where the sound equipment was set up was a small canyon located in the Mud Hill Wash directly off of the Split Creek Wash and directly below the Wind Caves which are located on the Split Mountain range in the Anza Borrego Desert. The exact location was N 32 degrees, 59min, 421sec, W 116 degrees, 06 min, 352sec. The camp site was about 200 yards in from the Fish Creek Wash where the Mud Hill Wash curves around a small out cropping of rocks below a small amphitheatre like area where all the electronic equipment was set up. The area was extremely quiet and the weather was cool in the evenings, hot during the day with some light wind and a few clouds. It seemed like a perfect spot because the sound was amplified in the canyon making for a very full sound. We were set up so that our line of sight was toward the south rim of the canyon. For the most part we were enclosed within the canyon. The goal was to try and see if it was possible to make contact with extraterrestrials. The details on how that was to be accomplished has been discussed in the paper leading up to actually going to the Anza Borrego Desert (Van De Bogart 2013). When I finally sat down to make sounds with all the sound equipment it was automatically a very fulfilling experience. It took one year of intense planning and research which finally became a reality. The location was perfect and the sounds were finally being orchestrated to set up a relationship with entities beyond my scope of understanding. The mood I experienced was one of total immersion into the sounds created by many different sound sources. It was as if I needed all this equipment to initiate contact. The location had to be remote, dark and in this case another winter solstice.

It was a combination of participating in a celestial framework, an acoustic geological framework and a sacred space recognized by the Cahuilla Indians. The sounds were mixed and faded seamlessly producing an orchestrated like sound containing many variations of frequencies and tonal colorings.

I and Lemon DeGeorge blended our sounds which contributed to the overall audible experience. But as I had to maintain the sound over a long duration it was that act of intentionality to communicate with extraterrestrials that allowed me to actually come to this very remote part of California to set up the sound equipment. The act of doing this in the desert was more than just coming to this location because it was a duration of one year to try and fulfill what I had experienced a year earlier in Chaco Canyon. It was necessary to have a set and setting that would completely accommodate my efforts to make sounds and make the experience all that more meaningful. The feeling I had was like being in a whole new craft as I looked up over my left shoulder and saw the moon coming over the canyon ridge to the East with the clouds illuminated like scattered white puff balls with the deep black sky filled with stars in the background. I let my gaze travel out in front of me as both hands were simultaneously playing three tablet computers, Galaxy S4, iPod, laptop computer and a ten channel mixer. The pre-recorded stellar acoustic sounds, as well as the very low frequencies being picked up with a 10 foot Buddi Pole antenna connected to a VLF receiver, were filtered into the mixer on low amplitude accompanied by a five string tanpura app from Swar Systems that was playing in the background.

Creating the sounds in the desert environment was an organic flowing experience and even though I was not verbally communicating none the less a communicative environment was created between the environment, the stars and my own state of awareness. I had no time to record my thoughts, as I thought I might be able to at the time of composing the soundscape, so I decided to write down my thoughts at the early hour of 4:30am when all was very quiet under the dark sky as I attempted to recap the experience of making electronic sounds in the desert on that first night. Tomorrow evening at twilight I will create more orchestrations under the stars. Before I began to make sounds with the electronic equipment I set the tone and mental framework with three very distinct sounds. Each sound held a special place in the overall orchestration in order to set the tone and a mental framework before trying to make contact with the extraterrestrials. The three sound elements that preceded the electronic orchestrations were the swinging of a bullroarer, shaking a Cahuilla gourd rattle filled with palm seeds and playing a pre-recorded Cahuilla bird song. The bullroarer is an ancient musical instrument used as far back in time as 35,000 years ago. The bullroarer I used was an ebony wood bullroarer made for me by Dr. Bethe Hagens. It was a replica of the same bullroarer used by the Yoruba tribe in Nigeria. Bethe's research with bullroarers spans over 25 years and she has traveled all over the world seeking out other tribes who use them. My Yoruba bullroarer was unique and very unlike the Australia bullroarers I had. The Yoruba bullroarer was a sleek black piece of wood 13.5 inches long, 1.25 inches wide and 6/16<sup>th</sup> thick with a spectral range between 447.9 Hz to 5547 Hz when swung



Replica of an Ebony bullroarer from the Yoruba tribe in Nigeria, Africa made by Bethe Hagens

Hagens has done extensive research on the meaning on why these ancient musical instruments were used. Her work can be found on her web site where she writes about the “Timbre of the Spheres” which she refers to as a sonopoietic space (Hagen 2005). Essentially the sound sets up an inner vibration within our sensory system aligning our energies with the universe through a sonic vibration surrounding our body in a 360 degree sweep. The second sound making instrument used before the electronic sonic messages were made was the shaking of a Cahuilla rattle used in the ceremonies to recall the creation story of the Cahuilla people. The rattle I used was made for me by the grandson of the founder of the Malki Museum in Banning, California; a museum that depicts the history of the Cahuilla people in the Anza Borrego Desert. What is unique about the rattle is it is filled with palm seeds which are indigenous to the palm trees that grow in the Anza Borrego Desert. A gourd is used by attaching a wood handle. The wood also comes from this area and there are three holes in the gourd allowing venting and a deeper sound to come from the rattle. These rattles are used in all Bird Song ceremonies that recall the creation story of their people. I used this rattle as a symbolic gesture to honor the sacred ways of the Cahuilla people and to recognize their recognition of the Great Spirit that gave birth to their land.



## Cahuilla gourd rattle made by Aaron Saubel

The last sounds made before the sonic orchestrations were made in the desert was to play a pre-recorded Bird Song into the canyon to announce the presence of the spirits of the Cahuilla people and shake the sacred rattle along with the chanting. These were the three unique sounds that preceded all other sounds made in the desert.



Youtube showing the shaking of the sacred Cahuilla rattle

The entire experience was quite remarkable with the mountains and vast expanses of space surrounding our music making outpost. The first attempt at communication was a success. All the equipment functioned properly, and with a Black and Decker portable power station there was no possibility we would not have all the equipment fully charged and operating. The key aspect of doing this event was the feeling of being totally involved with being able to sit down in the middle of the Anza Borrego wilderness and produce sounds. The planning and research had finally arrived with much effort going into camping gear and provisions allowing everything to be possible. The first sounds were mesmerizing and I came to realize that the very act of making music in the desert was a confirmation of an idea coming to completion. My mind had time to adjust and relate to what had already been preconceived months earlier. Extraterrestrial contact was initiated and that was what was most important. At no time in the desert was any mind altering substances ever used.

The use of the VLF Receiver was a key component in the total equipment mix when composing sonic messages as the sounds of radio frequencies were being picked up from space and mixed in with the total sound creation produced by all the other equipment. The idea of using the VLF Receiver was to be able to receive sounds from space as well as make sounds from our own equipment. This was a total feedback loop designed to incorporate random frequencies picked up by the VLF Receiver. I did have amplitude control over the VLF as I had a separate channel on the mixer and could fade the sound in or out creating interesting percussive like accents that were being picked up with the use of a ten foot antenna.



VLF Receiver and installation of antenna



All sound making equipment used to contact extraterrestrials

## Part II: Communication with extraterrestrials

Another annual cycle had been completed from setting up my sound equipment in Chaco Canyon, New Mexico in 2012 to Anza Borrego in 2013. Anza Borrego provided another geographical area sacred to the Native Americans. New Mexico was home to the ancient Chacoans and the Cahuilla tribes were indigenous to Anza Borrego. The vastness of the Anza Borrego wilderness gave the feeling that you had entered a land forgotten completely by the advances of civilization. Nowhere were there any signs of habitation. It was in fact a wilderness beyond imagination and the wilderness that was decided upon to once again set up all the electronic sound making equipment but this time rather than contacting the spirits of the land, as was done in Chaco Canyon, this time it was an attempt to contact extraterrestrials.

Once all the equipment was set up and I finally was able to sit myself down and begin to create sonic messages. I had the very distinct feeling of becoming enveloped in a cavernous environment. I found myself going into a compositional mode with the intention to communicate with another world. The enclosure I felt around me gave me the feeling of being in a small capsule. Directly in front of me I could see the stars lingering on the edge of the southern canyon peaks above the Mud Hill Wash.



Moon rising in East over Split Mtn in Mud Hill Wash and on the sound equipment

To my left rising over the eastern canyon ridge the moon was just appearing casting shadows all over the canyon floor and my sound equipment. After about twenty minutes of quietly creating various sonic variations the birds in the canyon began to land next to me and on all the sound equipment. They just stood there without moving. I had never imagined the birds would be so attracted to land among the sounds and humans. Slowly I felt I was becoming immersed in the stars as the sounds seemed to flow by me as if movement was being experienced. All prior thoughts I had of contact were completely suspended with the exception of an intentional head turning to look around at my surroundings. The contact experience I had anticipated changed from one of seeking into one of becoming what it was I was seeking. I did

not have to wonder if I had an anomalous experience because I realized I had become the experience. The intention to communicate or experience communication became the very act that the intention was seeking. It was a fusing of sound and space yet I knew I was responsible for making the sounds. I was actively involved in a session which had been planned in advance but in reality there was no time spent wondering why I was making the sound or even how I was going to make the sounds. I knew how to make sounds from the instrument set up. The configuration of the equipment dictated how I would orchestrate the various sounds. But the feeling of becoming the contact rather than the contactee was the most pronounced awareness that I was experiencing. A flash back to Chaco Canyon made me recall how I became the communication within the star field and how the message then was to find a way to communicate that awareness. I found myself being the very thing I was trying to communicate with.

So I am left trying to decide what narrative can follow from this experience that is related to all the research I had uncovered over the last year on the many attempts people were doing to communicate with extraterrestrials. The narrative has to describe the at onement and the removal of my own self as a component in the orchestration to one of experiencing myself outside of my reality and toward a self that was composed of that outside reality. The self I was familiar with grew into a much more integrated self where the stars were as much a part on my self as if I was the greater space around me. The extraterrestrial I was seeking became me. I was the extraterrestrial. I was including the entire extraterrestrial world as my own world and it was at that point when I began to develop a narrative describing what had happened at that moment in time. The whole experience substituted my thoughts of who I thought I was as an individual to actually becoming an entirely different self. Could it of been possible that the bullroarer had set the tone to connect my psyche to the greater whole? My narrative had much to draw upon as I began to find the words to describe my experience.

The narrative I have settled on is distinguishing between subject and object and how these two entities can reverse themselves. In this case the object was the imagined extraterrestrial. The extraterrestrial in this case may not be an objectified entity, although that would not be totally dismissed as a possibility. The extraterrestrial needs a broader definition in order to justify the action planned to communicate with them. But the referent of, them, may in fact not be an anthropomorphic objectification of an extraterrestrial but one composed of fields comprised of energy states. These extraterrestrial energy states could exist internal to our bodies as a result of modifying the energy states of human physiology or in fact could be an existing energy state which the extraterrestrials use to communicate with us which we as humans may not be familiar with. This was the circumstance which took place in the Anza Borrego Desert. All of my intentions for a direct contact were changed whereby the object I was pursuing became the subject or I became the contact and not the contactee. That being the case the next narrative needing development was how to characterize what the sense of becoming the contact or the extraterrestrial was like. At this point it may be easy to think that writing from the point of view of an extraterrestrial may be totally a feat of my own imagination. However, what I am suggesting is that the extraterrestrial point of view may be the result of an expanded or a more inclusive utilization of the surrounding energy states existing in the desert environment thereby

enabling a newer vocalization of those states to actually be given voice through the intentional use of selected sounds from the music and sound making instruments.

At this point in the narrative there is the need to describe the extraterrestrial point of view and the instrumentation that made the extraterrestrial become the center of the dialogue rather than communicating directly with an extraterrestrial. The implications of this finding are that we are all closer to the extraterrestrial than we may have considered. In fact the extraterrestrial as a word may need another meaning attached to it to include a meaning that refers to the extraterrestrial as an augmented state of awareness which allows participation and understanding of how to utilize additional energy states or frequency modifications existing normally in the universe. To be solely attached to earthly concerns could in fact dilute the meaning structures of existing epistemological constructions. It may be far more beneficial to attach to these Earthly epistemologies a language that supersedes the traditional organization of thought and begin to incorporate the direct application of the language we are beginning to utilize when we try and define a quantum state of existence. In the discipline of quantum physics or quantum mechanics there are terms such as non locality and entanglement to mention only two of the most popular quantum descriptors. Applying non locality as a referent to access the frequencies in the world we are currently participating in would loosen the dependency of thinking about events that we directly experience in our world and begin to include events in a different part of the universe. Once the mind develops a quantum field of awareness thoughts will automatically respond with languages and thoughts generated from a framework much vaster than only thinking from perceptions gained from life on our home planet.

Yet how would we be able to detect or identify an extraterrestrial state of mind or some other anomalous cognitive construction? And if we did experience an extraterrestrial state of mind what could we do with that new cognitive template? Would we be able to change the current mind sets that are not conserving the resources of the planet? Could we effect how the existing representative government institutions respond to human needs and not place all resources and attention on financial gain? And if the extraterrestrial language is far more comprehensive than our existing use of language could we adjust our language and our thinking to conserve our resources rather than exploit them? These questions came into focus as the utilization of sounds using orchestrated phonemes, radio frequencies from space and in turn adding sonic messages through synthesized patterns. The discovery of entering a larger framework for language usage as it spreads itself seemingly across our inner brain may in fact be the opening into a much larger framework of consciousness where language usage effects a greater change in our thought process than we have thus far been able to apply to earthly problems. Anza Borrego became that place where extraterrestrial contact rather than becoming outer directed reversed itself and became inner directed. The extraterrestrial was in fact residing in us waiting for the frequency stimulation to allow the thoughts of the extraterrestrials to begin to filter into usable frequencies within our own brains.

### **Part III: Evolving into the extraterrestrial mind**

On December 19, 2013 the Solar Flare classified as M3.5 sent waves of highly charged particles toward earth. This was the exact time I was in the Anza Borrego



desert. The heat was so intense from 11:00am to 2:00pm from Dec 17-19 that I had to either rest, stay in my tent or sit under the shade of a tree. I was distinctly faint and needed to drink a lot of water mixed with electrolytes. The early evening provided much relief with cooler temperatures so it was possible to sit in the open air and begin to make sounds. Making those sounds in the desert definitely made me think of what is capable of being achieved while playing electronic music in the desert. The sonic movement of the sounds catapulted me into a much removed space from my immediate surroundings as I became immersed into a sonic world very new to me while all along experiencing slight messages filtering through my mind. The technique of mixing electronic sounds to create a sonic landscape is possible to a degree that it can carry ones thoughts into cognitive realms never before entered allowing a new sense experience to surface into the world of familiarity. Yet what surfaced was new and had never been experienced before. The subtle ideas that were lingering in my mind began to find voice and it was at that point that a greeting of sorts was experienced. The new ideas met the known framework of idea constructions and it was at this transference of new ideas into familiar ideas that I had found myself experiencing a new relationship to my framework of existence.

It goes without saying that there has to be a way to assimilate these new thoughts or accepting the thoughts as any referent to what they are related to has to be allowed because those thoughts eventually become part of the sounds responsible for our speech. But with the new sounds creating a new idea structure those sounds have yet to be integrated into our speech patterns and, therefore, form a sort of proto language familiar and yet new and strange at the same time. Modeling the whole event in Anza Borrego was done specifically to enable or determine if in fact and intelligence could be detected within my cognitive domain. In fact many new thoughts emerged looking for traction to take hold and form a way to invent ideas to best understand the felt experience within the conscious mind. Those first signs of a new tapestry of associations came from integrating interstellar signals along with those signals and sounds from the electronic equipment responsible for creating new thought forms. What unknown chambers exist within our minds which in fact do have a connection with a larger frame work of being able to associate with external stimuli coming from beyond our observable world? The pineal gland, with its neuromelanin, is thought to be that organ in our brain which detects external EM frequencies and transfers them into our genetic structure where the information is stored and analyzed. What implicate nested domains exist in our genetic structure that can only be reached by phasing sound into those inner chambers of the mind awakening for the first time a landscape never before experienced? The sounds at Anza Borrego were sounds that had a way to penetrate into those chambers and a new orchestration of thought emerged into the familiar territory reserved for the familiar categories of stimuli coming from the world we live in. In this way of thinking those newly emerged thoughts are part of a world connected to beyond our world and it is those thoughts that have a more inclusive representation of the universe we exist in.

This interrelationship, in which electronic synthesizers, external stimulus and the stimulus from our imagination that stems from our intentional fluctuations of thought, can cause the unexpected to occur. When the mind is affected by these multiple stimuli it changes the direction of the phasing of one sound with another and how those sounds are then controlled when the compositional techniques are applied and developed in real time. These new sounds bring into the audible landscape a second

independent source of information fully integrated into the world we experience and within the range of frequencies we normally find ourselves participating in. But it is only when the sonic orchestrations are listened to, independent from when the sounds are being created, does a new mental picture of that audible landscape emerge into our cognitive framework and can be experienced as an independent aural phenomenon different from the time when those sounds were being created in real time. The reason for this is that when sounds are composed in real time it is not possible to hear the whole orchestration as an objectified whole to reflect upon because the mind, when composing the sounds, is too attached in making the sounds and does not fully integrate all the sounds as an integrated whole, which takes place when one is listening to the sounds and reflecting upon them. Therefore, when listening to a recording of these newly orchestrated sounds, created with the intention of achieving extraterrestrial contact, the mind becomes affected in subtle ways that the newer soundscape provides and in turn affects our imagination allowing us to entertain new reflections of existence and the meaning of reality. In a sense these sounds could very well be extraterrestrial sounds or a way in which the extraterrestrial is communicating.

What happens when I make the sounds? Who or what directs the choices of phasing the sounds? It is at this junction I want to explore this second form of sound creation which emerges when the deeper substrates of our whole sensorium is penetrated by sounds not only being created by human intervention but also sounds that are coming from space and the sounds reverberating off the canyon walls accompanied by sounds of the birds which were also in the same environment. What I am saying is that when the sounds reach our ear and our inner cognitive domain nested under our daily cognitive reality newer thoughts filter up and into our thoughts forcing a new orchestration to be implemented independent of the seemingly intentional choices that has the appearance of making the sounds. This secondary presence of a force creating sound is created by many external stimuli as I have already mentioned. One of those external stimuli came about as a result of the presence of a tarantula.



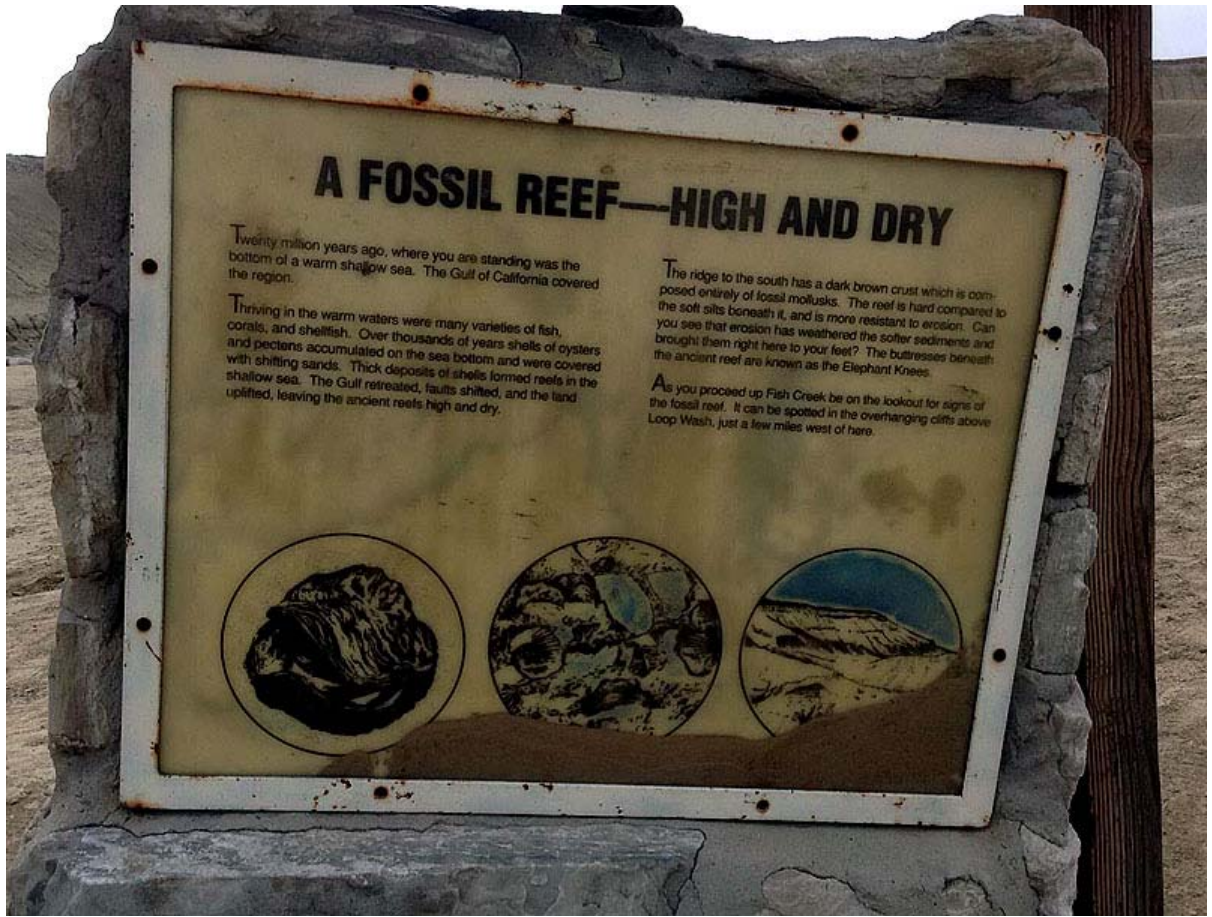
Tarantula at Anza Borrego



Tarantula Nebula

The physical space in and around the Mud Creek Wash was filled with bird sounds native to the area as well as the echoes coming from the canyon walls creating sounds

unique to the environment and an acoustic signature unique to that canyon space. One inhabitant of the Mud Creek Wash environment was a very large brown tarantula. It goes without saying that when this furry arachnid appeared in front of the equipment, along with the birds, I had an audience I least expected. Unbeknownst to me it was also the same time that the Hubble Tarantula Treasury Project was processing newly refined images from the Tarantula Nebula which finally was released to the public on Jan 9, 2014. But whereas the Tarantula Nebula was 160,000 light years from earth my very large brown tarantula was right in front of me. I had no trouble accepting the sounds of birds in the canyon, but the tarantula created a very distinct feeling of the unknown. From thinking I was free to step where I chose and feel a sense of freedom in where I would place my feet the ground beneath my feet became the home of quite another unlikely visitor. I no longer was alone in this environment. Now I had to contend with the realization that if there was one tarantula moving around my feet how many more may be coming out to listen to the sounds. That was the big question. Were the sounds causing the canyon residents to come and pay a visit or was it just coincidental that they happened to be around my feet? The reality was that the birds were landing next to me and the tarantula was walking in front of me. It was at this point I had to wonder who was watching who. The ethnographic writer, Eduardo Viveiros de Castro, in his paper *Cosmological perspectivism in Amazonia and elsewhere* would say the tarantula was a human cloaked in tarantula fur (Viveiros de Castro 2012).. If I were to take non locality as one of the components in quantum reasoning and apply it to being in the area of Mud Hill Wash then I could say I was playing sounds under water because 20 million year earlier the Anza Borrego desert was an ocean and all the fossils were being reactivated and thousands of visitors were swarming around my head and beneath my feet.



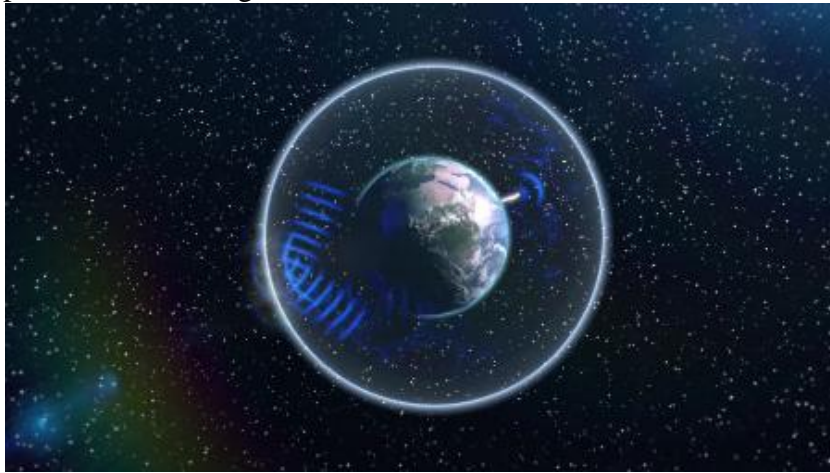
Anza Borrego sign on the Fish Creek Wash

The tarantula changed my relationship to the entire environment. My feelings went from being calm and concentrated as I explored my sounds, to one of wondering if I was going to be assailed by more than one tarantula. My respect for where I was changed immediately, and there was no way I could remove myself from the fact that I was playing in an environment that could have families of tarantulas beginning to travel over to the source of the sounds that were being made in the canyon. If I was wondering what subtle sounds were entering my DNA I had to wonder what it must of been like for the tarantulas. The thoughts I am having about all of this are now just in my mind as memories and I do not think I am reflecting on the total recall of that soundscape as an objectified experience. None the less the thoughts I am having did come from that experience to create these ideas I am trying to give voice to. When I finally took the time to listen to the recordings from Anza Borrego I was thoroughly surprised to hear the transitions that emerged in the compositions as if they were not coming from the over all effort I was giving to making the sounds, but instead the sounds seemed as if the as if they were coming from a separate place or a double form of composition that was being created.

#### **Part IV: The Extraterrestrial Experience**

The last part of this experience will attempt to explain the subject and object relationship to the extraterrestrial. The subject here is I and the object under exploration was the extraterrestrial. I have mentioned earlier that a reversal of these

two ways of seeing reality took place and it was when I became the extraterrestrial, rather than discovering the extraterrestrial, that my relationship to the sounds also changed. After listening to the recorded sounds, made in the desert, it became apparent that new thoughts were triggered that gave me new insights into the cosmos. It is these newer insights that surfaced to my mind providing information that could not come about with the vocalizations we normally create with our voice or from the phoneme constructions already grafted onto our genetic database. These new thoughts have been generated as a result of phasing two sounds with one another and with those sounds phased and residing within my mind and body is when a response to those sounds was actually coming from a larger external framework than the one I would use daily. What I am saying is that sonic messages independent from the ones I was directly responsible for were emerging and affecting the manner in which I would control the instruments. These sonic messages, as I choose to call them, were sent into the space surrounding me and sonic messages were also being received from space with the aid of the VLF Receiver. The sonic messages that filtered up into my conscious mind used the mind to create a feedback loop into the source of information that governs us, but has remained removed from us due to the fact we have never entered those realms or could enter them by only using the cognitive structures we use daily in our attempt to create ideas. A cosmic recursivity was operating and the Schumann frequency, a very low frequency (ELF) surrounding the earth, was being phased with the same frequency which is part of own brain wave functioning and radiating it out into the global electromagnetic resonant field environment. A coherence of mind and planet was achieved whereby the geo-magnetic field and the physiology of the brain were being modulated. This is an example of the transference of brain wave activity into space, and as soon as that takes place the photo multiplier effect responsible for storing information from the universe in our DNA emits a



biophotonic charge into space which is coming directly out of our DNA.

## Artist conception of the Schumann resonant frequency surrounding the earth

With over 3 billion base pairs comprising our genome, operating at 150 MHz, another phasing relationship with sound is also taking place. Once these audio realms are experienced an additional sense of integration of ideas is then made available to use and it's those new cognitive domains that can be used in our immediate reality. Naturally many questions come to mind as a result of this new found awareness such as:

1. What new integrations of knowledge can be used in our daily life to solve problems?
2. How will it be possible to channel those new thought constructions into everyday problem solving situations to augment a dialogue with a larger reference system?
3. Will this technique lead others, sensing the viability of these ideas, to further this expau Network of Ethnographic Theoryloration?
4. Will it be possible, by other individualized orchestrations, to change our relationship to the universe?

These are just a few questions on how to use expanded thought to bring about a sustainable habitat for the human species. It takes time to bring all these new ideas into a working relationship whereby new ideas can be applied and a new language can be developed to explain those new relationships. Finding the language that best expresses the ideas that come from the extraterrestrial realm is a start, and we can produce more sounds and sonifications to understand how the intelligence of the universe is part of our very makeup.

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