

Week 4 17-19 May: Movement, Memory & More than Human Agents

17 May

10-12am Morning

Debrief/Responses to

[*Eben Kirksey Chemosociality in Multispecies Worlds/*](#)

The Landfill/ Kiran Kumār

Questions on next page

12-13

Lunch

13.00

Consultations

Ilo,

Muge and Elisa

Other Consultations/Own research/production

18 May

10-17

Open time Vuosaari Villa as base

(consultations cont'd)

19 May

Morning:

Own research/production

13.00

Odeion cinema

{If your bait can sing the wild one will come}

Like Shadows Through Leaves

Reading
for week 4

A Transmaterial Approach to Walking Methodologies:

Embodiment, Affect, and a Sonic Art Performance

Stephanie Springgay University of Toronto

JNK



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Wednesday Before lunch: 40 min solo/40 min groups

Map/sketch out in your journals or revisit your notes if you already have done so the experiences from last week:

- The discussion with Alia Syed
- The trip to the landfill with Antti Salla,
- Kiran Kumar's presentation
- And the essay about chemosociality from Esben Kirksey

What kinds of story ecologies and or ecologies of story emerge for you from each of these experiences?

Where for you were there interconnections, between the different experiences?

Where do these experiences contrast with each other? Where were there ruptures?

Where were there resonances and/or productive frictions with your own projects/ processes?



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Wednesday 17 after lunch,

Lucy consultations

Ilo, Müge and Elisa

Others?

Simultaneously: Questions for your projects as you continue your process

Solo work, we can do a round in response to these questions tomorrow at the villa.

What kinds of story ecologies and or ecologies of story might emerge from your projects in process?

What is the form that your own story ecology in process might take for this class?

How might your own story ecology in process be conveyed/evoked? And to whom?

Who might be the main protagonists in your projects in process ?

How might your projects in process evolve over time?

What is the role of the body in these stories? Your body? Those of your story audience?

What kinds of more-than-human presences might your projects in process include?

How might we attune to the different presences in your projects in process?



{if your bait can sing, the wild one will come}

Like Shadows Through Leaves

THE MIGRANT ECOLOGIES PROJECT

Friday 13.00 [Odeion screening room](#)

{If your bait can sing the wild one will come}

Like Shadows Through Leaves

Synopsis: This film is one part of a long-term engagement with Tanglin Halt, one of Singapore's oldest social housing estates, which runs alongside a former railway track.

The railway was owned by the Malaysian state until 2011, meaning that a ten-meter-wide zone of indeterminate-governance ran through the heart of Singapore for fifty years, playing host to a fecundity of more-than-human activities. Ornithologists have observed 105 species of birds in this patch. However, the land along the tracks is being repurposed as green corridor park through a new biotech and media hub. Once-famous modern housing blocks are being demolished and low-income residents relocated elsewhere. Unofficial tree shrines, community farms and gathering places have been cleared.

Our repeated returns to this contested site aim to trace fragments of calls, echoes, shadows and transformative encounters that still animate this zone, like shadows through leaves

Film page: <https://migrantecologies.org/Like-Shadows-Through-Leaves>

"The political ecology of cinema is to incorporate bird's songs into our own."
Valentina Giraldo Sánchez

