



ART & /IN ECOLOGY

Human-Non Human Interconnections
in Art, Visual Culture & Everyday Life.

Site specific theory in practice in Vuosaari
A two-period, ten credit module
Jan-April 2022

Source: Google Maps

Week Two Schedule: Class Time: In person

Tour to Kallahdenniemi 10.30-13.00

10.30 Meet at Vuosaari metro

10-3—11.am Approx 20 min walk to Kallahdenniemi peninsula carpark where the tour will begin

Class Time: Movie Afternoon

Online short films to watch for once you are home in the warm 1.5 hours total. But please take breaks in between!

Homework:

1) Continue your exploration of **Feral Atlas**.

Are there any particular topics or “rabbit holes” that resonate with you? Make notes on these?

2) Read the non academic 101 intro to Vuosaari History

Updated exploration, research and reading groups.

NB these are not your final project groups.
You can chose who you work with for your final project.
This is just for reading and experiential assignments

Group 1

Bedel Tiphaine Léa Sophie
Garcia Couder Juan
Pochinki Florencia
Seppänen Monica Celeste
Varsi Lari Genietta
Ullgren Teemu Esko Olavi

Group 2

Estivariz Lopez Chiara Alissa
Garcia Couder Juan
Nguyen Kieu My Hanh
Siuko Maikki Elina
Celine Salas Diaz

Group 3

Gras Myriam Anthea
Nissinen Iida Emilia
Jakobsen Jenny Marie
Seresova Martina
Findji Cyane Yumi Francine

Group 4

Béraud Clément
Hertz Jussi Martti Jooseppi
Perikangas Aliisa Josefiina
Spitzer Sarah
Wang Xinxin

Source: Google Maps

Walk to Kallahdenniemi

This is the point on the map where we will meet Antti at 11am (in case you are late). Its in the second PDF from Antti

However, I will walk with you to this point from Vuosaari metro. At 10.30

WELCOME TO GEOLOGICAL FIELD TRIP TO KALLAHDENNIEMI, VUOSAARI

Date Wed January 19th 2022
Time 11:00 am – 1:00 pm
Start and end point Kallahdenniemi beach cafe, Rantapaadentie 7 (closed in winter)
Length 1,8 km
Main themes Ice age and its marks on rocks and soils



Your guide
Antti Salla, +358 50 4622 826, anttisalla6@gmail.com, FB Messenger, WhatsApp, Signal



During these next weeks you will be doing a lot of walking

Both on your own and in your groups

Many of you may already have your own ambulatory, techniques for getting to know your way about and/or getting lost in ways that lead you elsewhere.

The following questions, are pretty much the same as last week's and are not a definitive guide to be strictly followed

Think of them as suggestions way to activate your sense of place and space during these initial guided tours

Some things to consider.. There will be many more! Walk to Kallahdenniemi

Time and space: How do the different layers of time and space we experience in Kalladenniemi peninsula manifest?

Story Ecologies: What kind of different ecological stories exist in Kalladenniemi peninsula landfill?

Who are the main actors in these stories?

Edge Effects: Where are the edges between these ecologies? Is there anything interesting happening along these edges?

Place Making: Which experiences, objects feel very specific to this place and time, Which connects to elsewhere?

Orders of Things: What kinds of invisible rules are there? Where are these rules being contested?

What is supposed to be in this place, What is not supposed to in this place?

Are there any weird things going on that connect when shouldn't

Hot Spots: Where do you feel particular concentrations and contestations of human political sociological categories? Is anything in this place marked by gender, sexuality, class, ethnicity, ability, age?

Some things to consider. Sensorial explorations

Energy: Where do you feel particular concentrations of energy? How would you describe this energy? (you can also register this energy as a drawing, map or as sound)

Sound: How if/what do the various experiences you have noted from the previous page sound like? How might they sound?

Taste: How if/what do the various experiences you have noted from the previous page taste like? How might they taste?

Feel/Touch: How if/what do the various experiences you have noted from the previous page feel like to touch? How might they feel? Where in the body do you feel them?

Contrasts/Juxtapositions: Where do you feel particular or interesting contrasts in scale, dimensions
What is stationary what is in movement?

Repetitions & Patterns: What kinds of forms mirror and repeat each other

Memories & Associations: What kinds of memories or associations do you get from this place?

Class work for Wednesday afternoon. Three short films (some art!)

Whilst I did enjoy my first foray into recorded teaching last week, I do not want to make it a habit.

So I'm saving my first lecture for you for next week and instead sending you links to something perhaps more pleasurable to do in the rest of your time tomorrow, which is watch three short films. I also feel it is important that your research in Vuosaari is mediated a much by the complexities of artworks as theory.

Indeed Art IS Research!

So I'm giving you links and passwords to three short experimental films this week. All of them have in different ways with art ecology, placemaking and migration. I make no apology that all three of these films are from Southeast Asia! I hope you will find that they nonetheless have theme and approaches of relevance for our work in Vuosaari

[Tulapop Saenjaroen *Notes from the Periphery* 13 min 2021](#)

[Shireen Seno *To Pick A Flower* 17 min 2021](#)

I really want to show you my latest film *Like Shadows Through Leaves* which screened alongside these two films recently, but it's an immersive film which requires a black box and surround sound so instead I am showing you another earlier film of mine called

[The Migrant Ecologies Project \(Lucy Davis & collaborators\) *Jalan Jati \(Teak Road\)* 2012](#)

I strongly suggest you watch all three with headphones



Tulapop Saenjaroen
Notes from the Periphery
13 min 2021

<https://vimeo.com/560448611>
pw: lucy2022

Notes from the Periphery

Tulapop SAENJAROEN / Thailand, UK / 13 Min / PG / Asian Premiere

A metaphorical dissection of the life cycle of a barnacle.

Small and sessile, the insignificant barnacle inhabits a shared space with the Laem Chabang port community, hiding within its shell the notions of surveillance and territoriality.

Tulapop Saenjaroen *Notes from the Periphery* 13 min 2021

Lucy's preface Of the three films, this film is the most challenging to watch, a film producer friend tells me he regularly sees audience members walk out of Tulapop's films at festivals.

The first part of the film is quite abstract, formal even although the connections to placemaking, absent presences should be clear to you

For me I really appreciate the contrast between the toxic-flimmer and geometry of the first half, and the way the barnacles perform in such multivalent ways in the second half. For me, the barnacles are not just as metaphors of, for example, the cannibalistic capital infrastructure that clusters around the docks in the film. The barnacles have far more agency multiplicity and in a subversive, way as they, for example eat into the ships. (And I so so love the ending with all the "ships"!).

I feel Tulapop's barnacles are involved in the kind of, more-than-human edge effect work that Anna Tsing's matsutake mushroom is doing. As so much of our work in Vuosaari will be along the edges of things, of different ecologies, cultures, I thought this film was a good way to start the class

As you can tell by now, I'm a fan of Tsing. will be giving you an essay to read by Tsing that was a pilot for her groundbreaking *Mushroom at the End of the World* book in a week or so's time).

About Tulapop Saenjaroen

<https://tulapop.wordpress.com/cv/>



Tulapop Saenjaroen is an artist and filmmaker currently based in Bangkok, Thailand. His recent works interrogate the correlations between image production and production of subjectivity as well as the paradoxes intertwining control and freedom in late capitalism. In combining narrative and the essay film genre, he investigates on subjects such as tourism, self care and free labor through re-making and re-interpreting the produced images and their networks. Saenjaroen received his MFA in Fine Art Media from The Slade School of Fine Art and MA in Aesthetics and Politics from CalArts. Saenjaroen's works have been shown in exhibitions and screenings internationally including Locarno Film Festival; International Film Festival Rotterdam; International Short Film Festival Oberhausen; Images Festival, Toronto; DOK Leipzig; Image Forum, Tokyo; Curtas Villa do Conde; CROSSROADS at SFMOMA; Abandon Normal Devices Festival, UK; FICVALDIVI, Chile; the Museum of the Moving Image, NYC; Asia Culture Center, Gwangju; 25FPS, Zagreb; Kasseler DokFest; Vancouver International Film Festival; Harvard Film Archive; Bucharest International Experimental Film Festival; Open City Documentary, London; Athens International Film +Video Festival; 100 Tonson Gallery; Display Gallery Prague; NUS Museum, Singapore; Seoul International New Media Festival; and the Moscow International Biennale for Young Art; among other venues.



To Pick a Flower Excerpt | SGIFF 2021



Excerpt TO PICK A FLOWER

Watch on YouTube

To Pick a Flower

Shireen SENO / Philippines / 17 Min / PG / Asian Premiere

The link between image-making and colonial capitalism.

An essayistic investigation of archival photos from the lumber town of Kolambugan, Philippines, the film muses on how image-making is intertwined with colonial capitalism.

Shireen Seno *To Pick A Flower* 13 min 2021

<http://watchandchill.kr>

1. Select English Language top left
2. Make an account
3. This film is found in the section "By the Other Being"



Second Film: To Pick A Flower by Shireen Seno

- <https://shireenseno.tumblr.com>

Synopsis To Pick a Flower

In Shireens words:

My mother used to tell me that our dining table was as old as I am. I wonder how old the tree was when it was cut down and turned into our table. I am fascinated by such processes of transmutation from the natural world to the human realm, and how a tree takes on new lives long after it has been cut down.

I would like to propose a video essay incorporating archival photographs from the American Colonial Era in the Philippines (1898–1946), exploring the sticky relationship between humans and nature and its entanglements with empire.

During my research, I came across a photograph of a young bride posing for an outdoor portrait, but in place of a groom there was a potted plant. An air of uncertainty abounds. Could it be that her groom is running late or has failed to show up? Is she hesitant to enter into marriage with him, or at all? Or perhaps she is just so uncomfortable and just can't wait for this photograph to be taken? I imagine it was very hot at the time, and here she is under the sun in a heavy, tight-waisted wedding dress.

Later on, I found a similar photograph of another woman posing outdoors next to a potted plant. I'm not sure if she is a bride, but she is wearing formal attire. This time, the woman is not looking at the camera. She is slightly turned to the side, and her gaze is downward to the dirt road at her feet. Her face is not very clear, but she appears to be in some discomfort. Her left-hand rests on the leaves of the small potted plant at her side, which is almost like a pet or a companion, definitely an object of comfort to her.

There's a tension to image-making that makes it so interesting—to keep moments of life with you, but in doing so, perhaps you also take something away from them. As a friend once said to me, it's kind of like picking a flower: it's beautiful and you want to take it, but you're killing it at the same time. The camera enables us to straddle that fine line between life and death.

Taking plants and trees as a starting point, this work aims to explore the roots and growth of photography and capitalism in the Philippines.

Shireen Seno's To Pick A Flower

[Lucy's preface](#) Vuosaari's modern history is well documented in photographs. Both on the Vuosaari history facebook page and in various Helsinki city archives you will find some fascinating photographs from the public and private lives of Vuosaari dwellers in the 20 century both in the urban and green spaces.

This film perhaps stays on the side of critique and does not perhaps explore the active, way that humans and non-humans alike might *outperform* the choreography of the colonial gaze. However, I very much appreciate Shireen Seno's close attention to the different tropes of colonial photography of people plants and trees.

This film is a great starting point from which to speculate about things botanical. I was also quite blown away to learn that the early anti-colonial movement in the region of the Philippine that Seno documents was already aligned with the rainforest, way before environmental movements elsewhere in the region.



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Shireen Seno is an artist and filmmaker whose work addresses memory, history, and image-making, often in relation to the idea of home. A recipient of the 2018 Thirteen Artists Award from the Cultural Center of the Philippines, she is known for her films which have won awards at Rotterdam, Shanghai, Olhar de Cinema, Vladivostok, Jogja-Netpac, and Lima Independiente and have screened at such festivals as New Directors/New Films, Yebisu International Festival of Art & Alternative Visions, Rencontres Internationales Paris/Berlin, and institutions including Tate Modern, UCCA Center for Contemporary Art, Portikus, NTU Center for Contemporary Art Singapore, Taipei National Center for Photography and Images, Museum of the Moving Image, National Museum of Modern and Contemporary Art (MMCA), Seoul, Museum of Contemporary Art & Design Manila, and MAIIAM Contemporary Art Museum, Chiang Mai. Seno will be a 2022 Film Fellow of the DAAD Artists-in-Berlin program.

She and John Torres had their first solo exhibition, [Cloudy with a chance of coconuts](#), in 2019 at Portikus in Frankfurt. In Manila, they run [Los Otros](#), a critically-acclaimed film and video studio and platform committed to the intersections of film and art, with a focus on process over product. She is also part of the collective [Tito & Tita](#), whose work spans installation, film, photography, and collective actions.

About Shireen Seno

<https://shireenseno.tumblr.com>



Jalan Jati (Teak Road)
The Migrant Ecologies Project
(Lucy Davis & Collaborators)
23 min 2012

<https://vimeo.com/52874435>

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politik kayu

Jalan Jati (Teak Road)

Part magic, part science, part eco-historical investigation, *Jalan Jati* traces real & imagined journeys of a teak bed found in Singapore across Southeast Asia to the possible site of original tree using DNA tracking technology. A project on memories of wood, trees and people. (Much of the imagery is from woodprints of the original bed.)

Concept, Direction & Handmade Animation: Lucy Davis

Music & Sound Design: Zai Kuning & Zai Tang

Editors: Edwina Ong ZhiYi, Yap Suzhen Michelle & Jac Min

I feel this film is a nice complement to Shireen's film as it also takes up stories of wood and trees, the secret lives of objects, memory, materiality, archival photographs and absent presences, but in a perhaps more experimental manner. One of the artistic starting points in this film and the larger project with which it is connected was an attempt to try and work through the micro gestures of the Modern Woodcut Movement, a movement by migrant Chinese leftists in Malaya in the cold war, in a larger context of 20 and 21 century cuttings of wood i.e. deforestation.

The challenge I gave myself when making this film was to see if I could find an aesthetic experience that somehow was *of wood* and woodcut. The sound is really a key partner in this film. It needs to be played loud!

Homework: Group 2 will lead a seminar discussion of this next week

- 1) Continue your exploration of *Feral Atlas* (you should have read the introduction to their site last week. Are there any particular “rabbit holes” in the site that resonate with you/with experiences we have had so far in Vuosaari?)
- 2) Read the non-academic 101 intro to Vuosaari History I uploaded with these notes

Lucy basic google Vuosaari Sources. You will surely find more!

Vuosaari Library

Helmet Library search

Helsinki City Archive

Helsinki City Museum

<https://arkisto.fi/en/frontpage>

National Archives of Finland <http://digi.narc.fi/digi/>

Finnish oral history archive https://www.finlit.fi/en/archive#.X_32_y2w3s0

<https://www.luontoportti.com/suomi/fi/>

<https://www.climatechangepost.com/finland/biodiversity/>

https://www.ymparisto.fi/en-US/Maps_and_statistics/The_state_of_the_environment_indicators/Biodiversity

<https://mmm.fi/en/forests/biodiversity-and-protection/metso-programme>

<https://www.luke.fi/en/natural-resources/forest/forest-biodiversity/>

<https://forest.fi/article/biodiversity-and-conservation/>

https://www.syke.fi/en-US/search?n2=Baltic_Sea

<https://www.environment.fi/sea>

<https://www.helcom.fi/wp-content/uploads/2019/08/BSEP122-1.pdf>