

ART & /IN ECOLOGY

Human-Non Human Interconnections in Art, Visual Culture & Everyday Life.
Site specific theory in practice in Vuosaari two-period module Jan-April 2021

Wk 3: From Dances with Dualisms to Interconnected Worldings *(or we have always been interspecies)*

Source: Google Maps

Schedule 26 Jan 2022

Situating ourselves (exercise) half an hour with Lucy

Group 1 & 2 lead discussions emerging from your explorations Feral Atlas, The landfill report and Vuosaari history 101, and then bringing in the two field trips, the films ++ anything else of relevance to the ongoing weave of this class

LUNCH

1) Lucy input: **Lecture 1 From Dances with Dualisms to Ecological Worldings**

(see how far we get how much energy we have and what kind. I may complete this lecture next week)

2) **Possible ambulatory exercise** in a built environment, (if no time then next week)

(Next week Martti Lipponen historical tour of Vuosaari)

3) **Homework for today is on page 62-64 of these slides.** As we have a walk with Martti next week, I will need to confirm with you whether there will be time for group 3 to lead a discussion of the Anna Tsing reading for this week on 2 Feb or the following week again

Situating ourselves

- i) Grounding Exercise Listening with your feet (with gratitude to Maria Oliveros and That Nich Hahn)
- ii) Focusing and Centering Energy Exercise
- iii) Weekly Check in Process

Introduce yourself, your name, your Major and something, anything at all like to share with the group this morning. It could be about course, your hopes for the course, your hopes for today but doesn't have to be, could be something you are up to working on, could be something noticed on the way here, it could be something that is bugging you. If you don't have anything that is also OK

Lecture 1

From Dances with Dualisms (part 1)
to Interconnected Worldings (part 2)



Simryn Gill: *A Small Town At The Turn of The Century*
Image rights of the artist/ Roslyn Oxley Gallery Sydney 2000

What do I mean when I say **Modern Dualisms**?

Compartmentalisation, disciplining of binaries (and hierarchies) between:

Human / Non human

Culture/ Nature

Male/ Female

Heterosexual/non heterosexual

Mind/Body

Intellect/Sensoria

Linguistic/non Linguistic

Sentience/insentience

Consciousness/ Matter

(Theory/Practice)

(Science/Arts)

Objective of part one of this lecture

To show from examples of art history++ the attempts that Western modern culture have made to maintain such dualisms

As well as the ways in which **boundary transgressions have always occurred** along the way.

The argument being that **we have always been interspecies**

This is a critical presentation. However, its OK to like artworks **even** if they are problematic.



*Representation & comparison
difference & interconnection:*

The first subject matter for painting was animal. Probably the first paint was animal blood. Prior to that, it is not unreasonable to suppose that the first metaphor was animal

John Berger *Why Look at Animals* Pantheon Random House 1980



Right Pleistocene cave art from Sulawesi dated in 2014 to be at least **39,000** years old [Nature article](#) 2014 [Smithsonian article](#) 2014 Retrieved so Sept 2018

Left warty pig painting also Sulawesi believed to be **45500** years old Retrieved 2021 <http://www.sci-news.com/archaeology/sulawesi-warty-pig-paintings-09250.html>

Adam's Task*

Naming the animals and creating orders of things. A recurring trope in Judeo-Abrahamic monotheistic narratives and imaginings.

“Human exceptionalism blinds us. Science has inherited stories about human mastery from the great monotheistic religions.” Anna Tsing *Unruly Edges*

Adam Naming the Animals
from the *Northumberland Bestiary*, 1250–60, English.
Pen-and-ink drawings tinted with body color and
translucent washes on parchment, 8 1/4 x 6 3/16
in. The J. Paul Getty Museum, Ms. 100, fol. 5v.
Getty Museum

*Hearn Vicki

Adam's Task: Calling Animals by Name
Skyhorse 2007



Adam's Task*
...already in
trouble!

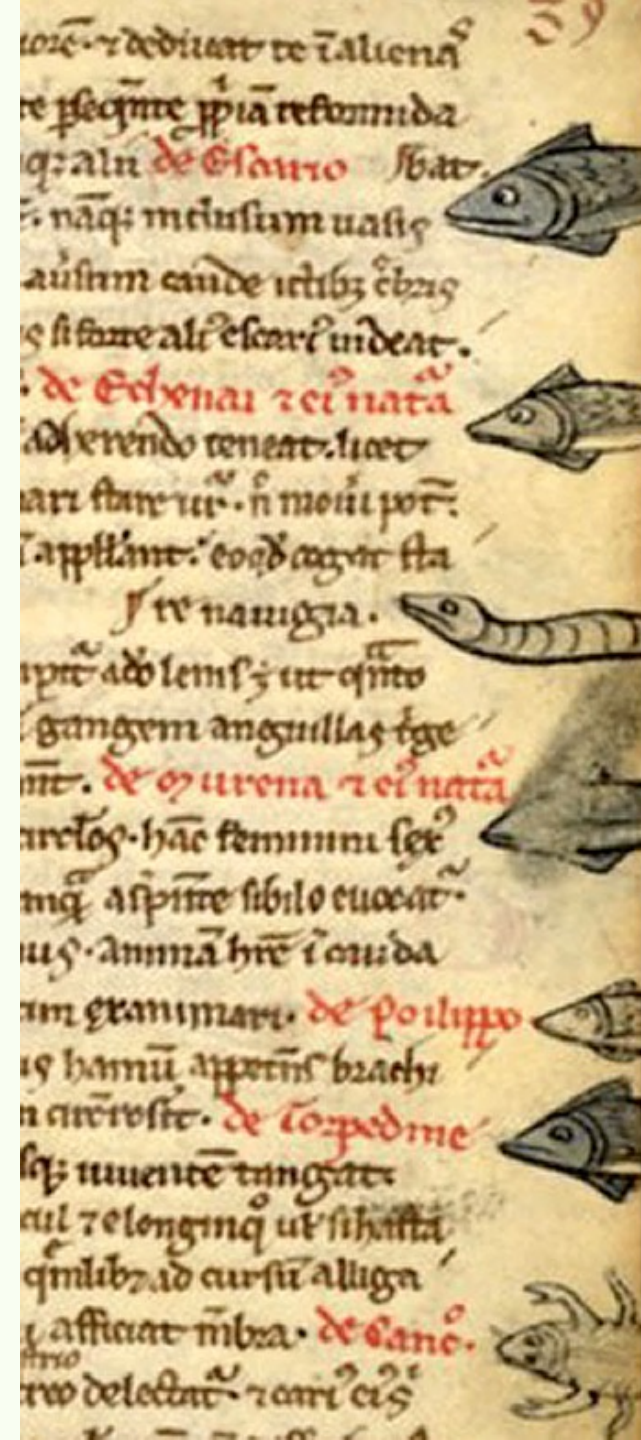
... as boundaries
slip on the
parchment, non-
humans out-
perform the artist's
intentions...and
bestiary critters
have a life of their
own



Medieval bestiary out of frame

A Variety of Fish swimming onto the manuscript
page Bestiary from Northern France C13
Copyright 2004 Biblioteque nationale de
France <http://bestiary.ca/beasts/beastgallery411.htm#>

England Salisbury *Harley Bestiary* 1230-1240
Copyright British Library 2004
<http://bestiary.ca/beasts/beastgallery411.htm#>



Naming makes for unstable equivalences!

Where non-humans come too close, boundaries are maintained via (sometimes sacred) violence



Original text: **“The sheep is a defenseless, placid animal”** British Library Psalter
Manuscript 14 century
<http://bestiary.ca/beasts/beast193.htm>



Jan Van Eyck The Ghent Altarpiece:
Adoration of the Lamb 1425-29
Oil on wood, 137,7 x 242,3 cm
Cathedral of St Bavo, Ghent



Original text **“Called ‘simia because it is similar to humans”**
British Library Harley Bestiary MS 4751, Folio 11r 1230-1240
<http://bestiary.ca/beasts/beast148.htm> retrieved 27 September 2010

Question for the Finnish students (and anyone else who knows)

What kinds of pre-Christian, less firmly-dualistic ecological orders have existed in Finland (either in settler or Sámi culture?)

What remnants of these remain today?

'Cereals Domesticated Us': Urban-Rural Architectural & Agricultural Boundary-Maintenance

From the early modern period. human-non human dualities are ordered through geography, agriculture and architecture. Here are two very early depictions of rural-urban boundary processes, hierarchies and increasingly-intensive government of humans, earth and creatures which were to be constitutive of a modern.



Ambrogio Lorenzetti,
Peaceful City, detail from
Effects of Good
Government in the City and
in the Country,
Sala della Pace, Palazzo
Pubblico, Siena, Italy, 1338–
1339. Fresco.

Ambrogio Lorenzetti, *Peaceful Country*,
detail from Effects of Good
Government in the City and in the
Country, Sala della Pace, Palazzo
Pubblico, Siena, Italy, 1338–1339.
Fresco.

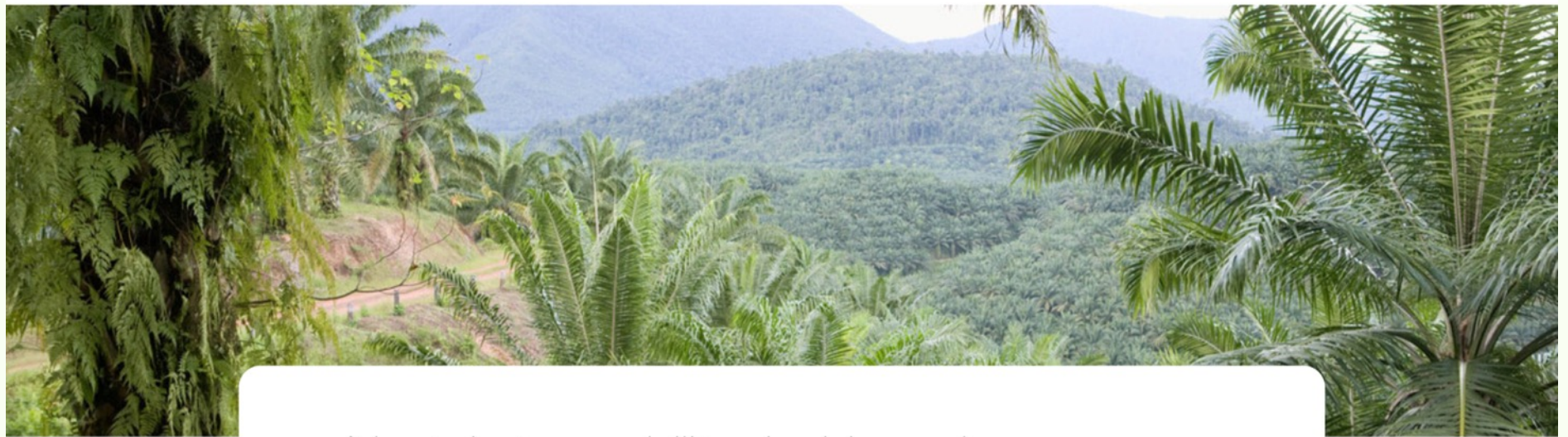


Contemporary Urban Rural Hierarchies, Biopower and Boundary-Maintenance

Peaceful Palm Oil or Effects of Good Governance 2018 Once upon a time ... in an anonymous country “over there”

This is Finland’s Neste Oil’s internet-mediatized route to proving well maintained “sustainable” plantations in Malaysia and Indonesia. An orderly clean vision of humanized nature

A vision without a human presence at a time when all of us by virtue of the food we eat, the household products we use “becoming palm”



Neste's traceability dashboard

<http://nestetraceabilitydashboard.com>

Retrieved October 2018

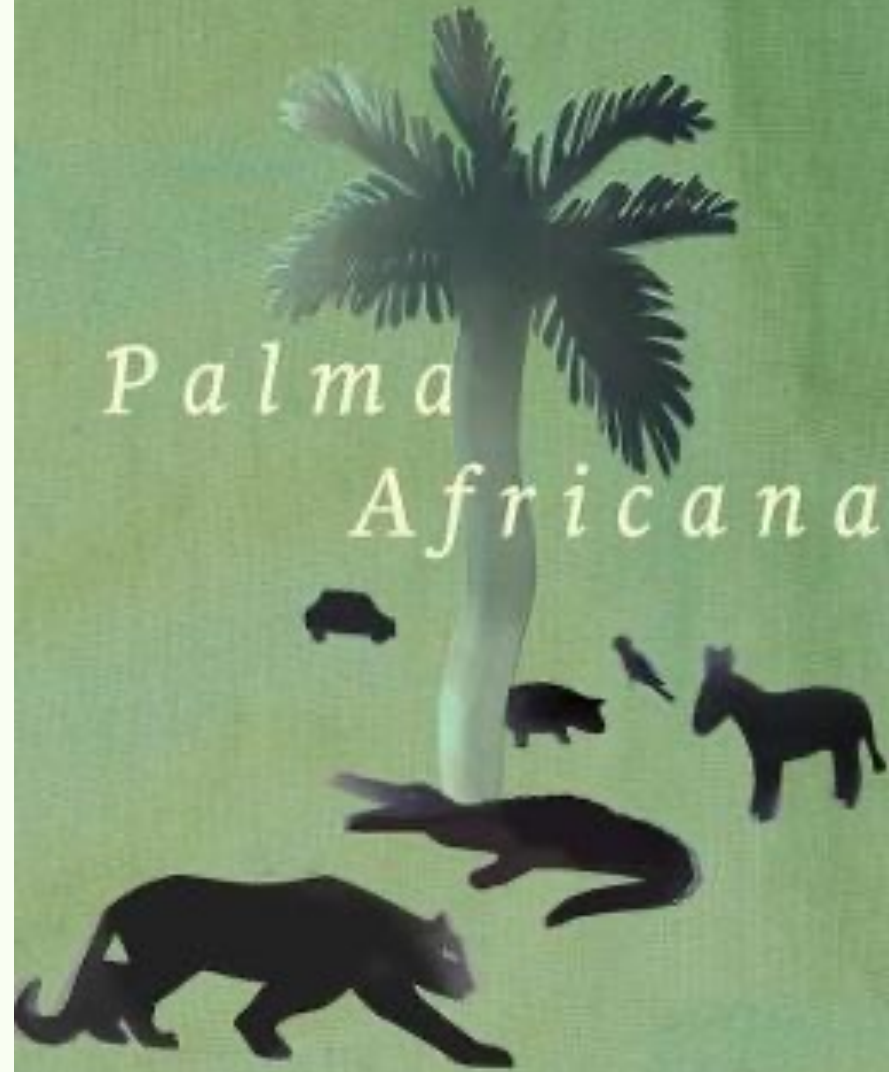
Becoming Palm



Simryn Gill
Michael Taussig

MICHAEL TAUSSIG

Palma Africana



Rewilding

'We're basically starting from zero': Restoring Finland's river ecosystems

Rewilding teams are facing a huge task to encourage the return of wildlife after decades of damage by the forestry industry

Sophie Yeo

Sat 22 Jan 2022 08.00 GMT



Janne Raassina after placing a tree trunk in the Särkkäjoki River in eastern Finland. Photograph:

https://www.theguardian.com/environment/2022/jan/22/finland-restoring-river-ecosystems-rewilding?fbclid=IwAR3jRevwF_dinBKnoqlgB-QUnjZVTBNmIU8aAILUcZCty6jY0A7XTe0vfs

"Finland is the most heavily forested country in Europe, with about 76% of its land area cloaked by trees. However, this impressive statistic disguises the ecological damage that has been inflicted by the forestry industry over the last century or so.

The old growth has almost entirely vanished, replaced by the skeletal monocultures of commercial plantations; today, less than 5% of Finland's forest cover is more than 120 years old. These are a pale imitation of the lichen-laden, berry-filled forests of old – and the wildlife has suffered as a result.

Rivers have been another casualty of Finland's rapid industrialisation. From the 1850s, before the age of roads and rail, its waterways were engineered into unobstructed channels to create a vast fluvial transport network. Rapids were removed and bends straightened to allow logs to float hundreds of miles downstream for processing. The supply of dead wood that would once have fed into the rivers dwindled as the surrounding birch, pine and spruce was cleared.

Though timber floating stopped by the 1980s, its legacy of sterility persists: the diversity of habitats that would have existed throughout the meanders and wetlands of a natural river system never returned, and the forestry industry continues to deprive these ecosystems of their dead wood. Studies of individual rivers have shown, in some cases, the complete decimation of once-thriving populations of fish."

Monstrous Things out There!

Recurring trope: outside the garden, outside them
pastoralized orders, in the desert, in the forest... there be riots!



Detail of a miniature of Anthony being tormented by demons. France, Central and N. W. (Paris and Rouen) Related to the Coëtivy Master approx 1450 to 1485, British Library Open Source Manuscripts Retrieved October 2018



Le livre et la vraie hystoire du bon roy Alixandre 1420-
c 1425

[http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=
Royal_MS_20_B_XX](http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Royal_MS_20_B_XX)
Retrieved October 2018

Interspecies becomings?*

(Saint Francis' hands flutter and he leans in)

Or perhaps how non-humans out-perform artist's intentions and Giotto's Saint Francis gets drawn into a bird zone

Giotto di Bondone: *Saint Francis Preaching to the Birds*
1297 – 1299 Fresco section
Basilica of Saint Francis of Assisi, Assisi, Italy
270 x 200 cm

* Haraway, Donna: *When Species Meet* Minnesota 2008 p. 35



Strategic immersions & absent presences

An extended zone of cosmic/energetic interconnections?

Giovanni Bellini
St Francis in Ecstasy 1480-85 Oil on
panel,
120 x 137 cm
Frick Collection, New York



Renaissance Humanism: Distance & Proximity: Difference and Equivalence

A re-reading/"rebirth" of Greco-Roman humanism*
Re-situates humans, not gods as the centre of all knowledge
as Pythagorean *man measure of all things* or as here
Leonardo's version of *Vitruvian Man* or the architect
Vitruvius' ideal man as measure of geometry.
Man is the centre of all experience and man as creator of
own destiny. Capacity of human understanding of everything
in the world comes about through learning.

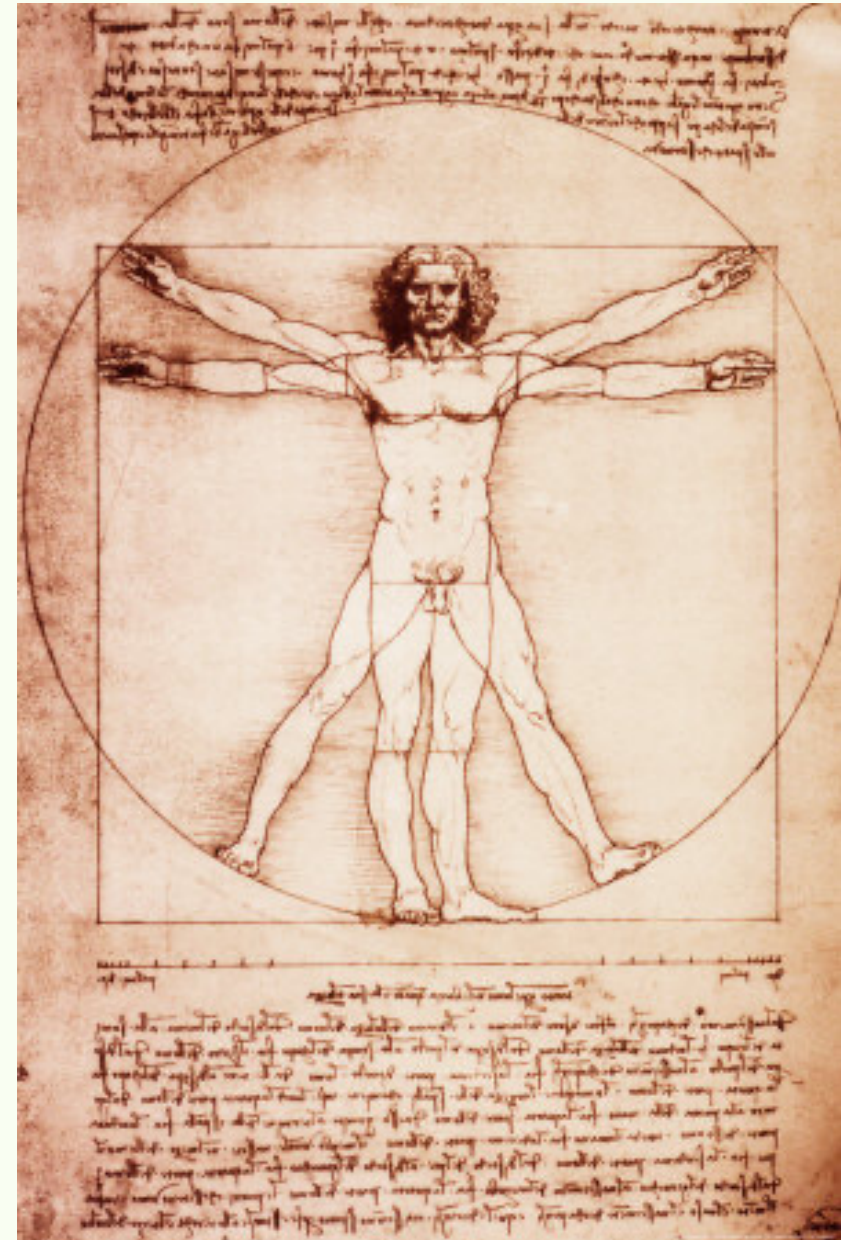
Humanism *also* about human solidarity, fraternity
and eventually democracy.. All humans have this capacity for
learning and self-knowledge

***See also**

Lenn Evan Goodman (2003), *Islamic Humanism*, p. 155, Oxford University Press,
Zygon Journal of Religion and Science (non-Greco-Roman humanist
routes http://www.zygonjournal.org//issue2009_3.html

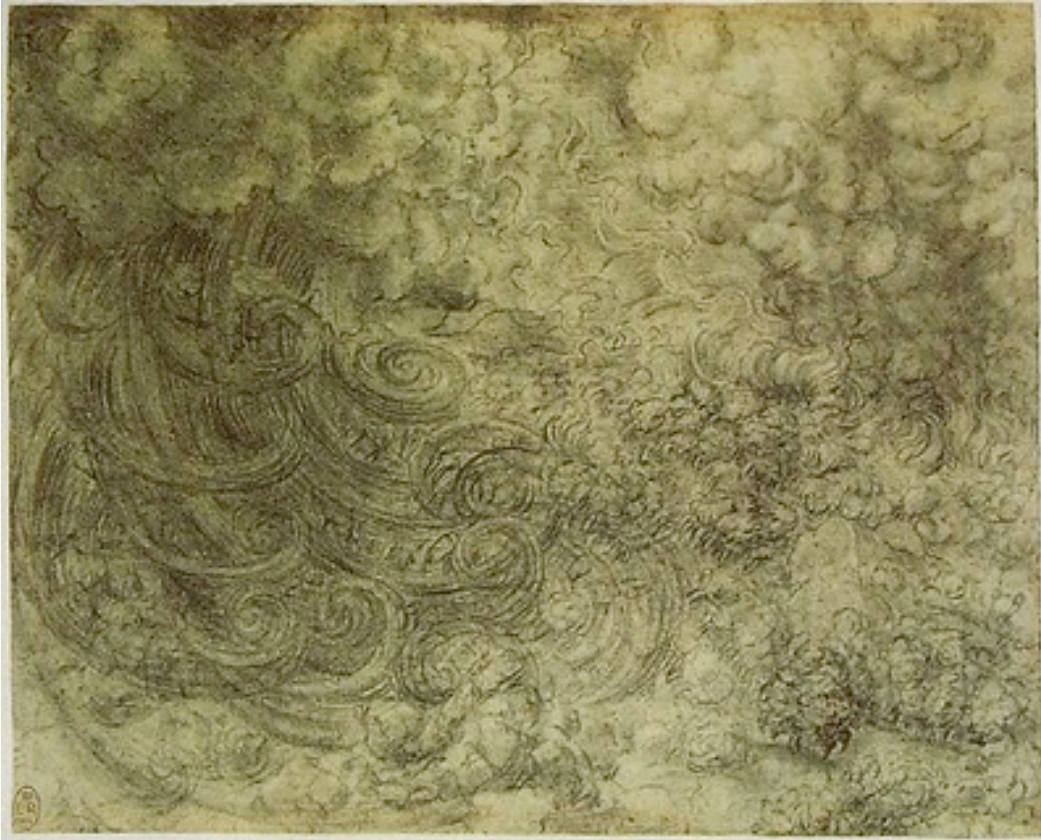
***See also**

Tu Wei Ming & Dausaku Ikeda
New Horizons in Eastern Humanism. Buddhism, Confucianism and a Quest for
Global Peace IB Tauris 2011



However: mystical desire for cosmic-ecology and connectivity persists.

For example in LDV's deluge drawings and aesthetic equivalences between humans and non-humans which take him elsewhere... as art practice tends to do!



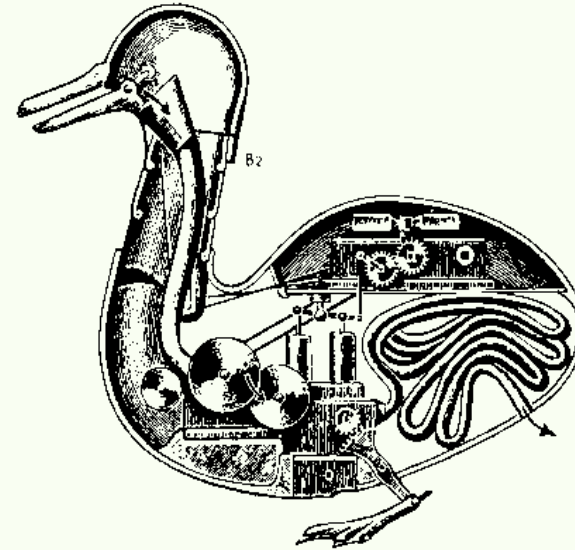
Leonardo Da Vinci *Deluge & Deluge over a city* 1517-18
Black chalk on paper, 163 x 210 mm Royal Library, Windsor

Distance, Difference & The Enlightenment: Rene Descartes & “Cartesian” Dualism.



It seems reasonable since art copies nature and men can make various automata which move without thought that nature should also produce its own automata, much more splendid than artificial ones

From the Letters of Rene Descartes 1646 and 1649. Letter to Henry More. Kalof & Fitzgerald eds. *The Animals Reader* Berg 2007 page 61



Jacques de Vaucanson (1709-82)
Mechanical Digesting Duck (Automata)

Trope of Scientific Genius: Enlightenment men of science act (on non-humans)

Biopower, gender dualities are also stake here ... as well as a certain Romance?



Joseph Wright of Derby *Experiment with the Air Pump* c 1768
Oil on canvas, 183 x 244 cm National Gallery, London

18 Century, Industrialised Agricultural Cultivation: Biopower Capital & Propriety in/and/as Painting

Cf Anna Tsing on the white woman as *plantationocene*-induced maintainer of boundaries; of territory, of hygiene, including race and class hygiene



Thomas Gainsborough *Mr & Mrs Andrews* c 1750 Oil on Canvas 69.8 x 119.4cm

Paintings of orderly colonial landscapes

Colonial technologies dreams of domestication to serve industrializing economies

And painted “Effects of good governance” (before after or during times of pillage) of colonies “over there”.



Photograph of a coloured lithograph of a painting by John Turnbull Thomson c 1856.
National Museum of Singapore

The Romantic Episteme.

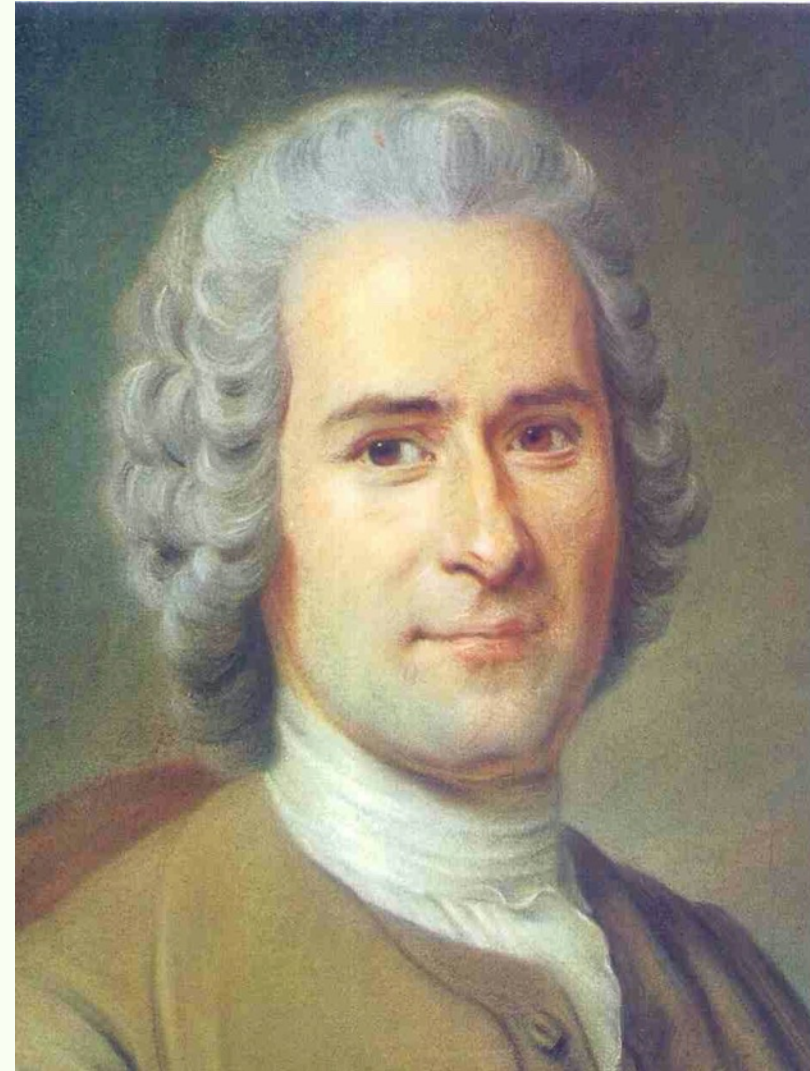
And how things including colonial endeavours get complicated. Visions of ordered, enlightenment progress are at the same time coloured by dreams of freedom.

This Freedom is tied to dreams of a 'return' to nature projected onto country-folk at home and 'noble savages' over there.

The barbarous man does not bow his head for the yoke that the civilized man wears without a murmur" (pg 60)

Nothing is so gentle as man in his primitive state" (pg 44)

Jean Jacques Rousseau
Discourse on the Origin of Inequality
Filiquarian Publishing 2007



Jean Jacques Rousseau 1712 –1778
Portrait by Maurice Quentin de la Tour

The Colonial Gaze: Enlightenment rationality meets romantic phantasy on a lost road outside Singapore city



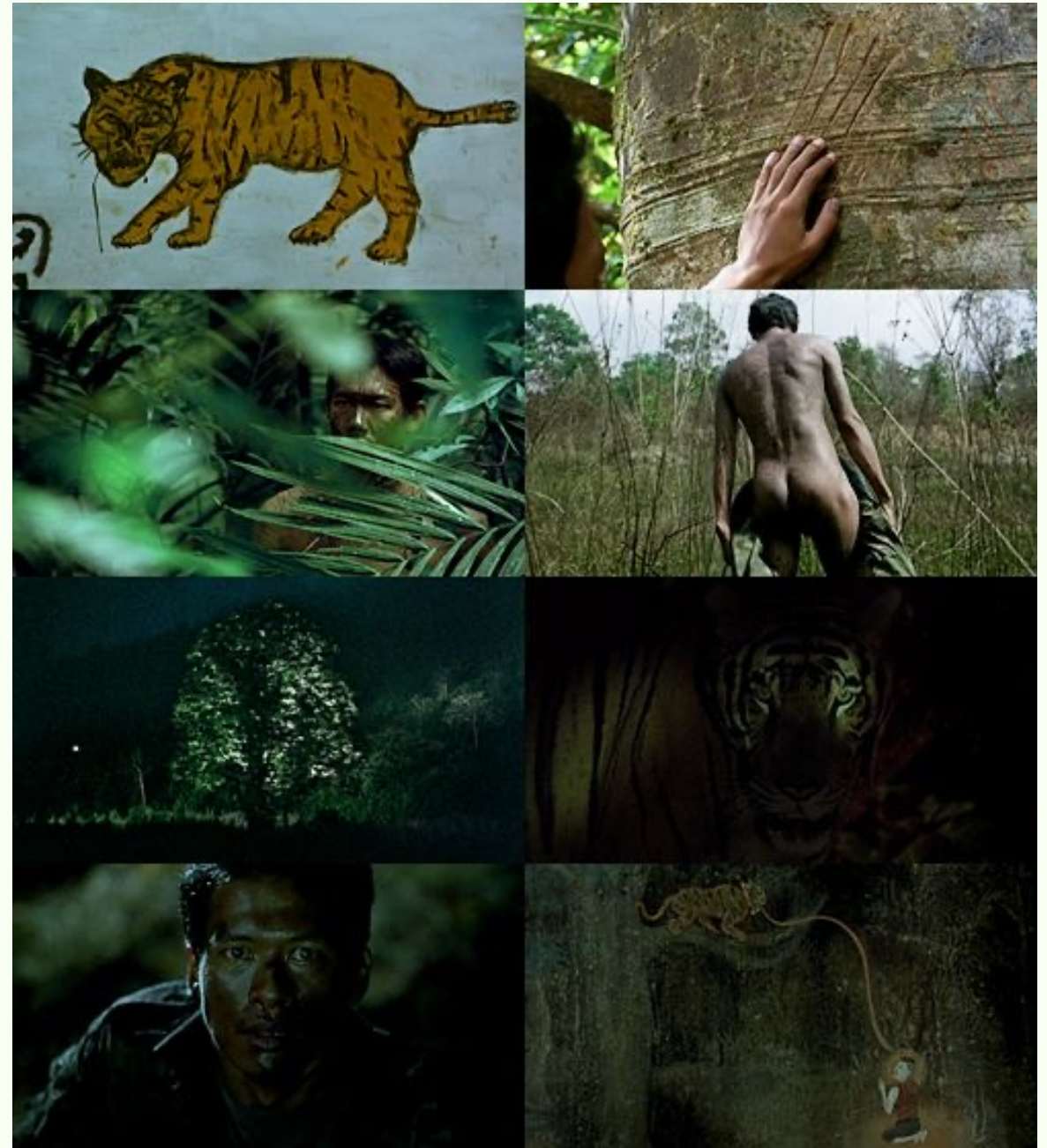
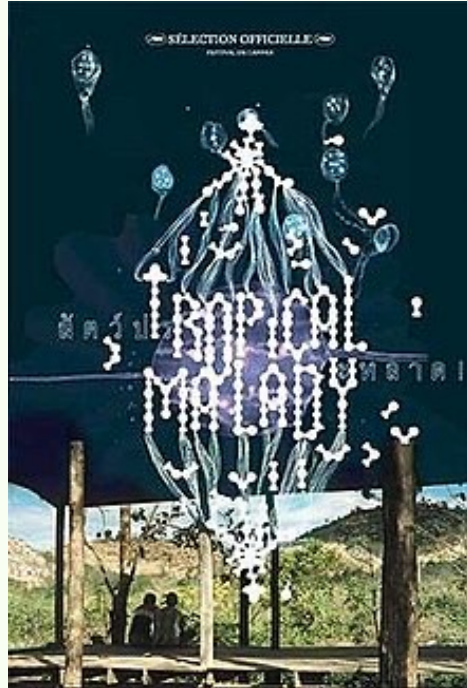
George Coleman's *Road Surveying interrupted in Singapore*. Wood Engraving after Heinrich Leuteman (1824-1905). Property of National Museum of Singapore

The man-eating tiger
as a border-spectre
of colonial capital

[And resistance in
the form of the
weretiger]



Recommended!!
Apichatpong
Weerasethakul's *Tropical
Malady* (2004)





= WWF -<http://www.reuters.com/article/idUSJAK417952>
<http://cempaka-nature.blogspot.com/2009/02/endangered-tiger-kills-2-loggers-in.html> retrieved 15 September 2010

Other
boundary
spectres



The return of top predators

That boundary monster of
agricultural modernity
'returns' to Europe



Also sublime patriarchal
fascination with violence

“

Differences and equivalences are marked between noble monsters and noble savages “over there”. Here via the *self-orientalized* projections of Indonesian painter Raden Saleh.



Raden Saleh
"Between Life and Death"
1870
Oil on canvas
200 x 230 cm

Jim Supangkat:
Indonesian Modern Art and Beyond
Indonesian Fine Arts Foundation 1997



Romantic legacies in macho wildlife tv featuring charismatic mega-fauna

David's Task :

Early David Charts a different kind of romance, image of modern masculinity (and rescue fantasies),



[Natural Historian and BBC presenter David Attenborough](http://news.bbc.co.uk/earth/hi/earth_news/newsid_8273000/8273655.stm)

http://news.bbc.co.uk/earth/hi/earth_news/newsid_8273000/8273655.stm. Retrieved 15 09 2010



Take a break?

Source: Google Maps

“Landscape”: Distance, Equivalence & the Romance of “The Wild”



On etymology and uses of the word landscape, see <http://csmt.uchicago.edu/glossary2004/landscape.htm> accessed Jan 2013

See also <https://press.uchicago.edu/ucp/books/book/chicago/L/bo3626791.html>
Landscape and Power: Space, Place, and Landscape, W. J. T. Mitchell 2002

Scene from *Green the Film*. Copyright Patrick Rouxel 2009

Settler Colonialism Spiritual communion, proximity, propriety and capital



FREDERIC EDWIN CHURCH, *Twilight In the Wilderness*, 1860s. Oil on canvas, 3' 4" x 5' 4".
Cleveland Museum of Art, Cleveland, Ohio (Mr. and Mrs. William H. Marlatt Fund, 1965.233).

Spiritual communion cont'd



Casper David Friedrich *Woman before the Rising Sun (Woman before the Setting Sun)* oil on canvas
22 × 30 cm 1818. Property of Museum Folkwang Essen



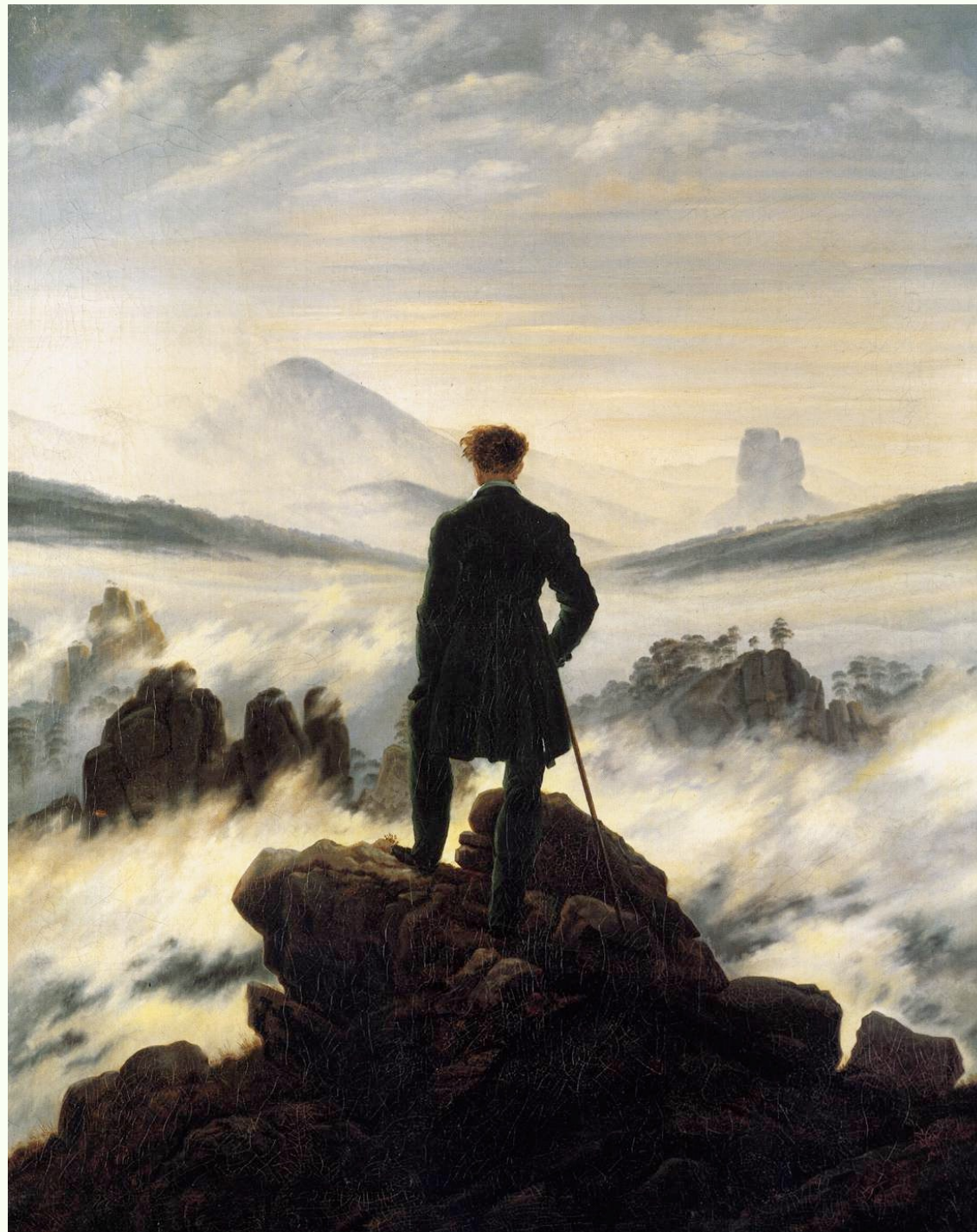
Giovanni Bellini
St Francis in Ecstasy 1480-85
Oil on panel, 120 × 137 cm
Frick Collection, New York

'Mist is crucial to one of the great paintings of European Romanticism: Caspar David Friedrich's "Wanderer Above a Sea of Clouds" (1818). The image may be more familiar than the title: a man in a black frock-coat stands on a sharp mountain summit, back to the viewer, hands at his sides. Below and beyond him is an ocean of white mist, pierced by peaks and pinnacles. The implications are appropriately clouded: is the traveller blessed with vision or threatened by obscurity? Is he master over his own direction, or lost?'

British landscape writer Robert
McFarlane

[https://www.1843magazine.com/
gallery/world-mist](https://www.1843magazine.com/gallery/world-mist)

Retrieved 1 October 2018



*Wanderer above the
mist
Caspar David
Friedrich
98.4 cm
× 74.8 cm 1818*



Misty Meditations and Landscapes of the Interior

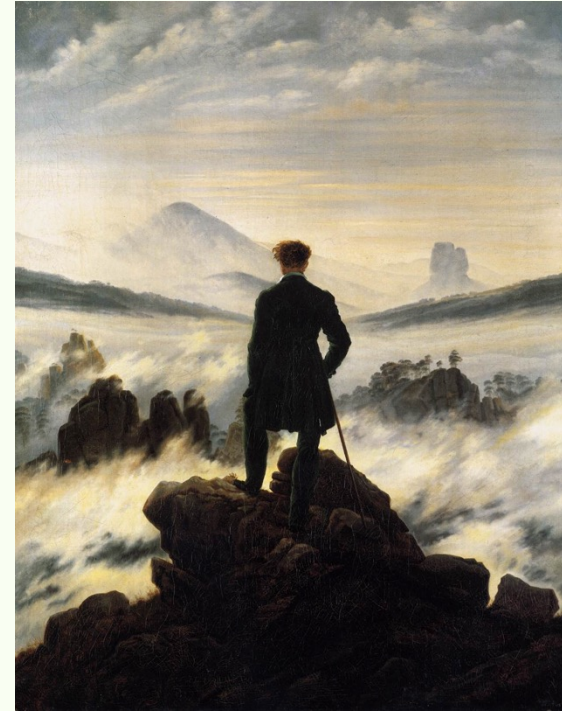


Fan K'uan (? Dated after 1023).

Travelers amid Mountains and Streams. Hanging scroll. Ink and color on silk. Northern Sung 206.3 x 76 cm. National Palace Museum Taiwan

http://www.npm.gov.tw/exh95/grandview/painting/account_1_en.html

Retrieved 15 09 2010



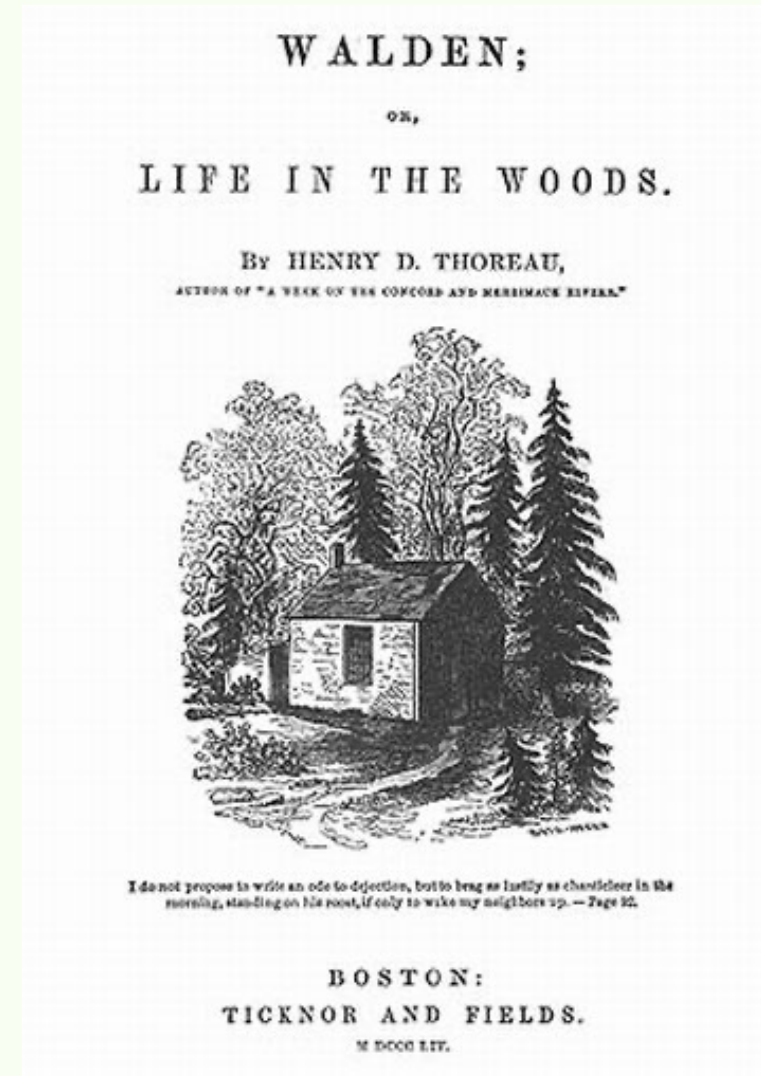
Misanthropy and modern humans

Humans= bad, wildness= spiritual redemption

I went to the woods because I wished to live deliberately to front only the essential facts of life, and see if I could not learn what it had to teach and not, when I wish to die discover that I had not lived ...

I wanted to live deep and suck out all the marrow of life ... and if it proved to be mean, why then to get the whole and genuine meanness of it .. or of it were sublime to know it by experience, and be able to give a true account of it... (pg 83)

Henry David Thoreau *Walden*
Oxford University Press 1997 edition



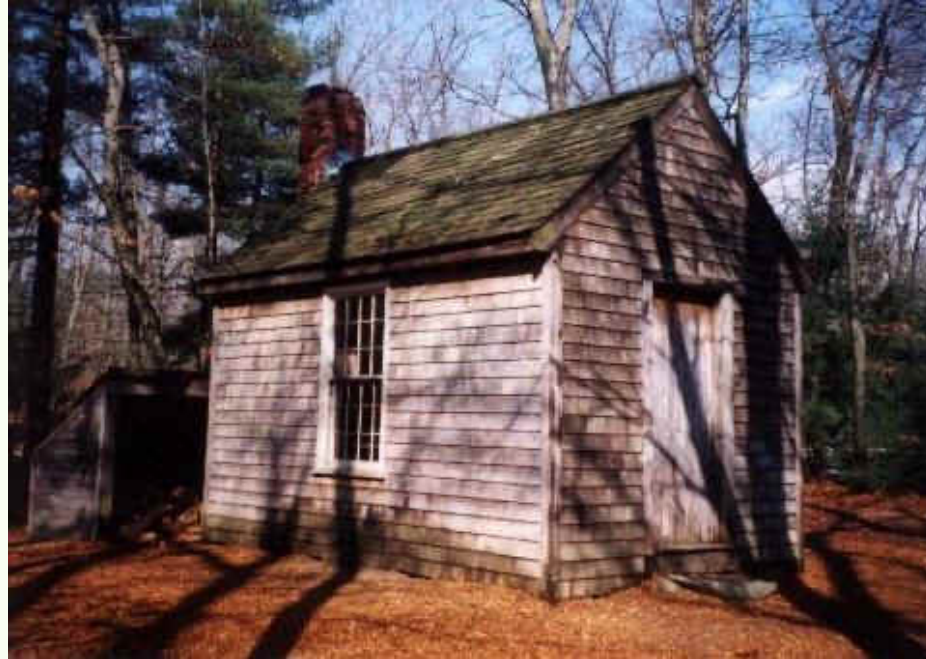


Henry David Thoreau *Walden*. First publ. 1854.
Oxford University Press 1997

Time is but the stream I go a fishing in. I drink at it; but while I drink I see the sandy bottom and detect how shallow it is. It's thin current slides away but eternity remains, I would drink deeper; fish in the sky whose bottom is pebbly with stars. I cannot count one, I know not the first letter of the alphabet I have always been regretting that I was not as wise as the day I was born. The intellect is a cleaver it discerns and rifts it's way into the secret of things.. (pg 90)

“In short all good things are wild and free. There is something of a strain of music, whether produced by an instrument or the human voice –take the sound of a bugle on a summer night, for instance—which by it’s wildness, to speak without satire reminds me of the cries emitted by wild beasts in their native forests. It is so much of their wildness I can understand. Give me for my friends and neighbours wild men not tame ones. The wildness of the savage is but a faint symbol of the awful ferity with which good men and lovers meet...”

There are other letters for the child to learn than those which Cadmus invented. The Spaniards have a good term to express this wild and dusky knowledge: Gramatica Parda, tawny grammar”



Henry David Thoreau
Writing the Wilderness
pgs 23-25 in
Coupe Laurence ed
The Green Studies Reader Routledge 2000

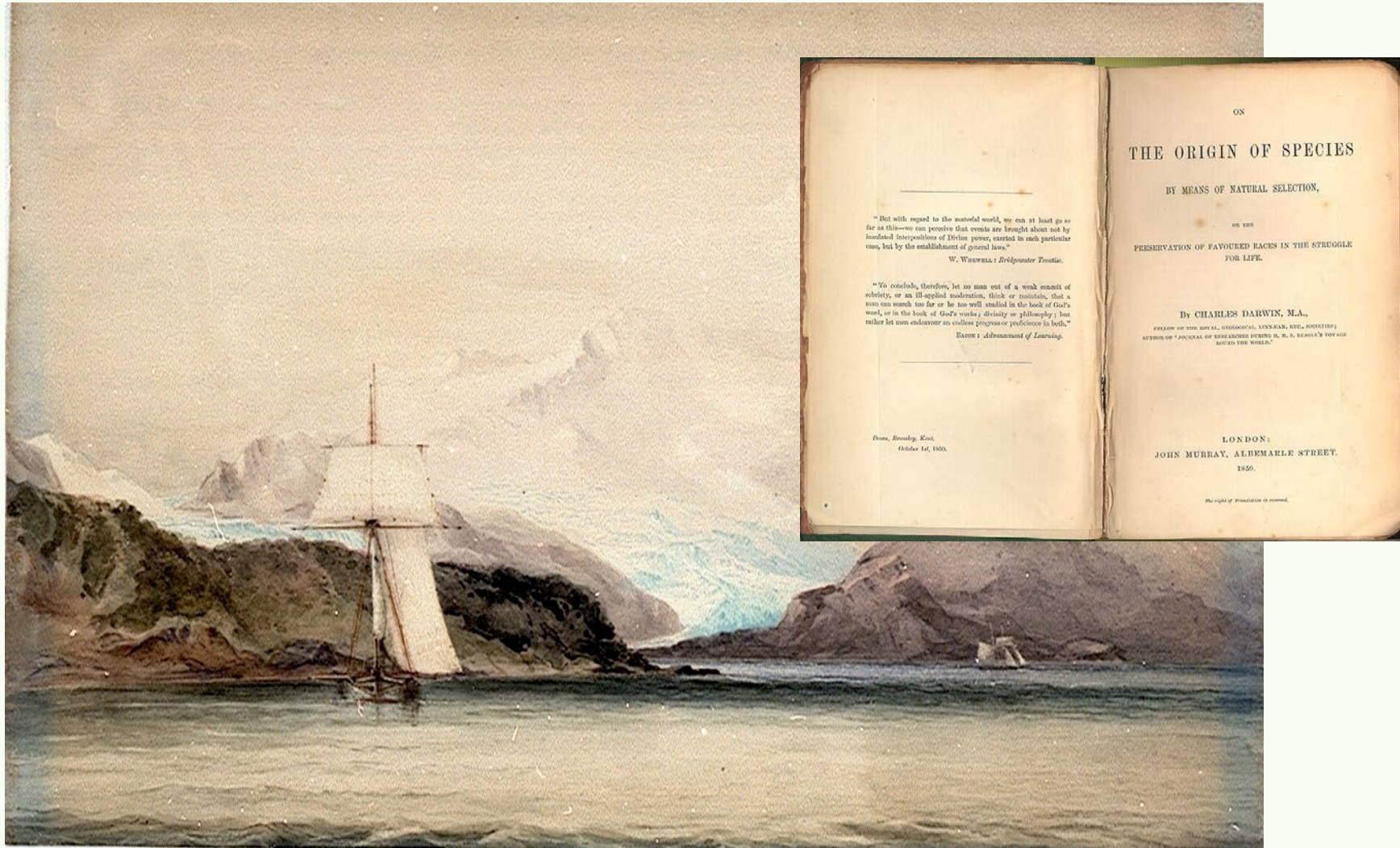
Misanthropy, wildness and confessional-cinema

Werner Herzog's 2005 documentary *Grizzly Man* based upon the leftover film from the life and death of Timothy Treadwell who camped for decades amongst Grizzly bears (and some foxes) in Alaska

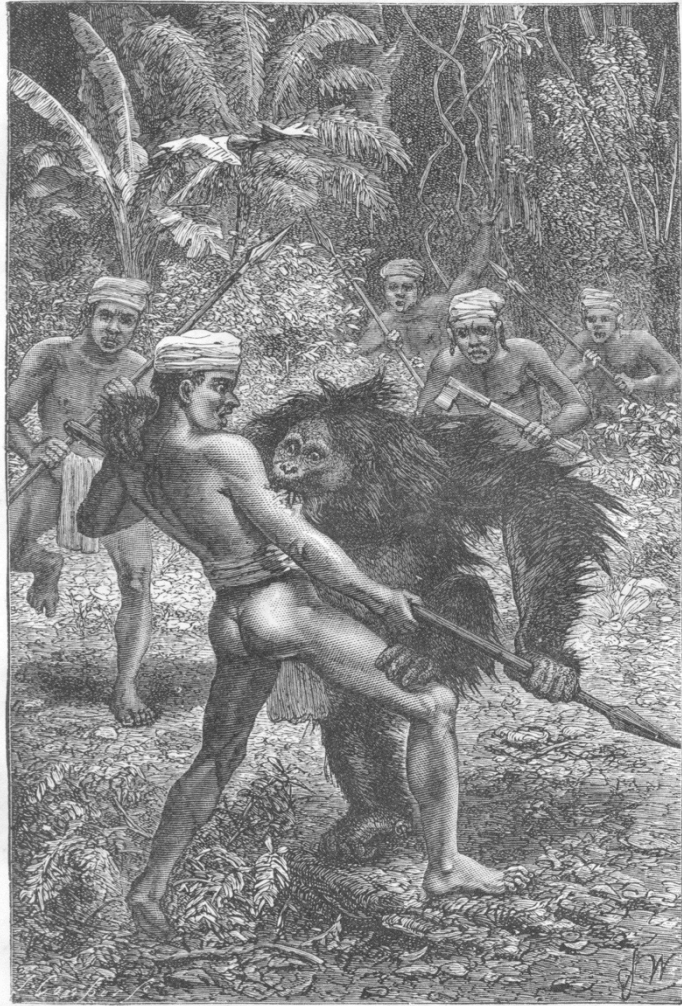
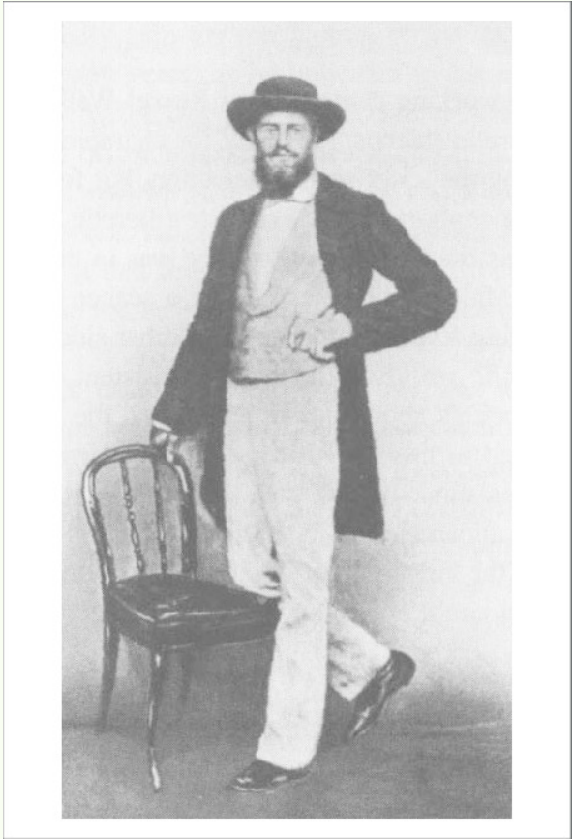


The C19 Natural Historian & “The Wild”

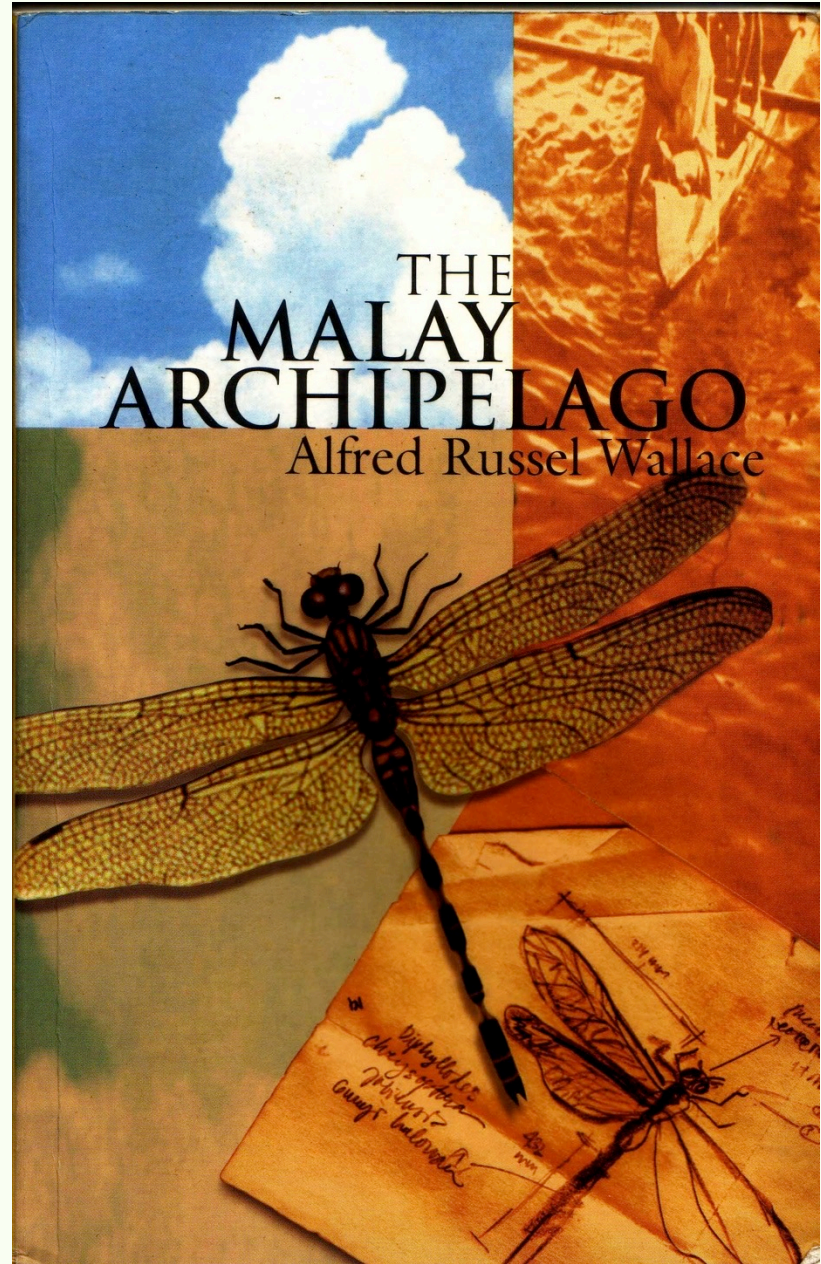
Another Story of immersion, and intersection of enlightenment desire for knowledge, colonial capital and romantic dreams



Conrad Martens, *Mount Sarmiento, Tierra del Fuego, Showing 'Beagle'*
HMS Beagle (1831-1836) National Maritime Museum UK.



Alfred Russel Wallace
The Malay Archipelago: First Published 1869





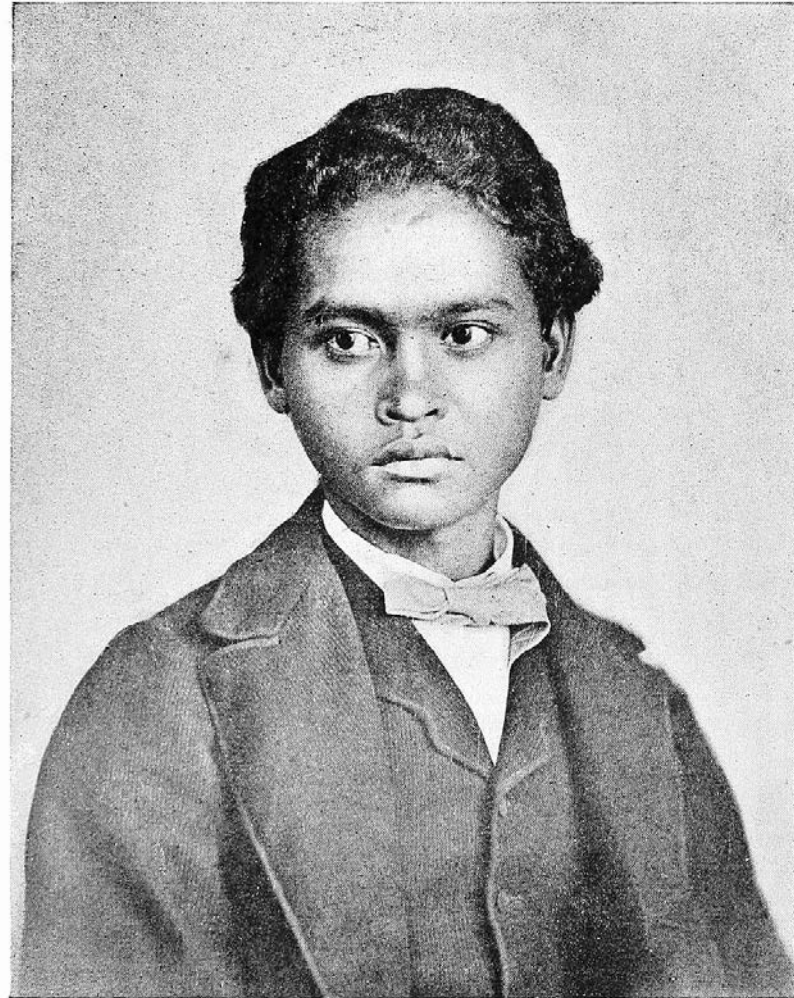
Lucy Davis' hand animated film *Together Again (Wood Cut) Part II MAGIC:*
Video: V "In Which Alfred Russel Wallace Encounters a Series of Intruders" 2009
The Substation http://www.migrantecologies.org/magic_video.html retrieved 15 Sept 2011

"The beauty and brilliancy of this insect are indescribable, and none but a naturalist can understand the intense excitement I experienced when I at length captured it. On taking it out of my net and opening the glorious wings, my heart began to beat violently, the blood rushed to my head, and I felt much more like fainting than I have done when in apprehension of immediate death. I had a headache the rest of the day, so great was the excitement produced by what will appear to most people a very inadequate cause."



Ornithoptera croesus, the **Wallace's golden birdwing**,

Natural Histories, Erasures and Whiteness
Buang Ali of Sarawak, Wallace's Expert Assistant



MY FAITHFUL MALAY BOY—ALI. 1855-1862

Adam's Task recast via C18-19 science and the loot that survived the boat back home:



[The Gallery of Palaeontology and Comparative Anatomy](#), Jardin des Plantes Paris
With C18 Jean Pancrace Chastel's L'Homme écorché in front

**Alienation. Decontextualisation
Violence and Capital**
in Natural History representations





Nature under stress from photography boom TODAY newspaper 19 April 2015. Photo: Ooi Boon Keong/TODAY



Avian Web Re-Wild

A longkang recalls a *Burung Burung Pacat Sayap Biru* (Blue-winged Pitta).
Sun-shadow puppet of found internet bird. Photographed where the bird was last heard.
Along the railtracks at Tanglin Halt.
Lucy Davis and Kee Ya Ting, 2016.

Nationalism
Gender, Landscape
& Propriety



Sudibio
The Artist's Wife
1969,
86 x 69 cm
Oil on Canvas.

Helene Spanjaard,
Exploring Modern Indonesian Art The Collection of Dr Oie
Hong Djien SNP international 2004 pg 169

Simryn Gill:
Troubling the Natural Woman

Simryn Gill: *A Small Town*
At The Turn of The Century
Artist's Book 2000
Image rights courtesy
of the artist





Next week: From "Nature" to Ecologies: On Interconnected Worldings (part 2)

URBAN AMBULATORY EXPLORATIONS, SKETCHES AND MAPS :

WEEK 3 Ecological Entanglements and More-than Human Becomings

“Familiar places are the beginning of appreciation for multi-species interactions”. (Anna Tsing Unruly Edges your homework reading)

This begins what I hope will be a series of walks alone and in groups as a way to get to know Vuosaari.

What I hope is that in the course of these early walking explorations, you find a “patch” or hotspot, or make a connection to place that you might like to return to over time as the seasons change.

In contrast, to last week’s “informative” tours, today I would like you to go on a walk by yourself to either an area with less humans, or alternatively an urban part of Vuosaari like the mall or the station or a children’s playground.

I would like you to do this alone for around 1 hr and return to make map/sketch/notes about this experience.

Then depending upon the time, I would like you to come back and discuss your experiences with your group possibly returning next week together if any of you come across something of interest.

DO NOT WALK ON THE SEA ICE. Even if other people are doing so.

Some Things to look out for:

You can walk as fast or as slow as you like. Take time to experience and sense things, listen to sounds, sense the direction of wind.

Dualisms in Practice: Where do you find evidence of modern dualisms in practice in the everyday life of Vuosaari, where and how do (visible and invisible) boundaries between, human and non human, intellect and matter, living and non living persist?

Noticing Ecologies: Inter-connections breaks, transitions and transformations.

Where does one ecological state end and another begin? Which beings can be found on the borders? Where are there confluences of energies? where do there appear to be tensions, contests, competing ecological claims on space and place? Which beings are included, which beings are excluded or unable to pass from one ecological zone to another?.

Becomings-With_ How are different human and non-human beings altering their behaviour as they come into contact with each other? How do you find your own body interacting with various non-human living and non-living beings, energies on your walk? How might you think of your own body moving through a series of *becomings* with as you walk?

Interspecies Seasonal Changes

Is the snow and ice a different consistency to last time? How does snow wind and ice impact human and non-human behaviour? [EG: Trees and woody plants draw in their life-sap and sugars from their outer edges of their bark during winter. How might humans similarly be regarded as *becoming vegetal* in winter? (for example)]

Ghosts & Monsters

Ghosts: We spoke about this a bit last week. How do absences make themselves felt, in the landscape, in the body?

Monsters: What strange kinds of hybrid chimeric ecological or phenomena might you possibly encounter? Where might there be things thriving, but out of place. Where might beings be where they “ought” not be? Migrant species? Invasives? Leaks and seepages?

NOTES SKETCHES/RECORDINGS/MAPS

When you come back to the house, make notes, or a voice recording or draw a map of your experiences, highlighting, hot spots, edges, places of tension, particularly intense sensations like moments of silence etc. Make sketches of particular encounters that stick out for you. Note particular sounds.

Particular words that come into your head even if you do not know what these mean.

These maps do not have to be regular maps, they can be as expressive as you wish them to be

HWK: Group 3 to lead feedback on 9 Feb

1) Read Anna Tsing's precursor essay to her infamous book on Mushrooms

<https://read.dukeupress.edu/environmental-humanities/article/1/1/141/8082/Unruly-Edges-Mushrooms-as-Companion-SpeciesFor>

2) And watch a little 4 min film

by NGUYỄN Trinh-Thi

Landscape series no. 1 (2013)

<https://vimeo.com/67903807>

“Synopsis:

As the journey starts, wide empty landscapes make one wonder what one is looking for.

A mysterious object? A crime scene?

Something horrifying? The scenes are

getting more and more specific, but they do

not lead to any concrete solution

- only an injury in

place of a metaphor.

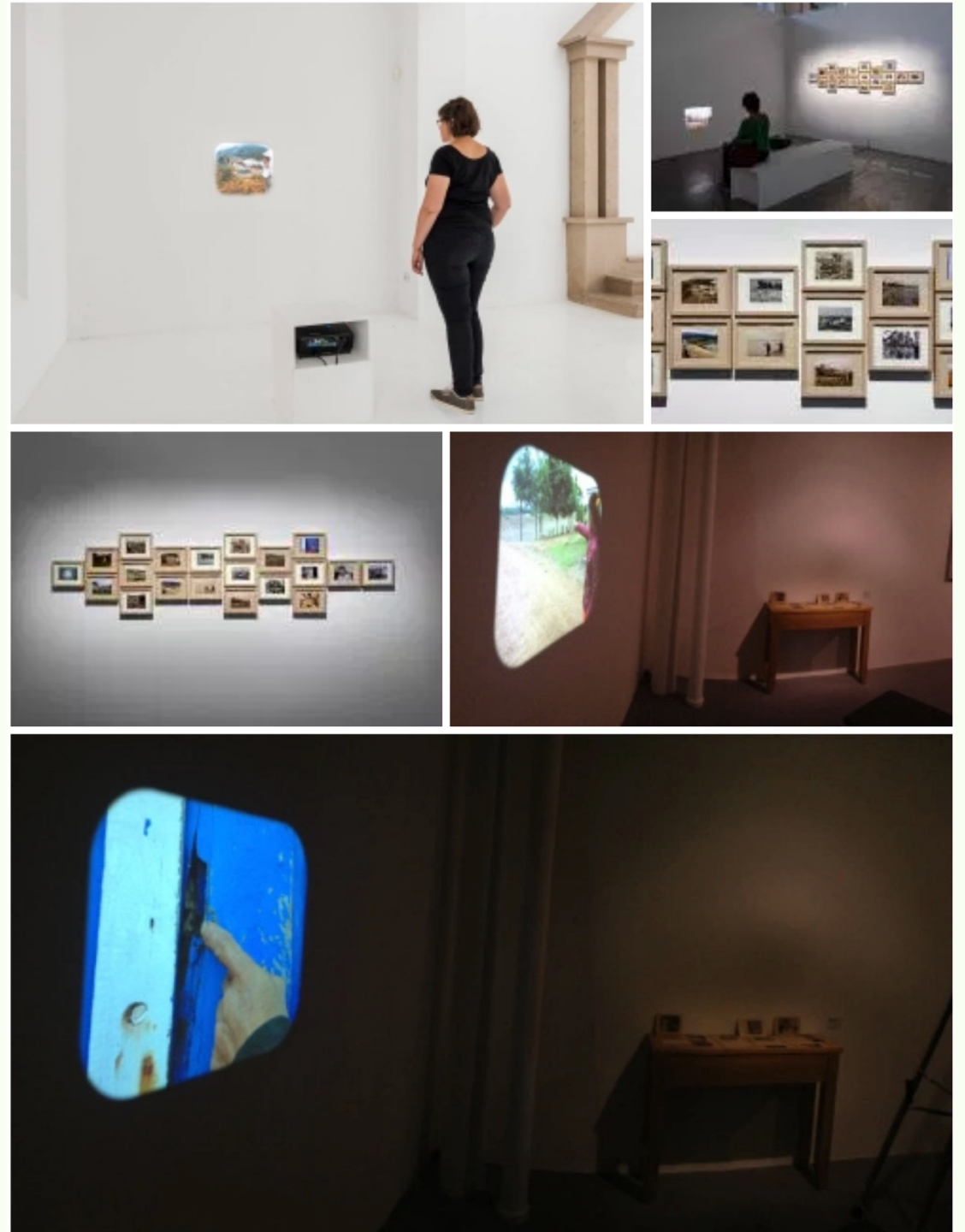


Discussions and essays about this short film here:
<https://nguyentrinhthi.wordpress.com/2012/09/29/landscape-series-1/>

Installation of Landscape series no. 1 (2013)

Statement:

I am interested in the idea of landscapes as quiet witnesses to history. During my online search for such photos, I came upon hundreds of images in which anonymous persons were portrayed in landscapes - and always in the same position, pointing to indicate a past event, the location of something gone, something lost or missing. We are left knowing nothing about the people, their specific thoughts or feelings, only with their repetitious sameness - always indicating, pointing to 'evidence' of something - never good. Together these anonymous witnesses, portrayed in compelling uniformity by innumerable Vietnamese press photographers, seem to be indicating a direction, a way forward out of the past, a fictional journey.





Born 1973 Hanoi, Vietnam

Lives and works in Hanoi, Vietnam

Nguyễn Trinh Thi juxtaposes nonfiction perspectives with popular movies, found photographs, and her own footage to create thoughtful films investigating the ways people and place are represented through filmic media. She studied journalism, ethnographic film and international relations, and her editing process and acknowledgement of the artist's position of power behind the lens give her films substantial depth and complexity. Nguyễn commenced filmmaking in 2005 and often addresses specific histories of Vietnam that are overlooked or misinterpreted. This has included a focus on the individuals from the Đạo Mẫu and Cham communities and techniques such as the creation of film 'portraits', which aim to return agency to the subject. Often addressing larger national and social issues, film helps her to understand and explore what she refers to as 'the bigger picture, our lives and the relationship between things'

LANDFILL AND SOIL REMEDIATION

Some sources thanks to my generous colleagues and friends on soil remediation, landfill writing from across the world.

Phytoremediation: Plants as active agents in the remediation of soils

<https://www.nature.com/scitable/knowledge/library/phytoremediation-17359669/>

<https://www.sciencedirect.com/topics/earth-and-planetary-sciences/phytoremediation>

<https://www.frontiersin.org/articles/10.3389/fpls.2020.00359/full>

Robin Wall Kimmerer (chapter) *The Sacred and the Superfund* chapter from Kimmerer, Robin Wall. *Braiding sweetgrass: Indigenous wisdom, scientific knowledge and the teachings of plants*. Milkweed Editions, 2013.

Lesley Stern Tijuana Garden or Grave (Article) in AURA publication, Tsing, Anna Lowenhaupt, Nils Bubandt, Elaine Gan, and Heather Anne Swanson, eds. *Arts of living on a damaged planet: Ghosts and monsters of the Anthropocene*. U of Minnesota Press, 2017. Video here <https://vimeo.com/98158844>

Eben Kirkesey (article)

<https://read.dukeupress.edu/environmental-humanities/article/12/1/23/165262/Chemosociality-in-Multispecies-WorldsEndangered?fbclid=IwAR2htjGJdTxCVO1cxFVt93NjSApdG-luxntPYLjzDpEDqXV-CMYPnlmZbpg>

Multispeciesworldbuilding (podcast) with Elizabeth Hénaff
<https://multispeciesworldbuilding.com/elizabeth-henaff/>

Maria Puig de la Belacasa (article) “Reanimating Soils, Re-animating soils: Transforming human–soil affections through science, culture and community” SAGE The Sociological Review Monographs 2019, Vol. 67(2) 391– 407

Elizabeth A. Povinelli (book) *Geontologies A Requiem to Late Liberalism* (book) Includes sections on toxic sovereignty settler colonialism from Australian Aborigine perspective Povinelli, Elizabeth A. *Geontologies*. Duke University Press, 2016.

Kristina Lyons (book) *Vital Decomposition* (Columbia)
<https://www.dukeupress.edu/vital-decomposition>
Lyons, Kristina M. *Vital Decomposition*. Duke University Press, 2020.

Murphy, Michelle (article) “Uncertain Exposures and the Privilege of Imperception: Activist Scientists and Race at the US Environmental Protection Agency” *Osiris* 19 (2004): 266–82