

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 2022

Week 4. Catchup
Tour with Martti
Experiential-sensorial ideas and exercises

Source: Google Maps

ART & /IN ECOLOGY: Week 4 2 Feb

9.30am-10am.

Situating/Grounding Exercise,

Discussion of format and balance of course inputs, lectures tours exercises, things you are working on of relevance to this course

10am-11 am

Catch up on films, Preliminary Brainstorm of Project ideas,

11-13.30 onwards

Tour with Martti Lipponen (two hours)

13.30 -14.30

Lunch

14.30-16 Depending upon your energy

Rest of Lucy's input

Or **Go home** and Lucy will upload a video of remains of lecture from last week for you to watch in your own time)

Or

Individual ambulatory exploration (one hour if energy)/

Or

continued **brainstorm of projects**

HWK (Group 4 to lead)

Two texts on waste: Esben Kirksey "Chemosociality in Multispecies Worlds Endangered Frogs and Toxic Possibilities in Sydney"

A zine by Ng Huiying (Max Planck Institute DE/Singapore) A Manual for Community Soil Action A Soil Regeneration Project Initiative

Situating: Checking in, drawing threads: Ongoing queries/conversations

About things you are working on?

About the role of the aesthetic

About the role of “the positive”/joy

About materials we use and how materials lead us places

About edge effects

About embodiment and sensorial ways of knowing

About how the more-than-human gains expression in our works

About collective vs individual methods and ways of working

About the kinds of readings you would like to read (more on soil? soil and care?, on plants, on moss on materiality on walking, on storytelling, on embodiment)

Catch up


Questions for the four films

What do you think about the three films approach to the more than human.

What kinds of more than human presences emerge?

What kinds of cinematic and other decisions enable or disable the telling

How do the films talk to each other? To our experiences in Vuosaari?



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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.



by NGUYỄN Trinh-Thi
Landscape series no. 1 (2013)



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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 Kolambagan, Philippines, the film muses on how image-making is intertwined with colonial capitalism.



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

Brainstorm preliminary project ideas

URBAN AMBULATORY EXPLORATIONS, SKETCHES AND MAPS :

WEEK 4-5 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 ways 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 light and weather changes (try visiting the same place in the dark! and even if we are lucky, 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. The below are just some of the things you might want to look for.

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: 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

Later I will ask you to share some of this with your group

Individual ideas for durational processes & getting to know a place (Once/if you have found your “patch”)

Return to the same spot each time and

Sound Keep a listening diary. Use one of [the exercises by Pauline Oliveras](#) or make up a deep listening exercise of your own. Visit the same spot for 10-15 min each time you come to Vuosaari. Sit listen and make notes.

Light While we diurnal beings may miss the sun so much of Helsinki city suffers from light pollution so that things are never truly dark. As both predators and prey, our human senses work in a different way in the daylight and at night

Watch the shifting light (or dark) in a micro-ecology. Map out a specific area. Watch how the shifting light and shadow impacts the area over time find different ways to register this light. In sketches? With snow?

Time

(Lucy tell anecdote of Jurassic shopping mall)

Notice the different temporalities at play in your patch. How might you possibly record and evoke these?

Language/Embodied Placemaking

[Eduardo Kohn in "How Forests Think"](#) speaks of more than human interconnected readings of the forest based upon a web of indexical signs. Remember that scene from Kurusawa's **Derzu Uzala** when the birds begin to sing and they then are told that the rain will stop? I wonder if the raven was telling us something that day with Antti the mine!

Kohn also speaks of onomatopoeic expressions of the Runa people as a way of knowing processes in language *Tsupu*, or *tsupuuuh*, as it is sometimes pronounced, with the final vowel dragged out and aspirated, refers to an entity as it makes contact with and then penetrates a body of water; p27

Exercise Find an animate or inanimate "companion" with which you identify in this place. It could be a tree a plant, a rock, a building, an electricity box. Try and find new names for this companion based upon your sense of the thing. Build up a new ecology of sound-words, images of this place