

Art & Media Studio
Story Ecologies 2024

Vuosaari: An interspecies Contact Zone



Schedule Today

Morning --

9.30-10.30 Introduction round.

Your own Intentions and aspirations (journals):

Creating a collective framework, culture & ecology for these
Setting up a whatsapp/telegram group for the course

10.30-11.30 Presentation & discussion of schedule,
including allocation student-focused session slots.
Communication, whatsapp etc

11.30 Break

11.45-13.00 Group sharing/Peer learning:
New students responses to Ursula le Guin and Anna Tsing
Period 4 students recap crit of dualisms, possibilities of (political) ecological
thinking with examples for new students

Lunch

13.00

Afternoon --

14-16 Story Ecology Practice Methods 1

Placemaking and connection for storytelling ecologies


HWK --

For next week 2 May: Listen to podcast/read text interview with Amitav Ghosh
<https://emergencemagazine.org/interview/beings-seen-and-unseen/>

Wednesdays	Thursdays	Fridays
<p><u>24 April Villa Lil Kalvik</u></p> <p><u>Morning</u></p> <p>Intro to course and each other Place making Recap/Readings/journal distribution</p> <p><u>Afternoon</u></p> <p>Story Methods 1 HWK for next week Amitav Ghosh podcast</p>	<p><u>25 April</u></p> <p>Independent Studio</p>	<p><u>26 April, Kajuutta 112</u></p> <p><u>Morning</u></p> <p>LD presents previous years works Preliminary presentation of project ideas</p> <p><u>Afternoon</u></p> <p>Student-focused session 1 1.5 hours Student focused session 2 1.5 hours</p>
<p><u>1 May</u></p> <p style="text-align: center;">VAPPU -----</p>	<p><u>2 May Kajuutta 112</u></p> <p><u>Morning</u> Discussion of HWK.</p> <p><u>Afternoon</u> Odeion Cinema ELO 13.00-16.00 <i>More than Human Screen Ecologies</i> Alia Syed Meta Incognita Lucy Davis Like Shadows Through Leaves With feedback from Alia & Lucy</p> <p>HWK TBD on land enclosure, the commons gender race and colonialism // Feral Atlas</p>	<p><u>3 May Kajuutta 112</u></p> <p><u>Morning</u> Student-focused session 3 1.5 hours Break Student focused session 4 1.5 hours</p> <p><u>Afternoon</u> 14.00 UUTela Story Ecology Practice Methods 2 Spaces, Temporalities, Histories, Geographies. Excursion with Matti Lipponen Medieval farms, land politics, reading the land and seascape of Uutela//</p>

Wednesdays	Thursdays	Fridays
<p><u>8 May Villa Lil Kalvik</u> <u>Morning</u> Possibly birding tour with Mikko Salonen?</p> <p><u>Afternoon</u> HWK discussion Story Methods 2 (in pairs) Shadow Echo Call Response</p> <p>HWK More than human voices</p>	<p><u>May 9th</u> Independent studio</p>	<p><u>10 May Kajuutta 112</u> <u>Morning</u> 10.30am More than Human Screen Ecologies Film Screening ELO Odeion <i>Cemetery</i> by Carlos Casas</p> <p><u>Afternoon Väre</u> Collective practices, wool spinning workshop in Väre with Lau Kaker & Jahnavee Baruah</p>
<p><u>15 May Villa Lil Kalvik</u> <u>Morning</u> Check in round Discussion of HWK</p> <p><u>Whole Day</u> Story Ecology Practice Methods 3 Threads & Openings with Mari Keski Korsu Rhythms and Silences interspecies communication in folkhealing</p> <p>HWK for next Monday Author of Acacia seeds?</p>	<p><u>16 May</u> Independent studio</p>	<p><u>17 May Kajuutta 112</u> <u>Morning</u> Student-focused session 5 Student focused session 6 Student focused session 7</p> <p><u>Afternoon</u> TBD</p>

Wednesdays	Thursdays	Fridays
<p><u>22 May Villa Lil Kalvik</u></p> <p><u>Morning</u></p> <p>Check in round</p> <p>Discussion of HWK</p> <p>Discussion of Final Projects, Exhibition Layout, Organisation & Roles</p> <p><u>Afternoon</u></p> <p>Student-focused session 8</p> <p>Student-focused session 9</p> <p>Student-focused session 10</p> <p>HWK Ghosts and monsters tbd</p>	<p><u>23 May</u></p> <p>Independent studio</p>	<p><u>24 May Kajuutta 112</u></p> <p><u>Morning</u></p> <p>Ghosts and Monsters</p> <p>Possible walk to Vuosaari landfill</p> <p>Landfill aesthetics and 19 century mining labour</p> <p>// or</p> <p>Presentation Absent presences</p> <p>Screening Tropical Malady</p> <p>// or</p> <p>Independent prep of final projects</p> <p>ELO screenings at Rex Lasipalatsi</p>
<p><u>29 May</u></p> <p>Independent prep of final projects</p>	<p><u>30 May Villa Lil Kalvik, Vuosaari</u></p> <p>Set up of Exhibition.</p>	<p><u>31 May Villa Lil Kalvik, Vuosaari</u></p> <p>Thurs 31 May</p> <p>Villa Lil Kalvik, Vuosaari</p> <p>Exhibition presentations</p>
<p>Post Class</p> <p>Critical Evaluation approx. 2500 words due 2 weeks after course completion</p> <p>Scan of Journals</p>		



This course concerns critical approaches to existing stories in/of ecology,

And methods of generating more-than-human, story ecologies, here with an emphasis upon practice.

How can stories open for connection and relation with more than human worlds?

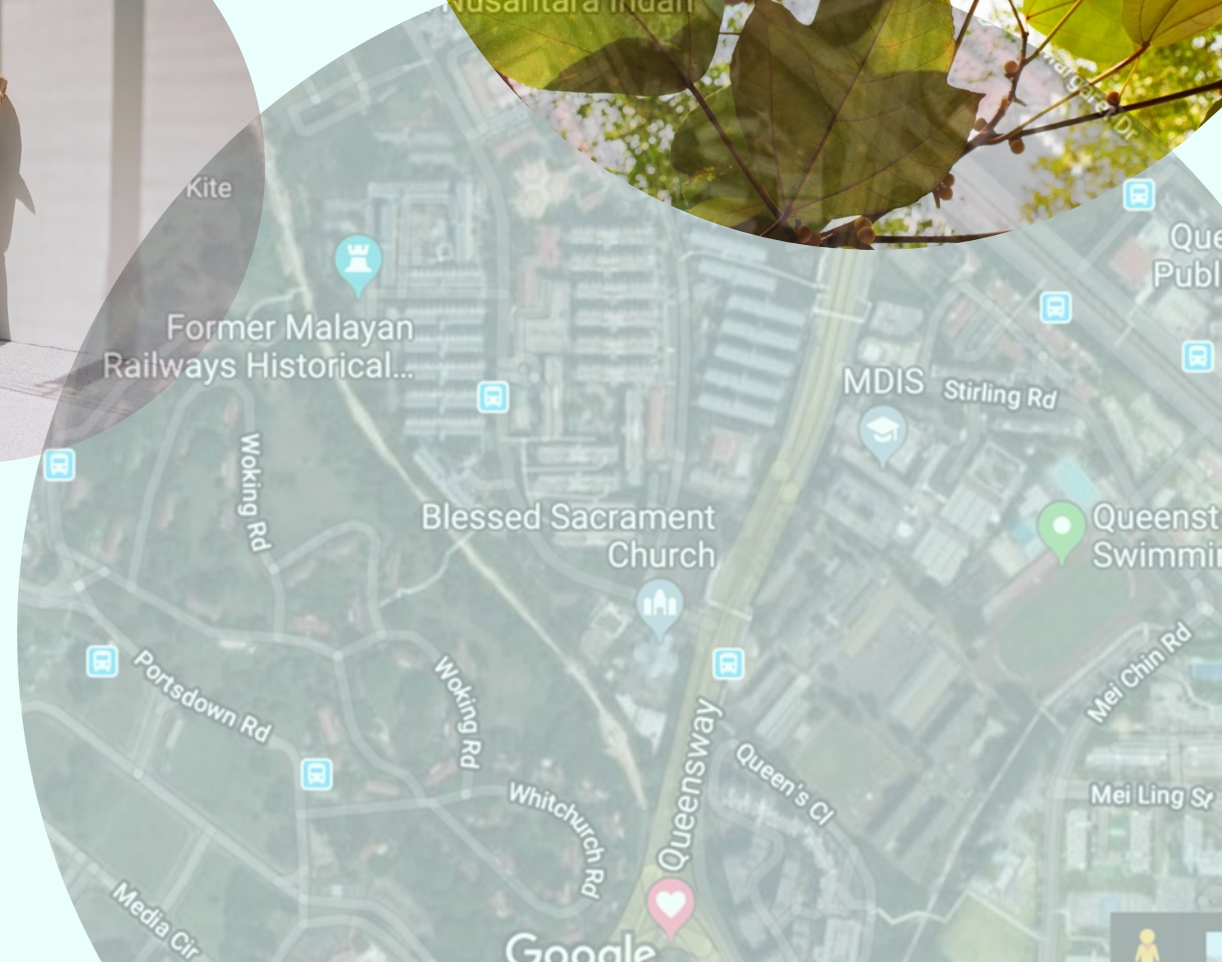
How can stories provoke connections and experiences?

How can a story open space for experiences, connections transformations, that takes us places *we do not already know*?

Inspired by Migrant Ecologies Project Methods

'Migrant Ecologies Projects bring together daughters of woodcutters, seed gatherers, memory trackers and song mappers in processes, situated between salvage and speculation. Our stories are drawn by soundings, echoes, shadows and spirits of more than human political movements, across this planet'

www.migrantecologies.org



On art/practice led inquiries & storytelling

The great thing about **art practice** (or at least the art practice that I am interested in), is that when you are in flow, you can find meaning and ways of working from anything: Any material, object, space, any existing form of knowledge, be it formal or informal, “popular” or academic.

The creative **research practices and stories** that I am interested in are “**ecological**” in that they are about staying curious, sensing existing relations and making connections: Between the sensorial and the conceptual; Between neurons and mycological networks; Between sound and shadows; Between birdsong and human language; Between humans and non human migration; Between a cup of coffee and colonialism; Between the sand under our feet and the structures of this city; Between the speed of our internet and our fingers on the keyboard and the hands attempting to cleanse the soil in Chinese electronic landfills.

With art/practice led inquiries, we get to make poetic and political connections and alliances that are perhaps not permitted in streamlined modern disciplines. We get to play with the children our parents warned us against.

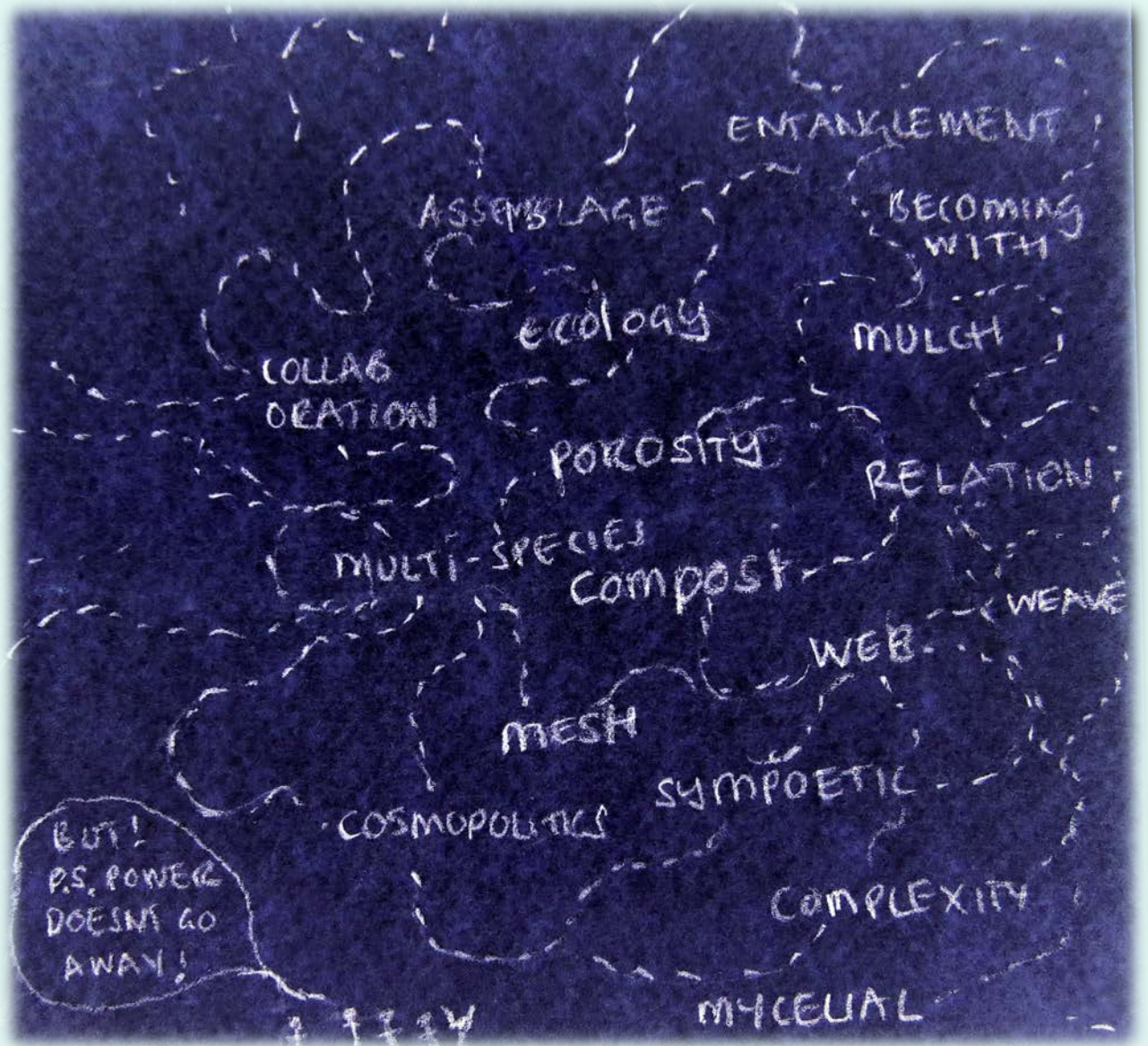
These processes are not innocent. We are also products of modernity and our speculations and imaginings do not necessarily always lead us to emancipatory, democratic places. But I hang on to art as I feel that combination of artistic methods and critical reflexivity enables a potentially fully embodied a toolkit with which to rethink human’s place in this world

Recap

From critiques of dualisms,
to ecological story telling

HUMAN / NON-HUMAN
MALE / FEMALE
MIND / BODY
LIVING / NON-LIVING
ACTIVE / PASSIVE
INTELLECT / MATERIAL
WRITING / MAKING
SCIENCE / ART

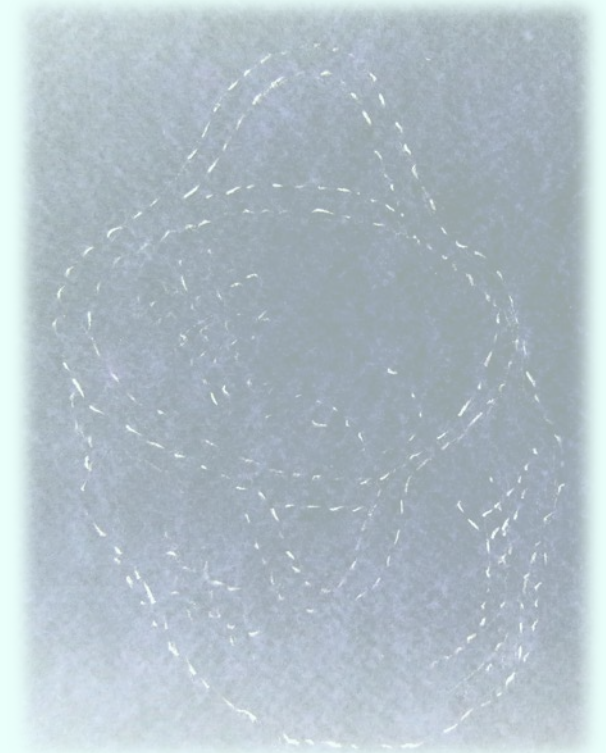
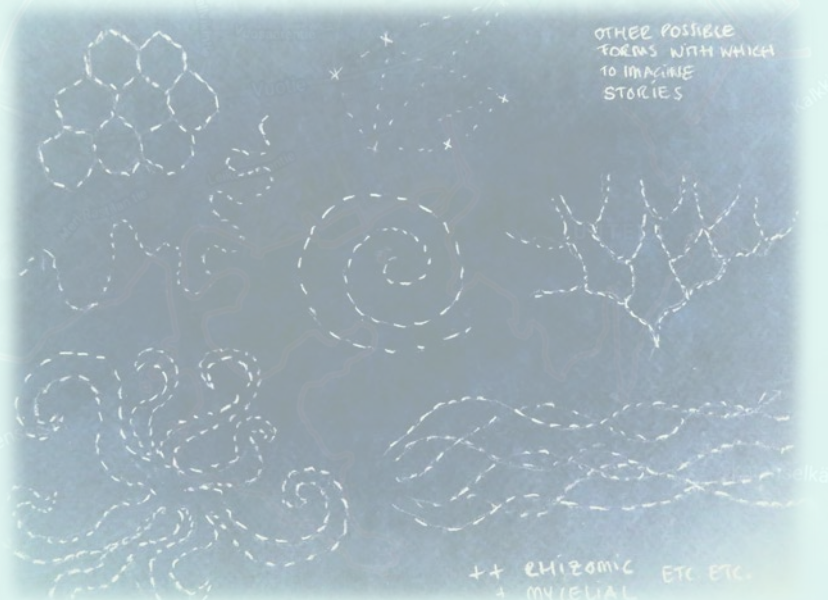
etc etc



45 min group discussion

New students: Share your responses to Ursula le Guin & Anna Tsing readings. How do each of them talk to you in different ways about story telling and ecology? What particular moments do you recall from each text?

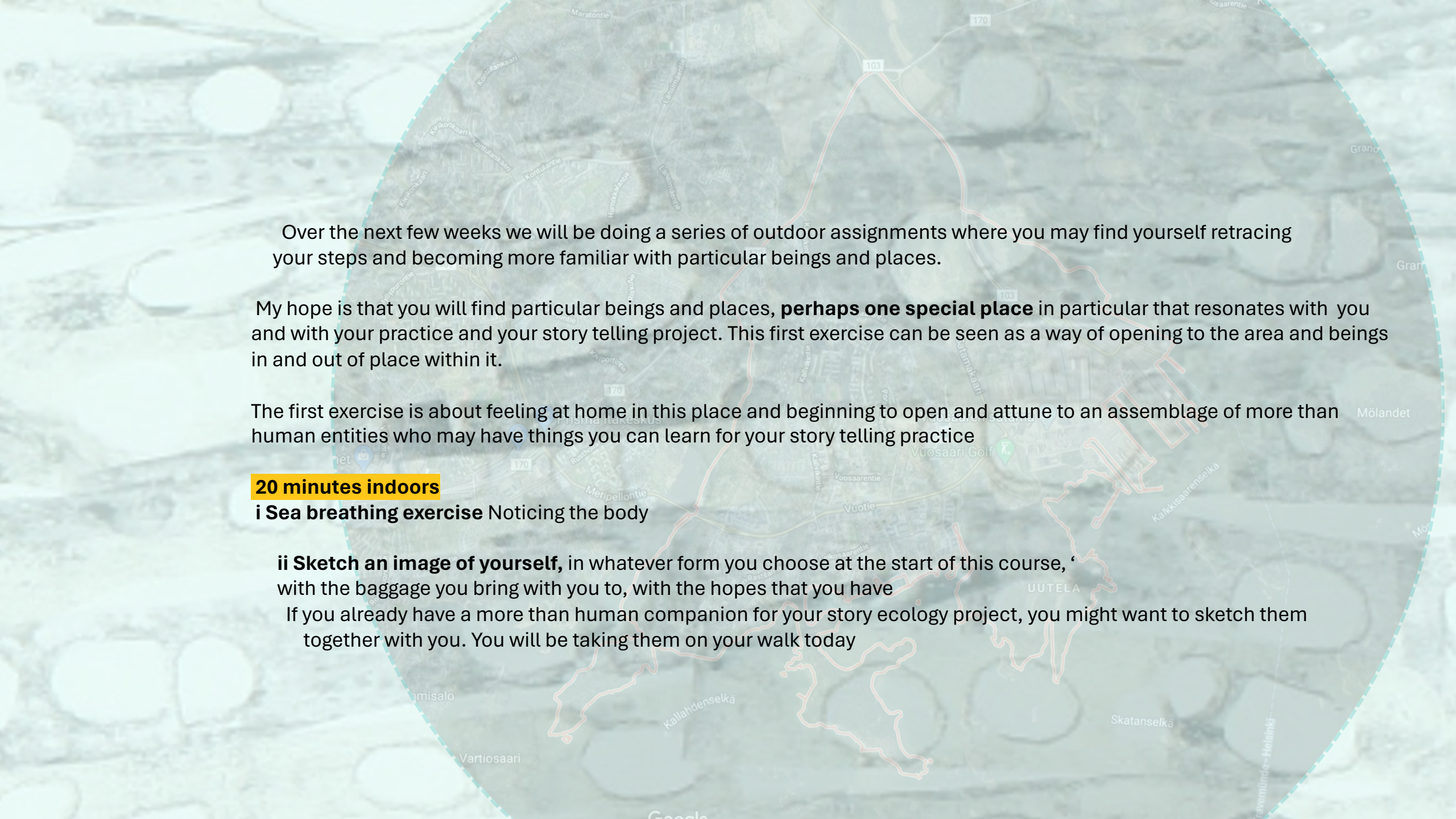
Period 4 Story Ecology Alumni: Recap what was meant by a critique of modern dualisms, together with the possibilities of (political) ecological, thinking and making with examples, either from the class or from your own projects



Lunch

13.00- 14.00





Over the next few weeks we will be doing a series of outdoor assignments where you may find yourself retracing your steps and becoming more familiar with particular beings and places.

My hope is that you will find particular beings and places, **perhaps one special place** in particular that resonates with you and with your practice and your story telling project. This first exercise can be seen as a way of opening to the area and beings in and out of place within it.

The first exercise is about feeling at home in this place and beginning to open and attune to an assemblage of more than human entities who may have things you can learn for your story telling practice

20 minutes indoors

i Sea breathing exercise Noticing the body

ii Sketch an image of yourself, in whatever form you choose at the start of this course, with the baggage you bring with you to, with the hopes that you have

If you already have a more than human companion for your story ecology project, you might want to sketch them together with you. You will be taking them on your walk today

40 minutes- 1 hour outdoors,

I would like you to do this first exercise alone and mostly in silence, unless you feel you want to use your voice to connect to place. Otherwise, spend the time be walking, drifting, observing attuning. You can walk wherever you want to, towards the nature reserves of Uutela, or Kallahti, or towards the urban centre. You might choose to take your journals or handphone voice recorders with you. You might choose to just experience. I suggest you read these notes before you leave and then let them go

Sensorial Ecologies & Porous Bodies

You can alternate between walking and then settle in one spot, listen, breathe, sense the worlds around you. Its probably going to take you a while to let the chatter of the week subside. You might want to re-do the sea breathing exercise outdoors, or another exercise you know or alternatively you might make up one that enables you to be present. Which more than human beings, elements, structures, things, are particularly making their presence felt to you? How are they doing this? Through sight, sound, touch, taste?

Embodied Attuning

Where in your body do you sense more than human beings, elements, structures or things?

How are they connecting with your body? We hear through the ears but sound resonates through the body. We see with the eyes but the experience of seeing is felt elsewhere withing.

How might more than human beings, elements, structures or things be incorporating your body into their worlds? How are you incorporating their presence into yours?

What are the rhythms as you walk or as you breathe? How are these rhythms entangling and untying with the rhythms of other beings? How might multiple, more than human temporalities be operating at the same time?

How is ecological experience inextricably connected to memory and story?

Your more than human companion If you already have a more than human companion for your story telling project how are they responding and resonating with tris process?

30 minutes today or tomorrow

Beginning to sketch out an avatar

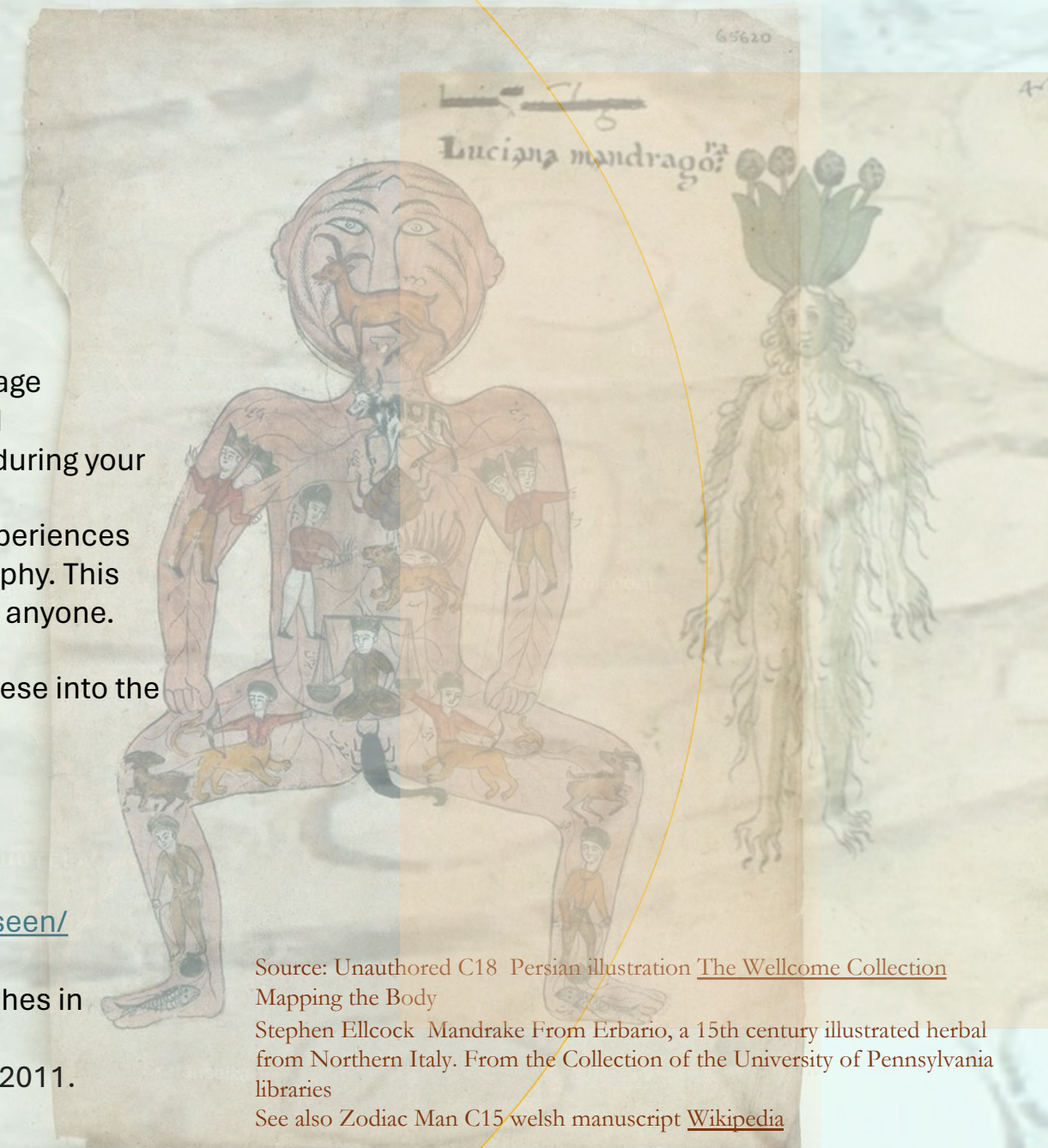
As part of this course I would like you to slowly create an avatar, a muse, an imaginary friend who you can 'consult' on your practice. Revisit the sketch of yourself from before your walk. Make another image of yourself in whatever form you choose. In this second sketch try and incorporate the different more than human resonances you have felt during your walk and where in the body you have felt these. You might want to think about overlaying this sketch of yourself with experiences from your walk in an alternative form of more than human eco-cartography. This sketch can be very rough.. Its more for you to work with than to show to anyone. We can also agree to keep these sketches private if you prefer (Again if you already have a more than human partner you can bring these into the conversation also)

For next week, 2nd May

Listen to podcast/read text interview with Amitav Ghosh

<https://emergencemagazine.org/interview/beings-seen-and-unseen/>

Supplementary if you are interested in significances of sketches in Taussig, Michael. *I swear I saw this: Drawings in fieldwork notebooks, namely my own*. University of Chicago Press, 2011.



Source: Unauthored C18 Persian illustration [The Wellcome Collection](#)
Mapping the Body

Stephen Ellcock Mandrake From Erbario, a 15th century illustrated herbal from Northern Italy. From the Collection of the University of Pennsylvania libraries

See also Zodiac Man C15 welsh manuscript [Wikipedia](#)