

Rehearsing Hospitalities: Towards Ecologies of Access

24 April, 2-5pm Finnish time (GMT +2)

**** Live written transcription from page 4 onwards ****

Towards Ecologies of Access was a discursive event forming part of [Frame Contemporary Art Finland](#)'s 2019-2023 *Rehearsing Hospitalities* public programme. The event took the form of online conversations between artists and curators and was available to audiences through a live written transcription.

Towards Ecologies of Access hosted dialogues with artists **Kristiina Koskentola** and **Pia Lindman** marking the continuation of an ongoing process which began in spring 2019 during the *Epistemic Hospitality* event. In this event they share their current research and practice in conversation with curators **Lars Bang Larsen** and **Mi You**.

Rehearsing Hospitalities 2019 responded to sociologist Boaventura de Sousa Santo's concept of 'Ecologies of Knowledge', asking how contemporary art might become more hospitable towards diverse and interconnected knowledges. Continuing with 'Ecologies of Knowledge' and applying it also to questions of access, the 2020 programme will address art and institutional potential to facilitate plural and decentralised forms of knowing and accessibility.

Towards Ecologies of Access was a series of discussions on access to knowledge and experiences outside of Western epistemological binaries such as the body-soul, material-virtual and human-non-human divide. In their conversations the participants referenced different practices and cultural traditions such as shamanism, subsensorial ways of knowing and psychedelia—situated, embodied ways of knowing that are often marginalised or rendered invalid within Western and colonial knowledge systems.

The event looked into the ethics of artistic engagement in bringing these ways of knowing to the foreground and creating access to different situated knowledges. It questioned who can obtain 'access' to certain practices and how cultural power structures shape the ownership and production of these knowledges.

Towards Ecologies of Access was moderated by Frame's Head of Programme **Jussi Koitela** and Associate Programme Curator **Yvonne Billimore**, with live written transcription by artist **Iona Roisin**.

Programme

14.00 Introduction by Jussi Koitela and Yvonne Billimore

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14.15 Screening: Kristiina Koskentola, *Flesh and Metal. Light and Oil*, 2020, 27 min

Kristiina Koskentola's film *Flesh and Metal. Light and Oil* reflects on practices of Shamanism in Inner Mongolia and Historic Manchuria (China) alongside the effects of heavy industry and rare-earth mining in the region, global capitalism, and Koskentola's own body. In the film, Shaman rituals intertwine with atmospheric electronic soundscapes and (industrial) landscapes. The film searches for a deeper relationship with natural and spiritual worlds through 'alternative' knowledges. It explores the boundaries of human rationalism and knowledge production, environmental injustice and the slow violences of global capitalism. The film documents dialogues and ceremonies with the permission and collaboration of a number of Shamans, Healers and Musicians.

14.45 Kristiina Koskentola in dialogue with Mi You

After the screening, artist Kristiina Koskentola and curator Mi You will discuss the film and reflect on practices of working with shamans and shamanism in Inner Mongolia, Manchuria and Russia, in particular (re-)access to worlds and knowledges, and the ethics and politics around it.

15.15 Short break and moment for inviting audience comments

15.25 Pia Lindman in dialogue with Lars Bang Larsen

Artist Pia Lindman and curator Lars Bang Larsen will discuss concepts of 'subsensorial' knowing and psychedelia in relation to Pia's current body of work, *Articulations of Forces at Play*. This research intercepts crochet crafts as a way of perceiving, engaging with, and transmitting subsensorial knowledge. Their discussion highlights different cultural, social, and historical power structures of knowing differently. Who has ownership of these knowledges and how are they used? Why do we subscribe to certain epistemologies rather than others, and how do we embody knowing?

16.10 Short break and moment for inviting audience comments

16.20 Open discussion with speakers and audience comments and questions

[Rehearsing Hospitalities](#) is Frame Contemporary Art Finland's public programme for 2019-2023. It connects artists, curators and other practitioners in the field of contemporary art and beyond to build up and mediate new practices, understandings and engagements with diverse hospitalities.

Participant Bios

Kristiina Koskentola is a visual artist. She earned her PhD from the University of the Arts/

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Chelsea College in London. Her work spans across media including video, photography, materials, stories, objects, interactive performative projects, publications and lectures. With her recent projects she explores modes of knowledge production, polyvocal subjectivity and agency of multiple co-actors (human and not) often through 'peripheral' or forgotten ecologies. Transcultural and monistic perspectives, materiality and coexistence are central to her ethically and socio-politically driven practice.

Lars Bang Larsen is an art historian and an adjunct curator at Moderna Museet in Stockholm. He has (co-)curated exhibitions such as the 32nd São Paulo Biennial Incerteza Viva (2016), Mud Muses. A Rant About Technology (Moderna Museet, 2019-20) and Not Without My Ghosts (Drawing Room, London 2020). His books include *The Model. A Model for a Qualitative Society* 1968 (2010), *Networks* (2014), and *Art and Psychedelia* (forthcoming, 2020).

Pia Lindman is a doctoral candidate in the Nordic Cultures and Environmental Politics programme at Lapland University researching her concept of the subsensorial. A result of many years of investigation into the body and its place within the cultural space, Lindman's work responds to a contemporary desire to mend the fission between science and art, healing and creativity—and moves beyond the human body proper to multiple realms of life.

Iona Roisin is a British artist and graduate of the Finnish Academy of Fine Arts. Based in Helsinki since 2015, she has participated in exhibitions and screenings in London, Helsinki, St. Petersburg, Moscow, Zagreb, Tallinn and Seoul. Primarily working across moving image and text, an entire adolescence spent on MSN prepared her for this specific moment.

Mi You is a lecturer at the Academy of Media Arts Cologne and Aalto University, Helsinki. Her long-term research and curatorial projects spin between the two extremes of the ancient and futuristic. She works with the Silk Road as a figuration for nomadic imageries and old and new networks/technologies. She has curated programmes at the Asian Culture Center in Gwangju, South Korea, Ulaanbaatar International Media Art Festival, Mongolia (2016), and with Binna Choi, she is co-steering a research/curatorial project Unmapping Eurasia. She is chair of the committee on Media Arts and Technology for the transnational political NGO Common Action Forum.

****Live written transcription begins****

The document is set to allow viewing and commenting, please do share thoughts and questions.

13:55 - Hello all starting in 5 mins

14.00 Introduction by Jussi Koitela and Yvonne Billimore

Jussi: Welcome to *Towards Ecologies of Access* online session. I'm Jussi Koitela, Head of Programme at Frame. I will be moderating this event with Yvonne Billimore, Associate Programme Curator at Frame. I will introduce the event and who will be speaking, then we will go to the practicalities, timeline, format, and how you can participate etc.

Welcome to the participants in this Zoom conversation, and the online audience following the event through this online document. *Towards Ecologies of Access* is a discursive event following our *Rehearsing Hospitalities* programme, between artists and curators, available via live transcription.

Towards Ecologies of Access hosts dialogues with artists Kristiina Koskentola and Pia Lindman marking the continuation of an ongoing process which began in spring 2019 during the *Epistemic Hospitality* event. In this event they share their current research and practice in conversation with curators Lars Bang Larsen and Mi You.

During 2019 the Rehearsing Hospitalities programme responded to Boaventura de Sousa Santo's concept of 'Ecologies of Knowledge', asking how contemporary art might become hospitable to diverse and interconnected knowledges. Continuing with 'Ecologies of Knowledge' and applying it also to questions of access, the 2020 programme will address art and institutional potential to facilitate plural and decentralised forms of knowing and accessibility.

Towards Ecologies of Access is a series of discussions on access to knowledge and experiences outside of Western epistemological binaries such as the body-soul, material-virtual and human/non-human divides. In their conversations the participants will reference different practices and cultural traditions such as shamanism, subsensorial ways of knowing and psychedelia—situated, embodied ways of knowing that are often marginalised or rendered invalid within Western and colonial knowledge systems.

This is the content aspect, now Yvonne will introduce some of the practical sides...

Yvonne: So just a word about the timeline, you can see it above but we will go through. There are two sections, each are about an hour long, formulated as discussions with breakout films and performances, it is a little experimental so bear with us.

In the first part of this Kristiina Koskentola will screen her film and have a conversation with Mi You. Then a conversation between Pia Lindman and Lars Bang Larsen, with a performance in the Zoom chat, which Iona will attempt to describe here in the document.

This live transcription is being written by artist Iona Roisin, audiences can only follow through this transcription. We started to experiment with this format in 2019 during an event called *Epistemic Hospitalities*, experimenting with how a written transcription can perform. This was also the beginning of the period of time working with both Pia and Kristiina. Previously this transcription was an addition to the event but here it is an event in itself, this opens up questions of how and when access can be obtained, what knowledges are included or excluded in this format? What is made visible? Who can attend?

Commented [1]: (Iona Roisin) Hello everyone!

In order for me to keep up to speed with the conversation I will be typing mostly in lower-case and using abbreviations if needs be.

Thanks!

Commented [2]: (Iona Roisin) The transcription won't always be totally smooth because there will be parts that I need to paraphrase, we will do our best to go over this and fill it in as soon as we can!

Commented [3]: (Ramina Habibollah) You're doing amazing, sweetie 🌸

Commented [4]: (Liisi Soroush) I love this format at the times of Zoom & talking -head- out- load - format, thank you for embracing written format of "co-reflecting upon..." thank you for opportunity to be present within own space meanwhile the beauty and power of written text are expressed....

Commented [5]: (Yvonne Billimore) Thanks so much for joining us!

We will also record this conversation and a sound recording will be available at a later date.

Jussi will facilitate the conversations, and I will facilitate the document, filling it with images, links, references and collating comments (from you), the idea is that this document can become a source of deep referencing. We would like to include people following this conversation to add their comments and own references onto the side, the document is formatted for commenting. During the break I will collate some of the comments, and bring them into the Zoom chat. The screenings will take place in real time and we will embed those links, also we will have some real time breaks. Unfortunately you will have to make your own cup of tea!

This document and the links will be online for two weeks after the event and available later with the sound recording and an edited transcription. We at Frame would like to thank everybody, for welcoming and following this experimental process. It will be interesting to see what emerges, with multiple dialogues between, artists, curators, transcribers, images/referencing/citation, and audiences all happening simultaneously. And also perhaps see how the sense of time unfolds, we will try to keep time but if there are any issues or delays we will update them in the document.

Great! Now we will go to the first part of this event, it's a film screening and dialogue. Between artist Kristiina Koskentola and Curator Mi You. Kristiina is a visual artist. She earned her PhD from the University of the Arts/ Chelsea College in London. Her work spans across media including video, photography, materials, stories, objects, interactive performative projects, publications and lectures. With her recent projects she explores modes of knowledge production, polyvocal subjectivity and agency of multiple co-actors (human and not) often through 'peripheral' or forgotten ecologies. Transcultural and monistic perspectives, materiality and coexistence are central to her ethically and socio-politically driven practice.

Mi You is a lecturer at the Academy of Media Arts Cologne and Aalto University, Helsinki. Her long-term research and curatorial projects spin between the two extremes of the ancient and futuristic. She works with the Silk Road as a figuration for nomadic imageries and old and new networks/technologies. She has curated programmes at the Asian Culture Center in Gwangju, South Korea, Ulaanbaatar International Media Art Festival, Mongolia (2016), and with Binna Choi, she is co-steering a research/curatorial project Unmapping Eurasia. She is chair of the committee on Media Arts and Technology for the transnational political NGO Common Action Forum.

We have had some conversation beforehand, while planning this event, where I posed some questions. I hope they will go into this discussion, bringing up some things that we have been interested in, in relation to the work. So we have been interested in how to access and study knowledge, experiences and traditions outside of western rationalism, and mind-body dualism.... Who can have access and how to these kinds of knowledges and experiences outside of this tradition? So, how specifically Kristiina's work and practice is doing this research and studying these worlds and cosmologies.

Problematising the situation, 'artist as ethnographer', what kind of power structures and relations are embedded in these relations, when you go to places not in your so-called 'own culture' to acquire knowledge or do research. If these problems of powers can be avoided,

Commented [6]: (Marjolein van der Loo) Nice introduction, *clapping sound*

Commented [7]: (Yvonne Billimore) :)

by looking into the self of the artist or the artist's own culture, and what is this self and subjectivity in Kristiina's work. Now I will give the floor to Kristiina, to introduce the film.

14.15 Screening: Kristiina Koskentola, *Flesh and Metal. Light and Oil*, 2020, 27 min



Thank you Jussi, thank you everyone. I am Kristiina talking from my garden room in Amsterdam. In the past decade I have been working partially in China, mostly in Beijing. However, in recent years, after my studio there was destroyed, among those of many others in the large demolitions by the government in 2017, I headed North, in search of ancient knowledge of the shamans. Shamanic cosmologies urge for respectful treatment of the living, animistic and interdependent world that is mystical, complex and delicately resilient.



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The film we are going to screen 'Flesh and Metal. Light and Oil', is talking about shamanisms in Northern and North-Eastern China, in Manchuria and Inner Mongolia in relation to the heavily contaminated nature, electromagnetism and heavy industry and rare-earth mining in the region, (global) capitalism and my own body.



I show here the map of China - Chinese Manchuria as we mainly refer to it nowadays is circled red and Inner Mongolia in blue. Moreover, the territories in question are both the home of these 'ethnic minorities' of China, the history is complicated: The Mongols have ruled China whereas the Manchu-led Qing dynasty has ruled both Inner and Outer Mongolia.).

The Manchu are a Tungustic people of Northeastern China.

The Mongols are an East Asian ethnic group native to Mongolia and China's Inner Mongolian Autonomous Region. Both people, despite the historical and/or current religious and spiritual persecution, practice shamanisms. I use the word shamanisms specifically in plural; whereas Manchu and Mongolian shamanism are closely connected, also to other Northern Eurasian ones, their cosmologies and practices vary. Shamanisms are holistic regional belief systems, cultural, social-political and ecological phenomena. Furthermore, parts of shamanic practices and knowledge are personal belonging to individual shamans.

Hence my film is in two parts: 1st reflecting Manchu shamanisms and 2nd Inner Mongolian shamanisms.

Through the work I examine the potential of 'non-living' or 'spectral' subjects as active political and ethical actors and agencies. By dialogue with and through the shamans, lived experience, reflections of posthuman and new materialist theorisation and through my own body I search for a deeper relationship with the natural and spiritual worlds. Through these alternative knowledges the film explores the boundaries of human rationalism, knowledge production and the environmental injustice and slow violence of the logic of (global) capitalisms.

The last bit, as I say in the film, I am roaming the region in search of the shaman, and a cure for my hands that keep shaking, to look for estranged parts of my soul.
Thanks!

Commented [8]: (Vishnu Vardhani) Reading that brought tears to my eyes. Thank you for sharing.

Commented [9]: (Yvonne Billimore) Thanks for being here

I am roaming the region in search of a shaman and a cure for my hands that keep on shaking—to look for estranged parts of my soul.

我在一个地区游荡，寻找一个巫师，和一个能治我的手不再不断颤抖的治疗方法——去找我灵魂中异化的部分。

Jussi: Now we will watch the film, so people who are following online please open the link to the film and watch it yourself. We will get back to the conversation after the film ends in about 30 minutes!

Kristiina Koskentola, *Flesh and Metal. Light and Oil*, 2020, 27 min

Link to film: <https://vimeo.com/385655316/4f7b0b31ed>

14.45 Kristiina Koskentola in dialogue with Mi You

Commented [10]: (Yvonne Billimore) 7mins behind planned schedule

OK! Hello again.

Jussi: Thanks for the film, hopefully everyone has been watching already, now we will start the conversation. Welcome both to start.

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Mi: Thanks to Frame and everyone for being here. As a media theorist I imagine this a bit like a [chinese room experiment](#), where we are in a room and we represent a brain and everyone else can send in instructions and receive outputs via text.

That being the context maybe we can start by reflecting on the topic of mediation, as our topic is a mediation convo, in Kristiina's work it's all about working with and finding access to these different worlds that are being mediated by the bodies of the shamans. One thing that I really appreciate in Kristiina's work is how you insert your own body into the research and we saw how through this imbalance of the mineral you have this handshaking problem, you received a cure from the shaman, you are talking about how you are not yourself but a composition of elements. That leads me to a general observation on this kind of knowledge that we once had access to this, intuitive knowledge, not just individuals but we are part of a larger ecosystem, if we go back to the early days of the humanities we used to tell earth stories, about how the different forces in nature make up our world and ourselves. Then slowly we started telling stories about human morality. If we go back early enough there was always a time where we had this common access to this knowledge.

Kristiina: Shamanism or this kind of earth knowledge/healing is indeed in all cultures all over the world. The fact that I am incorporating my own body as a subject and at the same time as a medium for this research is of course very logical when you are going to meet a shaman. It is a way of making yourself both accessible and vulnerable: a vehicle for making a dialogue. I was being healed, the healing worked, the mineral balance was restored, the shaking stopped.

What was interesting about this was that it automatically lead to discussions on a bigger scale, healing, the condition of my body, the shamans themselves already opened up these discussions further, about how all these things are connected to the earth, electromagnetism as a vehicle, other states of consciousness, reaching connections with the spirits.



Actually when I was in Manchuria and Inner Mongolia, through this dialogue it became less important where I was, that's why I don't mention those particular places in the film, only in the introduction, all these things blowing through my body, connecting to my soul, just as mining and global capitalism does, going through the region. So this is the schizophrenia, the connections that were all around me, upper, lower and middle worlds.

Mi: This feeling of schizophrenia, your perception of the world being shaped and ripped apart, exerted by humans but also being in the natural environment where there's something other-than-human at play. To contextualise shamanism in China, it does go back a long long time, of the different techniques being used, the bone oracle is one of the oldest. The shaman using stones and looking at the arrangements of them, through which he can tell prophecies etc. This goes back 7000 years, the burning of the bones maybe 4000 to 5000 years. Just an archaeological detail.



Objects and matter are not static, but living and mattering, producing change and thought.
物体和物质不是静止不变的，而是活着的，不断产生物质中，制造变化和思想。

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There was a moment in Chinese we call it 绝地天通, i.e. stripping the connection, stripping the thoroughfare between heaven and earth, this refers to a moment some 3500-4000 years ago when all of these shamanic practices were very prevalent all over the country, but when the ruler actually decided to institutionalise this sort of ritual practice, that part of the shamanic practice was assimilated into a state sanctioned performative event. The emperor acting on behalf of heaven, everything else was considered an earthly matter, different bureaucrats in charge of performing smaller rituals, the divide between heaven and earth then happened definitively.

Shamanism is a term to describe a vast geography, but in China it has been purged to the margins of society, since that moment.



Kristiina: Actually the Manchu emperor Qianlong used shamanism as a political weapon to scare the Han Chinese (the dominant ethnic group) with the 'barbarism' (of shamanisms), there is actually an altar for sacrificing pigs in the Forbidden City in Beijing... Manchu shamanisms have an institutionalised form that is ritualistically choreographed to the form and is very hierarchical and, then also a practice that they call 'wild shamanism'. In the film (Manchurian part) the second shaman, the woman is a practitioner of the second one and using her own practical knowledge that she was developing on her own. There is so much variation in these knowledges.

Mi: It's so interesting that there are these different forms, wild and institutional. This field is so loaded, it's never just a practice, there are discourses of national identity building, in some areas in China I think now they have a touristic agenda behind it. With these different motivations embedded, your film shows these layers subtly.

Kristiina: In my film I don't have any touristic shamans, in the first part where there are a lot of people they are all from one clan in Manchuria, Alsín Gloro, it might look touristic because it's a big crowd but it isn't. National or cultural identity is/ has become a big part of shamanism because it's a regional belief system, in various places where the grounds of this practice is dominated by the occupying culture. When shamanisms become identity politics

Commented [11]: (Iona Roisin) Here was a name that I missed

Commented [12]: (Iona Roisin) Apologies for writing Hun, instead of Han!

Commented [13]: (Kristiina Koskentola) HEART!

they can lose the spiritual and healing elements. They do go hand in hand, but if such a practice becomes only a discourse about politics, it becomes very complicated. So much knowledge has been lost in these regions, due to the invasion of communist politics. One shaman in Inner Mongolia actually asked me to send books to him from specific European researchers, about authentic Mongolian shamanism practices, related to things that were outlawed by Russians, but also about before Tibetan Buddhism was integrated in Mongolia, and shamanism (I did). A lot of identity politics (and speculation) are related to these practices.

These practices are always evolving and adapting in a certain sense, you see everyone, including the shamans, using mobile phones, why shouldn't they? A shaman isn't a hermit outside of civilisation ... If you take the time or have the privilege to talk in depth with the shamans, the discussions led to many political topics and environmental ones of course. Actually in Manchuria, as I said, one of the healers was a retired party secretary of the communist party in the village, an extreme contradiction of course. We talked a lot about shamanism in the time of Mao: how they had to destroy so many things, places of worship in nature and such, practicing in hiding. I will never forget that he said that whatever the dialectics are, if you can heal you have to heal. It made a big impression on me.

Mi: A very powerful statement. Many layers of politics we can unpack, so one aspect let's look at – how are they dealing with contemporary science and technology. They keep mentioning electromagnetic fields, is it just a way from them to justify what's going on?

Kristiina: Not only this but they also talk about quantum physics in relation to shamanism! And things like this that come close to feminist thinking in new materialism. They were really talking about shamanism as a science, which was something I appreciated a lot, they talked about electromagnetism as a way of connecting to the earth, and via the Earth's electromagnetic field with the spirit worlds, amongst themselves and with objects. As in science a simple act of touching hands is already electromagnetism. According to these shamans, electromagnetism is the connection between the worlds, spiritual and otherwise .

Mi: I told you that there is this speculative connection between cybernetics research in China and all this supernatural stuff. Worldwide, in terms of the study of cybernetics, it's quite a singular case, in that Qian Xuesen, the scientist who was commissioned to head the Chinese rocket inst. Who sent two rockets into the sky, had studied cybernetics in the US and he established this field in China when he returned. The turning point came when in the late 70s China decided not to join the space race, they decommissioned the science centres, and he lost his job overnight. He wanted to apply his study in some other way, so he turned to all these traditional practices in order to further his studies. In the 80s and 90s there was a craze for studying the supernatural capacities of the human body, you'd see it in medicine schools, go to a doctor, they give you an electromagnetic headset to try and reset your body energy. So this footnote in history is about science and the supernatural. Speculative science.



Kristiina: This kind of thing is in becoming mainstream for sure, in this respect science is in many ways early stages. So interesting. In the discussion with the shamans it was also about purity. Whereas some of the shamans were very knowledgeable and had studied science etc. but when I was talking to the female shaman in Manchuria she was really talking from her heart, explaining these phenomena on an emotional and tactile level, beautiful. She told me she can feel it in her body when the aura, or electromagnetic field of the fox god is connecting to hers. It's because of this connection that they become one. That's how she can diagnose and heal.

I am also interested in these kinds of ideas but if they are studying this at school in the 80s...

Mi: I guess one offspring or second wave of this moment is now you have a lot of people in silicon valley studying spiritualism, I'm not here to judge, I don't claim I know a whole lot about these people but it does raise an interesting question, what does it mean when all these tech ppl all of a sudden are become spiritual, what kind of tech world and technology will they design for us. Also in this film you are looking at this 'age old' phenomena but also making connections to contemporary society, capitalism, global flow of minerals into industry and technology etc. we don't have answers on that front but are trying to ask questions.



Kristiina: We should rethink these questions. In this time of crisis when the world has slowed down we really see what the impact is, on nature etc. On the other hand when I look back and I think about industry and mines and environmental horror in the region this dialogue... The shamans are environmentalists as much as they can be, being critical within the politics of China is complicated, such as talking about how these minerals belong to the earth, discussions that come from the film.

Mi: So how can we bring these kinds of dimensions of perception into our politics today and also form coordinated actions? I'm not expecting an answer but these are the right questions to ask. I was making some notes about your film, I always notice new details, I made a connection between the bone oracle reading, you see cracks on the bones, it's a manifestation of supernatural power that helps you understand the state of yourself maybe. Other forms of markings on bodies – crop circles, it's a different scale but similarly a marking on the body of the planet. A couple of years ago due to extreme drought an ancient crop circle was revealed, it was covered by greenery so it wasn't noticed before. Also sinkholes are an instance like that, which happens a lot now in Siberia, all of these are geo-markings or markings on the body of earth, due to quite a mixture of human-made but also supernatural powers.

I worked with artists working on sinkholes, and how indigenous Siberian cultures interpret them. I try to show them in conferences where scientists will also be confronted by the opinions of the indigenous people and how they understand it. Bringing it into politics perhaps, a small and modest attempt, more of an effort is needed.

Kristiina: Yes that is one way, each individual should rethink their own existence and interconnections, politics yes that leads to individuals considering themselves as holistic. You need to become more spiritual to do this thinking seriously, if you don't allow any mythicism you can't engage with this fully. Even scientists don't know everything, no one does, so why can't the mythical be just as valid knowledge, as one of those claimed truths that might not be true in a year.

Commented [14]: (Pia Lindman) Question to Mi You: I am very interested in the sink holes! Can you name any of the artists, the project(s)? How can I find out more?

Commented [15]:

Commented [16]: (Mi You) For example <http://www.synsmaskinen.net/syn/art/burst>

Dialogue is the way to go, it has to be mutual, from two directions, not only one dimension/direction can be presented, dialogue that is creating something new is needed, especially in art. Who is the maker, what is the position of the artist and institution are the questions but we don't have the time for that now!

Mi: Let's leave it now on the ground that mutual dialogue and mutual respect of each other's disciplines and methodologies, but not a naive hope that only one system of knowledge is able to provide all the answers. Let's leave it there for now.

Mi+ Kristiina: thank you !

Jussi: now we will have a short break, for 10 minutes, we will start again at half past 3. See you!

15.15 Short break and moment for inviting audience comments

15.20 - we will now break for 10 mins - grab a cuppa

Please add comments and questions on the side -

Anonymous creatures, do you have anything to share?



Anonymous Kraken



Anonymous Skunk Idle



Anonymous Raccoon Idle



Jussi Koitela



Anonymous Shrew



Anonymous Blobfish Idle



Anonymous Goose Idle

**COMMENT ON THE SIDE PLEASE - SORRY **

These will be collated and brought to the final discussion, thanks so much.

Apologies for confusing everyone. We seem to have some technical 'settings' surprises - we didn't realise people could comment directly into the document, please use side comments. Thank you all :)

Commented [17]: (Yvonne Billimore) 15.20

Commented [18]: (Jess Rolls) Yes! Thank you so much Frame, Kristiina, Mi You... Kristiina, I am interested... How do you create spaces and opportunities to share your film works with the Shama communities you have collaborated with and who feature in the film? Have you hosted screenings with them too?

Commented [19]: (Yvonne Billimore) thanks for your question sorry for confusing comment on where to post :)

Commented [20]: (Jess Rolls) Thanks Yvonne :)

Commented [21]: (Yvonne Billimore) :)

Commented [22]: (Liisi Soroush) oops where is my anonymous -being, am I breaking some rules here :-)?

Commented [23]: (Yvonne Billimore) no problem, please post your question here

Commented [24]: (Liisi Soroush) Thank you Yvonne, as following the texts, they are already taking a stand for my open ended questions, will continue following...

Commented [25]: (Rick Dolphijn) I think its important to take shamanism out of the realm of relativist anthropology and see their form of knowledge not as something which "belongs to a culture" but as a universal knowledge, similar to how the university in western society has strived for a kind of universalism. I like that very much about Kristiina's work... But more work needs to be done of course... How would you, Kristiina, imagine, we can take this one step further?

Commented [26]: (Yvonne Billimore) Thanks Rick we will bring it to the end discussion

Commented [27]: (Lily Hall) Hello Kristiina and Mi, Jussi and Yvonne, Iona & all involved at Frame.

If time to read and reply to my questions below, which are for Kristiina, that would be fantastic, but I am writing after the event so otherwise just to say thanks so much everyone for this afternoon of remote connectivity; for the screening of 'Flesh and Metal. Light and Oil', for these conversations that followed.

Whilst I was watching via the vimeo link I was really aware of shifting registers as a viewer, from a distance here in London with my laptop, entering into the poetics of the film and the urgencies that it raises. Also imagining several/many distant anonymous others (via the googledoc) watching the work simultaneously online. An immersive, collective experience, despite being physically separate. Like a kind of dispersed ... [1]

Commented [28]: (Yvonne Billimore) Thanks Lily, lovely to hear from you and that you enjoyed the experience, some very nice comments and questions here from you for Kristiina

Commented [29]: (Kristiina Koskentola) Hi Lily

Thank you for sharing your experience: Lovely hear! It was very special and meaningful sessions for us ... [2]

15.25 Pia Lindman in dialogue with Lars Bang Larsen

Commented [30]: (Yvonne Billimore) started 15.30

Jussi: Ok thanks for all the questions, we have got a few, we will have them answered after this second part, so at the end. Now we go to the second part, a discussion between Pia and Lars.

Pia Lindman is a doctoral candidate in the Nordic Cultures and Environmental Politics programme at Lapland University researching her concept of the subsensorial. She investigates the body and its place within the cultural space.

Lars Bang Larsen is an art historian and an adjunct curator at Moderna Museet in Stockholm. He has (co-)curated exhibitions such as the 32nd São Paulo Biennial Incerteza Viva (2016), Mud Muses. A Rant About Technology (Moderna Museet, 2019-20) and Not Without My Ghosts (Drawing Room, London 2020).

We also had a preparatory conversation on what they could be discussing, Pia will share her recent work, a couple of things in the beginning, Lars will then respond to this with his study on psychedelia and art. They will have a discussion about some points that were mentioned in the beginning, like knowing outside of rational western science, who has access to these concepts or the use of these concepts, such as the subsensorial and psychedelia, at the same time who has ownership, what are the power structures around these ideas, who do they serve? Basically this. So you are welcome to start!

Lars: The starting point for the conversation between Pia and myself are two terms: the psychedelic and the subsensorial. They are two terms that are historically connected, at least we will try to argue that in the following! So Pia and I will start by hashing out/explaining what we understand by these two terms, as Jussi mentioned we will try to discuss knowing differently, what does it mean to know differently and how do we talk about this. As for the psychedelic, it's a long story, so I will try to make it short here, the psychedelic is to begin with a very different term because it's over-connotated, it's inconsistent, it's nostalgic, it's commercialised, all of those things, so why stick with it then? Why not call it something else you could ask? It's being, it's knowing differently. It's an interestingly difficult word, it's related to prohibited substances obviously, but more than that it's not certain or obvious what it means. Those are two reasons that make it a great irritant, this word, and that make it a portal into some stimulating problems, you could say. What's more, the connection of the psychedelic with art production, hasn't really been written, another reason why you can't just let it go. You need to work through this history and all the connotations it carries.

It's heavily associated with 60s counterculture and hippiedom, you could even say that it's the visual face of this counter culture, this is just the most obvious historical moment in a long series of appropriations of the psychedelic done by different stakeholders. One of the few manageable things about it, is that the term and what it represents are inventions, you can point to when and who it was made. Coined in 1956 by a British psychiatrist, [Humphrey Osmund](#), it combines the greek words psyche (soul mind) delum (to manifest to open), this also means that it is a world that is very Post-World War II. At the time the term outmatched other terms that were proposed but never caught on, such as schitzogens or psychotica, we could be talking about these now. In any case these terms were proposed for drugs like mescaline, LSD, cannabis. All of which were soul-revealing, or mind-manifesting, as Osmund would have it.

As to what it represents, with LSD as the exemplary drug of the time, it was synthesized by accident by a scientist trying to improve on aspirin. I mention this because the production of LSD is vastly different from opium, an over the counter drug in Europe, or other

hallucinogens that are part of shamanic rites of first nation cultures. LSD just happened, at the time they didn't really know what to make of it, to begin with it was made part of experimental protocols in psychiatry, then intelligence services, CIA etc. Soon after in the 60s counter culture started to mobilise it to unravel subjectivities that were seen to be a piece of a conformist and belligerent west. That's how we know it of course, LSD and the psychedelic, became known as an anti-authoritarian response to consciousness.

It doesn't exactly lie outside of western rationalism, it's a product of it or a byproduct of it in a strange way, on the other hand it doesn't belong to western rationalism, a borderline case. It came into being as a freak event so acid was open to different types of appropriation. Even if you could say the masters invented the drug they didn't know how to turn it into one of their tools. Its true significance seemed to lie in the future. In my research I have been looking at its connection with art making, what artists and writers made it. My focus is not primarily acid rock posters and art of the 60s, but how individual artists employed the psychedelic experience, how they set it to work or made it un-work, so to speak. Psychedelia is a method, not a style that belongs to an era or subculture. A contested term for artists who wanted to work with the nervous system as a site of production. As an artistic method it has opened up ways of being informed or animated by the imperceptible that cannot be... By representation, a journey into the fabric of the real.

Pia's work is a great example of this, even though she doesn't talk about the psychedelic. She is also an artist who affirms and works with intra-human relations with larger ecologies through her homegrown concept of the subsensorial, she will talk more about this in a moment. I want to quote her beautiful definition of the subsensorial, hope I'm not stealing your thunder now but it's beautiful!

"The subsensorial is the epistemology of the not yet conscious or the never to become conscious sensory event" (Pia Lindman)

So, that type of event I understand as one that takes place at a microlevel or a cellular level, an event that demands attunement or approximation from the narrow band of human perception. One last comment before I hand over... In the context of the psychedelia of the 60s and the drug cultures that came after, all the talk is about the experience... Pia talks about epistemology, that's an important shift, this displacement of artistic focus from experience to epistemology might seem jarring or elitist to those who identify the psychedelic with auto neuro enlightenment, with seamless unions with the cosmos, etc, but it's important to stress that intellectual experimentation, to play with words, to invent new concepts capable of working through new concepts, habits of thought, are very necessary to deal with these types of histories and this type of material.

Pia: I can't get over that word home grown! As of course in the growing of your own weed (which I do not do, and I do not use any drugs)...

Lars: Credit for the term goes to you and your linguistics...



Image: Hélio Oiticica from his 1978 performance 'Delirio Ambulatorio'

Pia: Ok I will pick it up from here somehow! My first reaction is of course how we talked about [Hélio Oiticica](#) and ... The sensorial that is rooted in this 60s time, artists like him and [Lygia Clark](#) were working with opening up the mind and so releasing certain attachments to the surrounding political situation, creating new agencies through creativity. Now Lars brought up this idea that the subsensorial is this 'not yet conscious or the never to become conscious sensory event' I want to expand this slightly more, since I wrote that I have been working through landscapes, times in landscapes, time becomes layered. So I don't even know how to yet completely define this but, so the consciousness word that somehow still refers back to the human being, to me it's more and more dissolving, for instance having worked with [landscape, this artificial lake in Sompio in the north, lake Lokka \(Sompio Lokka Recordings 2019\)](#) ... How should I say, it's more like it just feels more and more that things traverse through me, become transformed in some way and become expressions that I can get down somehow, into sound, onto paper, not having much control over what the sound is like but just accepting whatever comes through. Things returning to me to my consciousness through dreams, different kinds of moods, that I try to again, express in one form or another. I have done narratives and drawings, yes. Even more, I am on this journey of trying to be in that moment of 'not yet conscious or the never to become conscious sensory event' ... What is consciousness indeed! That's where I am...

Lars: I have a footnote about Oiticica and I can ask you about ... Just a quick footnote about Oiticica and his concept of the supra-sensorial that you discuss with, with your concept of subsensorial, it was a term he coined in a talk in 68, this was how Oiticica rejected an anglo-

Commented [31]: (Tuuli Malla) makes me think of the previous dialogue about earth and earth stories ... then there are landscape stories, I guess these can be earth stories too, acknowledging what happened to the land / water, like with artificial lakes enforced on the place..

Commented [32]: (Yvonne Billimore) nice link Tuuli, thank you

american psychedelia. He proposed the idea of the supra-sensorial, as an alternative to [Timothy Leary](#) and his followers in North America, it was a rejection that created a rift, questioned the universal status of psychedelia and how it traveled to countercultures outside of the us. Oiticica put psychedelia and that which came with it on a par with pop art and op art... a happening... it was a way of decolonising, de-imperialising the psychedelic. Important to understand the history of this.

I'm gonna quote you again Pia from a text you wrote in 2013, 'Learning from Mould', in which you write: "I propose the perspective of a building as a body, with various sensory organs, this building is also connected to the field it is built upon, it has a relationship to the soil under itself to the water streams and to the air around it" (Pia Lindman)

Lars: A few years later you would realise this building as a body.



Image 1: Mudhut, 2016. Courtesy of Pia Lindman and Fundação Bienal de São Paulo.
Photo credit: © Pedro Ivo Trasferetti



Images 2 and 3: Mudhut interior, June 2016. Courtesy of Pia Lindman and Fundação Bienal de São Paulo. Photo credit: © Pedro Ivo Trasferetti

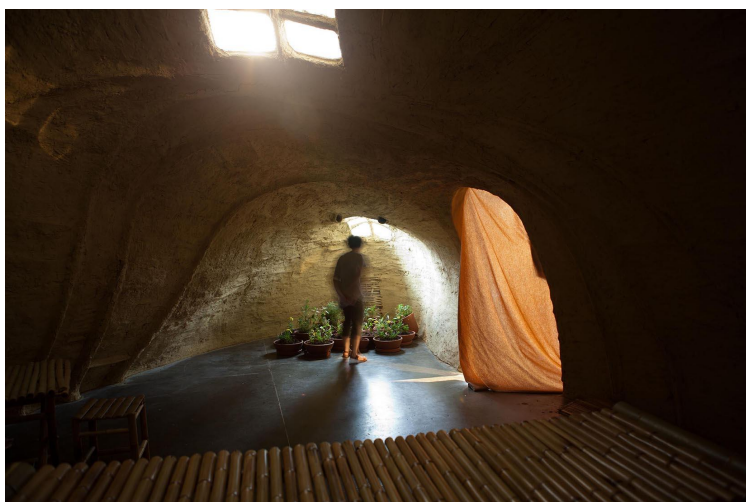
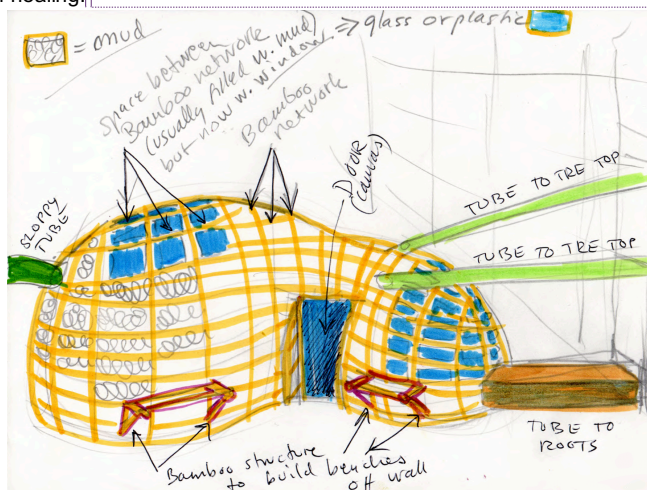


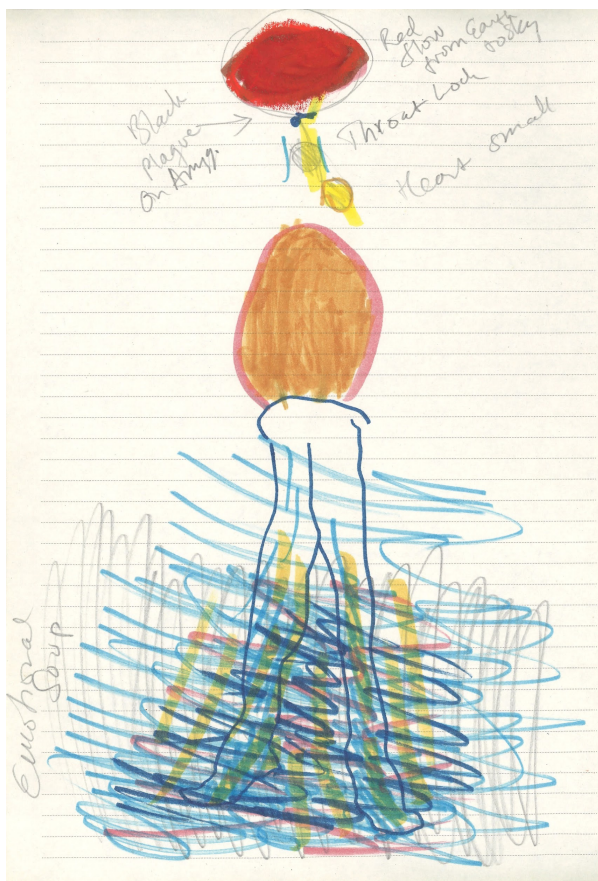
Image 4: Mudhut interior, June 2016. Courtesy of Pia Lindman and Fundação Biennial de São Paulo.
Photo credit: © Pedro Ivo Trasferetti

Pia: Yes in São Paulo, but I also built my own house first, that I'm sitting in now. I will send you later the images of the mud hut! I will talk a little about the work in São Paulo. If you want to show some of the paintings I will jump right in, we can talk about the mud hut more some other day. It was necessary to build the hut so I would have a space to tune in, open up my mind, be fragile in that state, to receive and process whatever was happening in this event of healing. I won't talk about the details of the healing but only what emerges in those moments of healing.



Commented [33]: (Pia Lindman) Mudhut: I participated in the 32nd Sao Paulo Biennale, 2016, with Nose Ears Eyes, that was part experiment in natural building and part open space for Kalevala Bone Setting treatments, that also accumulated a collection of paintings I call Diagrams. During the four months of the Biennale, I gave Kalevala Bone Setting treatments to the audience in the "Mudhut", a hut I designed and had built by local builders specialized in traditional Brazilian building techniques with bamboo and mud (Pau a Pique). During treatments I made diagrams i.e., paintings based on the visions I see during the treatments.

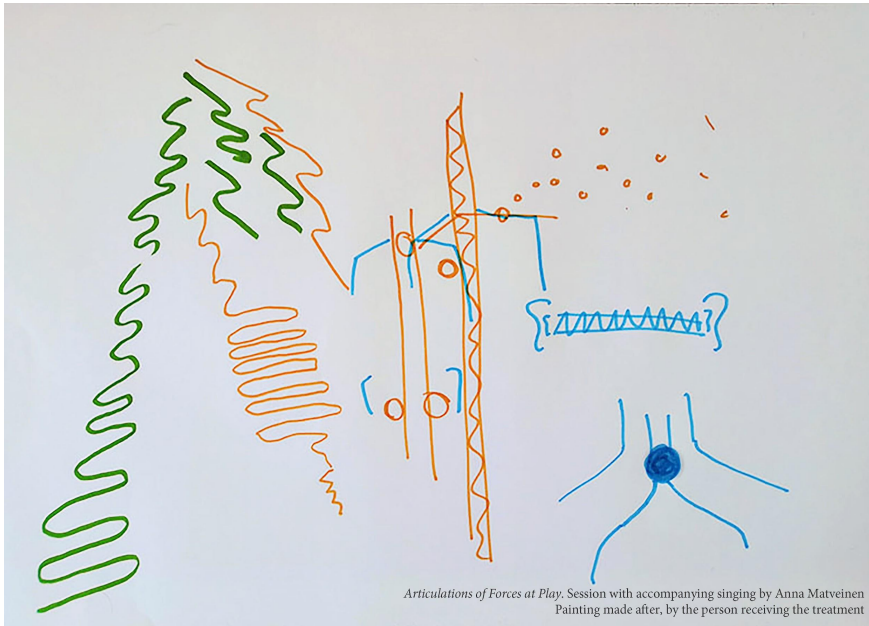
The Mudhut creates a healing space inside the existing modernist architecture of the Sao Paulo Biennale Pavilion by architect Oskar Niemeyer. It is also a space built for breathing, i.e., space where microbes, plants, and humans live in a balanced cohabitation. To bring in beneficial substances such as microbes, mycorrhiza, and oxygen, Nose Ears Eyes extends itself outside the walls of the existing architecture. One channel digs itself into the soil and connects with the roots of a tree standing next to the wall. Bamboo tubes extend to the leaves of that same tree. Nose Ears Eyes is thus connected to the energy cycle of the tree. Recent research within architecture and microbiology suggests that the very shapes and materials with which we build affect the microbiome in our inhabited spaces. Further, from mycologists we learn that fungi (mold) in some circumstances produce mycotoxins, in other circumstances not. These circumstances pertain to the physical environment: materials, temperature, oxygen, humidity, and the presence of competing microbes and toxins. The microbiome in any given location or space affects our health and well-being. The microbiome therefore also affects our mood and sense of space. In addition to exploring how intentional thinking and sensing, the subsensorial, affects the processes within our body, I will also extend this exploration to the relationships between bodies and space.



So I tend to see or hear things when I'm giving treatments, as time has gone by I started to realise these emerging expressions that come into my open mind are products of sorts of the event between me and the person I'm healing they have something to do with the person I'm healing.

As I see and hear these things I make notations, paintings, writings, I have diagrams that are directly related to these ongoing events of treatment. When I was in São Paulo I started to investigate not only how the space affects the event of healing but also sound, the sound world. With Frame's 2019 *Rehearsing Hospitalities* programme I did this project called *Articulations of forces at Play* where I was accompanied by artist Anna Matveinen. Anna, when we talked about this process, learned she did not need to look at me when I was giving the treatment, she spent time in the space, picked up the space, responded to those in the space... the healing event affects the event in the space. Multiple energies feeding into each other took place. In some of the paintings you might be able to distinguish the difference between the São Paulo ones and the paintings from the sound exercise with Anna, the

sound exercise started with an image of someone making a painting after having received a treatment with the sound.



I'm trying to understand what happens when I do this and how it relates to cosmologies, partly related to the Finnish oral tradition of healing and some more contemporary healing ones. I don't really buy into the cosmologies but they seem to have some information that I need to relate to especially when it comes to the singing. The Finnish oral tradition has a lot of spells, you combine verses depending on the situation, on the fly you make a combination of these songs depending on what is needed. These kinds of practices are common in many cosmologies, these are guidelines on how to relate to life events, that span beyond our rational mind and explanations and indeed beyond our sensory apparatus. Typically events we cannot make sense of we cannot even be aware of that's why I'm talking about the subsensorial, I'm entering a realm, picking up micromessaging from something that usually people aren't aware of and don't have a language to describe, healing ceremonies and ritual practices all address this realm.



I think that these subsensorial formulas, ways to be there, are attempts to visualise or bring awareness to some of these forces. Electromagnetic resonances, chemical and molecular events. Listening to the last talk, I can list some scientists that are saying the same thing, for instance Santeri Lesonen from Venehjärvi in Russian Karelia is an electrical engineer turned healer. He comes from a family of healers. The first thing he said when I interviewed him: "everything is electricity!" It matters because you have to interview the person that asks to be healed, then you know what you should say or what you should do. In one legendary story I heard, one person needed to be healed, Lesonen brought in a horse and he asked the horse to breathe on the person, and then she was healed! So, this was an interesting conversation.

Commented [34]: (Pia Lindman) Another example: Johanna Blomqvist, who holds a PhD in quantum physics, wrote a book titled Kvanttifysiikasta energiahoidoihin. There are more similar examples around the world.

I'm also wanting to prepare ourselves with this idea that we will also talk to the coronavirus. (In this session today, we will try a performative singing exercise together prepared by Pia. Pia will tell more about it later). In the Finnish oral tradition sickness is the result of things not being in their proper place. In order to heal you have to find out the origin of this illness. Then you ask this root cause to return to its origin. One poem we also recite is known as 'The Birth of Iron'. The cut on the knee of Väinämöinen... A cut on his knee, so the origin of this illness is iron. The poem continues with a long description of iron, what it is used for where it comes from, it is a very respectful poem describing the good qualities of iron, but here, it has ended up in the wrong place – making a wound on his knee – so you ask it to return, in order to stop the bleeding. Listening to Kristiina I was reminded that blood contains a lot of iron too so there are other connections I might not have yet explored there.

Anni Tenisova sings 'The Birth of Iron' aka 'The Wound on Väinämöinen's Knee' aka 'Stopping the Bleed':

<https://www.youtube.com/watch?v=rQdIfTkDQoE>

Lars: You mentioned you were connecting to availing yourself of certain practices, but you didn't necessarily buy into the cosmologies that these practices refer to in the first place. Could you talk a little bit about what it meant to know differently.

Pia: This is full of pitfalls! You were talking about psychedelia and how it was co-opted into a style, commercialising, also the baggage that comes from where it was created, the first thing I think of is that it's a bunch of guys taking acid whilst the women take care of the everyday. Not the same but similar problems arise with any of these traditions, it's easy for me to say "Oh my mother comes from Karelia, I am a Karelian, I belong to a tribe with these traditions, I don't need to explain myself or prove my origin, I have the right to claim this tradition" but it's just as problematic to have to do that, as to go into another culture and play around with it and make it into something else so... At the same time it's so difficult because I prefer to think about this as something, maybe that's why I started with the subsensorial, I prefer to talk about it as something connected to microbiology, cells, movement of saline solution, minerals, so going straight to what the body is, is also what the earth is, what the air is. Trying to say that whoever wants to connect to these subsensorial events, because you are already connected but to try and be in this realm you don't need a proof of origin, a belonging, you don't have to belong to some authenticated connection. Is this making sense?

Lars: That means to work in the subsensorial is a kind of a work of reassembling a cosmology, or a cosmopolitics.

Pia: If it is even, if it needs to go into cosmo-anything... I struggle with this thing of when I talk about these events it's so easy to go off into these dreams and these visions, I still can say that it's easy to communicate them to a person, if you are working with a person, somewhat staying within the realm of art, but when you start to think how is this a part of our world, our politics, how is it making meaning? Kristiina was saying why can't we say this knowledge is just as valuable as science.... I would say, that I would like to be able to think that there is absolutely no border between this and science, in the sense that events are just as much a part of what science could look at but maybe chooses not to, the effects on human life, the environment, anything around us are just as factual as anything that we think science is looking at, we are just talking about it in a different way and listening to it in a different way. Does this make sense?

Commented [35]: (Tuuli Malla) actually Vishnu (who's also here) shared this some time ago.. by Lotte Tarkka a professor of folkloristics who created "a magic spell to drive the coronavirus away. Expressed in the Kalevala meter of Finnish oral poetry, this is what should be incanted on all of the digital platforms and saunas: Uusimaa, 27.3.2020

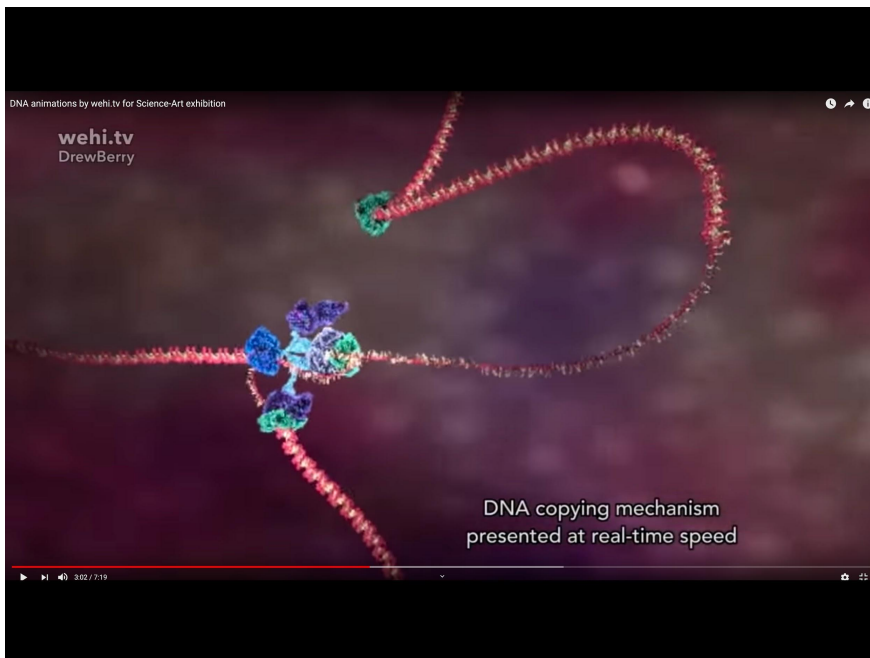
Miss' on tuska tuuvitettu,
kuvattu koronan koira,
liika viirus liikuteltu,
viirusilmä vaaputeltu,
tauti tappaja taottu,
saatu se sikiäin surma,
tuotu tuo tulinen tuska,
imehneiden itkettäjä,
yhteisöjen yskittäjä,
etäisyyteen yllyttäjä,
kotivaran kuolettaja?
Jos liet lapsi lepakon lapsi
emosi siivillä ylene,
isosi lentimet levitä
pois on ihmisten ihosta,
karvasta kipeän kansan.
Jos liet tuimilta toreilta,
häkkieläinten hänniltähe,
zoonoosin sokea hurtta,
omiin tuskiisi tukehdu,
häkkihin häntäsi hotase,
ettes sieltä koskaan koidu,
uudestaan et urkenisi
ennen päivän nousemista,
yö kullaan kumottamista,
vuosienkin vierimistä.
Lomauttaja, lamauttaja,
digiloikan luukuttaja,
zoomi-sakkien sekotin,
teamssi-tiimin tiristin,
etätoimen tyrkyttäjä,
virtuaalin viitottaja,
hallitusten hallitsija.
Mäne huuten helvettiin,
tulisen tykin tyvelle,
talvi-taivon taakan alle,
sykerön synkkään sylihin,
paskapadan partahille.
Pthyi."

Commented [36]: (Yvonne Billimore) Thank you so much for this! Will direct people to these references at the end rather than read them out.

(everyone says yes)

Pia: That's why I have... Yes probably one of the reasons we are so messed up now is because we don't have a functioning myth, especially now with the coronavirus, science cannot answer this, science is not omnipotent, science is breaking down... Well shit hit the fan. Yes, we need myths to be able to locate ourselves in what we think of as the cosmos. I'm struggling with this, I am so lost with this, I am so lost between the myth and science.

Jussi: Maybe we go into this final performance part now (*A singing performance Pia has prepared for us to try together in this session, collectively singing the code of coronavirus*). Then we will go into a discussion with the audience who we will bring in. Of course comments from all the presenters are welcomed too.



(Singing Performance Introduction)

Pia: I have a page and a half about the virus, it's an intro to the singing performance. Let this be an example of how confused I am! So what is a virus? Scientists still argue about whether a virus is a living being or a mechanical, biomechanical unit without life. We are not sure where it originated from, maybe it was there before bacteria existed, maybe it was a virus that developed out of bacteria, because there is this interesting thing that viruses might have been viruses, and bacteria are considered life forms, but it proved to be simpler and faster to reproduce the virus, regressed from life form to a simple RNA and DNA strand, it's a faster way to reproduce than to go through living, this is one theory of what a virus is.

About Viruses

What is a Chromosome?

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<https://www.youtube.com/watch?v=lePMXxQ-KWY>

DNA animations by wehi.tv for Science-Art exhibition

<https://www.youtube.com/watch?v=7Hk9jct2ozY>

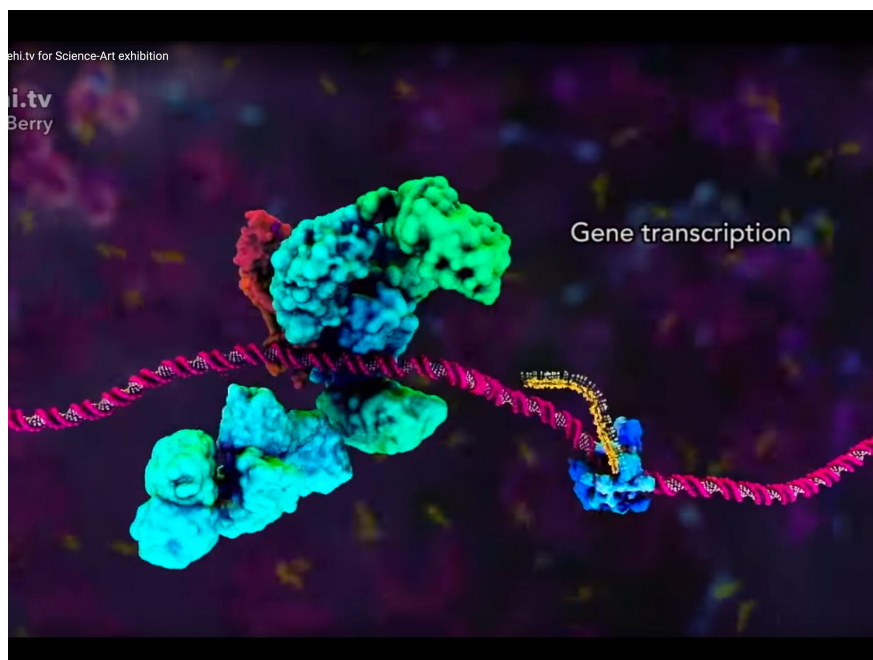
Your Body's Molecular Machines

https://www.youtube.com/watch?v=X_tYrnv_o6A

Gene code:

<https://www.biobasic.com/coronavirus-covid-19-primers#ext>

<https://www.ncbi.nlm.nih.gov/nuccore/MN908947>



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Because it reproduces through inserting itself into the DNA of an organism, it's creating new ideas, creating new codes, new combinations. Many viruses do not destroy their hosts' cell, many integrate themselves there, into the DNA of the cell, so in this way they propose evolutionary change. You can see in these images that DNA is packed into chromosomes, the spiral ladder, when you unravel it, it looks like a string of pearls, the ladders are wired around a bunch of proteins, when you open it it really looks like a string of pearls. This made me think of prayer beads/pearls. That's how I started to think that maybe we need a spell to talk to the virus. I already talked about the Finnish oral tradition recombining things, you begin the verse, asking the mother of earth (maaemo or Virgin Mary – depending on the era when you are making the spell) you ask the goddess to come help you figure out the problem then after that when you know the problem or the origin you ask it to return. The problem is I don't think the virus can be defined in such a way. The virus is different, it is a messenger and it's origin might actually be beyond origin itself. We don't know if it came from bacteria or if bacteria came from it, we don't know how it came about. More importantly it cannot metabolise and it cannot reproduce on its own so it needs a hosting cell for these processes, and doesn't become activated until this contact. It doesn't exist until it exists in something else. It cannot exist but in ourselves. Its origin is everywhere and nowhere.

My idea here is that the virus is the one thing, we don't know if it's alive, where it originated, it reproduces everywhere, no site of origin. If we ask it to go back to where it came from we ask it to return to ourselves then. My idea is that if we want to have a spell of a virus, we should just stay with it, we should sing it, we should be gentle, we should sing softly, urgently, pleadingly. I would like to sing its genetic code as it is our code. Does it work?

Commented [37]: (Pia Lindman) The text I tried to convey here is this:

If it preceded bacteria, it is possibly the origin of the code of many - if not partly all - life. At least one of the origins. So, how do you return an origin to origin? It is like lighting a match on the surface of the sun.

The virus cannot metabolise and reproduce on its own, but needs a hosting cell for these processes. Indeed it does not become activated until it is in contact with a host cell. And these cells can be any kind of cell: that of a plant, a bacteria, animal, etc.

The virus cannot originate but in our cells. Its origin is everywhere and nowhere. You cannot "send it back to where it came from", except by sending it back to us.

We can only stay with it, sing it, gently, softly, urging, pleadingly, menacingly, ...listening

Sing its code as it is ours.


```
GAC CCC AAA ATC AGC GAA AT. TCT GGT TAC TGC CAG TTG AAT CTG
GAC CCC AAA ATC AGC GAA AT. TCT GGT TAC TGC CAG TTG AAT CTG
ACC CCG CAT TAC GTT TGG TGG ACC. TTA CAA ACA TTG GCG GCA AA
GCG CGA CAT TCC GAA GAA. ACA ATT TGC CCC CAG CGC TTC AG
GGG AGC CTT GAA TAC ACC AAA A. TGT AGC ACG ATT GCA GCA TTG
AYC ACA TTG GCA CCC GCA ATC CTG. AGA TTT GGA CCT GCG AGC G
GAG CGG CTG TCT CCA CAA GT. TTC TGA CCT GAA GGC TCT GCG CG
ACC CCG CAT TAC GTT TGG TGG ACC. TTA CAA ACA TTG GCG GCA AA
GCG CGA CAT TCC GAA GAA. ACA ATT TGC CCC CAG CGC TTC AG
GGG AGC CTT GAA TAC ACC AAA A. TGT AGC ACG ATT GCA GCA TTG
AYC ACA TTG GCA CCC GCA ATC CTG. AGA TTT GGA CCT GCG AGC G
GAG CGG CTG TCT CCA CAA GT. TTC TGA CCT GAA GGC TCT GCG CG
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(Singing performance instructions)

If we want to do this, I'm asking every one of you to open up the image you received, this is the genetic code of 19 different strands of the covid 19 virus, it's called ncov 19, it has diff kinds of strands, combinations, these are put together. In order to get going, we need to listen to the singing of Anni Tenisova, who sang the 'Birth of Iron' song, in a nice melody from the oral tradition. We are reenacting a kind of oral tradition spell.

Everyone ready to sing?

Link : **Vainamoisen polvenhaava (Vainamoinen's Wounded Knee)**
<https://www.youtube.com/watch?v=rQdIFTkDQoE>

Pia: I will sing as much as I can and you can follow, the way I look at it is that we are massaging the code. You can come in or come out. Do you have the code in front of you?

Yvonne is playing the song off of her computer... I will now attempt to describe their collaborative performance as best I can. Zoom... connection issues :) ok the old Finnish folk song plays, acapella, the same as in the link above about the wounded knee. Everyone is now singing the code that you can see in the black and white image above to the tune of this traditional song, the letters, people are slightly out of sync and it sounds like an 'around' style, they are all singing different strands of the code almost, the syncopation is kind of fast, it sounds... a way I cannot describe. The voices all slide over each other. The final note of the phrase is held on for a long time. People sit normally as they chant/sing.

Pia: It's a little demanding isn't it.

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Jussi: Now we have a break for 10 minutes and we come back to the discussion, for our online viewers please post your questions, commenting them into the side, we will bring them into the discussion. See you in 10 thank you! 16.45

16.10 Short break and moment for inviting audience comments

Hi all we are behind time, we are on a short break, will be back 16.45.

We are collating all the comments and questions, please add anything you would like brought to the final discussions.

16.20 Open discussion with speakers and audience comments and questions

Jussi: Ok welcome back everyone! So, we will start the final conversation of the event, we will do it through taking a couple of questions that you have added into the document. First we will combine 2 questions... questions and comments for Kristiina, I will read them aloud now.

Questions from side comments:

Jess Rols: "Yes! Thank you so much Frame, Kristiina, Mi You... Kristiina, I am interested... How do you create spaces and opportunities to share your film works with the Shama communities you have collaborated with and who feature in the film? Have you hosted screenings with them too?"

Rick Dolphijn: "I think it's important to take shamanism out of the realm of relativist anthropology and see their form of knowledge not as something which "belongs to a culture" but as a universal knowledge, similar to how the university in western society has strived for a kind of universalism. I like that very much about Kristiina's work... But more work needs to be done of course... How would you, Kristiina, imagine, we can take this one step further?"

So if Kristiina and Mi want to react...

Kristiina: I was going to go back to Manchuria and Inner Mongolia to do screenings, then the virus came so I cannot go at the moment. The film is on vimeo so those who have access to this site via VPN have seen the film in the communities, as soon as I can I will return to Inner Mongolia and Manchuria. Furthermore, some people participating in this research, from Inner Mongolia as well as from Manchuria are actually following this transcribed conversation.

Mi: I think Rick's comment is very connected to Jussi's question earlier on institutionalisation, we are not just looking at how shamanism is institutionalised in its own context, but also how in the state sponsored one etc. We also want to extrapolate this from the way we talk and look at this, what are the ways of institutionalising them and operationalising them in other fields. It's a broader question that touches our existence as art and culture producers. Tentatively I think we need to honor the place of this kind of knowledge and at the same time knowing we cannot actually represent them or operationalise them or reproduce them. So if

Commented [38]: (Yvonne Billimore) 16.15

Commented [39]: (Yvonne Billimore) Sorry we are quite over break time. 16.30 is break time

Commented [40]: (Yvonne Billimore) we start back 16:45

Commented [41]: (Liisi Soroush) Open - reflectionsTo Iona / P - I do not see why speak about science vs spiritual cosmological realm- since the connection in between, by announcing science is breaking down..., is like saying that era of spiritualism and religions are over...or more likely over all development in such - do you think we could reframe this question of combining science and spiritualism even in psychedelic forms (reality compressed in such)? One of the issues that are consistent that it is hard to progress when the discussions lead to the conflicts/dichotomy in situation/themes/ issues taken place? Like now during the pandemic by replacing spiritual methods instead medical health care, - - I believe you are supposing an idea of replacing science as a first choice of our saviour and source for answers....

Commented [42]: (Liisi Soroush) open reflections---

When reading related to that in Silicon Valley - I may ask that is that also this part of sc efficiency/productivity game where creativeness and self-explorations are leading old spiritual traditions to the something as tools - spiritual tools for self awareness in order to be more - more of everything (better, faster, creative, smarter etc etc) - yet that could be seen as a form of development.

..... Development and capitalist forms of spiritualism ,

the question was asked will this new wave of technology & spiritualism combo enable new format of designs? -so could this enhance the development of more sustainable and less exploited supply chains and products? - this idea would need new adaptations in customer attitudes & behaviour ...(?) etc etc)

Commented [43]: (Liisi Soroush) In general thank you all, and I really appreciated for the point of view combining media archaeology and spiritual knowledge yielded among inhabitant from the areas that are exposed to exploitations of the natural resources within the areas and environments - meanwhile earth, soil,. [3]

Commented [44]: (Yvonne Billimore) Thank you for sharing all these, we will direct everyone to these reflections in the end section, rather than read them out. Hope that is ok for you :)

Commented [45]: (Pia Lindman), in response to Liisi Soroush comment: "Like now during the pandemic by replacing spiritual methods instead medical health care, believe you are supposing an idea of replacing science as a first choice of our saviour and source for answers....." ... [4]

Commented [46]: (Jenni-Juulia Wallinheimo-Heimonen) I would like to ask from Kristiina and Pia, how you or the people you work with define / think about healing as a concept? I ask bc the term is so loaded with power structures in history. Fault or error, healer and healed, doctor and patient... Does it mean some kind of change...

we take one step back, when Lars was talking about psychedelics, I was thinking about the Silicon Valley spiritualists again, they take whatever, go on a trip, come back and see the world differently, but what they end up doing a lot of the times is try to invent a VR programme to let you go through that experience, but it's only a visual, another Silicon Valley guy started an initiative called 'Time Well Spent', an initiative to help us use our time better on the internet, on our gadgets, the screentime feature is a result of this initiative.

I'm saying these examples that may not seem immediately evident but are actually the results of this spiritual journey from someone else in the tech world. I'm looking at these examples, it's good we have had these ways of translating some kind of spiritual experience into the social realm, but these kinds of experiences are quite quantitative but it seems that we need a qualitative one that, cannot be translated one-to-one, what could that translation of experience and knowledge be. As culture and art producers we may have a better chance at approaching these kinds of non-representative and non-quantitative translations of this experience.

Kristiina: Rick's Question... It belongs to the culture, often a culture from extreme environments. I agree this knowledge should be treated as valid and generating knowledge. Pia said earlier she cannot see it as science and I understand this well, I would not call it hard science because of the difficulties of producing empirical evidence ... I think I already said this kind of thing needs to be done in dialogue, situated, you can't just extract it completely from its origin. Reflecting back on what Mi said, art produces or opens up more possibilities to reflect. But I really think that this kind of exchange should always be in dialogue – producing knowledge in mutual dialogue.

Pia: Can I add something? I didn't say that I can't see the science in the work you have done or the subsensorial, I mean the opposite, I can't see a border between them! For me the events are there.

Kristiina: Aha yes! Got misled/ misunderstood this through your comments on cosmologies and their validity.

Pia: It's about the problem of, ok if we can agree that the events are what they are, when they take place in landscape, the human being, consciousness, whatever it is it is there but it might not be translatable. Science talks about it in a diff way and describes it in a diff way, this omnipotence of science is another aspect that describes it in a way, a shaman might have another, etc etc. I see them all existing, if you want to valorise them, existing equally, but I do have a problem with thinking that it's a universal thing, you try to make something to apply to something else.

Kristiina: Agreed, that's why I said the knowledge should be situated.

Questions from side comments:

Jenni-Juulia: "I would like to ask from Kristiina and Pia, how you or the people you work with define / think about healing as a concept? I ask bc the term is so loaded with power structures in history. Fault or error, healer and healed, doctor and patient... Does it mean some kind of change from "bad" to good in mental or physical level or more like acceptance or increased understanding about personal well-being?" May I add one more clearing. What is the relationship between a shaman and a help-seeker afterwards? Is it equal?

Jussi: Responding to this question now from Jenni Juulia... I want to add shortly it is interesting question, regarding knowledge production and what this does, is it turning something from bad to good or something like that

Commented [47]: (Liisi Soroush) This is interesting..1. is it that in concept of healing, the patient is empowered to be engaged actively in healing process utilising given tools and knowledge/wisdom ? 2. Interesting is also what are the motives by the healer, what if the vision of being healed (cured) is not the same between the healer and to be healed -and that leads back to power relations...- these are more moral and ethical questions as well.

Kristiina: I can say immediately good and bad don't exist in shamanism as such (but in general of course it's better to be healthy than ill). Power structures... Shamanism, just as any other practice, is loaded with power structures. The relationship between healer and patient, and among the shamans themselves. If you have a gathering or big ritual with many of them it's such a loaded situation that you can't even imagine: who is the most powerful, who comes from the most powerful tribe/clan... In general it is also my impression that shamans do not like each other very much.

Pia: About this term healer, I do have issues with it myself but I haven't found a better word, I often use treatment and session which are a bit less charged, but nevertheless also carry a baggage... [Paul Dieppe](#) a radiologist from Exeter University worked as a medical doctor giving treatments to cancer patients, once he retired he devoted his research to what actually healed people. This is what he told me, people have the same prospects, have the same treatment, but someone gets better and someone doesn't survive. He was saying medical treatments are one thing, healing is another. He said in a convo with me that whatever it is that people do, homeopathy, acupuncture, whatever, what matters is the connection, the being there. That's why I still do say healing, because it's in distinction to medical treatment and getting better. I agree that there are a lot of problems there in that word!

(some discussion about how to proceed)

Jussi: Lars, you have been listening to this, I want to hear what you think about this, some points like this question Jenni mentioned, in relation to psychedelia is interesting some how, should psychedelic practices make things better, what are the power structures in going towards other knowledges here.

Lars: It is a good question, psychedelia is anachronistic, in a way, it's from the 20th century, but still it does have some actuality because you could argue that there is a third wave of psychedelia taking place now, if we consider that the first wave of psychedelia was the hippie culture of the 60s, the counterculture, second wave was the rave culture of the 80s, and today there is a third wave that are cultures of microdosing, in Silicon Valley amongst other places as Mi pointed out. The marketisation of hallucinogenic drugs, new therapeutic and scientific experiments with these drugs, it's coming back to us so that is why it's not totally old hat to talk about it now. And the artistic dimension that connections to the practices of Pia and Kristiina, those questions of power structures are inevitable. We have to consider them closely. In the social realm, in the language we use about them as art professionals. There are these words that appear in discussions of these alternatives of 'non western' knowledge forms, spiritual, worlding, cosmology, healing... Psychedelia for that matter. They are important terms I try to work with myself ... They are terms where politics comes alongside them. Where will they take us, these combinations. Kristiina takes great care to talk about politics in conjunction with the spiritual, Pia... science in conjunction with the qualitative, these words can be exemplary, that's definitely the case with psychedelia, it's easy to sell, we know it from the new age movement as well, there's often an individualism in these words, a push towards connectivity, if I feel disenchanted I want a spiritual experience.... They may promise more of the same, veer in the same direction, more or not different... Otherness... So, they are also words that have successfully been put to use in the political realm where would we be without holistic worldviews? Martin Luther King Jr.'s community, ... *some points/people I missed*..... Jussi and Yvonne it's also something you discuss in your Rehearsing Hospitalities book, if we consider healing we need to consider it in relation to conflict, we need to keep discomfort on the table as well. In my work with this I try to propose other terms than the given ones in that context, such as mind expansion which is a very anthropocentric and potentially egocentric idea too, if you want to address

Commented [48]: (Sumugan Sivanesan) This summary is very interesting. Recently I heard Ayron Heráclito speak of his practice as a kind of spiritual activism which is interesting to think with the striking differences between 'healing' practices and Medicine.

Commented [49]: (Yvonne Billimore) Thanks Sumugan for adding this reference! and nice to know you got a change to read the transcript. Hope your well!

Commented [50]: (Pia Lindman) How did this go again, Lars? You said it really beautifully, and I - quite narcissistically - want to hear it again!

and articulate experiences off the map of the ordinary, I would stick with ideals and words that have to do with ambiguity, contradiction, delay, discomfort, becoming smaller.

In your film Kristiina you talk about becoming molecular. Non exemplary, irreducible...

<Kristiina's cat has joined the dialogue>

Jussi: We need to wrap it up, thanks for participating in the discussions thanks to everyone who has been following it online. There's a lot of nice questions we haven't been able to address.. Let me find it, specifically I will say Tuuli's comments and I hope we can get back to them after the event. Maybe the participants can go into the transcript and answer the comments. Another person I want to thank a lot is Liisi, maybe I will wrap this comment with Liisi, complexities, intention... here:

Liisi Soroush: (re: Jenni-Juulia Question) This is interesting..1. Is it that in the concept of healing, the patient is empowered to be engaged actively in the healing process utilising given tools and knowledge/wisdom ? 2. Interesting is also what are the motives by the healer, what if the vision of being healed (cured) is not the same between the healer and to be healed and that leads back to power relations... These are more moral and ethical questions as well.

(Added post- discussion - Pia in reflection to Liisi Soroush: These following reflections come from my own practice, and are not necessarily what everyone agrees with. A healing event can take place simultaneously on a variety of levels, or meaning making systems: gas and saline solutions pressuring/acting inside and on the surfaces of cells, electricity, symbols, words, ... You cannot avoid this messy soup, which includes many forms of languages. Each one has their own unfolding, the healer does not SEE INTO the other person, but sees into what passes through oneself. Engaging in a healing event includes a certain fragility, an openness to whatever impulses emerge and to an attunement to them (through the space, hands, bodies). This fragility cannot be reduced to a pill, a word, recipe... Knowing differently may, or may not, destabilize power structures? But I wonder who gets to know and what... I think of my own practice: I know one thing, but the person getting the treatment might know something altogether different. Do I have access to what the person getting the treatment knows, and vice versa? How do we distribute our responsibilities towards each other, to knowledge, others?)

So this is the wrapping of the conversation, in this comment, I just want to end the whole event to notice... I check my notes... We want to thank the participants and followers once again, this file will be accessible for two weeks, so go still and see the transcript, then we will edit it, and later publish the edited version and sound recording of the session. Just to mention that Rehearsing Hospitalities will continue with a series of 4 podcasts **Reading List Leaders by Vidha Saumya** we will launch the podcast every Tuesday from 5th May onwards. <https://frame-finland.fi/en/ohjelma/rehearsing-hospitalities/>

Yvonne: Thanks everyone for participating in this experimental process, thanks to Iona (me) and my magic fingers....

Goodbye everyone!

Available and open for comments till 10th May

Commented [51]: (Iona Roisin) I will go through and correct my spelling and abbreviations!

Commented [52]: (Liisi Soroush) Thank you and everyone else, I dropped out of internet connection for a last bit, but will be reading these .. :-) Kiitos, kiitos.

Commented [53]: (Yvonne Billimore) Thank you for doing this with us, was wonderful to be able to include all your thoughts in the dialogue :)

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(Lily Hall) Hello Kristiina and Mi,
Jussi and Yvonne, Iona
& all involved at Frame.

If time to read and reply to my questions below, which are for Kristiina, that would be fantastic, but I am writing after the event so otherwise just to say thanks so much everyone for this afternoon of remote connectivity; for the screening of 'Flesh and Metal. Light and Oil', for these conversations that followed.

Whilst I was watching via the vimeo link I was really aware of shifting registers as a viewer, from a distance here in London with my laptop, entering into the poetics of the film and the urgencies that it raises. Also imagining several/many distant anonymous others (via the googledoc) watching the work simultaneously online. An immersive, collective experience, despite being physically separate. Like a kind of dispersed solidarity, much needed in this time!

I wondered, Kristiina, and imagining that the collaboration took shape differently in each case, how did the camera figure in your conversations with each of the shamans you met and worked with? was it incorporated as another eye/witness, participating in the exchange taking place during the rituals as they were performed, or was it positioned less autonomously, more as an extension of your 'self' in the room or landscape? Were there discussions about the healing process having agency to translate or be conveyed beyond that one-to-one exchange; if so were you and they actively affected by that thought of potential future viewers/bodies/recipients of the ritual exchange beyond the moment of filming?

I also wondered about your process of writing the text for the work and the recording of the voice-over, in relation to your process of filming. Were you writing at the time of shooting the footage, absorbing/assimilating conversations whilst there, or did the final text and composition of relations between words, sound & moving image come later on, during the edit?

Many thanks again!
Lily

(Kristiina Koskentola) Hi Lily

Thank you for sharing your experience: Lovely hear!
It was very special and meaningful sessions for us participants too. Thank you again all of you, participants and audiences.

As for your interesting questions, the camera was indeed 'an extension of my body', there was no specific emphasis on the filming or any choreographed situations during the ritual sessions or discussions. Basically the shamans were just doing their thing and I tried not to disrupt their work. Also, with all sessions, I had no idea, any beforehand knowledge of what would take place or how.

The writing took place after the filming, writing and editing evolving hand in hand. I both filmed and recorded the sound of each conversation and ritual. The final text/voice-over is polyvocally reflecting these exchanges, the knowledge the shamans generated with and through the Spirits, my lived experiences (in body, mind, soul and beyond) and the literal references mentioned in the credits.

(Liisi Soroush) In general thank you all, and I really appreciated for the point of view combining media archaeology and spiritual knowledge yielded among inhabitant from the areas that are exposed to exploitations of the natural resources within the areas and environments - meanwhile earth, soil, nature and its diversity of natures species are under a threat, they are the source of another kind of power (spiritual) that can not be compressed into form of capitalism.

Page 30: [4] Commented [45]

Pia Lindman

4/25/20 9:03:00 AM

(Pia Lindman), in response to Liisi Soroush comment: "Like now during the pandemic by replacing spiritual methods instead medical health care, believe you are supposing an idea of replacing science as a first choice of our saviour and source for answers....."

I think am not fully understanding your comment? But I give this a go. I strive to stay away from the dichotomies we endure, even in this discussion. My comments later on in the conversation might open this up a bit. However, I make clear distinction between science as we understand it today (natural science based on repeatable experiments) and the myth of omnipotent science (the idea that "science" has all the answers and is communicable/practiceable to life/material reality in this world, in the now). Especially in this current pandemic, the myth of the omnipotence of science is falling apart (we do not have a vaccine, we do not know this virus, we cannot save all lives): leads to crisis of trust in the actual science.

"Spiritual" may mean many things to many different cultures/people. I think humans have a need to locate themselves in the world in such a way, that it gives them a sense of meaning or belonging: We live by myths, that correspond sufficiently to our experience of the world, but also answer some of our questions of our being - beyond our material world.

Science, myth of the omnipotence of science, and various ideas we have about the spiritual, belonging, and myths of ourselves and our bodies - all these forms of knowing operate on us and our experience of ourselves all the time. In the process of healing, as in any life process, I cannot make such a distinction between these knowledges where I would be able to replace one for the other. As a healer, it would not be possible to make a distinction for the person, or being, receiving a treatment. Only they themselves possibly make distinctions in their own unfolding.

Page 30: [5] Commented [46]

Jenni-Juulia Wallinheimo-Heimonen

4/24/20 1:55:00 PM

(Jenni-Juulia Wallinheimo-Heimonen) I would like to ask from Kristiina and Pia, how you or the people you work with define / think about healing as a concept? I ask bc the term is so loaded with power structures in history. Fault or error, healer and healed, doctor and patient... Does it mean some kind of change from "bad" to good in mental or physical level or more like acceptance or increased understanding about personal well-being?