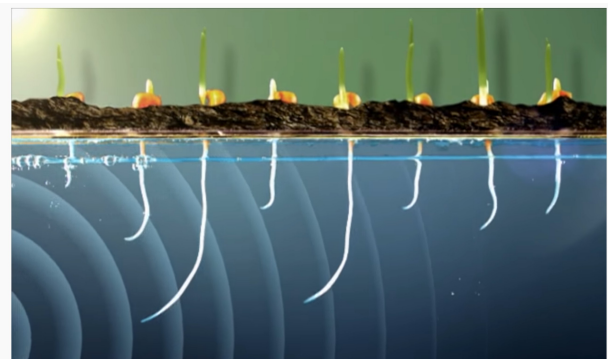


About my research on **Plant communication** or **How to communicate with a thinking forest?**

In the first semester i started off with my preliminary research in the Netherlands and a stay in the jungle of Peru where I worked with a dieta of different medicinal plants (phytotherapy) like mucura, ayahuasca, cacao etc. In these regions phytotherapy practise is not something mystical it is like going to a doctor. My fascination, instincts for the plant world around me was triggered by working with these medicinal plants and the insights that came with it has made a profound effect on me. It made me think and wonder why this contact with nature was lost and how can I investigate, unveil it, make it tangible, or visual in my own artistic translation? Also it made me realise that this topic seems to be more relevant today with current events, about biodiversity loss, in mind. This proposal called for research from different angles, from different disciplines and contexts. As you know i tried working with a biochemistry proces of analog filmmaking, where the walk to find the plants and tactility was an important step of the process. With the feedback that i got from the first presentation, that this medium and the apparatus of the film projector stood in between me and the plants, to go back to my first experience, research how indigenous people communicate with the forest and to start making and composing instead of collecting, i worked further. The book by anthropologist Eduardo Kohn 'How forests think' is a great inspiration. As far as i can get within this situation i tried to go back to my first connection with the plants in a green area nearby called Scheveningse Bosjes and see what would happen while practising deep listening techniques that i learned during the Sound Installations course at Sonology. Sometimes i would also walk in Meijendel, a nature area situated near the sea and dunes and work with rapé. 'Rapé (pronounced ha-PAY) is a shamanic preparation of powdered medicinal herbs – often with a tobacco base – ' The one that i worked with is not psycho active, it gives an 'espresso shot' kind of clarity, ment for quiet contemplation. From my own experience and from books i read, the indigenous made their own instruments and sing Icaro songs during ceremonies as a way to enhance the communication during the work with the plant brew. During the exchange course 'On Resonance and its Acoustic Bodies' given by Justin Bennet and Channa Boon, i tried out new skills in the metal workspace, welding and building a metal amplifier with which i could potentially resonate with my surroundings, see video. <https://vimeo.com/409531308>

I am aware that, at this point, it is a one way communication? Also, as others have pointed out, maybe the metal does not resonate with this nature surroundings and i could experiment with different materials? Before the lockdown i started working on ceramic listening devices in the workspace for IST Lab Rethinking Your Craft. I want to look more into the clay earth from the ground, the minerals in the ground, to connect more material wise. Another important aspect is to research further into the scientific aspect of plant communications. There is already a lot of research done in this field. I found a lot of interesting articles that it has been known for quite some time that plants produce/react to sound waves "Specifically, plants emit sound waves at the lower end of the audio range within 10–240 Hz (audio acoustic emissions)". I am also looking into the work of Stefano Mancuso who is one of the most important figures in the field of plants neurobiology in the world. "Plants are able to sense vibrations so we can see here (pict right) how the plants grow towards the source of sounds" - source: Are plants conscious? TEDxTalk.

My questions are – Does this idea convey plant communication clearly? What other kind of resonating materials could be used next to metal, clay, wood?



Are plants conscious? | Stefano Mancuso | TEDxGranViaSalon