

# **Information about the film-works – description, participants, content, and support.**

## 1. The Etna Epigraph

Looped 4 second excerpt from Jean Epstein 1948 film *Les feux de la mer* [*The Fires of the Sea*]. Gif animation, silent, 2022. This animation was shown at the entrance to the exhibition.

Installation images from Havremagasinet, Länskonsthall Boden, 2024. Photographer: Marcel Köppe and Index - The Swedish Contemporary Art Foundation, 2023. Photographer: Jean-Baptiste Béranger.

## 2. Seaweed Film

16 mm film developed in seaweed, 28 min 09 s, loop, aspect ratio 4:3, sound, 2023. The installation includes a sculptural element in driftwood.

Installation images from Index - The Swedish Contemporary Art Foundation, 2023. Photographer: Jean-Baptiste Béranger.

This film was developed with Bladderwrack, Serrated wrack, Nori, Wrack siphon weed, Sugar kelp, Egg wrack, Oarweed and Tangle, among others. It was recorded and sometimes developed at the following locations: Digermulen, Napp, Svolvær and Kabelvåg in Lofoten; Sørfjorden in Hardanger; Kydalsfossen and Bråstadfossen in Gjøvik; The Bantry Bay in Ireland; The Herbarium at the NTNU University Museum in Trondheim; as well as locations in and around Oslo. The film also includes a filmed fragment from *SpongeBob SquarePants* and an animation of Eadweard Muybridge's collotype *Two Women Kissing* from 1887.

**The film includes the voices of (in order of appearance):**

Joe Riley, Artist and researcher, San Diego, USA. From an interview made online, July 12, 2023

Angelita Eriksen, co-founder of Lofoten Seaweed, Norway. From an interview made in Napp, Lofoten, Norway, April 15, 2021

Tommy Prestø, biologist and Senior Engineer at the Herbarium TRH (botanical collections), NTNU University Museum in Trondheim, Norway. From interviews made in Trondheim on November 25, 2020, and September 30, 2021

Dolf D'hondt, environmental activist, Bantry Bay, Ireland. From interviews made in Bantry Bay on October 30, 2021, and online, September 11, 2023

Silje Forbord, Research Manager Sintef Ocean, Trondheim, Norway. From an interview made in Trondheim November 26, 2020

As well as seaweed-sounds recorded with a hydrophone

### **Production Support:**

Camera: Kajsa Dahlberg

Editing: Astrid Skumsrud Johansen

and Kajsa Dahlberg

Post Production: Simon Møller

Audio technician (mastering): Rune Baggerud

English translation: Ingela Teppy Flatin

Digitized at ARRI Media, München

### **This work was made possible with the support of:**

The Royal Institute of Art, Stockholm

Arts Council Norway

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IASPIS

Havremagasinet

Konstmuseet i Norr

Index – The Swedish Contemporary Art Foundation

### **Special thanks to:**

The activists at Save the Native Kelp Forest, Bantry Bay, Ireland – Dolf D'hondt, Neidin McRae and Tomás O'Sullivan

Joe Riley, Tommy Prestø, Silje Forbord, Nikolai Buer, Morten Eriksen, Angelita Eriksen and Tamara Singer

The students and staff at the Film Arts School in Kabelvåg

Julia Parks, Dagmar Brundert, Sabine Popp, Bo Bugge and, of course, the seaweeds

## 3. Coenaesthesia – It Is Not Even True That There Is Air Between Us

Mixed formats, 47 min 18 s, loop, aspect ratio 4:3, sound, 2023

Installation images from Index - The Swedish Contemporary Art Foundation, 2023. Photographer: Jean-Baptiste Béranger.

This film is constructed from audio recordings of two conversations and a collection of archival films.

Conversation number one included Stian Gledje Bekkvik, Pia Aimée Tordly, and Janne Amalie Svit and took place at Notam, Oslo. March 19, 2022.

Conversation number two included Ylva Westerlund, Miriam Döring, and Marie Malatsion and took place at Notam, Oslo. March 23, 2022.

### Archival footage:

1. Shevchenko, Vladimir. *Chernobyl: Chronicle of Difficult Weeks*, (1987). Excerpt. Courtesy of The Video Project, San Francisco, and the Glasnost Film Festival.  
  
Depiction of Chernobyl right after the nuclear disaster of 1986.  
  
The residual radiation of the disaster leaves its mark on the film through optical effects that appear as light flares and distinctive clicking noises in the audio track.
2. Kyzyma, Viktor. *Unknown title*, (ca1970). Courtesy of Urban Media Archive, Center for Urban History of East Central Europe, Lviv, Ukraine. With special thanks to Oleg Chorny.  
  
The footage was originally produced in the 1970s by Viktor Kyzyma, a member of a film collective operating at a collective farm in rural Ukraine.  
  
The film was damaged by agricultural chemicals, including lime.
3. Henry Lester Institute. *Shanghai reel 4*, (1933). Courtesy of The Wellcome Collection.  
  
Amateur unedited footage of the Shanghai harbour with scenes from everyday life in Shanghai.  
  
The film is damaged and acetic – the picture has started to reticulate.
4. Page, Ruth. *B & H Dupe (ballet demo)*, (ca 1930). Courtesy of Chicago Film Archive.  
  
16mm film showing Ruth Page demonstrating ballet combinations.  
  
The film shows signs of redox damage – localized oxidation of metallic elements in the film emulsion.
5. Berge, Hans. *Nr. 366/1*, (ca 1910/25). Courtesy of the National Library of Norway (Nasjonalbiblioteket). With special thanks to film archivist Tina Stenkulla Anckarman.  
  
The recordings are from Sarpefossen and Borregaard and show examples of infrastructure improvements in Norway in the early twentieth century, including dams, bridges and ferries.  
  
The emulsion has been completely or partially dissolved due to humidity and the film being stored in bad climatic conditions.
6. KQED, San Francisco. *Part 1 of a KQED news special at San Francisco State College*, (1968). Courtesy of Bay Area TV Archive, at San Francisco State University and KQED San Francisco.  
  
Newsreel footage of student protests at San Francisco State College in 1968.  
  
The reel is damaged by mould growth.
7. Kuttner, Peter. *Cause Without a Rebel*, (1965). Excerpt. Courtesy of Chicago Film Archive.  
  
Excerpt from a film addressing political apathy amongst white college students during the civil rights movement in the United States.  
  
The film shows signs of physical damage, with 'objects' floating through the image.  
  
During the process of making this work I was invited by PRAKSIS in Oslo to suggest a theme for a one-month residency that was to be held in March 2020. I proposed a process of collective research into relationships between body and environment, investigating the impact of chemicals and toxins on human and non-human bodies. It was called 'Nature Scribbles and Flesh Read'. This residency and its participants were important for the process of making this work. More information on the residency and its participants can be found here: [praksislo.org/residencieslist/r21](http://praksislo.org/residencieslist/r21)  
  
In addition to the lived experiences of my own and other's bodies, further sources of research were:  
  
The writings of Rachel Carson, most notably *Silent Spring*, published in 1962 by Houghton Mifflin.  
  
The writings of Stacy Alaimo, specifically *Bodily Natures – Science, Environment, and the Material Self*, published in 2010 by Indiana University Press, but also *Exposed – Environmental Politics & Pleasures in Posthuman Times*, published in 2016 by University of Minnesota Press.  
  
Ashford, Nicholas & Miller, Claudia, *Chemical Exposures – Low Levels and High Stakes*, second edition published in 1998 by John Wiley & Sons, Inc.  
  
Berkson, Jacob B, *A Canary's Tale: the Final Battle, Volume I the Odyssey*, self-published by the author in 1996  
  
Tuana, Nancy, *Viscous Porosity: Witnessing Katrina*, pp. 188–213 in *Material Feminisms*, edited by Stacy Alaimo & Susan Hekman, published in 2008 by Indiana University press

Neimanis, Astrida, 'Hydrofeminism: Or, On Becoming a Body of Water' in: *Undutiful Daughters: Mobilizing Future Concepts, Bodies and Subjectivities in Feminist Thought and Practice*, eds. Henriette Gunkel, Chrysanthi Nigianni and Fanny Söderbäck. New York: Palgrave Macmillan, 2012.

Nixon, Rob, *Slow Violence and the Environmentalism of the Poor*, published in 2011 by Harvard University Press.

**Production Support:**

Editing: Kajsa Dahlberg  
Research assistant: Lexie Owen  
Audio technician (recording): Marte Aas  
Audio technician (mastering): Merete Mongstad  
English translation: Ingela Teppy Flatin

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Notam – the Norwegian Centre for Technology, Art and Music

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PRAKSIS, Nicholas John Jones, Charlotte Teyler as well as the participants of PRAKSIS R21

Forbund for Kjemisk Miljøintoleranse (Association for Chemical Environmental Intolerance), Norway

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Chicago Film Archive  
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National Library of Norway and archivist Tina Stenkulla Anckarman  
The Wellcome Collection, London  
Urban Media Archive, Center for Urban History of East Central Europe, Lviv, Ukraine with special thanks to Oleg Chorny as well as The Video Project, San Francisco, and the Glasnost Film Festival

## 4. The Spiral Dramaturgy

DV video, 31 min 21 s, loop, aspect ratio 16:9, sound, 2019. Film by Kajsa Dahlberg in collaboration with Gritt Uldall-Jessen

Installation images from Index - The Swedish Contemporary Art Foundation, 2023. Photographer: Jean-Baptiste Béranger.

In January 2011, my colleague Gritt Uldall-Jessen and I visited Danish dramaturg,

author, playwright, and theorist Ulla Ryum (1937–2022) at her home in Præstø, south of Copenhagen. I documented this conversation, which went on for several hours, on video. This film is edited from that 2011 documentation.

We came to meet Ryum with many questions about circular and spiral dramaturgies, concepts she has articulated and elaborated over the course of her career. She sometimes answered our questions, but most of the time did not.

Ryum's spiral dramaturgy is indebted to her experience living and working in Sapmi, drawing on a rich lineage of Indigenous and Nomadic theatre and dance traditions. It was deployed throughout her career as a methodology that decentres Aristotelian modes of advancing the plot through dramatic conflict.

This non-linear model instead aims to develop space for ethical reflection through the creation of associative relationships between elements of the story, as well as between temporalities of the past, present, and future. In this method, a drive for narrative control is replaced by a desire to create insight and collective knowledge. The audience is not forced to accept how the story develops; instead, the viewer is encouraged to relate to images, situations and elements as possibilities or suggestions.

**Production Support:**

Initiative and interview: Gritt Uldall-Jessen  
Camera, interview, and editing: Kajsa Dahlberg  
English translation: Jane Rowley  
Audio technician (mastering): Merete Mongstad  
Post production: Simon Möller

Special thanks to, and in memory of, Ulla Ryum.