

TUULA NÄRHINEN
DEEP TIME DEPOSITS (2020)
portfolio



DEEP TIME DEPOSITS 2020



Working in the tradition of the London mudlark, I searched the Thames foreshore collecting bits and pieces of anthropogenic debris that have found a hiding spot in the anaerobic river-mud.

Deep Time Deposits juxtaposes photographic records with traces of material culture to create a portrait of the tidal river. The archaeological condition of the Thames foreshore was explored in an installation that includes cyanotype contact prints, pickings of debris and mud chromatograms.

Tidal Impressions of River Thames, A Nice Cup of Thames Low and Tribute to Mudlarks set out to fathom the river's subconscious. The works unfurl the dynamics of the intertidal zone and build a record the river's "anthropogenic burden".



TIDAL IMPRESSIONS OF THE RIVER THAMES

The installation revisits Anna Atkins' album from 1843–52 *Photographs of British Algae: Cyanotype Impressions*. Using a similar sheet size and the same chemical processes as Anna Atkins, I made blueprint photographs of the debris gathered from the foreshore.

The flotsam was displayed on metal shelves under a row of cyanotypes that fixed the shadows and enhanced traces of the very pickings. A thin line of black gaffer tape marked a zero-meter level on the gallery walls. The shifts in distance between the rows of blueprints and the 0m line indicated relative variations in the level of low tides during my 33 days of mudlarking. The respective high tides were displayed through 33 measurement tapes rolled out against the wall.



A NICE CUP OF THAMES LOW

Empty tea bags were filled with mud and soaked in a solution of diluted drain cleaner (sodium hydroxide) that broke up the organic substances. A filter paper treated with silver nitrate reacted with residues extracted from the sediments. Through capillary action the mud particles "developed" into different patterns and colours on the circular piece of filter paper.

The resulting chromatograms were exhibited with Royal Doulton tea crockery and dehydrated chunks of clay collected from the foreshore right under Westminster.



TRIBUTE TO MUDLARKS

Following in the footsteps of the original Victorian mudlarks, the work pays a tribute to the poor of the 18th and 19th centuries.

Mounds of Thames mud were levelled on two shallow platters, and a selection of coins was placed on the layers of mud and sand. One of the platters carried sterling pounds and pennies whereas the second one was set with euro coins and cents.









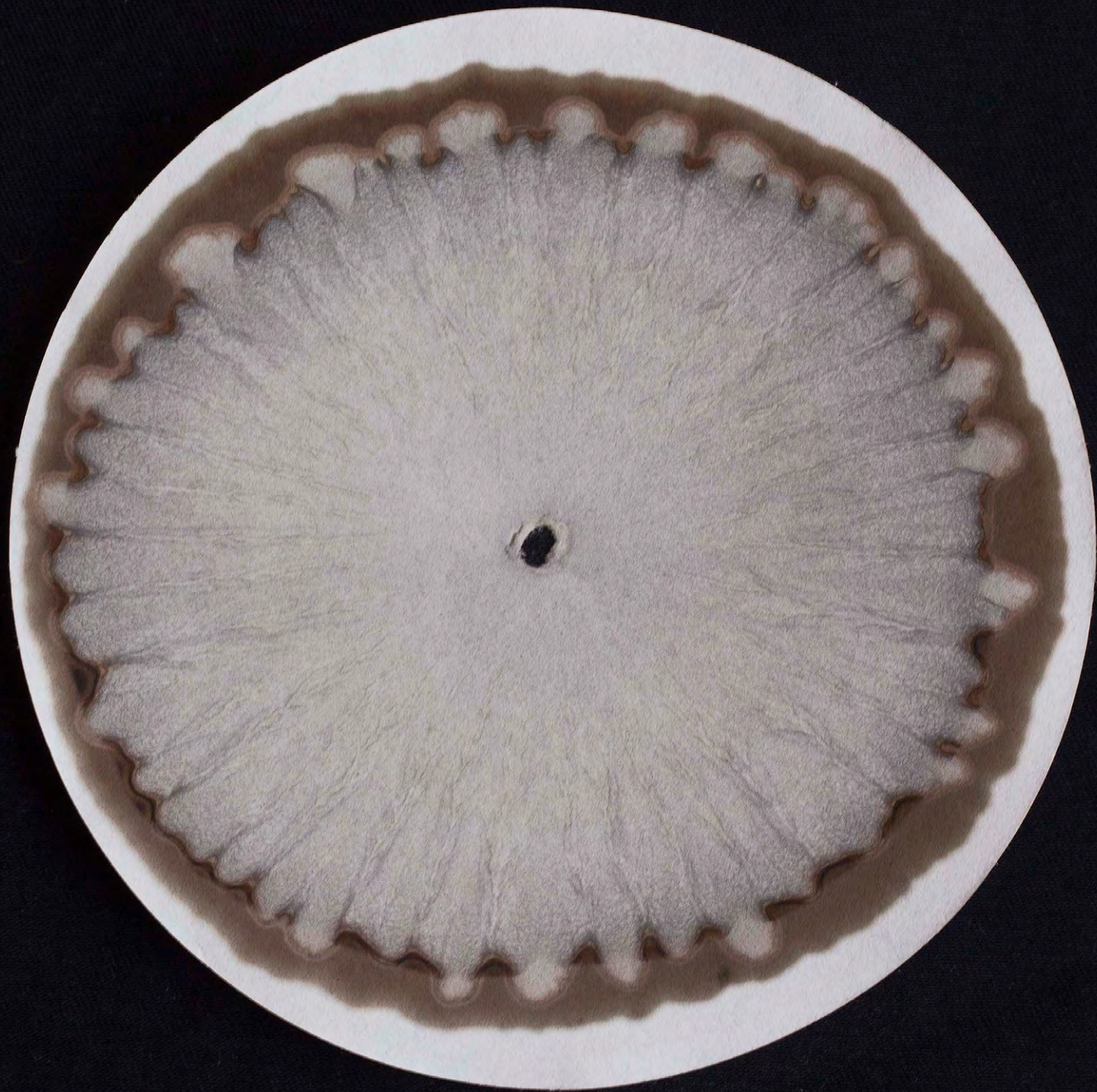




A NICE CUP OF THAMES LOW









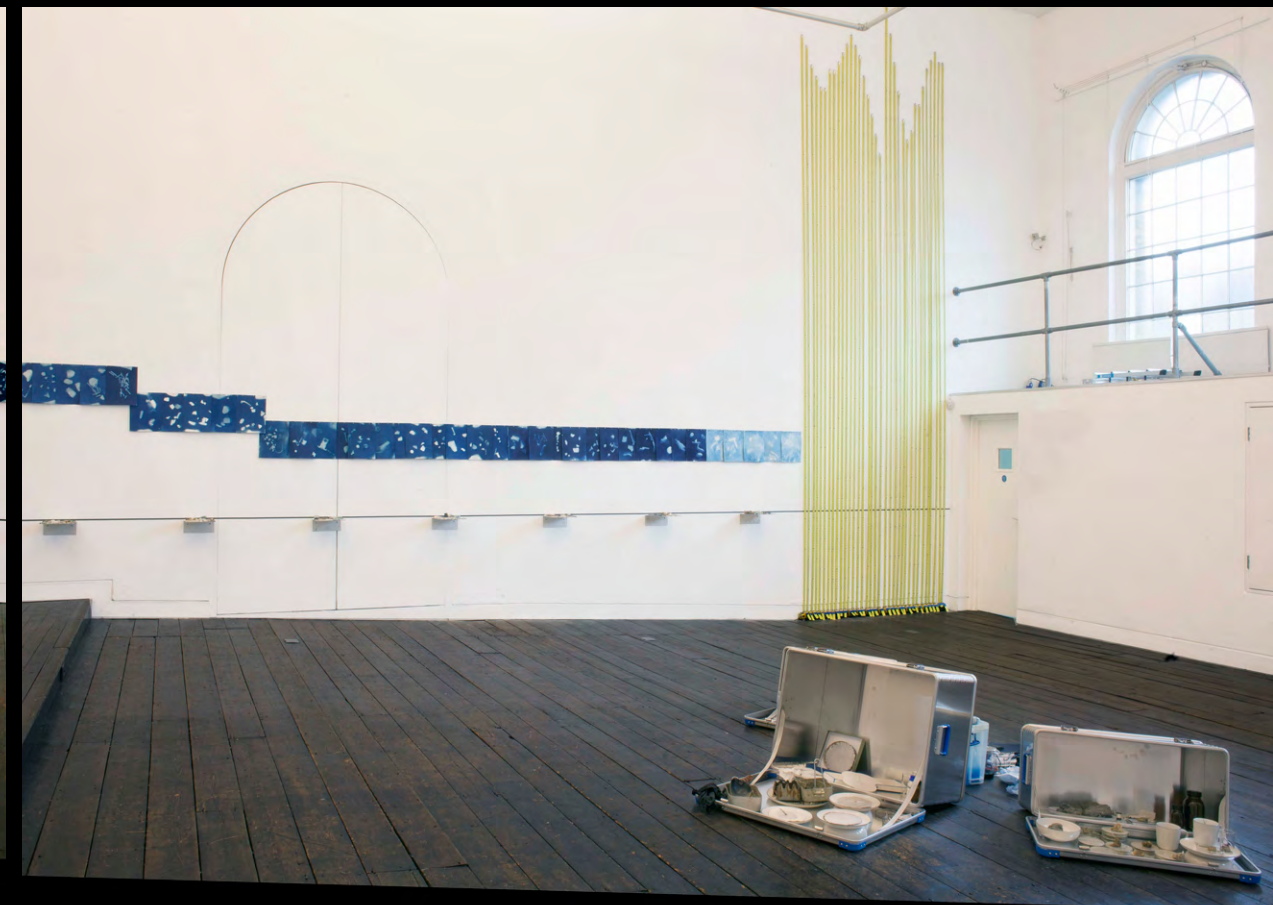






TRIBUTE TO MUDLARKS





THE UPPER GALLERY



TIDAL IMPRESSIONS OF THE RIVER THAMES













Two white gloves hanging from the edge of a large clear plastic bin.

ACADEMY 250ml

ACADEMY 250ml

WORK

WORK

A

B

Ferric Ammonium Citrate Green 500g
Product Code: 100070

potassium Ferricyanide 500g
Product Code: 23480

Handwritten note on a piece of paper with chemical formulas and instructions.

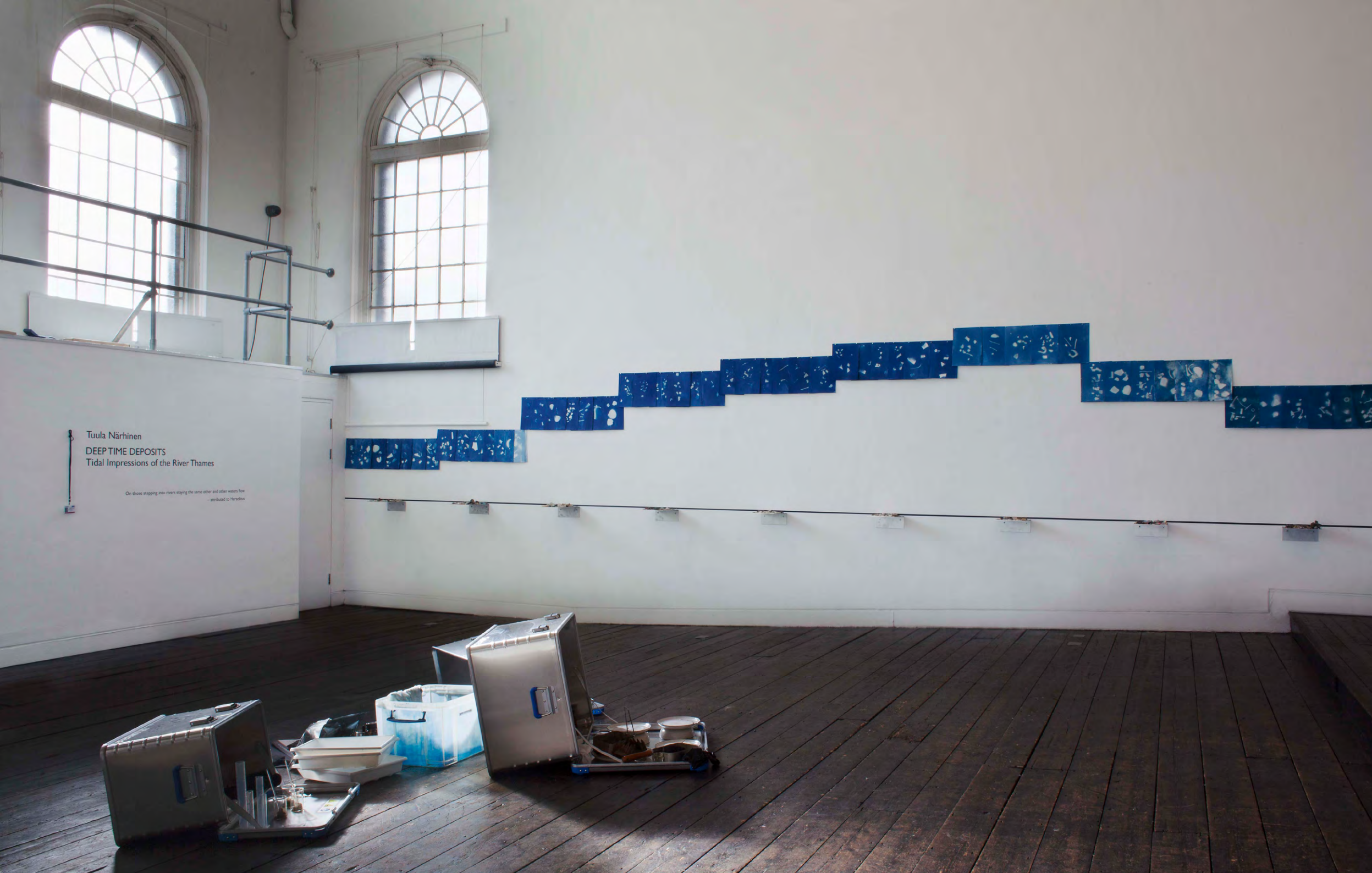
SAUNDERS WATSON CUTHBERTS MILL
20 High White
Classic White

Two metal spatulas resting on a dark surface.



0m





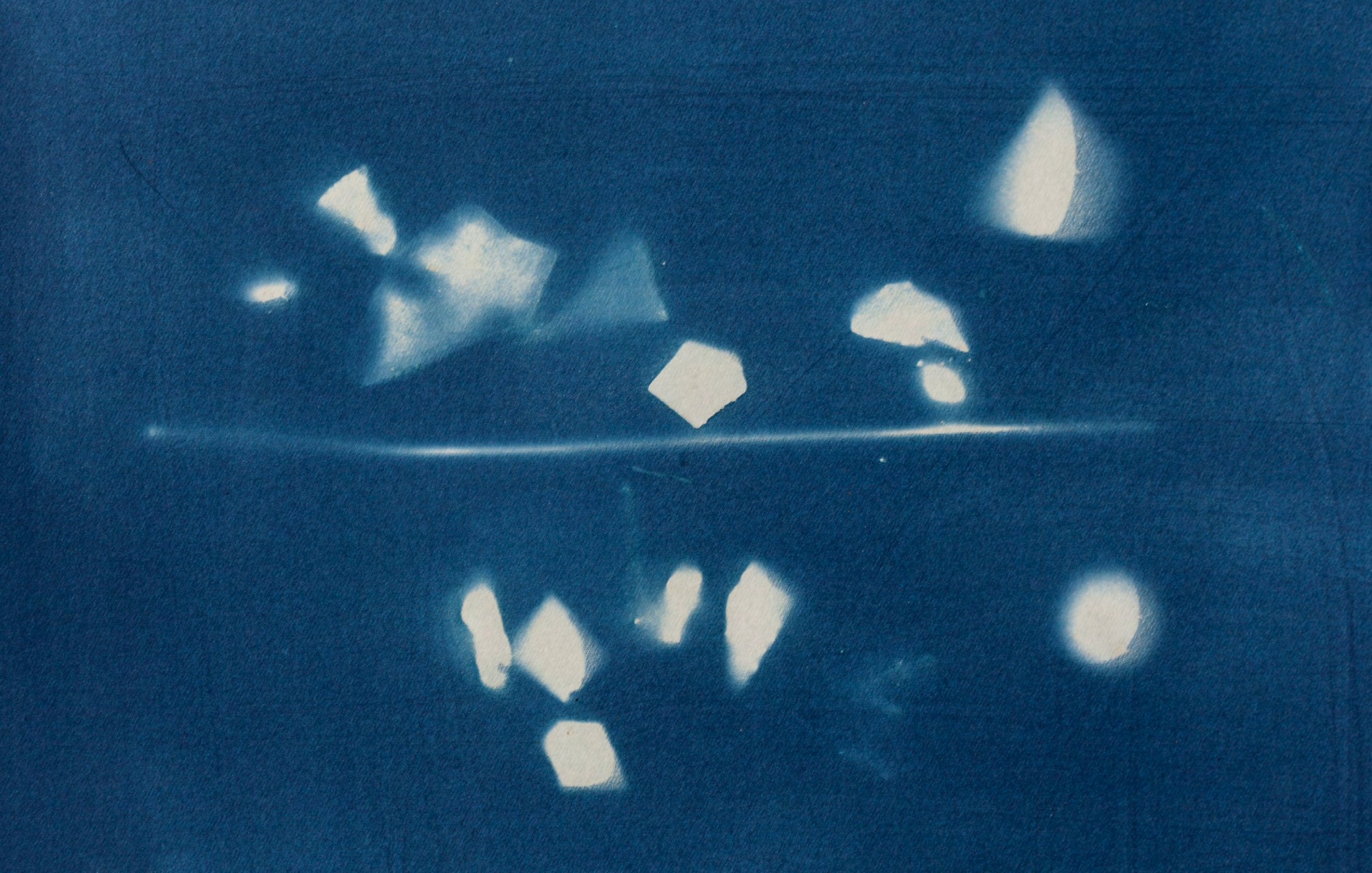
Tuula Närhinen
DEEP TIME DEPOSITS
Tidal Impressions of the River Thames

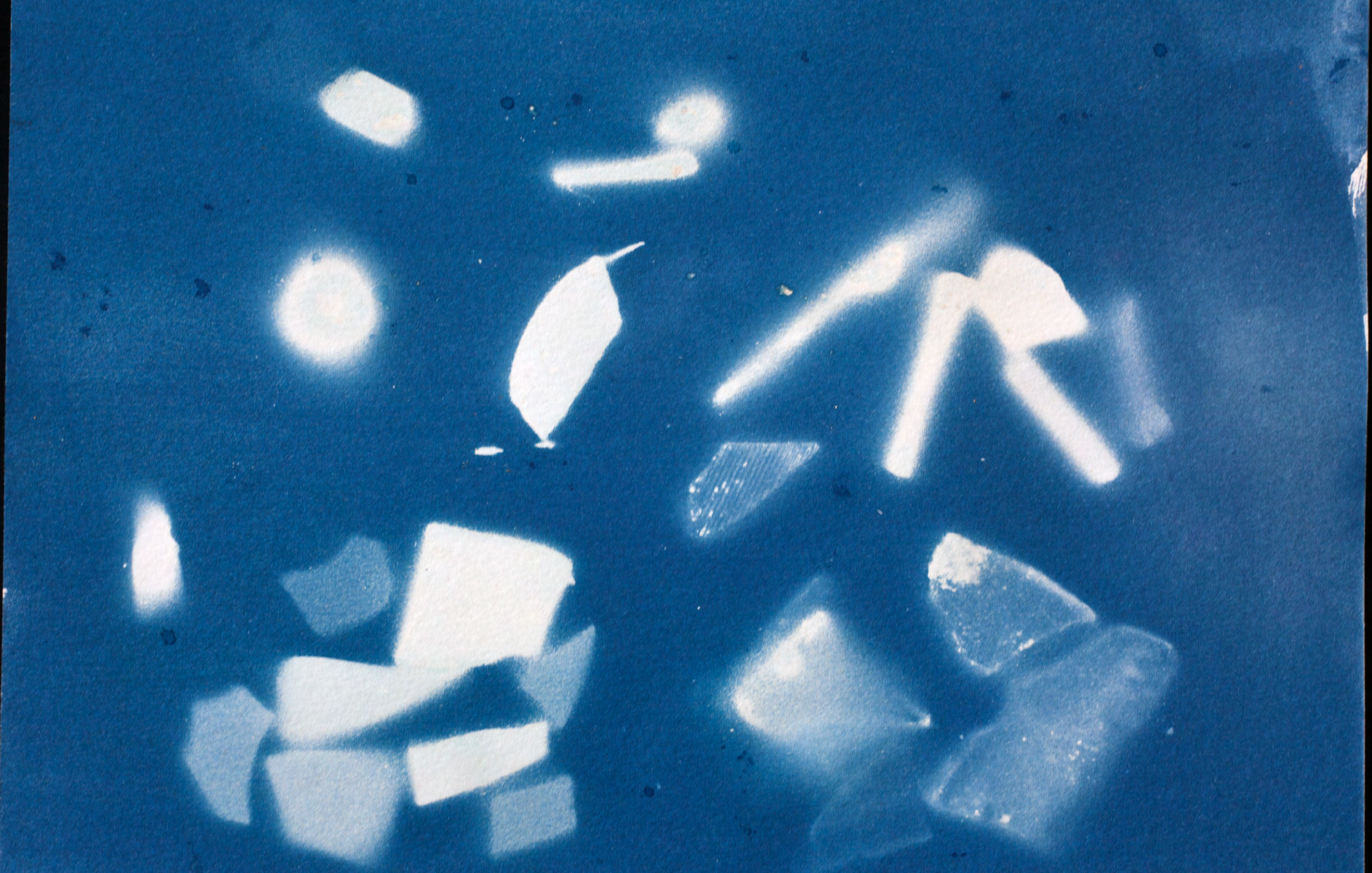
On those stopping into rivers staying the same other and other waters flow
— attributed to Heraclitus

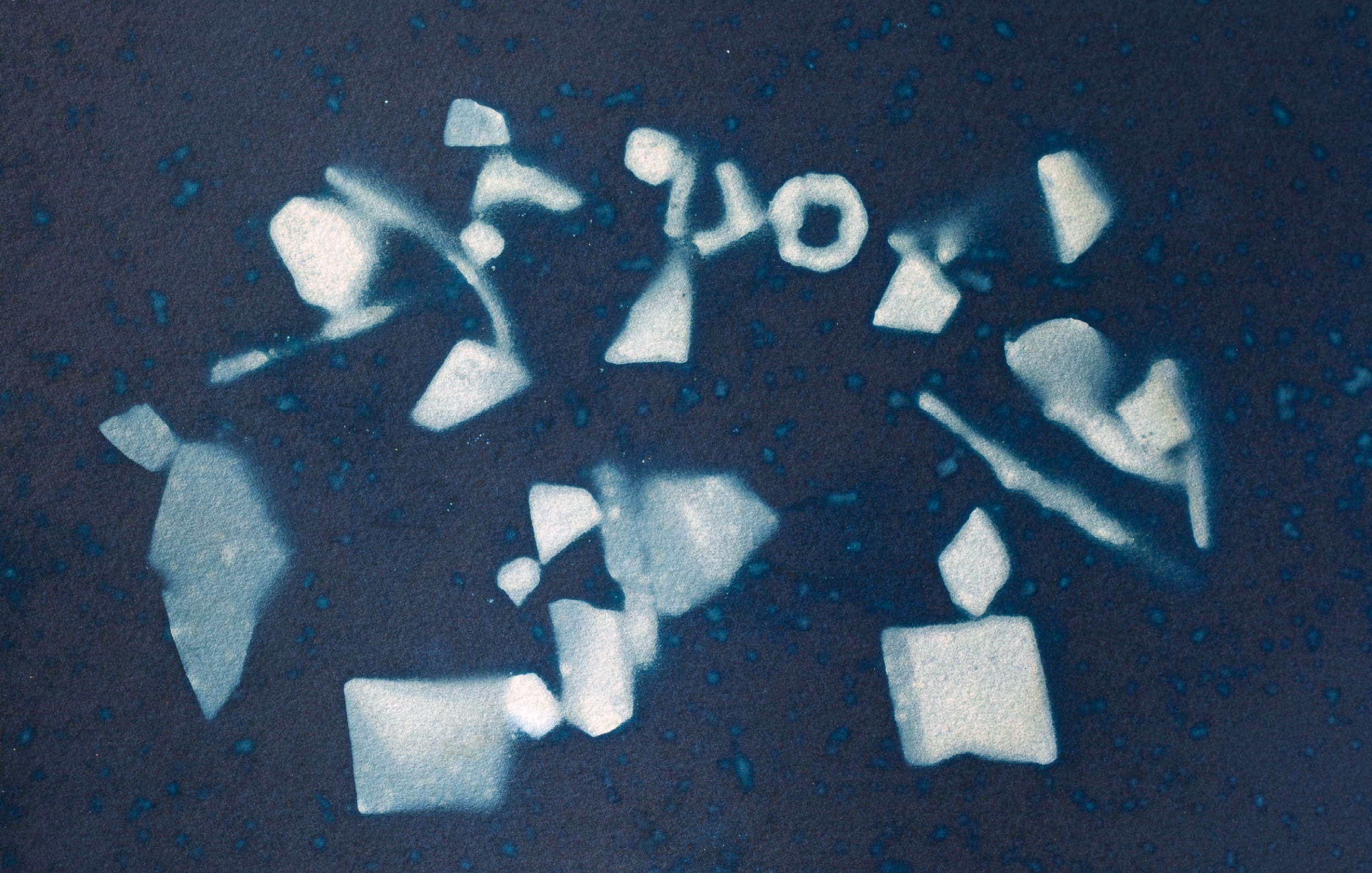


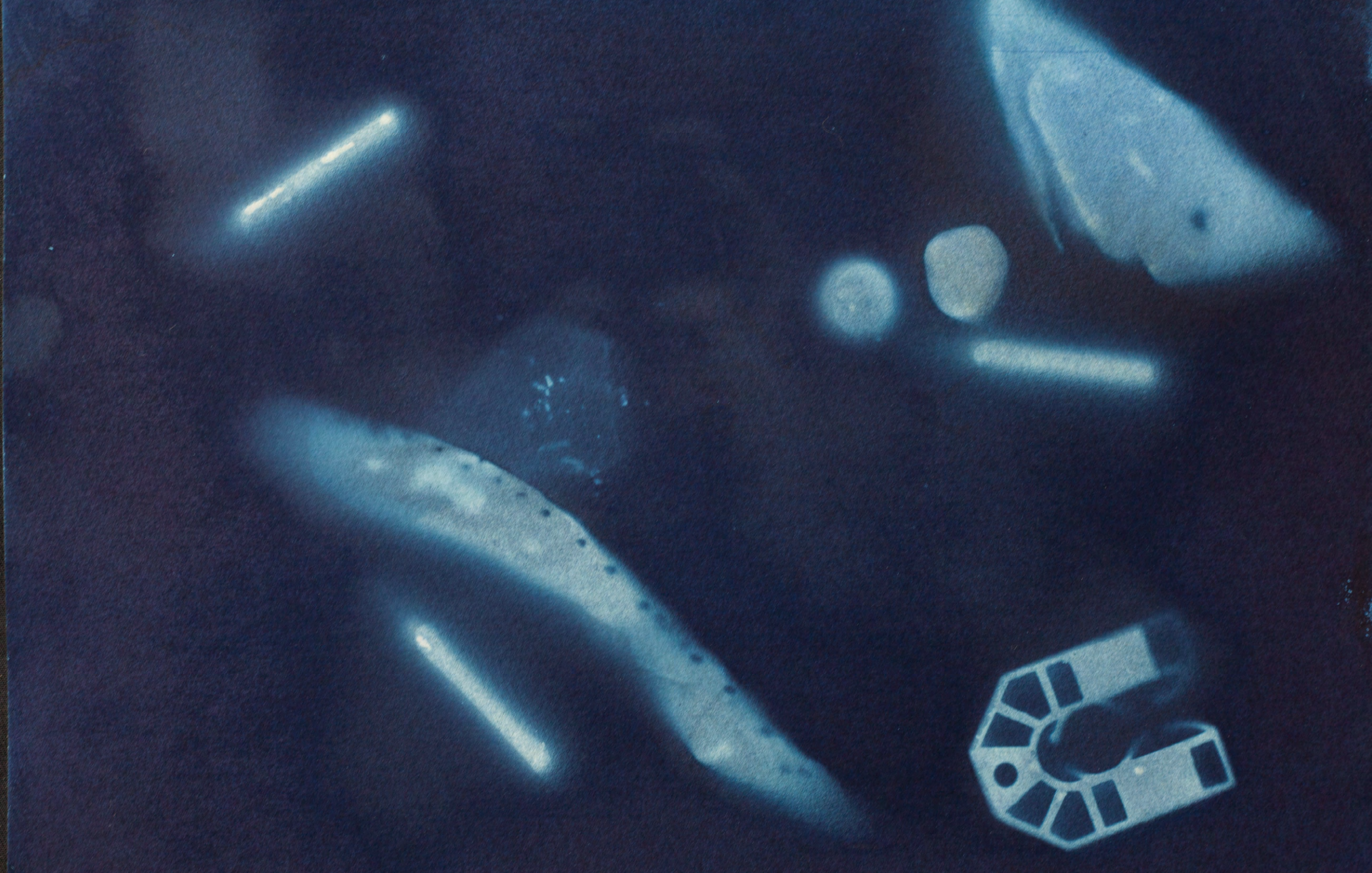


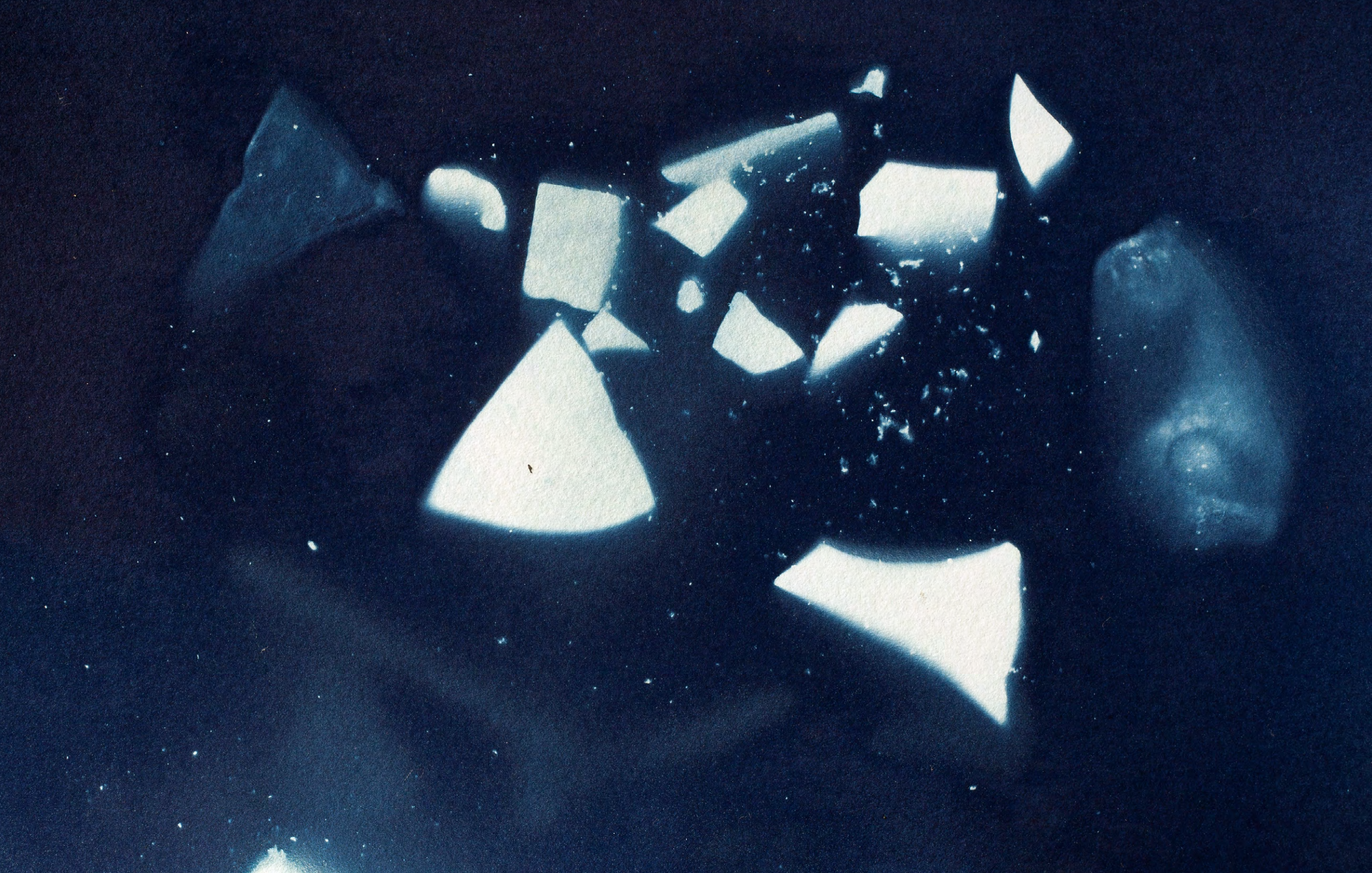














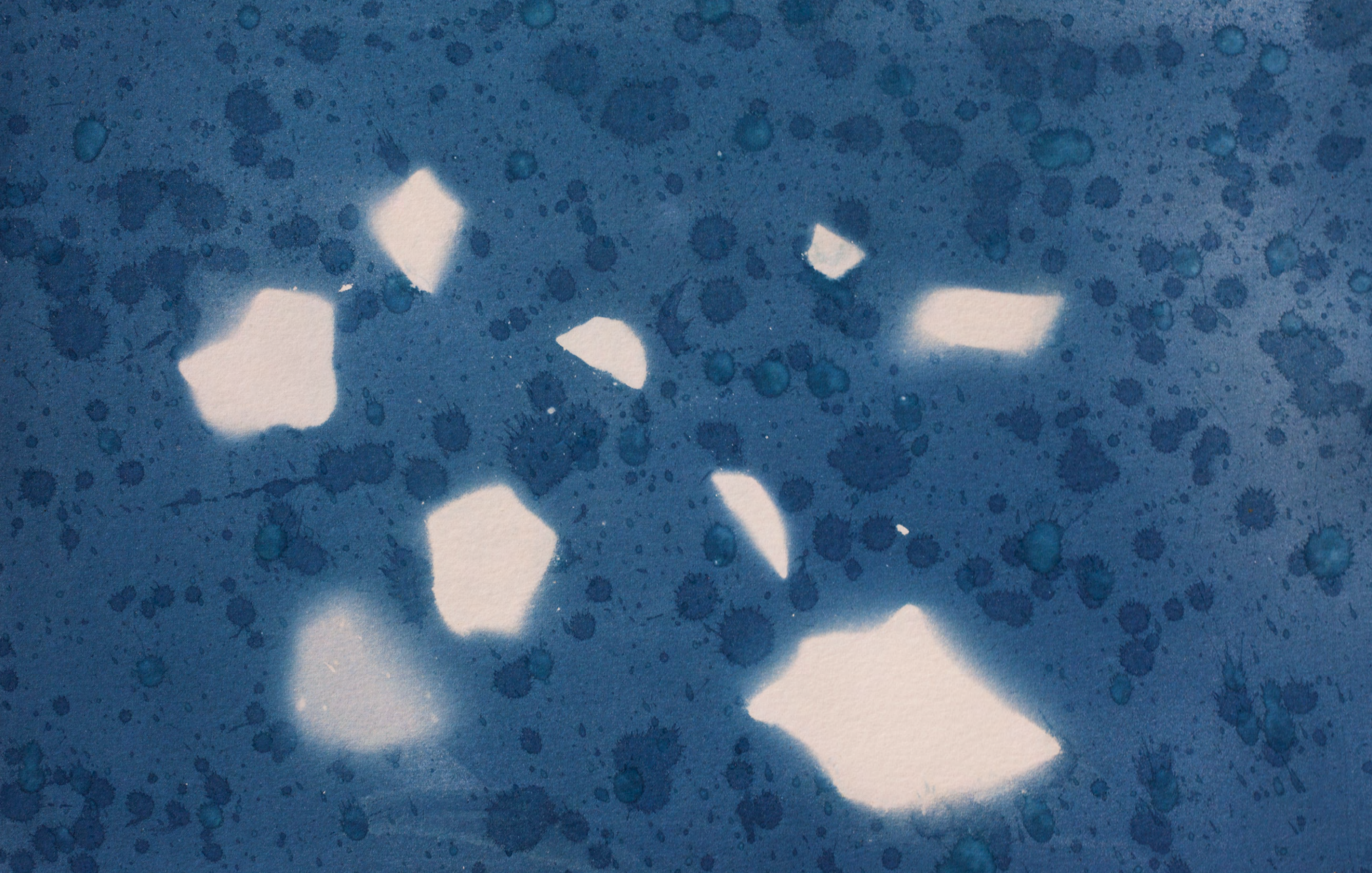


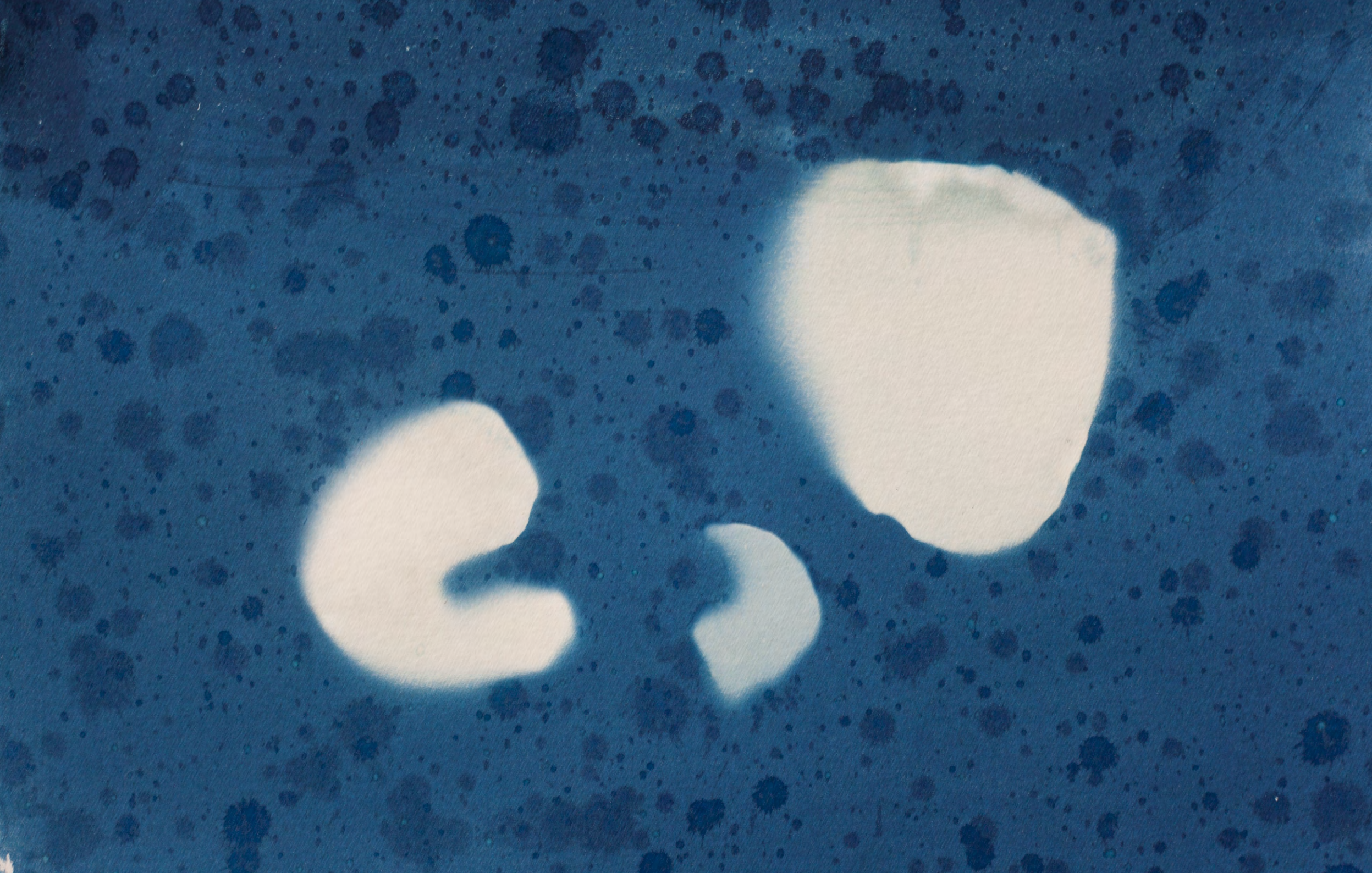




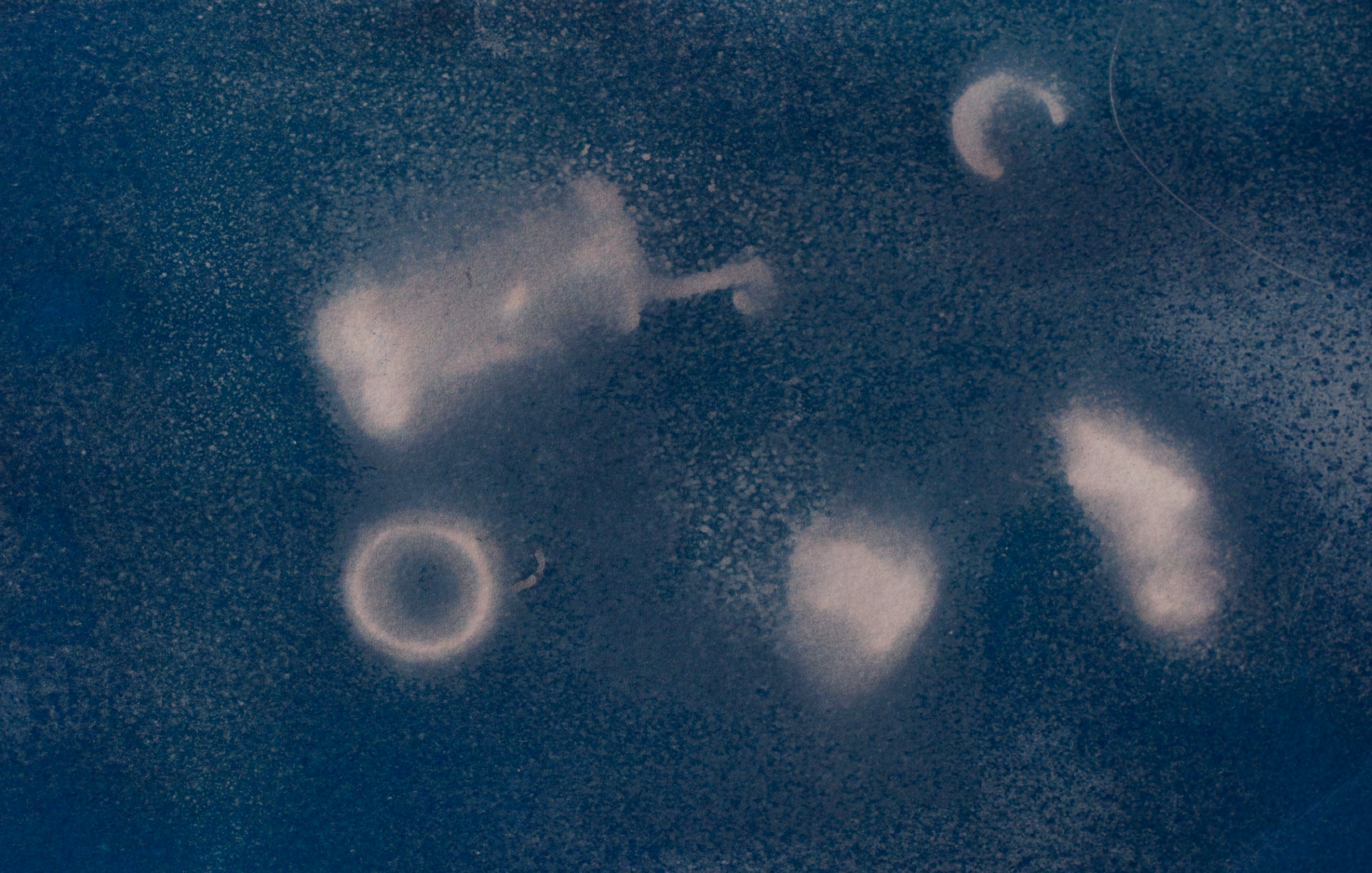














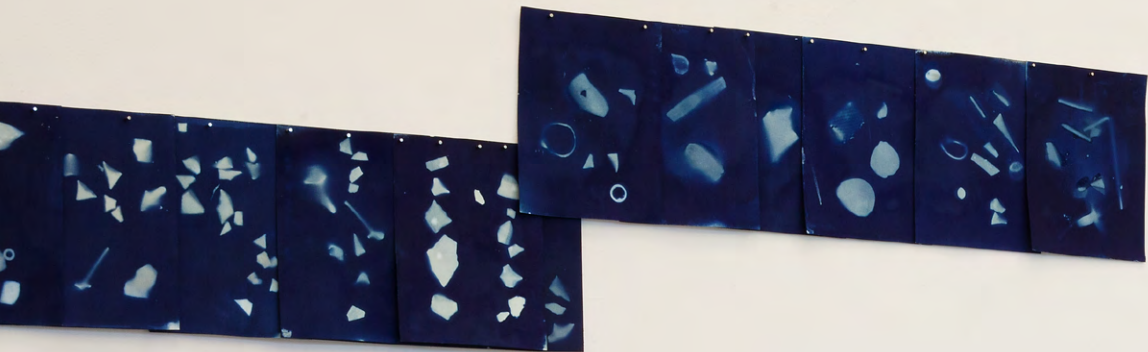




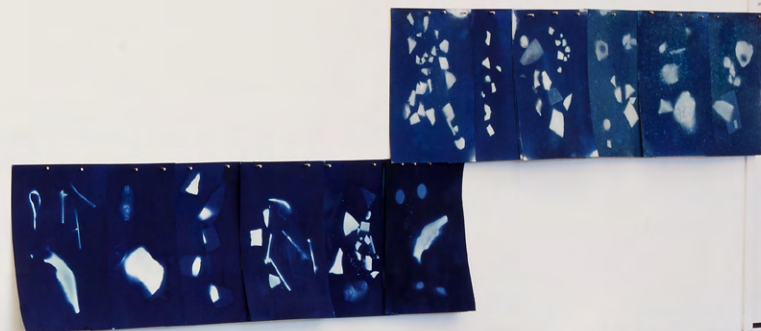


0_m





0_m







































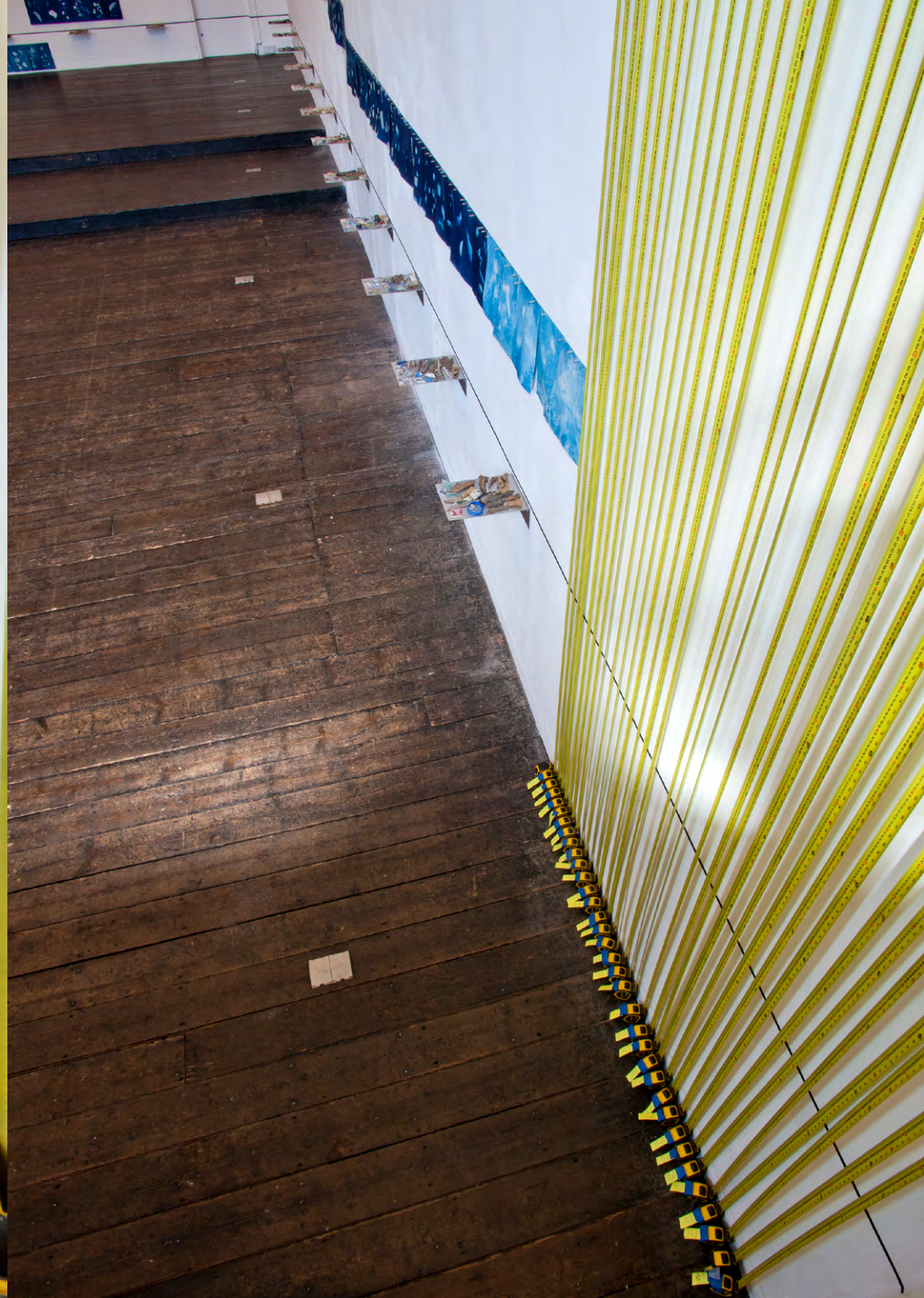


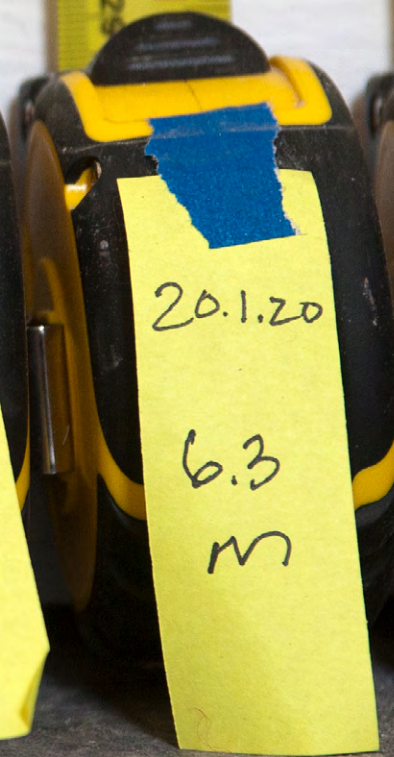
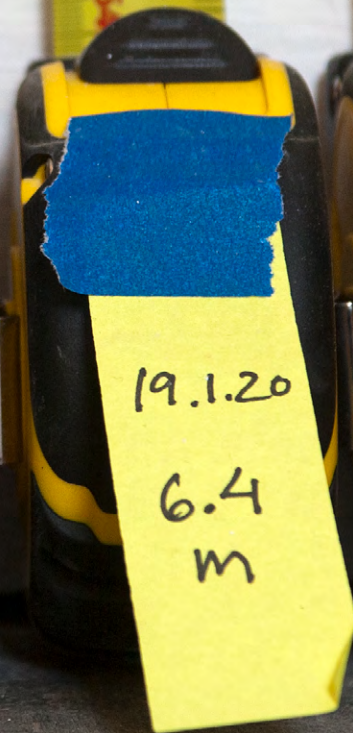
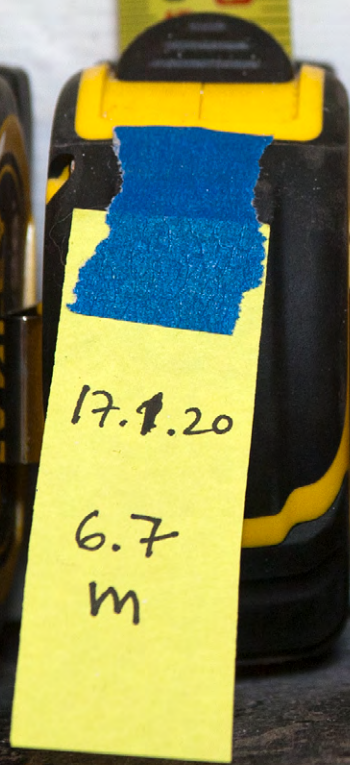




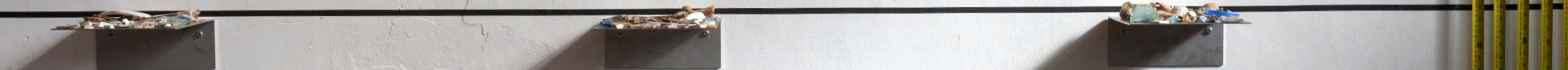




















0m



Tuula Närhinen

DEEP TIME DEPOSITS

Tidal Impressions of the River Thames

On those stepping into rivers staying the same other and other waters flow

— attributed to Heraclitus



ARTIST'S STATEMENT

Närhinen's work explores the physical and conceptual underpinnings of pictorial representation. She constructs experimental visual interfaces that connect the observer with the fabric of the world. Images that emerge from this interaction unravel the inherent pictorial potential in naturally occurring events.

Re-adapting methods and instruments derived from natural sciences, Närhinen facilitates the transcription of movements of different natural phenomena, such as water and wind into visual plots. The tracings and photographic recordings are created by the agency of nature itself—trees scribble and waves dash down their signatures.

Närhinen constructs simple low-tech devices and uses various (photo)graphic techniques that enable us to move beyond the explicit and grasp the unfurling of a world invisible to the naked eye. Her works result in spatial installations that, alongside the yielded (photo)graphs, artefacts and renderings, showcase the methods of inscription and the DIY instruments implicated. The poetics of her practice arise from the corporeal enactment and the exposition of the material process. She posits the gallery spectator as an embodied eyewitness to the spatial and medial translation of an event. The viewer of her works is encouraged to participate in the (re)presentation of the phenomena.

A way of knowing and meaning making, generated by Närhinen's experimental visual practice, provides for an artistic and critical approach to natural sciences and to the study of the phenomenal world.



SHORT BIO

Tuula Närhinen lives and works in Helsinki. She gained her master's degree in Fine Art from the Finnish Academy of Fine Arts and an Msc in Architecture from the Helsinki University of Technology. In 2016 she received a Doctorate in Fine Arts from the Helsinki University of the Arts.

She has exhibited widely both in Finland and abroad. Her recent solo exhibitions and projects include:

[Deep Time Deposits](#) 2020 (Beaconsfield, London UK), [Impressions plastiques](#) 2019 (Exhibition Laboratory Helsinki), [Insects among Us](#) 2018 (Uniarts Research Pavilion Venice), [Flux](#) 2017 (8th Turku Biennial, Aboa Vetust & Ars Nova), [Baltic Sea Plastique](#) 2014 (Helsinki Photography Biennial, Unseen Amsterdam, Stadtgalerie Kiel, Corner College Zürich), [Touch of Rain](#) 2013 (Kluuvi Gallery, Helsinki), [Seawatercolours](#) (University of Helsinki 2012; Oulu Museum of Art 2017), [Animal Cameras](#) 2011 (Finnish Museum of Photography, Helsinki), [Océan plastique](#) 2010 (Institut finlandais, Paris), [Clapotis](#) 2009 (Gallery Sculptor, Helsinki).

Find her: www.tuulanarhinen.net

