

Drevna su stabla djelić vječnosti uhvaćen u sadašnjem trenutku. Svjedoci su to povijesti, što u dubinama svojih jezgri kriju težinu tisućljeća, suncem okupanih i vjetrovima šibanih, pričajući priču o prohujalim vremenima, prilagodbi i opstanku, o stalnoj mijeni i životu samom, kao najvećem misteriju ovog našeg plavo-zelenog planeta.

PRIČA O MONUMENTALNIM STABLIMA JE PRIČA O EKOLOGIJI, ESTETICI, POVIJESTI I KULTURI.

Monumentalna stabla su najstariji i najveći živući organizmi na svijetu čija starost poneka seže i do nekoliko tisuća godina. Da bi neko stablo bilo proglašeno monumentalnim mora zadovoljiti određene kriterije starosti, veličine te prirodne i kulturnog značaja. Ona imaju važnu ekološku ulogu, ali i estetski, simbolički, vjerski i povijesni značaj.

EKOLOŠKA VAŽNOST

- 🌿 Stabla su stanište i izvor hrane
- 🌿 Oni su stabilizatori klime jer utječu na kruženje CO₂ i hidrološki režim
- 🌿 Izvor su genetske raznolikosti
- 🌿 Pokazatelji su promjena u okolišu kroz povijest

TEORIJA MATIČNIH STABALA

Kanadska biologinja Suzanne Simard dokazala je kako su stabla u šumi povezana putem mikorize - simbioze gljiva i korijenja drveća. Otkrila je također da su sva stabla u jednoj šumi povezana s najstarijim stablom koje se naziva mother tree ili matično stablo. Na taj način matično stablo dijeli višak hranjivih tvari mladim stablima. Ova veza ključna je za sposobnost regeneracije opstanka šume.

DREVNA STABLA SVJEDOCI VREMENA



Pinus longaeva, "Prometej ili WPN-114"

Do 1964. godine, najstarije stablo na svijetu raslo je na planini Snake Range u američkoj saveznoj državi Nevadi. Bio je to kvrgavi čekinjasti bor (*Pinus longaeva*), poznatiji kao "Prometej ili WPN-114", star oko 4900 godina.

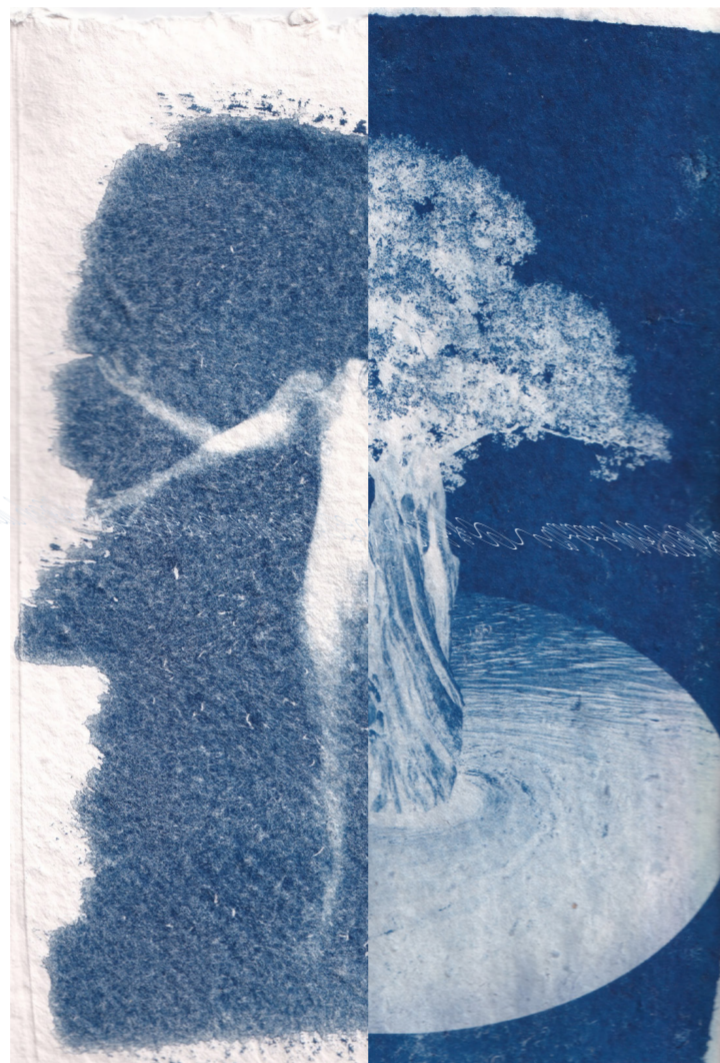
Jednoga dana, znanstvenik Donald Currey poželio je istražiti godove stabla kako bi bolje razumio klimatološku povijest tog područja znajući da godovi stabala u svojim godovima čuvaju tisućama godina stare podatke o klimi. Stoga je odlučio posjećiti to stablo no nije ni slutio da će ga ovaj postupak progoniti tijekom cijele znanstvene karijere.

Bijelim Planinama Kalifornije svoj je život započeo još jedan svjedok davnih vremena. Bio je to čekinjasti bor nazvan Metuzalem, koji u svojim godovima krije tajne prošlosti još od prije slavni egiptskih piramida.

Procjenjuje se da je star 4855 godina i dugo se smatralo najstarijim živućim stablom na svijetu. Kako bi ga se zaštitilo, točna lokacija ovog stabla drži se u tajnosti.

Današnji rekorder, patagonijski čempres poznat kao Gran Abuelo (pradjed), otkriven je 2022. godine u Čileu. Procjenjuje se da je ovo stablo staro 5484 godine, što ga čini više od 600 godina starijim od Metuzalema.

Najstarijim stablom u Europi smatra se prastara maslina koja raste na Sardiniji, u Italiji. U vrijeme njene mladosti, prije 3 do 4000 godina, brončano doba bilo je na vrhuncu, a čovjek je tada počeo jahati prve konje na svijetu.



feel free to talk to plants.

TINA IRIS CHULO

CHAPTER 1:
The art of slowing down
AN OAK TREE TAUGHT ME HOW
TO SWAY WITH THE WIND.

To slow down is to access immense wisdom of ourselves and the world that surrounds us. By slowing down and engaging with the other species, plants in particular, as our equals, we are ready to unmake the mess we have created by claiming ourselves as a superior species. Slowing down is a way to align with the tides of nature and our bodies, which possess an inner wisdom that follows the same natural rhythms.

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In an attempt to slow down and embrace values that revolve around being rather than having, I want to learn from plants by engaging in contemplative practices. One such activity that helps me to slow down is photography.

In this thesis, I am exploring how, through photography, I can explore and depict the interconnectedness between humans and plants. My practice is inspired by the ecofeminist theory and traditions of European witchcraft that relied on the wisdom of plants.

My main research question is how photography can serve as a contemplative and witches practice to explore and depict the interconnectedness between humans and plants.

With this research, I have several objectives in mind. First, through my practice, I tried to explore how photography allows me to slow down and enhance my perception and reception of the natural world and plants. Secondly, I want to understand the interconnectedness between humans and plants and how ecofeminist theories speak about that. Thirdly, I want to explore the concept of kinship with plants and the role of photography in establishing and nurturing this connection.

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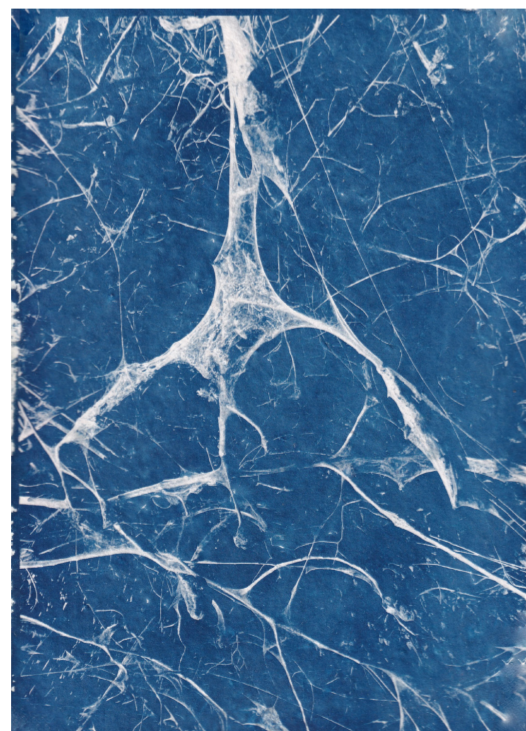
Our planet needs to be heard in the wake of unprecedented climate change and environmental crisis. A drastic shift in the worldview is necessary so that humans perceive the interconnectedness of all human and nonhuman beings.

I want to connect to the wisdom of nature and acknowledge species that have been excluded from our philosophies and discourses despite being the largest group of living species on the Planet.¹ During my life, different plants were used to help physical troubles: sage soothes sore throats; chamomile eases upset stomachs; lemon balm heals broken hearts; lavender induces sleep; and houseleek cures ear infections. Yet, I found that only looking at the medicinal properties of plants seems reductive as there is a much wider range of engagement with plants that is possible and waits to be explored.

I am drawing on the traditions of European green witches and herbalists to establish a nurturing and harmonious connection with plants. I see them as practitioners who have protected a rich connection, rituals and practices we once had in Europe to connect with nature.

¹ Predrag Slijepcevic, *Biocivilisations: A New Look at the Science of Life* (Chelsea Green Publishing, 2023). Pg 113

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WHY A GREEN WITCH?

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I was merely eight years old when I first encountered a green witch. She was a woman who, with her herbal medicine, tended to the numerous ailments that plagued my grandmother. Each month, my mother and I would travel to the mountain of Velebit, where she resided, to collect medicines made by her from plants and herbs that were unique to that region.

Her garden was a sanctuary where various medicinal herbs, plants, and trees grew and was a place of wonder. It was also her mirror, in which her intimate dialogue with plants was reflected. Standing in that garden was an absolute olfactory delight as the smells of lavender, rosemary, rose bush, lilies, Passion flowers, honeysuckles, and many others around us intermingled.

From here, she gathered most of the ingredients for her medicine- potions, tinctures and ointments, each infused with her intention in the form of a spell that she sang or spelt. The rest of her medicinal plants, the wild and untamed ones, she foraged in the forest and the mountain.

For her, foraging became a form of meditation that calmed her mind. A calm mind was a necessary condition to establish a connection with plants and engage in any form of magic. She had an incredible knowledge of seeming-

ly every plant she encountered, as she knew their names, where and when they grew, who they lived in symbiosis with, and their healing properties. It was as if there were all her friends. She was especially fond of the "teachers" among them, as she referred to plants that taught her the most profound lessons about life, nature and the interconnectedness of all things. I knew all about them as many of them grew in her garden.

Her kitchen was full of teas, tinctures and dried herbs for smudging. From her stories, I learned that to connect to the plant spirit, one needs to consume it at certain intervals at certain times. What she emphasised as the most important element was going inside of ourselves by not overly engaging with our senses and the world outside.

In this way, she taught me how to hear the voice of the plant that speaks through me as I engage in the practice. She told me this was the practice her mother taught her, and it has been carried by women in her family for centuries. I was, in a way, the daughter she never had.

Balkan witchcraft was quite peculiar as it had many commonalities with shamanism and it includes practices which redefine the nature of witchcraft.

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In this thesis, I dwell on the research question that asks how photography can serve as a contemplative and green witch practice to explore and depict the interconnectedness between humans and plants. It proposes photographic practice as the practice of a green witch, one that nurtures a connection to plants and nature and lives in accordance with it. Alongside this, I'm proposing photography as a medium to slow down and reconnect with nature.

This thesis is a journal of insights and comprehensions that have emerged from my quest to challenge cultural conditionings. It speaks of our interconnectedness with all living beings and how plant spirits communicate with us. It is a proposition of a different worldview, an intimate exploration, and an invitation to slow down and reconnect.

To explore my question, I use the interdisciplinary approach, weaving together observations from my practice with feminist theories that illuminate historical witch hunts, ecofeminist theories that explore the correlation between the subjugation of women and nature, critical theories that question the Anthropocentric point of view, and the theory of

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photography that unifies these perspectives. This interdisciplinary approach enriches the discourse and invites deeper contemplation.

My method involves engaging with plant spirits according to green witch practice while adding photography to her repertoire. Through this process, I created visual spells and new meanings that reframe paradigms that claim human dominance over other species.

Through this thesis, I hope to contribute to artistic and critical theory discourse by showing how photography, witchcraft, and ecological consciousness interact. This work is an invitation to slow down and reconnect with nature through the contemplative practice of photography. I challenge the anthropocentric worldview by proposing a more reciprocal relationship with nature.

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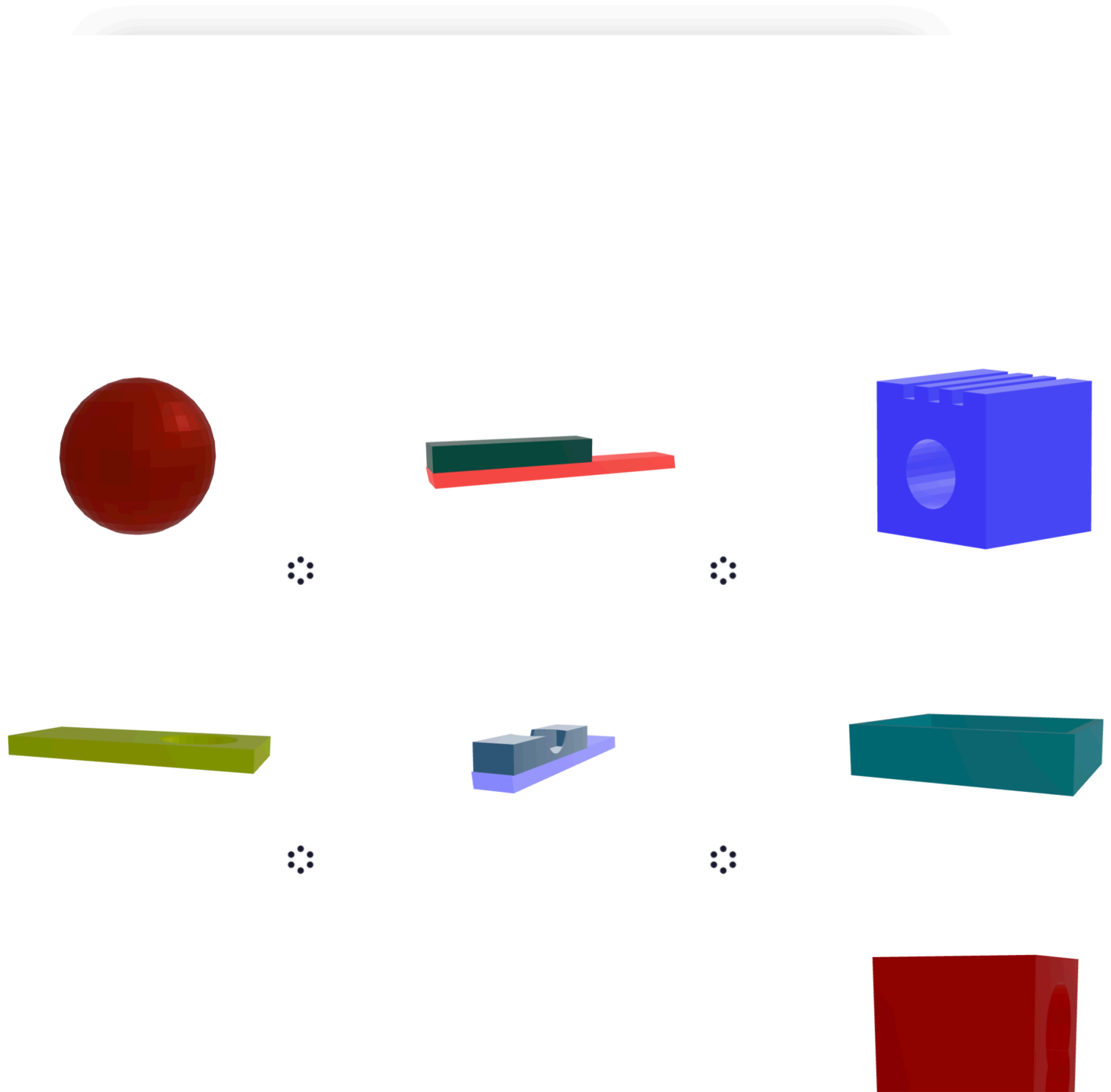
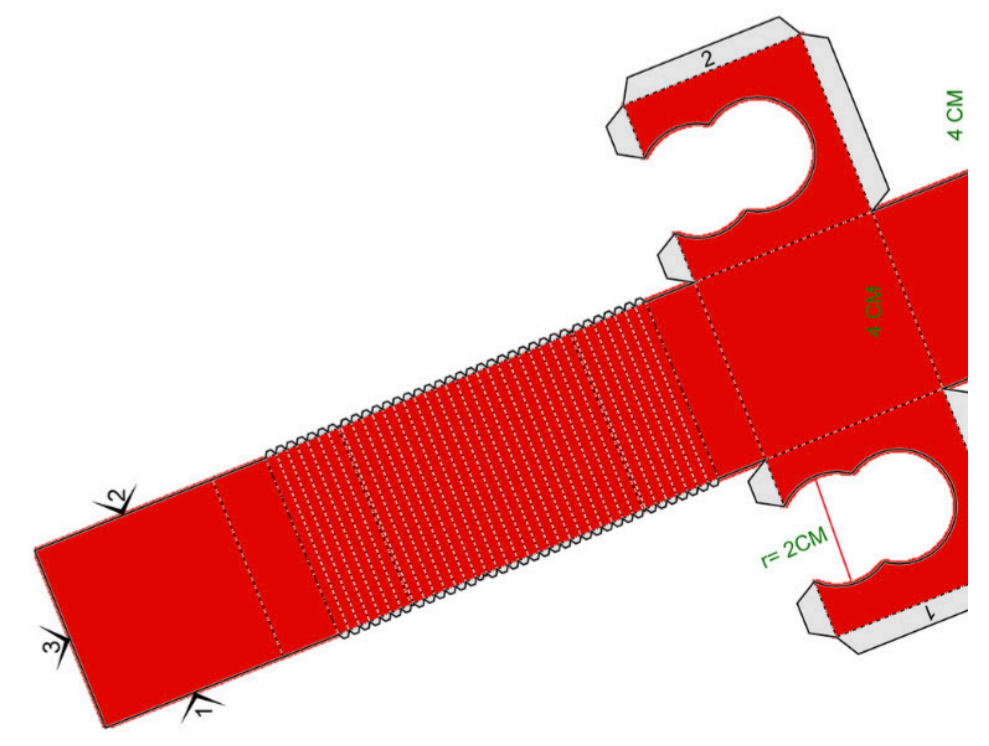
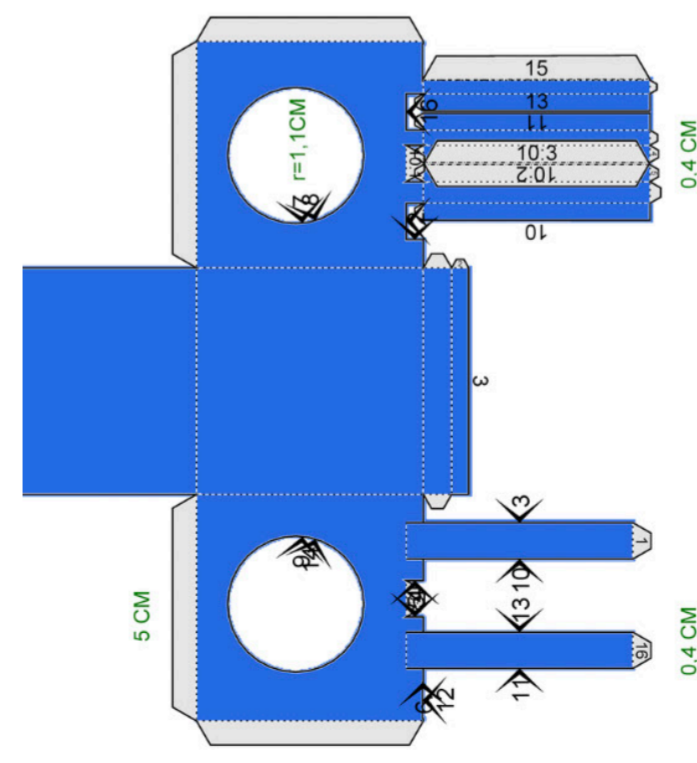
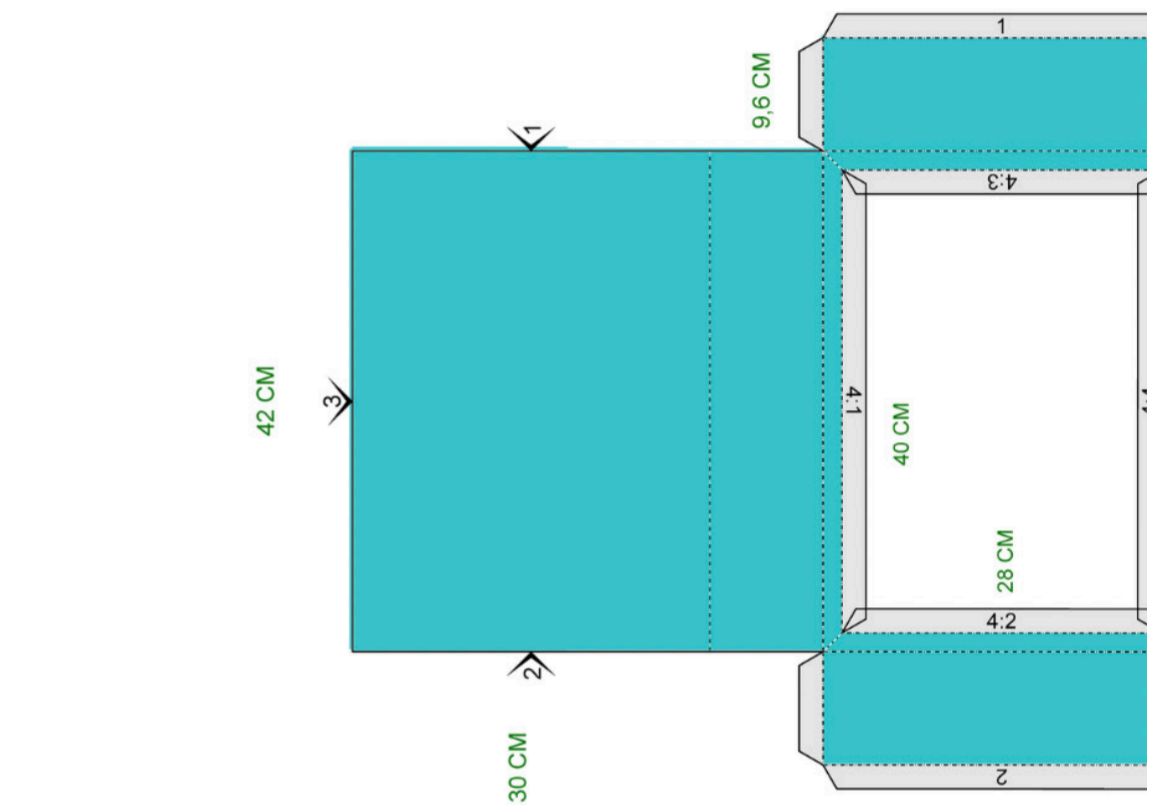
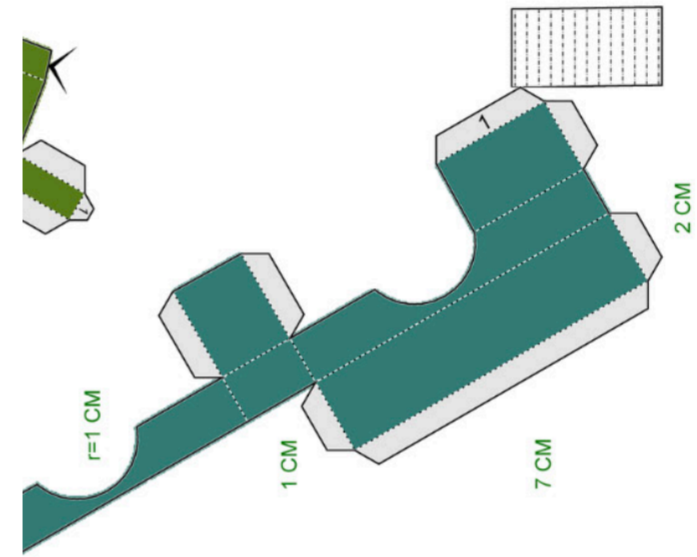
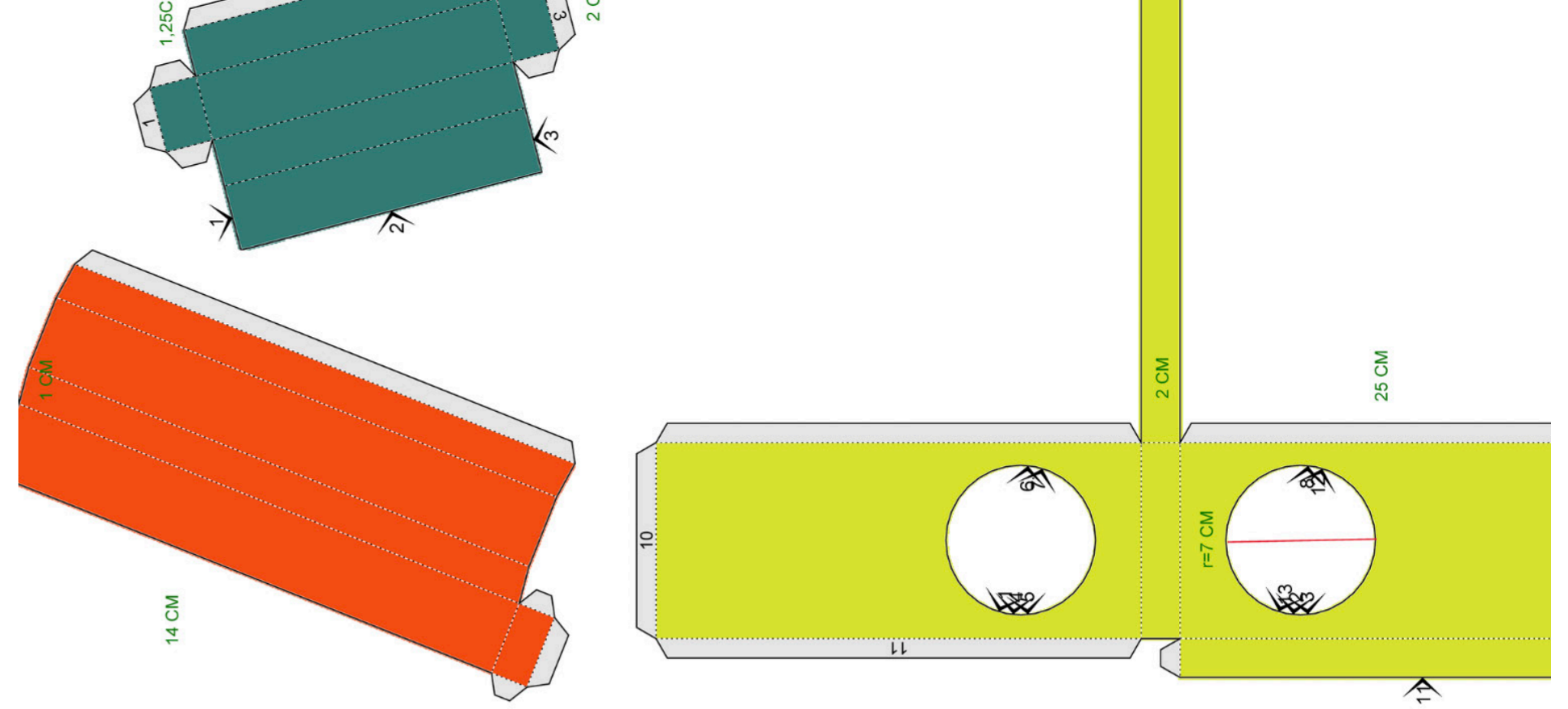
SENSORY DIET

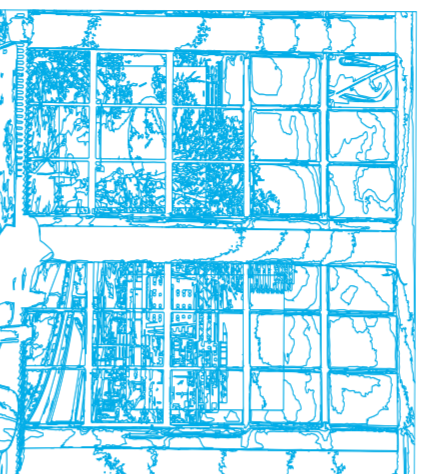
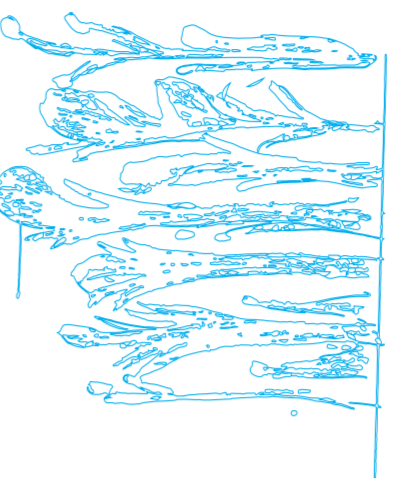
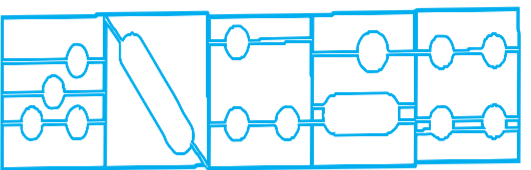
Sensory Diet is a versatile tool designed to facilitate sensory exploration and integration within urban spaces. Inspired by the plasticity of modernist architecture, the box transforms solid architectural structures into pathways of sensory discovery.

The models provided serve as versatile templates that can be adapted to create sensory integration boxes using a variety of materials, making them accessible and context-dependent. Whether crafted from clay, wood, plastic, or other materials, these models offer a flexible framework for tailoring the sensory experience to different environments and user preferences.

By accommodating a range of materials, users can customize their sensory integration boxes to suit specific needs, ensuring optimal engagement and effectiveness in various settings.

URBAN EXPLORATION Use the box to discover and interact with the sensory aspects of urban environments. **THERAPY SESSION** Incorporate the box into sensory integration therapy sessions to enhance engagement and awareness. **EDUCATION** Explore principles of sensory integration through interactive learning activities. **MINDFULNESS PRACTICES** Utilize the box as a tool for promoting mindfulness and sensory awareness in daily life. **PLASTICITY** Influenced by the geometric shapes of modernist architecture, the box encourages exploration and interaction. **TACTILE** The construction provides a tactile sensation, inviting users to engage with textures and shapes. **VERSITILE** Suitable for individual exploration, group activities, therapy sessions, and educational purposes. **PORTABLE** Compact and lightweight design allows for easy transportation and use in various urban settings. **SOMATIC** Promotes mindfulness and sensory integration through hands-on interaction.





path to childhood

4. Abakus

Language and numbers are social constructs. Like Abakus with many, so that when you sit you feel comfortable, or I recommend laying on your back and rolling back and forth to release the tension. Let imagination flow.

5. Hanging garden

Smell has the ability to carry the weight of the past experiences. As a garden filled with flowers, the extra garden disappears due to grass and the fresh senses as they are inseparable.

6. Coloured movement

Cities direct and condition our movement. Face the windows and move left and right, up and down, in which position do you see the image, appear? What is behind the image?

4

3

5

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Sensory room to stimulate patient's senses in order to help reestablish and calm connections and relationships with their minds and bodies.

Building Institute is a series of initiatives and platform for artistic research. A nomadic platform hosted by different spaces and organizations.

The workshop(s) become a space in which we are integrating and decentralizing how institution-centered around a learning space from top-down shaped for able-bodied form of sensory integration in urban spaces.

Digest deeper/sign up for workshops:



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1 Nicole Sonnet, plan of the grounds and buildings of l'Eau Vive Hospital, Soisy-sur-Seine, France, 1960s

With southern countries consider psychiatry to be a fundamental activity part of the medical science, and when they visit to other country, they still have to change psychiatry. In poor countries, perhaps with the exception of the former Communist countries, they consider the psychiatric question to be part of the social problem, and this is a radical difference in approach. A big medical difference between considering it a matter of economic discipline, and considering it one of the social issues in a country. So are handicapped and disabled people a landscape issue... or are they part of a social issue? The truth is, the attitude of a society toward its disabled and handicapped people defines the society's level of civilization and therefore, they cannot be considered a purely technical

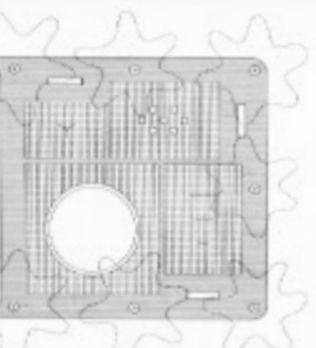


Zander Playground (1964) by 1970



2 Child drawing in public space.

AZC Almere, 2023. Ripping Footnotes Workshop with Cecilie Fang Jensen



Aldo van Eyck, Playgrounds

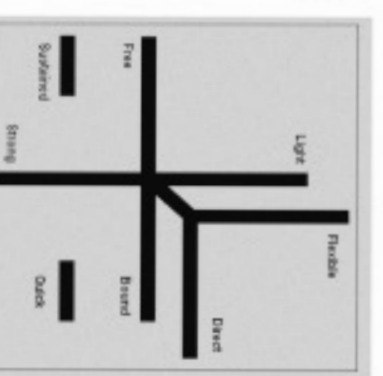


Inpatient units must become more environmentally 'sensory-friendly', both in a physical and cultural context. In order to achieve this, there may need to be a move away from the stringent medical model focus to one that incorporates a more holistic approach. This must be understood, accepted and adopted by all staff in order to achieve ultimate benefit for the consumer.

1 Establishing sensory-based approaches in mental health inpatient care: a multidisciplinary approach, 2012

Deep Listening is listening in every possible way to everything it's possible to hear, no matter what you are doing. Such intense listening includes the sounds of daily life, of nature, or one's own thoughts, as well as musical sounds. Deep Listening represents a heightened state of awareness and connects to all that there is. As a composer I make my music through Deep Listening.

2 Pauline Oliveros: Quantum Listening



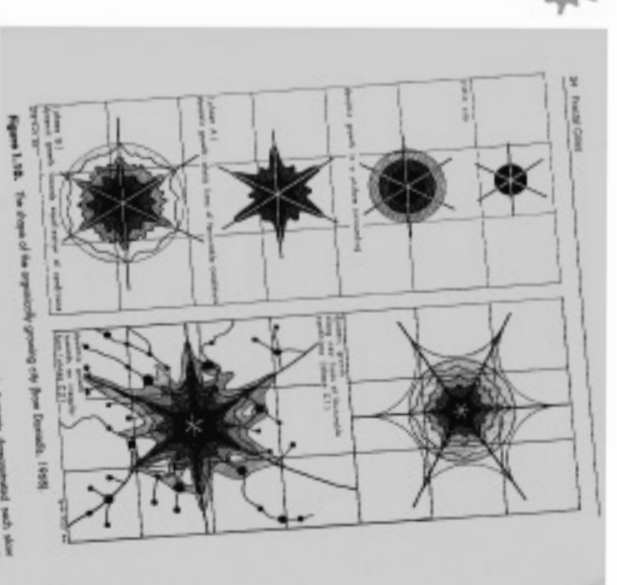
3 Laban Notation Symbols notation symbols used for graphically representing human body positions and movements.

related knowledge protocols. The goal of education and intelligent beings is discovering new knowledge to learn. 's

2 Pauline Oliveros: Quantum Listening



3 Tracings of movements of autistic children. Deligny, Alvarod de Toledo, Le Roy: Maps and Wander Lines



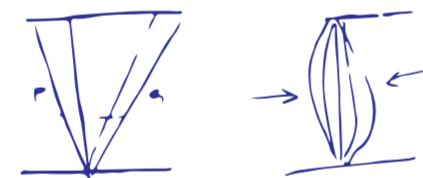
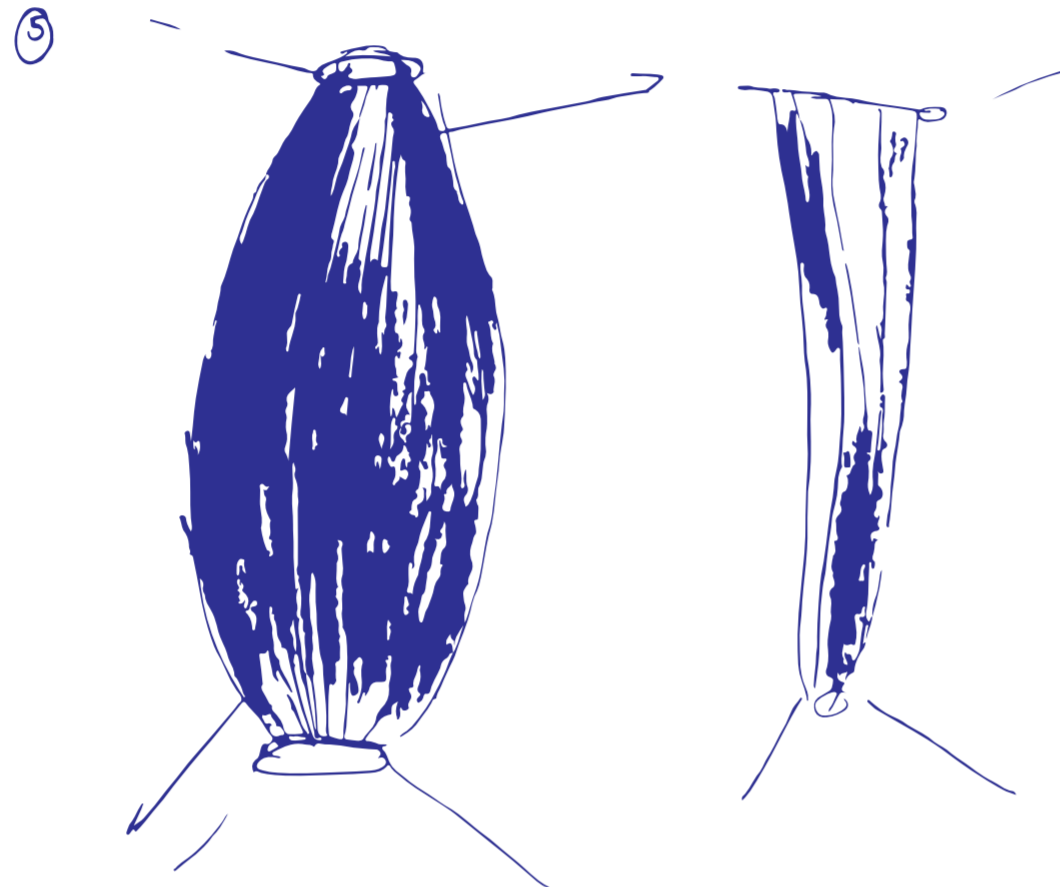
3 The shape of the Organically Growing city. Fractal Cities: A Geometry of Form and Function

- * freedom of expression and use
- * knowledge exchange
- * movement
- * sensorial experience
- * connecting the dots
- * agency of experience
- * unhierarhical
- * body knowledge/perception
- * art as a method of social change



WHO IS THE OTHER?

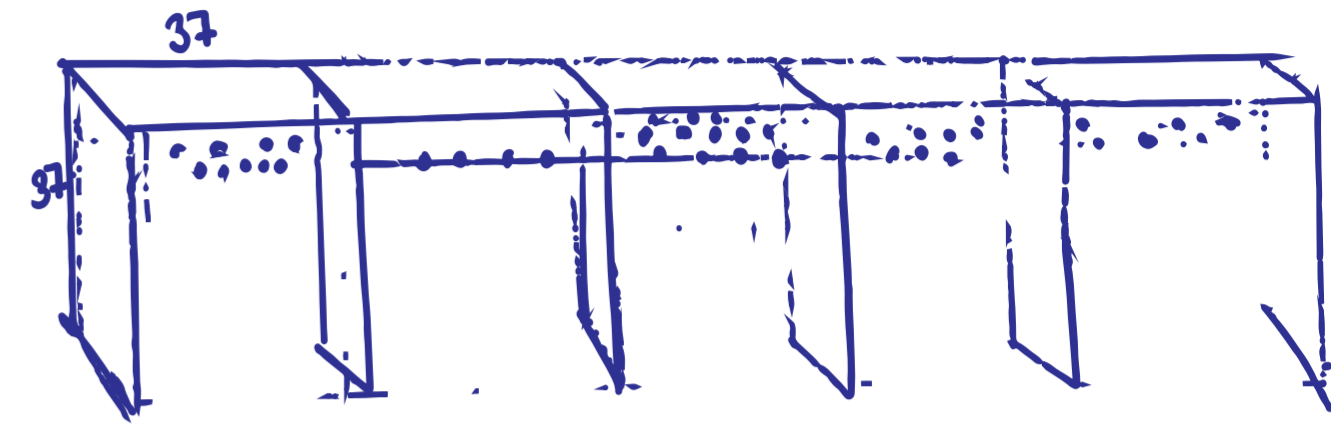
WHERE IS THE BOUNDARY WITH THE OTHER?



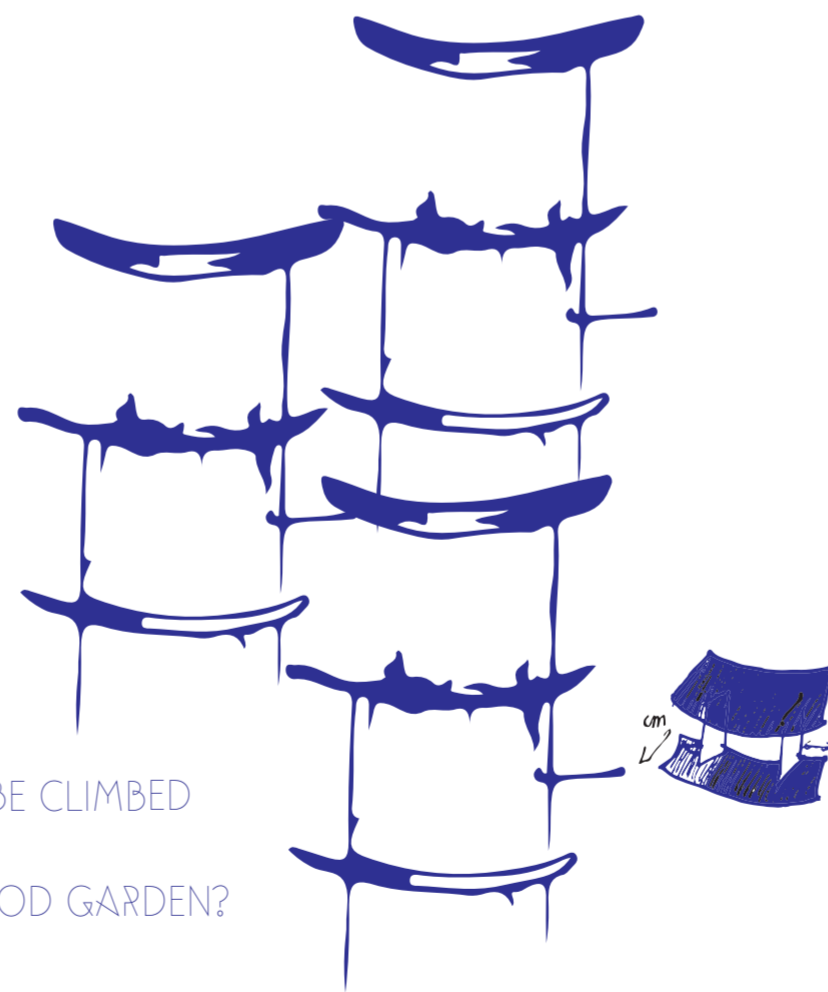
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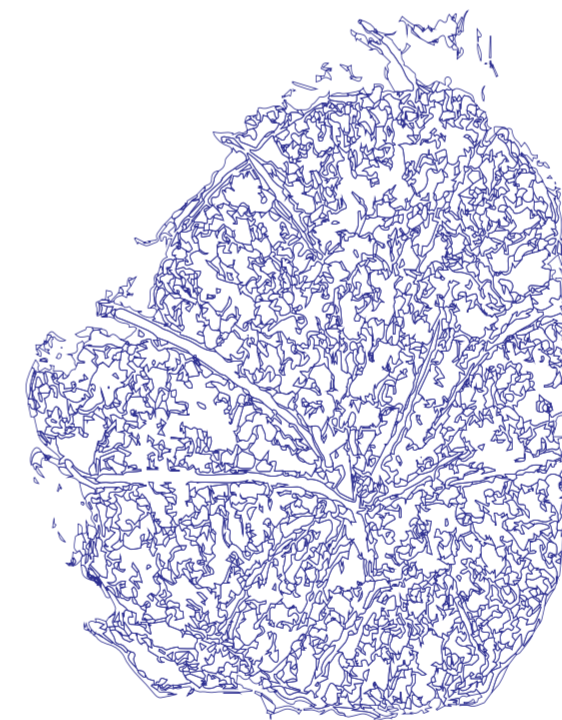
WHAT IS THE WEIGHT THAT IS PRESENT IN THE BODY?



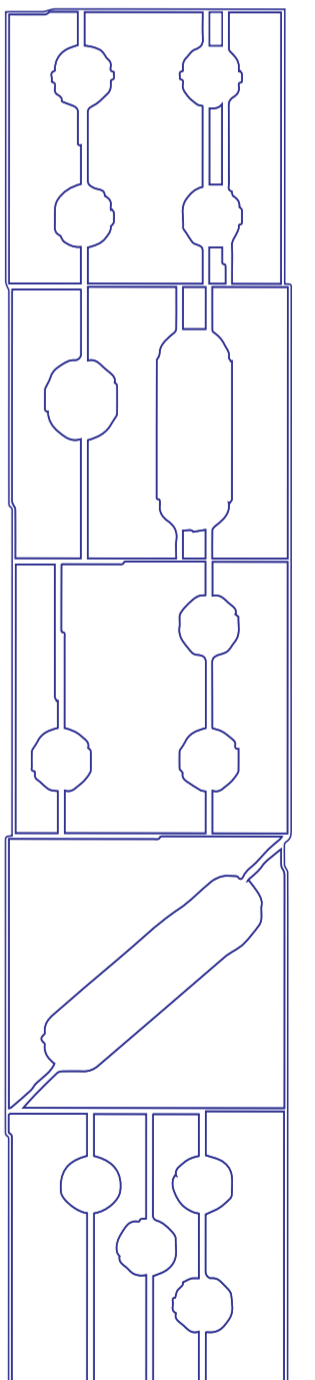
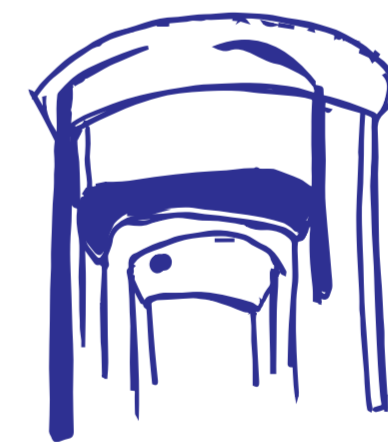
WHAT PATTERNS OF MOVEMENT CAN BE RECONSTRUCTED?



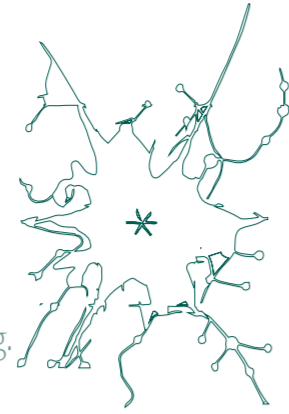
CAN THIS TREE BE CLIMBED AS THE ONE IN MY CHILDHOOD GARDEN?



WHOSE STEPS AM I FOLLOWING? CAN I GO OFF THE BEATEN PATH, IF I WALK HIGHER OR LOWER?



Environmental Dialogue



Start by listening to the sounds of your body while moving.

[They are closest to you and establish the first dialogue between you and the environment. If you can hear even the quietest of these sounds you are moving through an environment which is scaled on human proportions. In other words, with your voice or your footsteps for instance, you are "talking" to your environment which then in turn responds by giving your sounds a specific acoustic quality.]

Try to move

Without making any sound.

Walk so silently that the bottoms of your feet become ears.

Is it possible?

Which is the quietest sound of your body?

Cover your eyes with your palms and shut out all the light. Become aware of all the sounds in the environment. When you think you have established contact with all of the sounds in the external environment, very gradually, introduce your fingers into your ears or cover them with your palms. Try to shut out all external sound. Listen carefully to the internal sounds of your own body working. After a long time gradually open your ears and include the sounds of the external envi-

0. If, however, you cannot hear the sounds you yourself produce, you experience a soundscape out of balance. Human proportions have no meaning here. Not only are your voice and footsteps inaudible but also your ear is dealing with an overload of sound

Lead your ears away from your own sounds and listen to the sounds nearby.

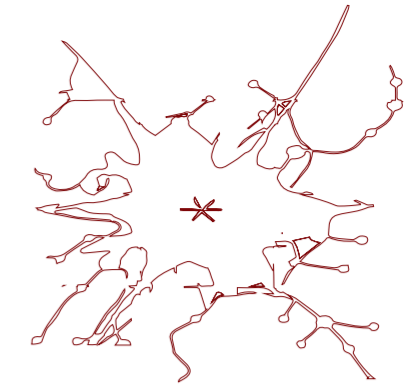
What do you hear?

What else do you hear?

Other people

Nature sounds

Mechanical sounds



How many

Listen to the environment as a drone. Establish contact mentally with all of the continuous external sounds and include one of your own conscious internal sounds, such as blood pressure, heart beat and nervous system.

Can you detect

Interesting rhythms

Regular beats

The highest

The lowest pitch.

Listen to a sound until you no longer recognize it.

Do you hear any

Intermittent or discrete sounds

Rustles

Bangs

Swishes

Thuds

What are the sources of the different sounds?

What else do you hear?

Lead your ears away from these sounds and listen beyond-----into the distance.

Search for a natural or artificial canyon, forest or deserted municipal quad.

What is the quietest sound?

What else do you hear?

So far you have isolated sounds from each other in your listening and

What else?
What else?

What else?
What else?

gotten to know them as individual entities.

But each one of them is part of a bigger environmental composition.

Garlic as a guide to create sensitive human spaces.

reviving¹ FREQUENCIES

Revive, v., to restore to life or consciousness.



A special garlic planted by me, a simple human, grows. It wasn't supposed to grow because it is only supposed to grow in Croatia, where it originates from. It grew and it grew without a light frequency reaching its root.

A light sensitive chemical, usually used in cyanotype processes, applied to glass, caught the light, it gained a special shade of blue. This chemical isn't supposed to stick to the glass. With a little help from gelatine, it captured the filtered light.

The story takes place in a box. This box can be viewed both metaphorically and literally. The box is a human intervention in the organic space, it disrupts the natural order but on the other hand it provides life. This is place that tracks time, every day and every night, it tracks the concept of time as well as simple process of growth.

Its characters can be seen as metaphorically and as literally as their environment. The story gives space for dialogue between the three. The garlic, the light and a human.

Light, a holder of agency that escapes our intentions for it to be held. Human, individual who has lost connection to the larger ecological environment-the one who uses own body as the memory bank of that connection. Garlic, a representative of both sides, human and light. A deeply subjugated subject placed into an artificial environment.

