

We were fortunate to organize the fourth Horse & Performance course for the Theater Academy in the fall of 2020. Together with Pietari, we experienced challenges teaching art during a pandemic face but in the end things sorted out well. At the time COVID spread in Finland was at a decline and the University of Arts Helsinki deemed the course possible. The horse-hobby and equestrian industry here seems well equipped for dealing with the pandemic. Riding group sizes seldom exceed 10 members (and horses) and activities are organized in sparsely spaced sites, which deems it a safe activity. In fact horseback riding is a booming hobby, it offers a much needed outdoor experience and companionship. We were kindly welcomed to Malminkartano by Kaarelan ratsutalli Oy. Kaarela was a well suited site for organizing the course, it is easy to access with public transport and the area has an interesting history.

Horse & Performance had seven participants: Antonia Atarah, Anna Lehtonen, Daniela Pascual, Martta Jylhä, Gaspare Fransson, Mikael Karkkonen and Jouni Tapio. On previous courses most of the participants have been from the acting department but this time around attendees formed a balanced mixture of dramaturgist, actors, live-artists, pedagogist and sound/light designers. In 2017 we started to collect course notes to collective study journals which participants can access online. The journals present open-ended questions which the course stirs up, links to texts people refer to and discussions on the exercise we partake in. This time around the document is semi-public and can be accessed as a .pdf document (which you are now reading, course notes below). We didn't offer the same volume of practical horse handling exercises as before. Instead we focused on working with the animals at their pasture and got to engage in an array of stable chores. Participants build a hay-shelter, erected fences and collect a lot of droppings from the pasture. I think the course was ultimately about maintenance art and laced with a crafty approach to non-human knowledge.

Taru Svahn who had established the stables twenty years ago gave a thorough introduction to the site. We learned that there has been horse related activity in the area at least since the 18th century and that the site had been a farm until the 60ties. She presented us documents from -62 which detailed farming experiments Helsinki University conducted on site and provided a history of the Malminkartano mansion from 1579 onward. Svahn told us that her motivation for establishing the riding school was set in motion by a dream which presented her a galloping horse. The dream led her to equestrian studies in Ypäjä and eventually to start a business in Malminkartano. Quite recently they have managed to expand the stable by building a manège which enables them to organize courses comfortably during the winter. When we started with horseback riding with Pietari in 2014 the manège was yet to be build and the outdoor classes in Malminkartano were really cold.

As expected working with city officials for permits to build a horse stable to a suburb was an enormous effort. Rights were eventually granted based on the site's historical value and history with horses. In short: The horses of the past, paved way for the horses of the future. There are archaeological sites (röykkiöhauta) close by and the nearby forest is protected from development (Malminkartano was an island until 3000BCE). Svahn explained that ultimately the permission process was paved by personal relations she formed with individual city officials and a lucky coincidence where the right mix of city committee

representatives happened to be in the same room at the same time. It is revealing that charisma and luck are central for city development. Svahn's motivation for establishing the site was to grant access to horses to the youth of the district. The suburb was troubled in the 90ties. Still is.

Each day started with a morning meeting at a forest opening. Pietari heated water with a portable stove, we all sat on a branch and chatted while having coffee. The morning sessions worked well for establishing a casual relationship to the texts and theory which we structured the teaching on. There were lectures in the forest too. I fondly remember Pietari's introduction to speciesism, with yellow rays of sunlight reflecting from the moss. When preparing for the course we were inspired by the Gustafsson&Haapoja: Museum of Becoming HAM exhibition and picked up texts by Cary Wolfe and Terike Haapoja from it. The main culprit for the theory of human-horse-relations was yet again Haraway and we turned to Soppelsa for developing insights to the role horses have had for the development of modern Europe.

At the end of the two week long course participants were invited to develop group exercise or artistic outputs, which reflected their evolving relationship to horses. This lead us to organized a miniature horse-art festival of sorts. It offered dance pieces (witnessing a horse-human dance led me to understand the relationship as a highly choreographed communication), audio-based-works (which presented arbitrary horse movements as dance), meditation and body awareness sessions (we could imagine ourselves as plants and experience ourselves as a self organizing assembly). Summaries and group reflections on the exercises are documented in the collective study journal. One of the most memorable experiences I had was a session titled "Horse's Birthday" (Jylhä & Karkkonen). The session started with us setting a picnic table in the middle of the pasture. As we started to eat cake and to perform a birthday ceremony, our gathering and the sweet smells lured the horses in and soon our assembly was rearranged by a herd of animals. They revealed their ultimate power-move: Breaking crowds with their hulls and caused disarray in organization. Our picnic was efficiently disbanded and we were caught between rivaling horses.

Previously, in teaching art I've emphasized the act of "stopping" and we often practice it as a part of physical exercises: I encourage students to be rude, to halt the charismatic flow for making notes, formulate opinions and set new plans in motion. During the pasture-birthday session I noticed that I have not developed artistic exit strategies which would afford sensible and secure retrievals from difficult situations. Most horse-human exercises I've participated in have been focused on becoming with the animal and after the exercises have peaked we look for an opening where we can depart peacefully. This works great for establishing a sense of security but requires that the horse-human session is carefully planned: I've witnessed numerous how facilitators work towards soft departures. Working in the pasture –which is the horse's domain– requires that people would also be equipped with skills in distancing themselves from the horse at haste. I think I should develop artistic skills to escape a bad situation (like a rodeo clown). I was petrified during the performance. We got stuck between five horses, a table and the cake we brought with us. I didn't know how to safely distance our group from the dominant maneuvers of the horse herd.

On the last day of the course we got a tour of the Ruskeasuo Police horse facilities. Senior Constable Jukka Aarnisalo took us in and offered a glimpse to the offices of the 130 year old police unit. We were invited to their very compact kitchen and debriefing room, which is located in a corner of the Ruskeasuo horse stables. Inside we were presented with old Russian era swords (brought from their old headquarters in Kasarminkatu), WWII memorabilia and trophies from past competitions. Their current stables were built for the Helsinki Olympics and manifest the functionalist architecture movement in its prime. Modernist traits can be identified in the facilities waste disposal arrangements and the usage of natural light, which early modernist architects associated with hygiene (as [defined by Kirsi Saarikangas](https://eero.storijapan.net/docfolio/20200107-2/)).

Our visit to the stables ended the course to a very conflicted setting. Participants had just spent two weeks (re)sensitizing themselves to the nuances of horse-human communication, after which we were confronted by a professional with over 30 years of experience in working with animals in urban settings and effectively teaching multiple generations of horses skills for desensitizing themselves. To add to the confusion the skills in question were taught in a respectful working relationship, in institutionally monitored and publicly scrutinized setting. All done just so that the police-horse and the police-human could enforce the law effectively. It safe to argue that mounted officers (and their horses) are the most visible public servants and most criticized law enforcers. I personally enjoyed the conflict because the sensitive and emotional sessions we shared with horses in Malminkartano, were balanced by the reality and lived experience of people working with animals and animals working with people.

Horse-pedagogical efforts will continue in the spring as well organize a course called Horse & Build Environment for Aalto University. On this course we will explore horse stable designs and the relations they afford us.

We will make the parts that we do not want to share with non-group members [REDACTED] (censored). Participants: Antonia Atarah, Anna Lehtonen, Daniela Pascual, Martta Jylhä, Gaspere Fransson, Mikael Karkkonen, Jouni Tapio.

Please add a short description of your presentation/projection/outcome below.

Jouni output

Listening with horse

We listened **Arvo Pärt** composed piece called "Spiegel im Spiegel" played with synths and violin.

Eero: The music made me more sensitive to the environmental soundscape. It was fun to hear the sounds of labor echoing from the stables: I hear Jonna chopping the litter cubes with force. It made me feel guilty for loitering. Even as the music was ambient-ish it still imposed a narrative or chronological structure to the view we were sharing. I read the horses movement as a dance and built a story which fitted the view. I fear that music is so deep within the territory of the human experience that it is impossible to listen to music with an animal. The Cary Wolfe Animal Rites text which Pietari presented, offers a short polemic description of a riding class. The text assumes that noise is a negative side effect of human-rider communication which hinders our possibility for mutual understanding. I think this is not true. I think horses handle noise well. A riding class is a noise-symphony and we can witness the horses navigate it fluently. I'd like to experiment playing more aggressive music for them. Or atleast to experiment if there are musical/acoustic spaces or structures where our territories can collide. Sitting on a white plastic chair, reading horse movement as dance and committing random acts of insane violence against each other, I was reminded of Zoo's. The horses we watched were isolated from the rest of the herd and held in a quarantine. They only had each other to keep company and I think they were frustrated. In the discussions after the performance someone noted that Pärt and the horses are from Estonia. This reminded me that horse stables are cultural pockets and that these horses were possibly quite confused about their handling. Their food, the views, smells and daily routines are completely different.

ANNAS OUTCOME.

-Happens in maneesi and in silence (so as spectator please don't speak or do sounds on porpoise during outcome)

-Instructions for spectators:

please first wait at the metal gate and when you get sign to come, walk in to the maneesi (in silence). Please step in from doorway and then in to the riding area and stop there. Observe the space.

-When I get on top of the horse and start to ride, please start to walk around the space and do it as close to wooden fence as you can.

-NOTICE: move always to the same direction than my horse moves! If horse changes direction you change. If horse stops you stop. If horse starts to move you start. All the time staying as close to the wooden fence as you can.

-And all the time keep 5m safe distance to the horse ! If it looks like horse is coming to you please stop or move away so that safe distance stays (I try my best to keep safe distance but because I'm novice in riding that might not be possible, so you take care of that!)

-At some point I will say it's time to go. Then I ask you to walk next to wooden fence until to doorway. Stop there, turn around and have a last look/observations of horse and the space. Then walk in silence until metal gate.

The End.

- *Distance, following*
- *In between look*
- *In between followers and horse*
- *In between space and movement*
- *Impossible following*
- *Lovely silence*
- *Horse were listening music and human singing*
- *Fluid performance*
- *Distance with music*

Eero: You offered a lot of directions for us (the audience?). Our movement and nonverbal communication in the manège was designed. At first the guidelines felt distracting. I had a hard time remembering which direction I was supposed to turn and I kept seeking comfort from Antonia and Daniela. I think the strict guidelines formed us as a herd. Pretty soon I could start mirroring your riding without thinking about what I was doing. This part of the experience felt scary: I wasn't in control of myself and began to think that the horse might assume that we were chasing it. We were not performing like humans do (at the stables). I was following the movement of the horse's front hooves. When I noticed this I started following the back hooves for a change. At times it felt like the horse was chasing us. I was thinking about the Mounted Police Officers.. You were performing crowd control! There were moments when I was thinking about tele-presence: We were in direct contact without being in touch. In time, the task (mirroring the horses movement) gave me a sense of security. I had a role in the performance, which kept me motivated in participating in it (also as an observer). The music used in the final dance part, which ended the joined movement segment, had a lot of power. The lyrics affected my reading of your movement and it felt odd having Sia so actively present in the space. Following a dance from a far felt great. As many others noted: You looked really small with the horse. Typically only architecture is observed from far away and seeing a performance from afar made it architectural for me. I enjoyed seeing random moments when the horse moved in parallel to you. This part of the choreography utilized the horses intrinsic behaviour in an interesting manner. I was reading your movement from a riding-class-perspective, looking at your posture and shoulder arch, which I don't normally observe in such detail when I look at dance. Gaspare was hugging his horse while you were dancing, the scene felt complete. Being silent with the horses was a good experience too, even though I think the constant soft chatter which horse handlers perform when working with horses is a form of silence. Lots of movement at the edges (as Jouni noted).

Pietari: It was great to be part of your projection. During the riding part I felt very relaxed and I think the horse felt too. While trying out the trot there were a few

instances when we all were energized and the plot thickened. I think the way you framed the projection as a performance (with a clear start and instructions) also communicated to Minni. After all, as a former athlete Minni (I assume things again, gossip!) had a sense of when to start, when to start the performance. Our trio was rearranged by Daniela, Antonia and Eero who were widening the spatial scope of action in the manège. For me the orientation of different actors and agents in the manège worked as a mirror (of some other plane) that was reflecting the difference of sensory modes between horses and humans. It felt good that humans were left interpreting the movement and falter after it on the outskirts of horse vision. The end with the music again reorientated our common perspective which felt like a radical move.

Antonias outcome.

A collage of moments on the pasture. In the morning we'll gather outside the pasture, where I'll hand out something to read and something to listen to. When you enter the pasture you are free to move, meditate and observe the space and the performers (the horses and me). You can have some time to yourself and listen to the tracks or read the text whenever you feel like it.

Eero: I enjoyed that we were offered the freedom to complete the different tasks at our own pace. We also had to make a very important decision collectively: How to end the performance. I think the end appeared intuitively: We began to gather around you and started nodding softly. A simple gesture with a lot of power. Offering agency for deciding when to engage with elements of the performance (the music clip, the pet-talking and text assignment) feels like a very simple thing but it is difficult to orchestrate. In this case we had a collective ambition to use the elements for understanding horses better and everyone moved towards them in unison. It felt like a group effort. Everyone on the pasture was working independently but grinding the same material. Technical tools (internet, media devices and headphones) were essential to the performance and everyone managed to work with them (or around them). I had a really hard time reading the text. The sun was bright and after listening to the moody song, I felt completely un-smart. I think this is why the soft pet-talk segment had a big impact. I couldn't understand everything you said, I was feeling dumb and I wasn't sure who you were addressing with your speech. This made me feel like a horse and I thought you were talking to me. I could pick up a word from here or there and while you talked I kept kicking the grass next to a real horse. I had a good time huggin the horse and I accidentally kept the pet-talk segment on repeat and eventually listened to it four or five times. I noticed it was repeating but the repetition felt like a massage. I started to think that the horses experience the exact same pet-talk ritual daily. I think it's the same pet-talk monologue every time. Pet-talk started feeling like a ritual liturgy which horse handlers recite to please the animals. To gain their confidence and to announce their intentions, like clergy working with relics. The ritual has to happen daily for us to maintain contact with them. I don't know Ronja rövardotter at all but the segment you chose to read was good advice.

Pietari: I was totally succumbed in a mood of bliss while walking through the different stages of action deeper into the pasture. It really felt like a trip. First language, then

music, towards the herd of horses but also towards the morning sun and the environment surrounding us. When I took off my earphones and heard the noises of urbanity, I felt indifferent about the “naturalness” or “artificiality” of their origins. Cars felt as natural as horses eating.

I was thinking about the forest of Ronja the Robber’s daughter as a place of education while riding back home. The forest is a place of education for Birk and Ronja but they are neither subjects nor objects of the forest school. Forest gives them hints about the order of things, differences between necessary and unnecessary, about the way being in the forest affects their mutual relations and forms them. Although they become a part of the network of the forest they do not fall out of human language or reach a state of trance. They hold on to a critical relationship towards their surroundings. I would call it an example of “poor” post-humanistic approach to the other. You offered us a practice of emotional dive into the network of things focalized around the pasture while leaving the track open for critical reflections.

Mikaelis & Marttas outcome

Come to the pasture gates. We’ll go to the pasture and sit and I’ll do things. Lots of surprises ahead!

Eero: For me “reclaiming the horse’s birthday” was the scariest series of events I experienced during our two weeks. I enjoyed it as it shoved me outside my comfort zone (comfort territory). We performed our entry to the pasture routinely. As we set the table and established our seating arrangements anxiousness started creeping in. We were immobilized on our seats. We faced each other and from where I was sitting I couldn’t see where the horses were moving. I seldom stay still in the pasture and I always keep my face and chest (rintamalinja, field of view? Field of view as a territory?) towards the animals. It’s their domain and I’m cautious. While I was sitting horses snuck behind my back and their body mass (and relative silence) made it impossible to identify how many of them were present. Suddenly it felt we were under the horses and I knew they couldn’t see us clearly from the angle they approached us. They blocked the horizon with their bulky hulls. I kept performing the birthday etiquette (as was tasked) and tried to write down notes. I can’t read them, just a bunch of wiggly lines. As I sunk deeper into the etiquette to relieve my anxiousness, the etiquette pulled me further away from the situation. As an example, I held out my hand during the toasting and the sweet smell of the juice lured the horses head deeper into our circle. The human gesture of toasting escalated the conflict. Eventually I lost my grip, stood up and started actively monitoring the situation and poking the horses for comfort (pushing them away). In short: I flinched and never recovered from it. For me in Marttas speech, the importance was not what Martta said but that Martta said it to the horses in the pasture. She had reserved a timeframe during which she talked to them and we witnessed her spend the time. I could see Martta moving further from us for the speech and this made the gesture feel personal. I don’t mind not hearing it. Because she was moving away from us the distance illustrated our relationship and I felt present in it. Yet another good example of a moment of rare freedom within an artistic exercise. The idea that the event

“triggered dramaturgy” was mentioned in the post performance breakdown and I like the concept.



Tuntui oudolta ja ehkä hassulta järjestää istumisjärjestely siten, että olemme kohdakkain toisiamme vasten. Huomasin olevani peloissani loppua kohden, mutta toisaalta kaikki meni oivasti. Vinge tuli kylläkin kyläilemään ja tekemään tepposia, joka vaikeutti tilannetta monilta osin, mutta onneksi kaikki sujui lopulta myös hyvin.

I tried to ask as many of the representatives of this course, the stables and so forth about the safety of this outcome, but in retrospect I should've given more direct precautionary advice on how to act, if the horses get too close etc. We probably shouldn't have been sitting facing each other as it was not necessary for the outcome to work and also I would've left the table away.

All in all, a good experience but also chaotic as hell. Next time I'll take more precautions.

And as an end note, I didn't find myself to be scared of their presence. That might be because I have been in contact with horses for only two weeks, and I think I might have forgotten something basic: Horses are animals. I don't have all the knowledge and carefulness installed in me yet, I might cringe at this event years from now if I get more experience with horses.

Daniela's trace will take place at the camp. We will breathe, play together, and focus on some of our shared experiences at the stable. There might be nokkonen tea as well.

Eero: The idea of meditation as a simulation is powerful. I think we could all simulate the behavioural details of the horses you described, thanks to our joint work experience at the stables. I think the pasture as a site and the movement of the horses we were tasked to imagine were "connected". I think we were in the same verbally simulated space. Your talk made sense in that exact moment but I'm pretty sure that nobody else could have participated in the simulation. The two week experience, turned into memories, crafted into a behavioral model of a horse. And interestingly this behavioral model we have built by listening to Jonna and observing the horses is based or atleast in touch with the actual animal. The mentally simulated horse I was with, was the rumour of the horse. I think I was in a suggestive state after the long day. A good cooldown exercise. Closing my eyes and trusting your overlook, felt easy but while doing so I thought: "Am I really closing my eyes or am I going into my eyes?". The simple task of monitoring how far my breathing could reach, by moving the palm away from nostrils, was a really good tool for visualizing lung capacity. Lungs as an interior space by which we interact with the forest was well introduced by this gesture. I couldn't smell much. Even though the forest was full of trash it felt clean and I was thinking that perhaps the old forest can handle the pollutants in some way we don't understand. Antonia's activity, wearing the weird horsevision goggles in the corner of the group, was a good counterbalance for the personal mediation. For me she felt like a observer-from-space and it felt like I was performing meditation for her. It was a powerful gesture to use her as a collaborator. It felt like she knew something the rest of us didn't.

Pietari: I had a very clear vision of a posthumanistic science fiction installation that we all participated in. It had a lot to do with the horse vision glasses that look like a steam punk device. Antonia looked like a radio transmitter, some kind of a weird panoptical device that kept on mediating your fragmented advice. It was fragmented because I was placed a little bit behind you. I also felt an urge to lie down but more I bent myself down the less I could hear. I was playing with my broken antenna. Antonia's character was mimicking a horse vision in a weird fashion. For me the odd character amplified a sense of otherness in regards to horses and transmuted the difference between sensory systems to another plane. I felt a presence of an intelligence of some other kind.

Gaspare: My outcome is about the progress of me in relation to animals. I have always been very afraid of animals. When I was a child I avoided visiting friends who had pets (like dogs. For some reason I don't think that any of my friends had cats. - Am I better at cooperation with "dog persons". Is there such a thing as dog persons or cat persons? Maybe it's all coincidences.)

But this has been a big problem for me in my life. Maybe you are familiar with these obsessional thoughts?! It's A bit like that. That you are focusing so much on the obsession (the animal) and how to avoid it. Can I lie to my friend to avoid going inside the house and meet the dog/animal?

Anyhow... Now I'm gradually becoming more calm in relation to animals. I'm afraid of some of them, and also humans ofc. But yeah... höpö-höpö... entonces... The first time we even went into the pasture, I was a bit afraid. Or maybe more like paying attention, and the first meeting with a horse was a bit "oooohoooo.. Moi, moi..." and when we collected poo I had the wheelbarrow between me and the horse just to keep it at a distance. So this outcome was mainly about me being in contact with, and close to horses.

Also I have the latest months been thinking a lot about the non verbal communication. Thoughts like "maybe I should start doing some physical sketches or stumbling humor (directly translated from swedish word "snubbelhumor"). Since the non verbal is interesting and an important tool for me to explore if I would like to develop my acting.

Allora, entonces, no niin, jaha... I think that's about it.

Thoughts after the outcome viewing:

After the mounting I was tired. Surprisingly tired. It was heavy to do it. It might be the psychological tension because I did something that kept me very focused. Or it might be that mounting is physically demanding. Or both. I had a moment when the group shared their thoughts and reflections and I was sitting on the back of Utopia and I fell asleep for like a second or something. I felt her breathing in my legs so I started to breathe in the same tempo as here, and I think I wasn't falling asleep. I think it was just a moment of a total connection in the present. If I would have been religious I maybe would have thought that it was a meeting with God, or something. Pero... yo no creo en el dios, y por eso yo voy a escribir que era un buen momento.

Like I said in the circle, I felt cleaned on the inside. I was a bit touched after the moment mentioned above and then just standing with Utopia in the manege in silence. At one moment I was standing there with my ear to her belly and listened to what happened inside her. It was nice.

And yes: I'm quite proud of my development in these two weeks in the case of being close to a horse.

It was good to just see people how they contact the horses and how they touch them and then just do the same and see that it's ok. Thanks to Eero, Pietari and Jonna for that. And also the students. Ofc.

Peace out yao! Bitches!

Eero: I enjoyed the flow of events. It was an intensive start for the morning. We had trouble getting Utopia to cooperate and I wanted to keep a strict pace for our events. There was Pietari, me and Anna & Minni in the manège and others were grouped at the arena main entry. I saw Mikael heading outside just before your movement caught my attention. You rode past us smiling. Someone said that we should wait for Jonna before we started but we soon realized that whatever we were a part of had already begun and I fetched Mikael. We all stood in a row, took photos and smiled with you as you passed us moving in different paces. I liked the confusion. Not knowing when the event started or how it was structured gave me the freedom to make sense of what was happening in my own terms. The experience of freedom is rare in art. Your enjoyment of interacting with the horse (gluttony) was inconspicuous. Even though you were the only party moving in the space your work with the horse felt private.. Or not private but that the moment belonged to you and the horse, we were irrelevant. You were focused and later somebody mentioned the sounds of

cameras made the event feel like it took place in a museum. Daniela wanted the horse to see her too. I think. We slid from the preparation (at the camp where you shared details of your past animal relations), to preparation of a rehearsal, to a rehearsal, to a performance of a rehearsal and back. I think each time you passed us a new performance emerged. A series of trots? We were seeing you learn and it felt like a privilege! Before the French revolution folk used to pay to see the royals eat. I think these dining etiquette displays were called *grand couverts*. I was reminded about them. The flow of events was something I recognize from horse riding classes. In this case the flow of events emphasized that every part of the horse interaction is equally important. Activity and cooldown are both critical. This is important to keep in mind. There were spectacular moments but there was no spectacle. I liked your observation: Everyone involved in the performance, the horse, Pietari walking the horse and us in the audience evaluating the process, had a bigger role than you.

Pietari: Walking beside you and Utopia made my experience of your horse projection somewhat special. I realized how complex and deep an event a typical riding class is. So much happening in a restricted setting. I'm glad that you decided to get rid of overtly performative elements in your activity. Without a punctual starting point or expectation of applause we could focus our whole attention to your interaction with Utopia. It was a silent, focused and visible experience. I thought that working with Utopia was a rewarding task. She is such a skillful horse that it was easy to focus on the essential: rhythm, breathing, communication, listening. I would say that the projection illustrated some of the elements collected under the topic of "poor posthumanism". No fuzz, but still essential observation.

Links to navigate some areas of the pasture document

- [Intro](#)
- [Maintenance Art, Useful Art and Artists](#)
- [Lecture Day](#)
- [Consent, Urban Development & Anthropocene](#)
- [Photos and videos?](#)

Intro

To gain a broad understanding of horse please listen to the podcast and read the text

- [The Evolution of Horses](#) (2020) BBC
- [The Instrumentalisation of Horses](#) (2011) **Peter Soppelsa**
 - Soppelsa explains that horse-activities saturated nineteenth-century Paris and formed the “primary site for negotiating human-animal relationships and the place of ‘nature’ in the city”. The text focuses on horse-drawn omnibuses which made the foul treatment of horses a common site on the streets of ~1900 Paris. The *French Society of the Protection of Animals* (est. 1845) was active in campaigning for their well-being. Working for their rights was difficult because of long standing Cartesian views which deemed animals as non-sentient machines. Soppelsa argues that the sole reason the treatment of horses was pulled to a focus was because well treated horses would perform better. Early modern Parisians were advocating the well-being of urban horses because they didn’t want to be seen as savages. Not because they cared for the animals! Soppelsa offers interesting quotes by activists of the time (who referred to horses as our “interior brothers”) who argued that good treatment of animals made their work more ‘profitable’. These processes, combined with discoveries in early bacteriology, which deemed close animal contacts “unhygienic”, lead to a development of a mind-set that horses didn’t belong to the city. In short working with animals as machines was troublesome, their performance was difficult to manage. But working with actual machines, fitted Cartesian -worldviews (meaning a desire to see the world as a design) flawlessly and their performance could be optimized indefinitely. This process can be summarized by saying that the work of working animals was deemed inhumane, because working with actual machines was the endgame of modern humanity.

↑Eeros silly territory-box

Kakkasähköposti / Poop-email. **Katariina Cozmei** a “horse-whisperer” and horse archer (her website: [iberico](#)) once referred to horse-poop on pastures as emails. Horses can see what others have been upto, what others have been eating (investigating poop is a reverse of instagram food-pics) and news on eachothers hormonal activity through poop.

Kommentti: mitenhan jos laidun on liian siisti, liian klininen ja kakan info ei ehdi välittyä, niin miten vaikuttaa hevosten välisiin suhteisiin?

Soft notes from **Johanna “Jonna” Svahns** presentation on stable infrastructure, horse industry and best practices for horse handling:

- There are 16 horses at the stables(?)
 - Lillis. A cute finnish-swedish type nickname for a horse.
 - Kata

- Minni
- Kurre
- Tonni
- Utopia
- ...
- Good riding school horses are hard to find. At Kaarelan ratsutalli they employ pre-trained horses. The age is from eight years up(?). Horses which have been trained the basics of riding school work were referred to as “ready horses” or “horses which are ready” (“Ostetaan valmis hevonen”). What does it mean for a horse to be ready? The training of a horse is a big investment and reflected in the monetary value of the horse.
 - “The Horse is a Rumour in the Animal”. What is said about it and how it is spoken of has an impact on its value.
 - “There is no such thing as a healthy animal.” Svahn says and continues “People conveniently lie about their health history”.
 - Movement is Medicine (is this an [accelerationist](#) view on health?)
- “Herds create their own hierarchy”. Do they really? Or do humans enforce a hierarchy on them?

“Oikee on vaikee” / “Turning right is harder”. In training, horses tend to turn to the left (more preferably than to right). Turning is an issue because the spaces horses are worked with are small. Svahn explained that most riders are right handed so their communication through the right hand is more articulated, so the horses turn left more easily.

Some tools in teaching riding:

- The soil of the riding. Svahn referred to the sand as a drawing board. Observing movement patterns pressed on the sand is particularly helpful for young riders as they can see the lanes which they are guided to ride on.
- The interior acoustics of the manège.
- Mirrors for the rider so that they may observe their posture.
- The shape of the manège interior wall, an profile shape meant to guide an ergonomic fall from the horses back and to offer a temporary shelter
- ...

“Juotan makuvedellä (melassi?) koska ne ei muista juoda ite”. After classes riding school horses don’t necessarily remember to drink, so they are offered sweetened water.

This reminded me about Soppelsa article where animals pulling omnibuses could be drugged to perform as desired: “‘A drunken horse is never meager’, Parisian slang called these drunken horses bohèmes [...]”. In Soppelsas reading the principal reasons for treating horses well was for extracting the greatest possible value and work from them.

"Minni nauttii kun saa huomioo" / "Minna enjoys when she gets attention"

KVPN kilpakäyttö, eestinponit tasasempia

Puhutellaanko heitä nimillä

“Tappaja hevonen Vermossa”

“The Vermo Killer Horse” a reference to animals who work in professional sport settings and are very temperamental, even dangerous to their handlers.

Eero: [Vermo might be an interesting site](#) to visit for the observation exercise.

If you are interested in visiting, I can offer some tips. The backstage of the stables is an open access area and you can go meet the horses after races.

This is not advertised but common knowledge.

Pietari: **“Horses are racists.”** Svahn described horses as naturally discriminatory and hierarchical. She used the word “racist”. This raises a lot of questions. First of all, so-called horse races are completely a matter of human activity on horses. A lot of the eugenical studies that were applied on humans for example during the second world war in Europe, were initially developed in the field of domestic animal breeding. Animal races were created and the same principles were applied to humans. **Secondly, referencing horses as naturally racist seems (at least to my ear) that racism has some sort of “natural” quality among things.** A highly problematic statement that you hear a lot in the stables.

A counter narrative: [Black Woman on Horse At Oakland Protest Says She Knew The Image Would Be Powerful](#) (2020) Jay Barmann. "It's a very white world. It can be a hostile, racist place to be."

Belle karanteenissa kaksi viijkoa2vk. Hevosmaailmassa aina karanteeni uusilla hevosilla.

Kata, Disney hahmona ursula

Eero: Svahn is using Disney characters for horse nicknames. I'm not sure why.

Anna: she said that horses usually has difficult names to remember so she decided to give names that she will easily remember. 'So I decided to name every new horse with some character from disney. Because why not' (and shoulder move)

Eero: Great that you noted the shoulder move! The act of normalization.

Hevosten välitysfirmoja

"Horse dealing agencies" which sell horses. Reminds me of booking agencies.

Kymppitonin kindermuna

Eero: “Ten grand surprise egg”. This is the term Svahn referred to the horses, when they are bought from dealers. Buying horses is risky because anything can happen with the horse. It can get sick, get kicked by another horse etc. At the Kaarelan ratsutalli horses are kept on a collective pasture, which is quite rare (the more horses, the more risks). But she explained that the social wellbeing of the horses is a value.

Opettajan elekieli tunnin aikana

Äänenkäyttö. Suhteessa hevoseen. Suhteessa tilaan (maneesiin)

Antonia: *I have always connected "silence" with a connection with animals in some ways, but yesterday when it was recommended to make noise so the Horse know that you're there was interesting*

"Isot ihmiset ei kuulu hevosen selkään" / "Big folk don't belong on a horse"

Eero: Good that this sentence was written down. It felt like a rough thing to say but having a weight limit for what the horse can carry feels sensible. I think the way this was said felt inconsiderate.

Anna: I felt that too and had write it down. I understand weight limit but saying that sentence it felt like political statement! I think it had same tone, attitude that 'horses are racist'. Like 'that's just the way things are.'

Mikael: I had to think this through when getting on the horse. I think Im just on the limit. And after this days riding class I find myself hoping, that I didn't hurt the horse (Which by all means didn't happen). I think I've managed to develop some kind of protective feeling towards Tonni, and I would never want to hurt him, even though they stepped on my foot. On accident.

Eero: Yeah, I recognize this fear. The movement of the horse feels like someone shaking the ladders you've mounted. Knowing the relative softness of the legs, that they are muscle and bone, causes tension..

Minni hurmasi. En kuullut mitään. Silitin ja Minni haisteli housuja ja nojasi Jounin olkapäähän

Antonia: its such a intimate and nice feeling when a horse leans their whole head against you. The head is the size of my upper body, sooo strange.



Hetki jolloin Tonni astui jalkani päälle syödessään ruohoa.



“Sieraimiin puhaltelu tutustumisena” / “Blowing in the horses nostrils as a way to meet them”.
Svahn explained that horses often **breathe into each other's nostrils** when they meet and that people can take advantage of this greeting technique and use it to

introduce themselves to horses. I think (atleast) one of us should try how they react to this.

SoulTeam, hevosavusteista oppimisesta

https://www.youtube.com/channel/UCs_iluCvyDz1X2ui3zCZmmA/videos

Eero: Thanks for sharing! I don't think there are many entrepreneurs like this in Finland. Unfortunately their [site](#) does not offer a lot of information on their service but I think they are providing leadership and managerial development services for entrepreneurs and team-leaders. I'm browsing the videos and found this [gem where a horse is chilling in the consultants kitchen](#).

Pietari: I saw a neighbour who told that his boss had written something about horse related metaphors in order to understand leadership in complex organizations. The [text](#) that I found were pretty interesting at least for me who doesn't understand anything of leadership. Basic idea is that working with a group of horses will provide a human person tools to build her own communicative space: "in order to survive in complex situations both with horses or with a work community a human has to be present and communicate her own space. One's own space is a bodily communicated, individual barrier around a person - you cannot enter without a permission from the occupant." This feels a narrow and simplified interpretation of the complex issues around human-horse working relations. But at the same time it is a revealing effort to connect hierarchies of both human and equine workplaces. I started to feel working class solidarity with horses and saw clearly why workers would want to enter the personal spaces of their bosses: it is a mode of proletariat political struggle.



Lauma / Herd

Eero: What makes this a herd?



Laumasta irrallinen / Separated from the herd

Eero: What makes this separated from the herd? Perhaps the horse is teleworking?

“Mentally on Hawaii” t-shirt

Being a horse owner or teacher etc. seems like a full-time job / lifestyle. How do

Take care of yourself and horses at the same time? Maybe you became part of the herd and you take care of each other.

Losing a horse → losing a friend or a family member

What is the social role of a horse nowadays? What are its rights? Horses are not meant for riding, but we do it anyways.

Riding referred as a team work even tho its the human who decides to ride the horse

→ Animal protection / sanctuary center Tuulispää: <https://tuulispaa.org> → “*Tuulispään hevosia ei ratsasteta.*”



Anna:

Observing class in Ruskeasu.

Yelling.

Teacher is yelling really loud. Comes to mind if she's part of 'old gang' or is she so used to yell because of weather, that it comes from to body without noticing that it was sunny clear summer evening.

There were 6 horses and riders. They all were in the middle of field and they were standing in a row - like warhorses in a movies!

One had difficulties to get horse stay still. Another 5 stood whole couple of minutes still, without moving.

We they started to move there was many hirnahdus (röhöhöhöö sound by horses)

Horses started to move in queue around the field (close to fence). They started to practice este= jumping over obstacle

Could only be there like 15min because I had dog with me. But everyone looked whole time that they know what they do. Had expression of experience

Eero: Thank you for spotting the warhorse pose! Many riding and horse handling techniques were initially developed for war. For example one of the first books on horse handling [Art of Horsemanship](#) (350bc) is written by a soldier **Xenophon**. I think riding classes are very close to military drills (sulkeiset) which teach combatants how to follow orders (without stopping to think). I enjoyed reading about the one anarchist horse who did not obey. Animals resist.

Pietari: The following picture was a reminder of the horse as a particular species in the middle of a very controlled pedagogical structure. It's basically a safety instruction but it starts with an etological definition of a horse. "A horse is a prey animal that human has tamed for its own use."

MANEESIN KÄYTTÄYTYMISOHJEITA PÄÄDYSSÄ OLIJOILLE

Mikä hevonen on?

Se on saaliseläin, jonka ihminen on kesyttänyt käyttöönsä. Se on hyvin herkkä ja säikky kaikenlaisille ympäristönsä muutoksille ja yllättäville tilanteille. Sillä on omat luontaiset vaistonsa ja **sen ensimmäinen ja välitön reaktio kaikkeen yllättävään pelottavassa tilanteessa on pako siltä varalta, että kyseessä on petoeläin.** Pelottavia asioita voi olla erilaiset äänet, liian nopeat liikkeet ym. mitä ihminen ehkä tiedostamattaan tekee. Hevosemme ja ponimme vielä totuttelevat tähän uuteen maneesiin ja sen erilaisiin ääniin ym. Maneesi on tarkoitettu ratsastuskoulumme oppilaille, jossa heidän pitää voida harrastaa ratsastusta ilman, että hevoset pelkäävät ympärillä tapahtuvia asioita. Niinpä ole katsojana ja tuntien seuraajana äärimmäisen ajattelevainen:

- 1) Pidä puhelimesi äänettömällä, kun seuraat tuntia
- 2) Älä ole potkulaidan takana vaan seuraa tuntia "keskellä" sisääntulon kohdalla näkyvällä paikalla
- 3) Älä nouse selkäänousujakkaralle kuvataksesi tuntia vaan kuvaa sisääntulon kohdalla näkyvällä paikalla.
- 4) Älä tuo pientä lasta potkulaidan lähelle nostaaksesi hänet syliin, jotta hän näkisi paremmin » lapsi voi olla sylissä, mutta olkaa näkyvällä paikalla sisääntulon kohdalla
- 5) Älä aiheuta mitään ylimääräisiä ääniä omalla toiminnallasi seuratessasi tuntia

Mukavia tuntien seuraus hetkiä!!

-Henkilökunta-

"... pullon avaus ja suhina yleisössä ...". When explaining why audiences are not permitted into the manège during classes, Svahns mentioned the crowd makes a lot of noise. "They open bottles and cans, which make hissing noises, which are disruptive for horses". Horses are themselves very silent.

Jouni: I am referring a philosopher **Tere Vadén**, who describes human relationship towards environment in his book “Ajo ja Jälki”.

“Pyytäjän on oltava yhtä erämaan kanssa, tunnettava se kodikseen, paikakseen, muuten ajo epäonnistuu. Tämä edellyttää, että pyytäjä ei tule erämaahan hallitsijana ja kurillistajana, varmana ylivertaisena voittajana, vaan että hän kokee yhteyden, läheisyyden, erottamattomuuden erämaahan. Ajaja sulautuu ajettavaan. Hän ei ole erillinen metafysisinen subjekti vaan osa erällä olemisesta. (Ajo ja jälki 2000, 186)” [käännös?]

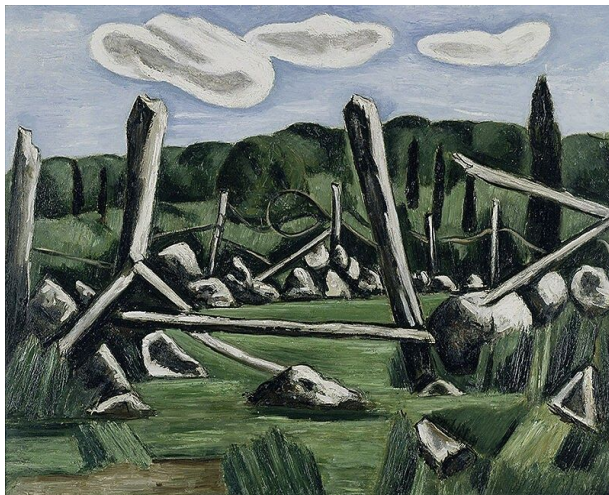
This philosopher speaks about the technology or methodology of hunting and fishing. Or maybe it's more like a mindset towards hunting and fishing.

Eero: Thank you for this reference. I think this has a solid link to our work at the stables. Do you think that the empathy of the horse handlers and their skills in interpreting the horses moods is similarly instrumentalized?

Jouni: Absolutely.

Basically what I get from that previous quotation is that humans are not separate metaphysical subject's, but part of region or field. Hunt is not done by humans taking over the control or maintenance discipline. It's not done by human mastering, managing and being automatically a supreme winner. Other than that - humans feel the forest as home, experiencing deep connectivity and closeness to surroundings. Not being separate from it. Humans become one with an animal. Only that way hunt can succeed.

Jouni:...I cannot keep thinking of THE relationship towards BEING by **M.Heidegger**



'Gelassenheit' (German)

"Let it be" in english

...it's a concept that could be understood here as a relationship with technology that does not surrender to the management of technology, but also does not simply turn its back on it, but "let it be". By doing that it's opening up to the fact that the opening up of the world is not technically manageable but something beyond control and takeover.

Eero: Media theorist **Marshall McLuhan** has this saying "We shape our tools and

thereafter our tools shape us". I think he meant this in relation to the television, that we build optics, telecommunication tools and entertainment formats but in the process optics and format begun to affect our understanding of the world. Would this be fitting to the idea you are describing here? He made this really entertaining audio-book thing [The Medium is The Massage](#) in 1967.

Painting here is from 1936 by American painter **Marsden Hartley**. It's interesting because it reminds me of a cubism-like multiple perspective view. There is definitely 'something' in the

picture but somehow looks like someone did just let it be, gelasseinheit. Hartley was not part of the cubism movement in the early-20th-century, but he developed his painting abilities by observing that movement. Which I think is nice and interesting in our horse-technology-frame - where I think that work with animals is not about controlling and separating ourselves from them, but it could be seen as becoming one with an animal. Our existence may not be horse-like, but maybe we can develop our opening up to that 'oneness' by observing like Hearley did towards cubism.

Stopping is political-> could breathing be seen as political?

Pietari: Good Questions! And a crucial question in the contemporary situation of Covid-19 and BLM.

Eero: Bifo? Exhaustion?

Yks heppa tuli haistelemaan kakkakärryjä sen jälkeen meni haistelemaan mun vesipulloa, joka oli piilossa

Maintenance Art, Useful Art and Artists

- [Labour of the Artist. Feminist Practices and Troubles with the Infrastructure](#) (2019) **Bojana Kunst.**
 - In the presentation Kunst argues that people are governed by precarity and that a constant state of self-organizing is drawing resources from our potential to organize collectively. Precarity hinders possibilities to imagine political continuity. She argues that precarity is structured or enforced by the infrastructure of our cities and states that the activities of urban feminist artists and collectives in the 70ties were a response to a collapse of welfare infrastructure (in her view infrastructure becomes visible only when it is in crisis). Kunst builds a case that many leftist artistic movements which desire to repair infrastructure end-up reproducing its problems. It's not beneficial to cling on to good feelings which responding to symptoms of infrastructural collapse provide. More effort should be put into problematizing conditions which cause its hindrance. Unfortunately struggle for a future has been replaced by a struggle of maintaining life in contemporary cities.
- **Tania Bruguera** uses the term "Useful Art" (arte util) for mapping out artistic practices which seek to change society.
 - Bruguera is based in Havana Vieja, Cuba and has also run for presidency of the country. I think one of her aims is that artworks should not illustrate what is wrong in the world, they should act to make it better. In 2008 she presented a performance called [Tatlin's Whisper #5](#) in which two mounted police officers controlled the audience of the exhibition. Her pedagogical / activist approach is well presented in Claire Bishops' book [Artificial Hells](#) (2012). Chapter "Conclusion" (pg. 275) is really good to read.
- [Manifesto for Maintenance-Art](#) (1969) **Mierle Laderman Ukeles**

- Ukeles' work was referred to in our morning meeting. Her work is often framed as a critique of the male-dominated artworld of the time, which approached art as an autonomous region, untainted by material concerns. Ukeles began documenting her daily work with her children (repetitive tasks such as putting shoes on and removing them) and presented the documentations in art galleries. I think her early work was a direct critique of the [minimalist-art](#) movement which was popular in New York at the time. Minimalist were problematizing the conventions of gallery spaces: They wanted the audiences to identify the biases and assumptions which affected their appreciation of art (relational aesthetics). This critique had failed to identify the wo/manpower which is required to upkeep the art venues. Ukeles' work made the invisible labor –which is required to maintain galleries and museums– visible so that we could see the social and economical reality art is dependent on.
- **Anu Tuominen** (She was mentioned by someone but I can't remember what the link to maintenance art is).

I somehow feel that being around horses, riding them, enjoying their company etc is a huge privilege. Nowadays there is definitely not a chance for everyone to be around them. There can be many reasons for this.

Territorial Feeling: Should I be here?

Leaving things behind.

Deterritorializing the space by removing poop from it.

The weight of the poop

Seeing art in the poop, poop emoji.

Are horses curious?

Animals Feel Foreign

Start-Up ethic every client is to be met with joy. Work ethics

Horse is an immovable object.

New species. Learned more about horses in a day then 27 years.

Urge to be close.

Guild: They are not here for me.

Taking a horse away, horse cries.

Enjoying labor, felt guilty while doing it

"When I was younger there was this girl group where they all had horse riding as a hobby. . They almost had their own language, they wore the same clothes and wore bracelets with their favorite horse's name on it. The horses were part of their identity and nobody else was allowed in their group. The boys became irritated by this group and picked on the girls by calling their horses as "prickig korv" (sausage)."

Riding as a hobby, owning a horse and most of all competitions seem elitistic. Of course it is a lot of hard work, skills and time, but also big money. As Jonna said, the most talented horses can be worth millions of euros.

I associate technology with electricity

Lecture Day

- Pietaris lecture notes on posthumanism are available here:
<https://atomipuutarha.blogspot.com/2020/08/horse-and-performance-in-malminkartano.html>
- [Animal Rites](#) (2003) **Cary Wolfe**
 - Wolfe is an American scholar who has published broadly on literature, posthumanist theory and bioethics. His 2000's publications include *Animal Rites* (2003; of which we are going to read an introduction and to which I referred in my lecture), *What is posthumanism?* (2010) and *Before the Law: Humans and Other Animals in a Biopolitical Frame* (2012). In his recent works he has concentrated on questions of biopolitics (also on actual biopolitical processes, for example bills on giving rights to chimpanzees and gorillas).
- [From Cyborgs to Companion Species -lecture](#) (2003) **Donna Haraway**

Heppa-system has information on every horse which has been registered in Finland. It is maintained by Hippos ry which is the central horse sports and breeding organization in Finland and maintains the Finnhorse breed registry. Maintaining the registry has been important for the horse breeding effort. It also lists people who are associated with individual horses and some lineages (pedigrees) can be traced to the late 19th century. For example our horse [The Awaited Son](#)'s family tree can be traced to ~1850. You can use the search tool for spotting horses by their name.

- <http://heppa.hippos.fi/heppa/app>

Sukuposti is similar to Heppa but the descriptions of horses are maintained by horse owners and hobbyists. Bulk of the data seems linked to the Heppa registry and people have included their own photos, the horses grading at breed competitions and notes on their behaviour or personal history. For example The Awaited Son's distant grandparents [Jaakko's](#) life (b. 1864) is documented with two texts. The first is a rapport on the animal's general feel and behaviour as it was documented for the breed registry and the other is a description of its looks and movement. There are also photographs of his ancestry such as [Tuima](#) from 1891. You can also buy horse semen from the site.

The miracle of the survival of the horse.

"Horses in this form are alive because ..."

What are horses moving? Travel? Is travel a human concept? Can only humans travel

Antonia: we decided to hold out an Apple and walk with the Horse who came first. It was such a strange feeling to lead someone that in my mind is the superior in the situation. Breathing was something I needed to remind myself. While we were brushing the Horse we talked about horse horses feel if you're tense. But a Horse doesn't think you're tense because of them, it wonders what you are scared of and prepares for it. In some way it's nice thought. I always have to reassure them that there's nothing to worry about and that made me calm. The physicality of the Horse is amazing and investigating a body is still strange to me since there is no verbal contact. I finally got to run with a horse and it's such an amazing feeling.

Annas reflection: Minni. Hän oli iso. Jännitti. Hartiat kohosi korviin ja taas laski. Harjaaminen oli ihanaa, hengitys virtasi ja tunsin lämmön. Kavioiden puhdistus oli kuumottavaa ja tuskaisaa (vasemman käden motoriikka öh? Pitäisikö joskus treenata sitä?). Talutus ensin jännitti kun pysy kavioiden kohdalla ettei astu harha askelta päälle, mutta jos olin siinä niin Minni kääntyi katsomaan. Etäisyydet. Mietin siinä etäisyyksiä ja uudelleen, kun tuli pienempi heppa joka oli jännä fiilis. Kutistuminen. Etäisyyksien puolittuminen. Mutta nopeasti tuli ikävä Minniä. Rakastuin jo häneen. Kukaan muu ei kelpaa -olo. Yhdessä juokseminen oli parasta!!! (Harjaamisen lisäksi) olo kun valtava kamu lähtee seuraamaan. Askelten keveys ja ilmavuus! Pehmeä alusta. Taluttaessa huomasin jossain kohtaa, että puhun koko ajan ja puhuin kuin koiralle - oli tapani hetkessä rauhoittaa itse itseäni. Ja kentällä tosiaan olin jo rento. Isot linjat, kun ei tunne elekieltä

Annas reflection after riding: kehollinen kuunteleminen. Kommunikointi. Alhaalta tuntematon, en tunnista elekieltä. Ylhäältä tunne, että kuulen sinua. Pystyn kuuntelemaan.

Pietari: Jonna explained accurately how a horse as a rumour is produced. Lulu is sensitive on the riders signals. Riders don't understand it and keep on adding pressure. Lulu gets confused, too much noise. A rumour is spread that Lulu doesn't understanding and is difficult. Nobody likes Lulu. The instructor has to intervene.

Overdoing an action to mark a territory for it

Eero: **Choreographies** for lifting a horse's leg were discussed today and through this we continued pondering what "horse as a technology" would mean. It is possible that the same choreography has been exercised for 6000 years and taught from human to human to horse and horse to horse to human. This reminded me of [What Shall We Do Next? \(Sequence #2\)](#) (2014) by **Julien Prévieux**. It is a dance work for video, which explores how gestures, which we use to operate technology, affect our relationships with the world. We also talked a bit

about speech acts and **J. L. Austin**, who wrote a book called *How to Do Things with Words* (1955/1962). During the talk it was mentioned that the process of naming an animal is a process where we assert control over it. At first I agreed with this but driving back home I started to think that naming a horse is also a process where we assume responsibility for the individual horse. It's an act of compassion, which inscribes other humans a feel for the animal. Also, do horses care for the names we give them? Or is the ethical dilemma (of names asserting control) only a part of the human territory of the experience? What is the worst thing that can happen to a horse when we call it Minni? The worst effect I can imagine is that by focusing on an individual, we humans, will exclude the possibility that the situatedness of a horse in the pasture and the status they have in the herd, might affect their sense of themselves more than we can imagine. It might be that naming and treating them as individuals downplays their hive-ness and enforces a mode where individuals become more important than the herd. **Performativity** was also talked about. If you are interested in this concept please have a look at the [How to do Things with Performance -research catalogue](#) it's a TeaK initiative involving familiar professors and lecturers. They also made some [super publications with the group \(in Finnish\)](#). I can recommend that you look up the work and texts of **Pilvi Porkola**.

Team Tonni, Morbid Fear, We keep telling facts about them, Emotions of Horses,

Synchronization of walking and leg movement

What is the purpose of walking?

Absurd to take a horse for a walk.

The rope (riimunaru): Physical connection between human and animal. It is only symbolic, the horse follows its guidance because it is curious

It felt liberating that the horse will not remember me after this (guild)

Consent? Do I have consent?

How to select a horse from the pasture.

Are Emotions a Theory?

Emotions as an Archive?

Respect is a relationship. One sided tokens of respect are something else.

Minni is huge, I hadn't realized, I touched it to calm myself

I didn't think too much of anything

Horses are Creepy

Oi, this is small



Tonni and Martta.

Hevosen ja ihmisen kanssaelämä, koevoluutio ja nykyinen suhde on monimutkainen ja vaikea aihe. Sitä on purtu posthumanistisin käsittein, kartesiolaisen subjektikäsityksen kautta sekä muiden humanististen koulukuntien kautta.

Voiko kuitenkin olla hedelmällisempää tutkia tätä mielenkiintoista ihmislajin sekä hevoslajin yhteiseloä puhtaasti evoluutiobiologisin käsittein, esimerkiksi lajisuhteita kuvaavien termien?

Kaappaus wikipediasta:

1. **Yhteistoiminta** eli mutualismi: molemmat osapuolet hyötävät toisistaan (+,+ -suhde; vastaa yllä esitettyä suppeampaa symbioosin määritelmää) esim. herkkutatti ja mänty.
2. **Pöytävierassuhde** eli kommensalismi: toinen osapuoli hyötyy toisesta tuottamatta tälle kuitenkaan haittaa (+,0 -suhde) esim. jäkälä ja mänty.
3. **Epäsuora haittasuhde** eli amensalismi: toinen osapuoli aiheuttaa toiselle (usein tiedostamattaan) haittaa hyötymättä tästä kuitenkaan itse (0,- -suhde).
4. **Loisinta** eli parasitismi: loinen saa isännästään yksipuolista hyötyä (+,- -suhde) esim. kääpä ja koivu.

ocellaris) ja *merivuokon* (*Hete magnifica*) suhde on yksi esiin symbioosista.

Hevosen ja ihmisen suhdetta voi siis kuvata... kahden plussan avulla? +,+? Hyötyykö Hevonen tosiaan ihmisestä? Vai onko sittenkin kyseessä pöytävierassuhde, kommensalismi

- jossa hevonen ei juurikaan vaikutu ihmisen toiminnasta? Tämä on kuitenkin vaikeasti mielletävää, sillä ihminen vaikuttaa suoraan hevosen elintapaan, päivittäisiin rutiineihin, elinympäristöön ja lajin jalostumiseen. (Jalostuminen on ongelmallinen termi).

Voiko näitä symbioottisia suhteita kuvaavia termejä laajentaa jonkinlaisella uudella termillä, joka huomioonottaisi myös ne kompleksisemmatkin suhteet, joita esimerkiksi lemmikkieläimen pito sekä hevosten pito sisältävät? (Ja myös tehotuotanto) Hevosen pidossa on kyse myös vallankäytöstä ja yksipuolisesta strategisesta suunnittelusta, jota ihmislaji edustaa. Evoluutiobiologisen tieteen "subjektina" voidaan pitää lajinedustajia, soluja ja sen sellaisia, jolloin esimerkiksi ihmisen tavoitteellista ja välineitä hyödyntävää toimintaa voidaan käsitellä täsmällisemmin, kuin esimerkiksi eläinten toimintaa humanististen tieteiden ihmislähtöisen kartesiolaisen subjektikäsitelyn kautta.

Voisiko tällainen suhde olla esimerkiksi strategisoiva suhde? **+, s**

+, s

Suhde, jossa + edustaa strategisoivaa osapuolta, joka hyötyy vallankäytöstä suhteessa strategisoitavaan, s:sään. S:n ilmaiseminen plussana tai miinuksena ei tunnu mielekkäältä, sillä esimerkiksi lemmikkieläinten ja hevosten suhteen on vaikea määritellä hyötyä tai haittaa, sillä se ei kohdistu pelkästään lajin elinvoimaisuuteen liittyviin parametreihin. Kuitenkin tällaisia suhteita luonnehtii se, että plussa tavoitteellisesti pyrkii ylläpitämään strateigisoitavaa lajia, vaikkapa syömistarkoituksissa tai sitten terapiaeläimenä. Se, onko tämänkaltaisen olemassaolo mielekästä strategisoitavalle jäänee pohdittavaksi. Valitsetko vapaan tilan kananmunat vai häkkikanan munat?

Is a missing cat missing or on route to self discovery.



Mounted kytät from my archive (2014)



Eero: *Half man, half horse, all cop* (From Robocop). Do the horses have an understanding of law?



My friend Pauli and Minni (i guess) overlapping, sharing a territory. +1

Antonia reflection: Kurre was our partner for the day, very stubborn and loved snacks so i could relate to very well. I noticed that gearing up the Horse and all its parts is a **huge** part of horseback riding. I really wish i could rise horses More and really feel that what we are doing is team work but it takes time.

Mikael: Tonni is a fantastic horse. I like Tonni.

Consent, Urban Development & Anthropocene

Consent has been discussed numerously last week and luckily we have a text which offers a direct approach to the subject: [Z = Zoophilia chapter by Vinciane Despret asks "Can horses consent?"](#). The text from a 2016 book *What Would Animals Say if We asked the Right Questions?* and introduces a case were a man died due to internal damages caused by having sex with a horse and explores how the series of events was handled in the framework of law. The text is provoking as it explores consent (in the framework of the law) as a form of biopolitical control over desire. In Finland bestiality (having sex with animals) is not illegal (since 1971). I think this is a good sign because it shows that the lawmakers trust citizens.

Urban development has been discussed too and [The Horse in European History. 1550-1900 by Tatsuya Mitsuda](#) offers a thurrow introduction to the subject. *Chapter Five: The dynamics of 'driving', 'walking' and 'riding' within urban Europe, c.1750-1900* works nicely with the Soppelsa text we already read. Here is a link to a video of urban rider [Heikki Mikola & Kullannuppu](#) from 2014 which we will watch next week. More of [Mikola action here](#). If interested of horses in the city have a look at [Sea Change: Hevosen mittakaava](#) (2017) and [Trans Horse: Parade](#) (2018).

Lastly here is a link to a podcast [Necropolitics and Ways of Dying](#) (2019) **Rosi Braidotti** who wants to reconfigure the **anthropocene**. She reminds us that biopower is not about the living (who are being controlled), more importantly it's about the ones who are left to die: "Some humans are much more mortal than others' ' (infra-humans). This aligns well with the observation we made: "It is *miraculous* that these horses are alive". She argues that apocalyptic fantasies and speculations have led to a fatigue of political activism. As a solution she urges her audiences to speak from "somewhere specific" and to ground their opinions, as only by grounding opinions we become accountable. Which works well with the Haraway'ish idea of looking for people who are *response-able*.

Walking with horse

All truly great thoughts are conceived by walking. F.Nietzsche.

Looking in between human and horse (360° degree view)

Rope in between human and horse

Eero: The work of **Dzamil Kamanger & Kalle Hamm** was discussed today. Here are two plant related works I recommend to check out: [Garden of Invasive Alien Species](#) (2013) and [Band of Weeds](#) (2015). Below are three documents which the **Taru** provided just before her talk today. The documents were salvaged from the Malminkartano manor (En. Ore Manor) estate and one of them is in English!

- [Husbandry Planning and Experimental activity at Malminkartano](#) (1962) **Mikko Ihamuotila**.
- [Malminkartanon historiaa](#) (1962?) sivu 4 puuttuu, tekijä tuntematon (Ihamuotila?)
- [Ajankohtaista Malminkartanosta](#) (1962) Mikko Ihamuotila



This is Mikael, I'm sorry I'll write the next segment in Finnish it's about Jonnas mother's story about the stables.

Jonnan äiti (muistaako joku nimen?) TARU SVAHN! Kertomukset ratsutallin ja tilan historiasta oli päivän kohokohtia. Istuimme ringissä niinkuin lapset kuuntelemassa satua - kuuntelimme lumoutuneena Jonnan äidin kertomusta siitä, kuinka talli sai alkunsa vuonna 2001. Sitä oli edeltänyt useita kaavoittajien kanssa käytyjä väännyöjä, onnenpotkuja ja uni. Unessa Jonnan äiti näki paikan, jonne talli tulee.

Jonnan äiti kertoi, että haluaisi koostaa tallin juhlavuonna 2020 omaelämäkerrallisen historiikin tallin historiasta ja omasta elämästään, joka on omien sanojensa mukaisesti ollut värikäs. Hänestä huokui elämäkokemuksellinen rikkaus, joka

välitty kriittisenä sävynä puhuessa elämänkaarestaan ja niistä seikoista, jotka johtivat hänet juuri tähän. Puhe / luento / muisteluhetki oli monilta osin inspiroiva ja voimaannuttava.

Anna: moment with Taru (Jonnas mom) was touching, inspiring and powering. I could identify hearing from parents 'don't be crazy' 'you're ruining your life' when I got in to theatre school. Behind my decision was same situation than Taru sayed. I had seen so much bitterness in people who had never even applied. And they were so bitter that they didn't even try. So again not mistakes but the things you didn't dare to try.



Selfie

Eero: Loving it! [#horselfie](#) (link to insta)!

Photos and videos?

If you have photos you'd like to share with the group send them to me at eero@storijapan.net and I'll add them to a Dropbox folder.

<https://www.dropbox.com/sh/ngm1a6m3i55wghj/AAB1tTzeQnNAuDlvEkeeFz9Oa?dl=0>

Here are contact sheets of the photos I took from our first riding class. Feel free to download the originals from the folder and use them as you like. If there is another person in the photo too, please ask for their consent before distributing. We with Pietari give our consent! If it is ok with you we will also share the photos in the folder with the Kaarelan ratsutalli organization.





