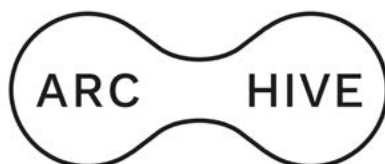




Field_Notes - Traces
A (paleo)-ethology of tracing

Fieldwork protocols



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1. Protocol I by Judith Van der Elst and Jaakko Pesonen

Tomorrow's Fossils

see accompanying video [Field_Notes-Fieldwork-session-1-Elst-Pesonen.mp4](#)

2. Protocol II by Björn Kröger - Elisa Koski - Sacha Marcet

Geological mapping and fossil collection

see accompanying video [Field_Notes-Fieldwork-session-2-Kroger-Koski-Marcet.mp4](#)

3. Protocol III by Sirja Moberg

Experiencing trace fossils

see accompanying video [Field_Notes-Fieldwork-session-3-Moberg.mp4](#) [Field_Notes 2021 Traces: Protocol Tomorrow's Fossils by Judith Van der Elst and Jaakko Pesonen](#)

Field_Notes 2021 Traces: Protocol Tomorrow's Fossils by Judith Van der Elst and Jaakko Pesonen

Field-walking / pedestrian survey

Making traces

Traversing the landscape as a group of scientists and artists. Our primary goal is to locate trace fossils in the geologic layer of the Baltica plate that was exposed through the collision with the Laurentia plate a long time ago. The trace fossils now seen by us are remnants of animal behavior, burrowing their way through their environment. Walking along the layer we now contemplate our own behavior, our footsteps, our senses heightened, the way we move, relate, to space and time, to each other, in what feels like an inhospitable environment for us humans.

To connect our current behavior with that of the trace fossils we are seeking we decide to use a sampling design on a temporal grid to monitor our footprints. The goal of the sampling strategy is two-fold: one, to record the imprint of our foot on the landscape and two, to serve as a framework to contemplate our past, present, and future traces as a species. In addition, the survey design is also questioned as a scientific method.

As for our footprints:

The evening before our departure Leena Valkeapää takes us to a small exhibition of Sami cultural materials. There are traditional shoes on exhibit and Leena mentioned how strange it was when the first shoes with profile soles were worn in the region. All modern -hiking-shoes are profiles, a kind of signature of our time, a modern foot language.

The Protocol: regular time interval survey:

Every half hour we stop to record our footprint photographically, take some notes and record location with a compass/gps app and collect objects/artifacts left by humans within a two meter radius of our footprint.

Field_Notes 2021 Traces: Protocol by Björn Kröger, Elisa Koski and Sacha Marcet

Survey

Look for outcrops in the field based on the geological maps of the area.

First day mapping and outcrop search.

Documenting

Selecting the best outcrop and going back the next day to do the logging and collecting fossils. Second day is logging and fossil collection and collecting thin section samples.

Fossil collection

1. Name the locations
2. Name the beds
3. Measure GPS
4. Mark up and down before collecting samples
5. Write the information of the bedding and location on a paper or on the collected fossil and pack the fossil for transport

Logging

1. Describe the bedding every 0,5 or 1 meter
2. Measure the bedding surfaces and cleavage the compass
3. Measure the direction of the traces in the bedding with the compass

Collecting thin section samples

1. Mark up and down with an arrow before collecting
2. Collect sample

Field_Notes 2021 Traces: Protocol by Sirja Moberg

Artistic work protocol - Field Traces Workshop

Working equipments:

Camera (video and photographs, sound), rice paper and charcoal, plastic bags for soil samples, paper and pen.

My goal is to collect small samples of soil for making soil chromatographies from the trace fossil sites in Saarijärvi and Kuonjarjoki. I am also working with my digital camera, rice paper and charcoal (with trace fossils and other rocks).

Important factor is to have time and space for my personal creative thinking on site and during the hike and writing down ideas. New ideas which differ from the original plan may/ will occur and the whole plan can change or develop new layers on the sites and it is important to let this happen. Experiencing the fossil traces on site is the inspiration for my work. Leaving a chance for new ideas through mistakes or problem solving with the original plan usually creates the best outcomes for me that can not be planned beforehand. I talk with other colleagues about my ideas and theirs and get new ideas and maybe spontaneous collaboration through it. Spontaneous ideas and gestures are usual in my practice but they are following the bottom red line.

My practice on the field trip is about making performative gestures in front of my camera, creating site specific temporary installations using material from the surroundings and collecting raw camera material which I continue to work on and edit (at my studio) after the trip. My protocol is to make art at the moment when I feel like it and with the materials I have at hand, patch the outcomes together and think about the themes and meanings afterwards that rise up after working on site.