An aerial photograph of a coastline. On the left side, there is a large, textured area of yellowish-brown seaweed or kelp. To the right, the water is a vibrant turquoise color, with white foam from waves breaking against a rocky shore. The overall scene is a natural, coastal landscape.

Editors

Elina Härkönen,
Mari Parpala &
Mette Gårdvik

LiLa summer school and exhibition 2022

DWELLERS IN THE LANDSCAPE

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Dwellers in the landscape: Summer School and Exhibition



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Umeå University, Sweden
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Introduction

Mari Parpala and Elina Härkönen



Figure 1. Mari Parpala (2022).

The third international and interdisciplinary summer school, Living in the Landscape (LiLa), took place in Spring 2022. The series of summer schools is organised by the University of the Arctic's thematic network, Arctic Sustainable Art and Design (ASAD). The first summer school took place in the Komi Republic of Russia in 2018, and the second was organised completely online in 2021.

The aim of the LiLa series is to bring together students and scholars from different disciplines and circumpolar higher-education institutions to develop culture-sensitive and sustainable research on the sociocultural landscapes of the Arctic region. Another aim is to create encounters and dialogue between traditional forms of culture and contemporary practices and discover how these could be presented through art (Härkönen & Stöckell, 2018).

The participating MA and PhD students and scholars came from the ASAD partner institutions Nord University of Norway, University of Lapland (Finland), Umeå University (Sweden) and University of West of Scotland. Their academic disciplines were art education, general teacher education, fine arts, media and clothing design.

Hybrid School Between Finland, Sweden, Norway and Scotland

This third LiLa school started at the culmination of the Coronapandemic fading and during the escalation of the unstable world security situation, which cast uncertainties in the planning and execution of the school. The partners discussed whether to implement the school fully online or to try to include a fieldwork period at the end of the school. The school was launched online in March, with emerging hope of travel possibilities to the island of Træna in Norway. The lectures and seminars took place online as initially planned, and the fieldwork was implemented simultaneously in Norway and Scotland in May.

In the seminars, groupings and community-enhancing activities were conducted steadily so that the participants would get to know each other even before the fieldwork week. Small group discussions, virtual teatimes and tasks facilitated by the country teams brought the participants together.

We decided to try to implement a hybrid model during the fieldwork week, since the Scottish team and some students could not travel to Træna. We planned online meetings in advance and set up a WhatsApp group for sharing pictures and moods from the different participant locations. Matti-Pekka Karikko, a Finnish remote student, also set up his own Remote Sensing discussion group on WhatsApp, where he asked the participants to send him small peeks of their experienced landscape.



Figure 2. Liisa Ahola (2022).

We were well prepared for remote meetings and carried cameras and laptops with us everywhere. Nevertheless, our most convenient tools for communication were our phones and WhatsApp video calls. Using multiple devices outdoors was challenging, and internet connections were

often unstable. Maintaining remote connections was ultimately much more laborious than we had imagined. Concerns about the experience of the remote students and the success of their fieldwork week weighed on our minds. The hybrid/remote model worked well enough in terms of our keeping some connection to every participant during the fieldwork week, but it worked perfectly for the lecture and seminar part, where all of us were online together.

Themes of the School: Taskscapes and Co-knowing

A starting point for the art-based working in the summer school was the concept of taskscapes of the anthropologist Tim Ingold (1993). It refers to our way of being and dwelling and the tasks we perform while in our daily landscapes. When the school progressed, the participants were interested in examining their relationships with their landscapes alongside their taskscapes through the concept of co-knowing (see Barad, 2007). Posthumanism is alongside taskscapes in our conceptual frame, which raises issues of co-knowing or “knowing with” in the discussion on reform of research methodologies (Braidotti, 2013; Ulmer, 2017). The concept of co-knowing refers research not only to the shared knowledge between participating people and the researcher but also to the participating people’s knowledge of their environment (Degai & Petrov, 2021). “Knowing with” (as a posthumanist view) is about the ability to know together with the non-human (Korsström-Magga & Jokela, 2022).

For example, during our fieldwork week, we observed the way seaweeds and seagulls were dwelling and performing their tasks in their landscapes. We shared that knowledge with each other, nature, places, local people and other entities through art-based investigations.

Co-knowing was also present in how we got to know the other participants and their way of looking at the landscape. Our interests, backgrounds and ways of working influenced what we paid attention to in the landscape as well as how and where we paid attention to such. Students organised a co-knowing task on the first day of our fieldwork week at Træna, where we followed each other in pairs while familiarising ourselves with the environment. One person in the pair led the way and the other followed, mimicking the trail and what the other person observed. This was a good time for us to get to know each other, but at the same time, it led us to the co-knowing theme. It also affected how we worked as a group.



Figure 3. Mari Parpala (2022) & Figure 4. Liisa Ahola (2022).

We visited Træna’s other islands, Sandøy and Sanna. In Sandøy, the resident Jan Anton Sandøy introduced us to his taskscapes and to the history of his family while living on the island. We were impressed with his work: how he had dedicated his time and resources to preserving the history of the island and taking care of the eider’s ducks and other birds nesting there. His concerns were related to the sustainable future of these remote islands, and he wished to pass on his knowledge and lifework.

Aim of this Publication

During the summer school, each participant worked on their art-based processes and collected knowledge and materials. At the end of the school, the works were displayed both virtually and at physical exhibitions in gallery Kilo, Rovaniemi and gallery Kellokas in Kolari, Finland. In addition to the works, this publication consists of visual essays where some of the processes are introduced. These essays have elements from fieldwork week locations and the writers’ own places. The artworks, artist statements and visual essays show how the art-based approaches made the participants consider how their dwelling, identity and work were related to the themes of the course. The works reflect how living can be made more sustainable and consistent for the other beings dwelling in these same landscapes.

LiLa 2022 turned out to be a school where everyone committed to doing things together made their own contribution to the promotion of activities and created a strong community spirit, even though we mostly met only online. The school would not have succeeded without our co-coordinators, Mette Gårdvik, Lotta Lundstedt and Kathryn Burnett, who worked hard to support everyone in the school.



Figure 5. Jan Anton Sandøy presenting the history and culture of the Sandøy island. Image: Mari Parpala (2022).

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Figure 6. Elina Härkönen (2022).

EXHIBITION

Image: Mari Parpala (2022)



Our River

Anna M. Jantos



*HYDRO POWER STATIONS
IN SCOTLAND
Air-Dry Clay Map
Red clay, calcium, pastels and paint (2022)*

*IN THE MUD
Natural stone cooperated in
anriverbed-like base
River mud, ages, natural resin, ink (2022)*

*RIVER DAM
Flattened stones on paper
River mud, EcoPoxy natural resin (2022)*

*THE STRUGGLE OF THE SALMON
Relief made of clay and power payment
Air-dry clay, paper receipts, stones, natural resin,
coal and pen (2022)*

*SCOTLAND
Objects found around Cruachan Power Plant
Stones, wool, flowers, and wood
deep in EcoPoxy (2022)*

*SALMON
Print prototype
Ink, acrylics, powder paints (2022)
Image: Mari Parpala (2022)*

There is something about water that draws us to it; it has a sort of power that has a mysterious hold on us; this earthly element has attracted the attention of artists throughout time and continues to do. (Mitchell, 2015).

I often work near bodies of water, from the seashore, streams and lakes to my favourite rivers. These locations allow me to organize my thoughts, open my senses and research more deeply. I recognize that the outside world is reflected in what we experience and is the foundation of our growth, development, health and well-being. My art concentrates on us and life itself: the changeability and temporality of the landscape resulting from the passage of time, seasons and human activities. I create art from recycled and found materials such as stones, ice, clay, plastic and more, and I use new media to reach a wider audience.

I completed this specific work during short trips around the Scottish Highlands, where I visited the Cruachan Power Plant. These small pieces reflect on freshwater resources and the impact of hydropower plants on the environment. I have spent many hours on the banks of the River Avon in the Cairngorms National Park, observing flowing water and wildlife, collecting objects and photographing and drawing a changing environment.

Gathered stones, river mud and algae have been cooperating in some pieces.

*Mitchell, M. (2015). The Depiction of Water in Art.
Retrieved from: <https://www.markmitchellpaintings.com/blog/the-depiction-of-water-in-art/>*

Cable Drum Dream

Agnieszka B. Jarvoll

In some parts of Norway, the difficult weather and geographical conditions make life tough. For example, Sjonøya, an island on the coast of the Helgeland region, is prone to strong winds that last for many weeks. Sjonøya was completely abandoned during the 1950s, when the municipality decided to pursue other priorities than providing electrical power to the families on the island. Before this change, the residents had hope for the island's future.

Finding an old part of a wooden cable drum on the island, I decided to work with "hope" by trying to connect my life to the past hopes that the people on Sjonøya had for electricity. This decision constituted my taskscape, which contributed to a more comprehensive understanding of how historical and cultural landscapes can be consolidated in artwork such as my Cable Drum Dream table.

An old part of a Cable drum made of wood, found on the island Sjonøya, situated in the Helgeland region in Norway. A neutral wood oil is used on the surface as protection, an old pedestal painted with black paint. 12 metal screws, custom metal fittings (metallbeslag) 2 chains with light, 69 x 69 cm, 9,5 kg (2022)

*Figure: The Cable Drum Dream table in local environments.
Image: Agnieszka B. Jarvoll (2022)*





Remains from a Supper

Lotta Lundstedt

*(2) Photopolymer Graphics, Rotten kelp, Fishbones, Cotton thread (4) 15 cm x 10 cm, (2022)
Images: Mari Parpala (2022)*

We all need to eat. The fisherman needs the catch to earn income and the small seashells, kelp gray sows, and microorganisms need the seaweed to survive. We are all dependent on each other and on a healthy ecosystem.

In this artwork, I tried to capture memories and leftovers from different species' supper. The picture with the seaweed shows the natural decay and decomposition that takes place in nature after the seaweed is washed up on land. The interwoven fish bones are traces of a seabird's meal; only the bones remain. The nets and ropes are symbols of what humans leave behind after our meals. Ingold (1993) described a taskscape as activities that become a part of the landscape over time. Some of these tasks become monuments of the past. At Træna, different types of temporalities are created. When a new industry is built up after the previous one has lost its value, a clear movement is created. At the same time, nature's own movement takes place all the time, where the process of breaking down what remains is much slower than the process of building something new. We turn our backs on the corpses and let nature try to take care of what is left, while we are already on the way to getting our next meal.



The Sole of the Foot Touches the Ground

Emmi Kairenius

For humans, walking is mostly a means of moving from one place to another. In addition to its instrumental value, walking can be a way of exploring and forming knowledge. After reading Tim Ingold's article 'Temporality of the Landscape', I started studying walking as one of my taskscape. A simple iterative activity began to seem like a multidimensional and interactive phenomenon. When we walk, the environment affects us, but the walker also leaves traces on the environment.

In my performative walking project, I tracked 15 walks from my everyday life. My intention was to visualise walking from a bodily perspective. Interaction with the landscape happens mainly through the soles of our feet, which are relatively small parts of our bodies. I made replaceable outsoles from sheet metal to collect information between the soles of my feet and the daily landscape.

What I really gathered was not only visible traces: dents, scratches and marks from sand, asphalt, gravel and lawn from speeding up and slowing down

but also sounds, sounds and sounds of sheet metal rustles.

Movement happens as if by itself;

*the sole of the foot touches the ground,
the sole of the foot touches the ground,
the sole of the foot touches the ground.*

*Walking performance, an installation made up of
15 pairs of sheet metal shoe soles on plywood, 150 cm x 100 cm (2022)
Image: Emmi Kairenius (2022)*





Shore to Shore 100 Years Tidelines Dreaming and Weaving

Jacqueline Kennedy

Walking along the Seamill shoreline and found objects from Sandøy inspired the concepts, materials, and forms of my art. When I was a child, Seamill's coast was abundant and diverse with life. In the 1970s, it went through challenging times, affected by pollution, seabed trawling and building works, leaving it quite desolate. Now, even amidst the threat of submergence by rising tidal water, it is a more hopeful regenerating landscape.

*Shore to Shore reflects efforts to make new connections across fragmenting systems
80 cm × 53 cm × 3 cm (2022)*

Beach-found plastic netting and rope; Sandøy-found objects, clay and wool

*100 Years Tidelines shows a timeline of 100 years where I simultaneously observe 50 years
of memories and imagine 50 years to come along the Seamill shoreline
24–280 cm × 16 cm × 7 cm (2022)*

Tea-stained cotton, Sandøy-found objects, ink and wool

*Dreaming and Weaving was made in response to microscopic images of coastal rock and
seaweed lichens, which resulted in cartographic representations
Clay, slip, porcelain, wool, silk and cotton (2022)
Image: Mari Parpala (2022)*

Under and Above the Water Surface

Liisa Ahola

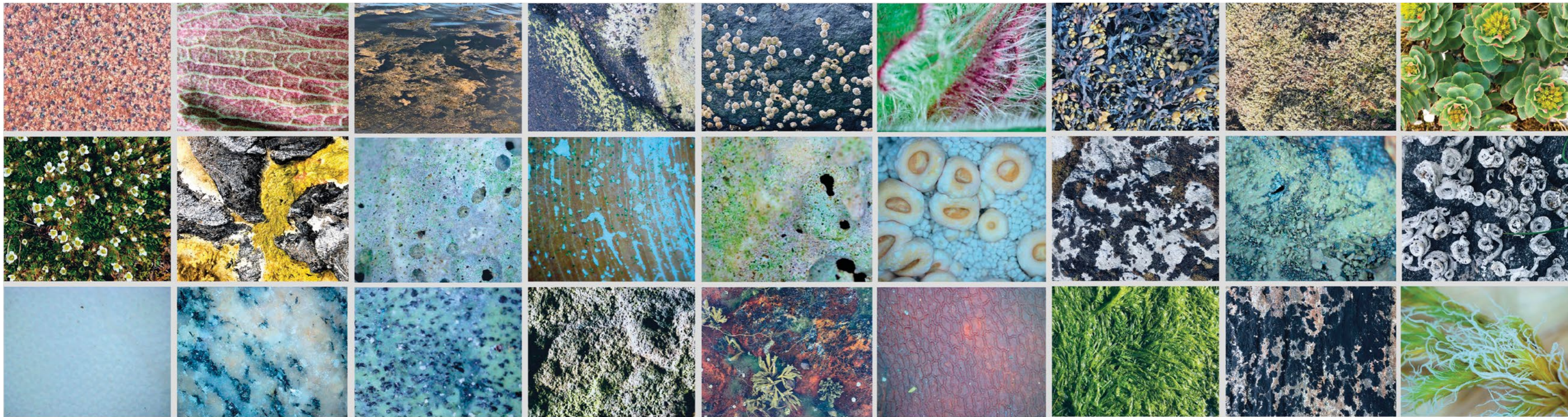
I understand the idea of Ingold (1993) of the temporality of landscape as continuous change and integration of activities of different actors eventually into a single entity.

My starting point was to explore the new landscape through one species: algae. I extended my video to the moments when I saw on the island of Træna both humans and non-humans, combining them into a single narrative. The soundscape under water sounded like breathing. When I moved deeper, the sound changed, as if some kind of creature were taking its last breath.

We move and live in the landscape, constantly interacting with other humans and non-humans, even if we have different goals. This landscape of Træna also reflects the challenges of our time: the intersection of economic activity, nature conservation and the preservation of traditional ways of life.

*Single-channel video installation,
4.50 min, (2022)
Image: Liisa Ahola (2022)*





Photographs as an Artistic Method to Inspire

Sara Rylander

Printed and mounted research material (2022)

Results from the process:

Digital painting, Analog painting,

Analog drawing, Monotype, Papercut,

Drawing color schemes, Drawing facts

Carving wooden textures, Tufting, Felting

Images: Sara Rylander (2022)

This project pivots around the use of nature as a source of inspiration. I wanted to explore how many possible variations of artistic expression I could achieve by using abstract photographs of details in nature as a method of providing inspiration for the art-based process. I wanted to explore if and how developing as many ideas as possible using different materials and techniques, could be useful.



Visualising the Draug

Anne Lise Wie

In my storytelling sessions, I often tell stories from folklore. In some of these stories, I present the draug, an evil mythological spirit living in the ocean. After one storytelling session, I asked some second-graders to draw the draug. I wanted to learn more about the children's imagination and visual thinking while listening to a story, and I wanted to use their drawings as inspirations for myself and my artwork. I created one picture for each of their drawings using needle felting, sewing and embroidery as my working methods.

I started out with an idea and let it unfold. While working with one idea, I gained inspiration for another way of working. This process is an image of folklore itself as dynamic and creative, with variations possibly disclosing something of the place of origin, nature and local culture. According to Ingold (1993), '... through living in the landscape, it becomes a part of us, just as we become a part of it' (p. 154). Keeping the children's voice in each picture has been an important aspect of my work. Each drawing has different values that make it unique; that is why the pictures I ended up making have different touches.

*Picture Series (4): Photograph (1), drawings (2) embroidery (1)
40 x 40 cm (2022)
Image: Anne Lise Wie (2022)*



Riversong

Abigail Harkey

In the liminal state between winter and the promise of spring, I met the river at her edge. At the threshold where water meets earth, the river spoke to me of anticipation and change. She was in a process of melting from her icy stillness to a thawing swirl of movement and flow. I saw myself reflected in her transformation.

As snow gave way to the rush of water, the birds returned and the grasses emerged. Braiding prayers for new life into the grass, I wove a nest to hold the potency of possibility: an egg from my spring altar and the sacred symbol of the feminine, the rose.

Submerging myself into the river, the waters in my body sang to the waters of the earth— a song of movement and change, flow and release. I gave the nest to the gentle flow in an act of communion with the life force of early spring.

Grass, egg, roses, water
Video 5:15, Finland (2022)
Images: Abigail Harkey (2022)



Siilipuolustus / Hedgehog Defence

Elina Härkönen

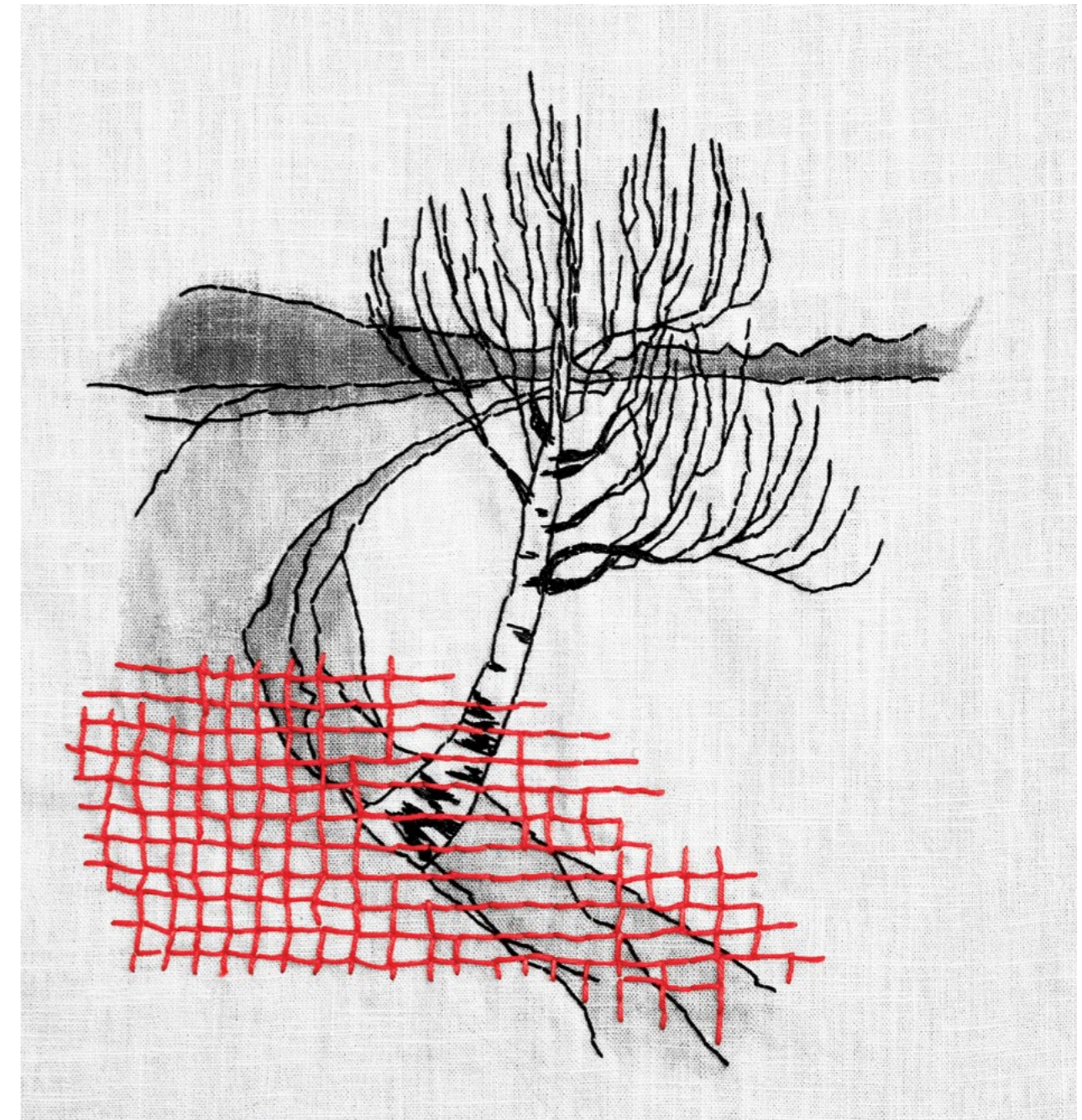
My work investigates different manifestations of ownership, discourse and encounters in landscapes. During LiLa 2022, I started paying attention to how I perceived my daily neighborhood while I walked my dog. Although we usually walked in solitude without meeting many passersby, I began to sense quite strong atmospheres and attitudes of the neighborhood via different signs placed here and there.

I argue that we Finns are proud of our everyman's rights that give us all the freedom to roam and harvest nature's produce regardless of ourland ownership. The Finnish Environmental Advisor Pekka Tuunanen (Nyyssönen, 2015) nevertheless remarked that when Finns own something, they easily go into hedgehog defense of their owned areas. Such an approach is not valued in our society, however, and no one willingly wants to admit being petty. Installing a sign clearly delivers the wanted message while giving the benefit of anonymity.

I am no better than the sign installers. I find myself usually on both sides, as a skier hating when people walk on ski tracks and as a walker finding it unfair that only skiers are considered in nature during winters.

Nyyssönen, T. (22.5.2015). Ansat ja piikkilangat eivät poista jokamiehenoikeuksia – "Suomalainen kun omistaa jotain, se menee siilipuolustukseen". 'Traps and barbed wire do not erase everyman's rights — 'When a Finn owns something, they go to hedgehog defense'. <https://yle.fi/uutiset/3-7999728>

*(5) Embroidered signs,
different sizes (2022)
Image: Mari Parpala (2022)*



Intra-action?

Elina Härkönen

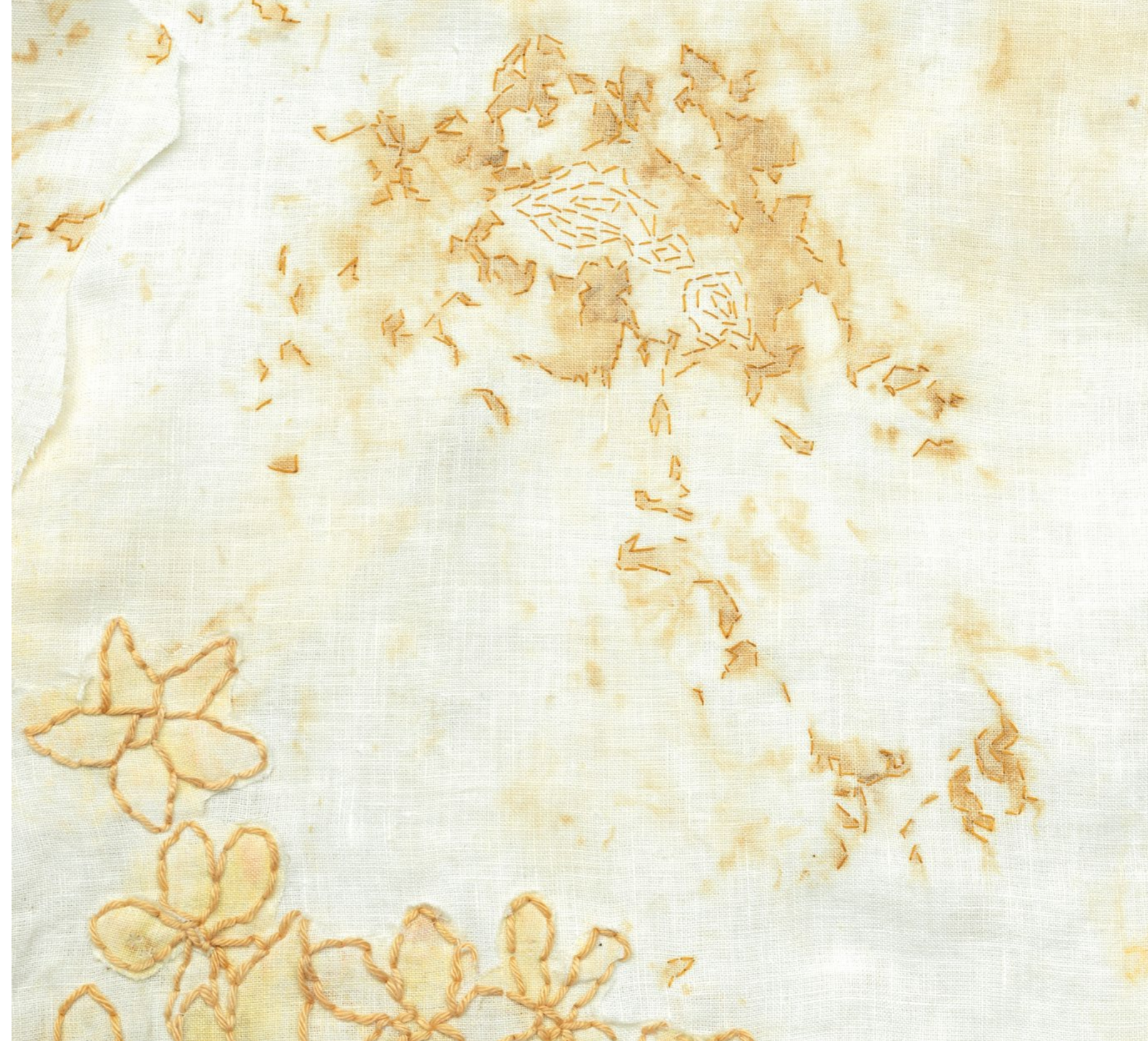
My other work is an attempt to dive into another kind of knowing. In Træna I tried to let go of my power of decision and embrace an unpredictable landscape experience with a piece of linen. By using the fabric as a bridge to encounter, I sought to experiment the seemingly vague idea of knowing together with nature and to co-produce art with some of the non-human agents living in Træna.

The process threw me deep into a sustainability crises. I felt like an outsider in relation to the marks on the fabric although I had initiated the project. Only when I read Barad's (2007) remarks about intra-action: "we humans are not outside observers of the world but part of the nature that we are trying to understand", I saw continuing with the marks possible. My pursue for relationship with nature helps me to respect it more.

The marks on the canvas took me back to my experience of the landscape. I saw the scars caused by the construction of fishing industry. I recognized flora to be similar to my own landscape and got more familiar with seaweed. I saw the map of Træna drawn to the fabric. The artmaking process helps to deepen the experience of unfamiliar landscape and build relationship with it.

Through the work I want to bring to front our relationship with the concept of art and aesthetic. Art is still mainly presented in white, clinical galleries although the process (without mentioning the fabric) was messy, smelly and 'down to earth'.

*Embroidery plant dyed fabric and yarn,
41 x 60 cm (2022)
Image: Mari Parpala (2022)*





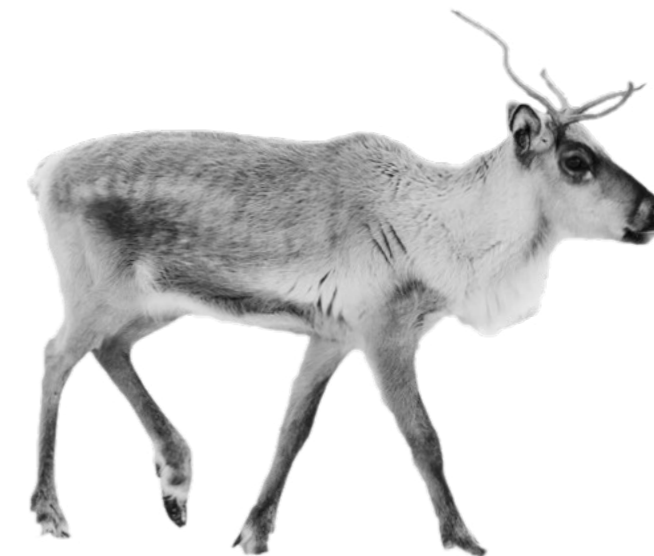
Jatkumo – Continuum

Mari Parpala

Imagine being part of a community where nature and people are working almost as one. You pass on traditions and culture and see them transforming through the years. You see the young and the elderly working together and learning from each other. You have the chance to do what you love, and you believe in it. On the other hand, you worry if there will be a day when everything you have achieved and fought for generations will become null and void. You are forced to live in uncertainty, see people diminishing your work and watch how the environment is changing so dramatically that it makes your job almost impossible.

In my photography series Jatkumo – Continuum, I reflect on my experience in recent years as a new reindeer herder. I got my reindeer earmark from my grandfather, whose family has a long history of reindeer husbandry. However, everything I am learning is, at the same time, very new and familiar to me. I feel that I am an important part of the continuum, as is everyone else. It makes me sad to think that the next generations may not have the chance to discover this.

The first time I really thought about the continuum was when we visited Sandøy Island and met Jan Anton Sandøy. He takes care of the island and birds living there, but he does not know if there will be anybody after him to continue his work. He keeps on going, and I think that shows that he believes in the continuum. We have to believe: because if we give up, there is no more chance.



*Photography series / photo book,
29 x 21 cm, (2022)
Images: Mari Parpala (2022)*

River Willow

Matti-Pekka Karikko

What does it feel like to be a willow tree, living on a riverbank with floods in the spring and freezing cold in the winter? How could I understand the life of another species whose life cycle is so different from mine?

These thoughts led me to create my artwork, River Willow. It studies the concept of co-knowing through a multidisciplinary artistic process of cataloguing the taskscape (Ingold, 1993) of a tree. The tree in question is an Almond willow (*Salix triandra*), jokipaju or 'river willow' in Finnish, living on a sand island in the Ounasjoki River delta near Rovaniemi, Finland.

Co-knowing can be understood as being aware of other entities dwelling in the same landscape. Humans' and willows' ways of living in the river valley might seem different at first, but they also have similarities. The differences lie mainly in the scales of time. I have seen Almond willows since I was a child, but I never tried to understand their lives until now.

My artwork is a collage of environmental art and various techniques. When Rovaniemi Art Museum permitted me to use their old archival cards, they grew to be a comment on the way environmental art is often exhibited—far away from the original locations, and documented and reproduced to fit the well-lit and air-conditioned gallery space.

*Collage on archival cards with digital photo prints, monotype prints, ready-made objects and journals.
Dimensions variable. (2022),
Image: Detail from the series, Matti-Pekka Karikko (2022)*

VALOKUVAKORTTI NO		Museo
Taiteilija	Teos	Inv.no
Valokuvaaja		
Oikeus valokuvaan		
Kuvauspäivämäärä		
Reprokuvattu		
Alkuper. kuvan omistaja		
Kuvauspaikka/näyttely		
Lukumäärä: Alkup., dupl., kopiot		
Lahjoittaja, välittäjä		
Hinta		
Negatiivin no		
Negat. koko <input type="checkbox"/>		
Dia, koko <input type="checkbox"/>		
Mv-kopio, koko <input type="checkbox"/>		
Mikrof. <input type="checkbox"/>		
Lisätietoja		



Suomen museollitto/Taidemuseovalliokunta



*Wooden frames, woven textile, raw wool, 3 wooden sticks
(6) 22 cm x 19 cm (2022)
Image: Mette Gårdvik (2022)*

Lost and Found

Mette Gårdvik

In my work, I explored the coastal landscapes of Træna, Norway, the Faroe Islands and the Shetland Islands. The local sheep gazed at me from a distance as I followed their tracks through the fields collecting bits of wool. The lost wool was blown in the wind, sometimes freely over the grass and sometimes trapped around wire fences. The older tufts had been cleaned by the island's driving rains and dried in the sun. The newer pieces are not so clean, still containing the smells of the sheep, grass, seeds and soil.

In addition, I strolled along different shores that, in earlier times, were natural harbours and areas accessible only from the sea. I wanted to find a way to connect to these landscapes shaped by earlier dwellers and their activities. The Vikings used sails woven from the wool of locally bred sheep. My artwork is a reconnection and reconstruction of these landscapes by preparing and weaving the wool found in these three places I visited. The artwork presents the material itself, the process of cleaning and spinning the wool that I found, and then the three different weaving techniques that I used to make the fabrics for the construction of Viking ship sails.



Rannalla / On the lake shore

Niina Oinas

In recent years, I have been doing participatory art with people in nursing homes, most of whom have memory problems. My encounters with people with dementia or Alzheimer's disease have led me to reflect on our relationship with our homes, our memories, the places where we feel at home and the places we cannot get back to at certain points in our lives due to illness, crises or something else.

In this artistic process, I stayed in the place I loved the most for a long time: the lakeside of my childhood village. Lake Pyhäjärvi in Pelkosenniemi is a place where I feel like the air is lighter to breathe and where I feel completely at peace and full. It is a place where I belong. My artistic process started with a visit to the island of Træana in Norway. I tried to find the same feelings there by the sea that I found by Lake Pyhäjärvi.

RANNALLA symbolises my place in the landscape. Also, the process of being there gave me special moments on the shore of the lake. During those days, I avoided using technology, I tried to work with nature and I kept all my senses open to achieve a deeper connection to my memories.

*RANNALLA installation, mixed media, 60 cm
x 170 cm (2022)
Image: Niina Oinas (2022)*



Stories of Dwelling

Renate K. Nordnes

The connection between landscape and temporality is, according to Tim Ingold (1993), expressed in the term *taskscape*. He defined *taskscape* as the pattern of dwelling activities. My artistic process is inspired by Ingold and represents different ways of understanding dwelling activities. I named it 'Stories of Dwelling' because the idea came from a leftover piece of building block that I found when I went on an exploration walk in Træna. This piece of wood is evidence of human activity. After I drew some windows on it, it started to show me different stories, and the block became the main topic of my art-based project.

My artwork consists of mixed materials, where photographs and videos are hidden in QR codes. To explore this piece of work, it demands activity from the observer. Checking out the QR codes requires a smartphone. In our daily lives, we use our cellphones as if they were extensions of our body. We talk, read, connect and communicate, and we even see through the camera lenses. That is why I chose to let the stories be up to the observer to explore, to create an interpretation by puzzling the pieces together in a pattern constructed by the eye and mind of the beholder.

*QR codes: Photos and videos (2) photographs on aluminum plates
30 cm x 40 cm (2022)
Image: Renate Nordes (2022)*



A Taskscape Behind the Barn at the Edge of the Forest

Timo Jokela

The installation is a small expedition to the taskscape of my home village. At the end of the 1960s, a structural change in farming began, and today, families making hay together in the meadows, surrounded by nature, are remembered nostalgically. Skilfully handmade rakes and scythes have often ended up as relics of their era, but the iron looms were forgotten, rotting and rusting next to the hatch. I have collected forgotten tools from the corners of abandoned agricultural buildings in my home village. These pickaxes, axes and hoes, the wooden handles of which have now rotted away, once had a connection to the land. Later, the needs of the time, such as running water, brought new-era materials, such as metal, rubber and plastic pipes, wires and faucets, to the corners of the barns. Once valuable, and now unnecessary, they still carry a message about our need to be part of the flow of nature and its materials.

Another material starting point for my installation is my own background as the son of a boat and sled maker and carpenter. The bends and curves of the forest's trees, which I once collected as necessary handicraft materials, still present themselves as opportunities for restoration and repair. By 'repairing tools' – combining arches and roots with old everyday objects – I aim to create new connections between matter and mind, nature and man, and the present and the past.

*Installation, dimensions variable (2022)
Image: Marko Junttila (2022)*





Levälapsi

Liisa Ahola and Niina Oinas

Levälapsi was born in our spontaneous process during our visit to the island of Træana in Norway. As Ingold (1993) said, by living in the landscape, it becomes part of us, and we become part of it. By throwing ourselves into the process of functional exploration, we felt that we had achieved the closest possible relationship with the landscape and had become active participants of nature.

We were guided into action by our childhood memories, which served as our inspiration as well as resources and powerful tools for working on our identity. As a method, playfulness gave us space for not knowing and creativity. Caring as a performative and shared task was also based on playful thinking. The exploration of materials, such as the disciplinary games of childhood, drew our gaze to the ground away from the landscape, making us more individuals acting in the environment than observers outside the landscape.

Levälapsi presents this process and our seeking of a connection with non-human nature. Through art-based practice, questioning our own perceptions of reality becomes commonplace, and the meanings created become an important part of an ever-renewing way of being in the world.

*Materials: algae, natural colours and stone
installation, dimensions variable, (2022)
Image: Liisa Ahola (2022)*



VISUAL ESSAYS

Image: Mari Parpala (2022)

Lost and Found

Mette Gårdvik

I have explored the coastal landscapes of Træna in Norway, the Faroe Islands, and the Shetland Islands in Scotland. The local sheep gazed at me as I walked through the fields, collecting bits of wool that they had shed. The wool was blown by the wind over the grass but was sometimes trapped by wire fences. The older pieces of wool had been cleaned by the island's driving rains and dried in the sun. The newer pieces of wool were not so clean and still carried the smells of the sheep, grass, seeds and soil. In addition, I strolled along beaches that were historically natural harbors, that were once only accessible by sea and that were connected to the landscapes shaped by earlier dwellers and their activities.

The Vikings

The Vikings were seafaring settlers and warriors who gave rise to the Viking Age. Viking is a common term for Norsemen, especially in connection with raids and plundering by Norsemen in the British Isles. While spreading Norse culture to foreign lands, Vikings simultaneously brought foreign cultural influences to Scandinavia, thereby influencing the genetic and historical development of both. Although the Vikings had a reputation as fearsome warriors, they also became farmers in Shetland and other places (History on the Net, 2022).

In the Viking Age, sails were so valuable that they were mentioned in laws and could be stored in churches to

protect them from robbery. In 1989, a piece of old sail cloth made of wool was found on the roof of the newly restored Tronden Church in Harstad, Norway. The cloth dated back to 1390–1400 AD (Tverraabak, 2018). During the transition to the Bronze Age, agriculture and raising of ruminants were part of the way of life. Coastal people brought new resources to agriculture and fishing. Three elements were crucial in the development of this way of life: the woollen sail that gave the boats greater force the sheep that provided both meat and wool, and the cultural landscape that provided grazing grounds for ruminants and good harbours for the boats (History on the Net, 2022). Along the coast of Northern Norway, all these elements have been important in the development of today's society (Tverraabak, 2018), and we can see them on Træna. The creation of a sail required wool of locally bred sheep, weaving knowledge and many hours by the women who wove huge cloths that were sewn together to form the sails.

My taskscape (Ingold, 1993) was a reconnection and reconstruction of cultural landscapes by preparing and weaving the wool found in the three places I visited. The artwork presents the material itself, the process of cleaning and spinning it, and three different weaving techniques used in making the fabric for the construction of Viking ship sails.

The Islands and the Sheep

I started in Træna, which is an archipelago consisting of 477 islands, islets and reefs. It is Norway's oldest fishing village, now a small island municipality on the Helgeland coast, 33 nautical miles from the mainland. People have been settling in it since the Stone Age. Its main industry is fisheries; and as of 2022, there is unfortunately only one sheep farmer left.

My second research trip was to the Faroe Islands, which is a North Atlantic archipelago island country located 320 km northwest of Scotland. There is evidence of settlement on the islands before Norse Viking settlers arrived there in the 9th century AD. Sheep DNA has been found in lake-bed sediments that dated back to around the year 500. Barley and sheep had to be brought to the islands by humans. The Faroe sheep are domestic and are depicted on the coat of arms of the islands. Traditionally, wool and wool products have been the leading economic factors for Faroe households. 'Ull er Føroya gull' means 'Wool is Faroese gold' (Faroe sheep, 2022).

My third trip was to the Shetland Islands, which is a subarctic archipelago in Scotland, lying at the confluence of the Orkney Islands, the Faroe Islands and Norway. Humans have lived in Shetland since the Mesolithic period (i.e., the Middle Stone Age). The local way of life reflects the Norse heritage of the isles, and almost all names of places there are of Norse origin. The Shetland sheep is a local breed that is known for its survival instincts in difficult grazing conditions in addition to its very fine wool and meat and its conservative grazing of the landscape.

The Landscape

One of the important reasons for the growth of the cultural landscape along the coast was the Vikings' production of woollen sails. Although today's sails are no longer made of wool, the sheep are still there and maintain and care for the cultural landscape, which is part of an important ecosystem. If the sheep disappear, the cultural landscape will also disappear. The three landscapes I explored are all connected through the Vikings and the sheep who are still there, while they are also important to my own identity related to cultural sustainability, place identity and cultural heritage.



Figure 1. Sheep (local breed) on the Faroe Islands. Images: Mette Gårdvik (2022).

The Art-Based Approach

In the coastal landscape, nature, cultures and ecological aspects meet. I experienced the cultural–historical significance of the landscape by exploring the coastal landscape shaped by centuries of the sheep’s presence. Now, I will gain experience by cleaning, carding, spinning and weaving textiles for woollen sails. I may also find myself again as a crafter of natural materials, born, raised and still living and working on the coast of Helgeland. I will seek inspiration and information from other crafters who also work with raw wool. My project is sustainable and a walk through the sources, the sheep and their transformed landscapes.

Part 1: Collecting the wool

I wondered if I could find wool in all three places I visited and connect my walks in the landscapes with an art-based approach through my craft. In Træna, I picked up small pieces of wool. The wool fascinated me as a product of a co-dweller (Ingold, 1993), and I also explored the stick wool spinning inspired by molly.mittens (2022), an Instagram artist. The Faroe and Shetland Islands turned out to be beautiful experiences in a coastal landscape similar to that in Helgeland. I took several field trips where I collected wool. A lady in Shetland told me that hentilagets was their word for bits of wool picked up from the field. The word originated from Shetland and describes tufts of wool that had fallen or had been torn from a sheep’s back, which are then gathered from the pasture. These tufts are blown by the wind and then caught in heather, hedges and fences.

Part 2: Cleaning and rinsing

The suint bath is a process of sustainably cleaning raw wool through fermentation by soaking it in three or four



Figure 2. (a) Gathering Hentilagets at Uyeasound, Shetland and (b) Stick spinning in Træna. Images: Mette Gårdvik (2022).

baths of rainwater. The suint dissolves in the cold or tepid water bath, thereby cleaning the wool (Waltin, 2022). When I started cleaning the wool, the weather was warm and sunny, but became cold and rainy, which prolonged the process. Sundbø (2015) cleaned raw wool of grease and dirt by putting a handful in a bucket of hot water. After four baths, the wool became clean. I tried the approach with hot water, since the cold summer slowed down the suint bath process. Afterward, the wool fibre was easily separated. The removal of the grease and dirt freed my thoughts; I reflected on my walks, the different types of sheep, the farmers herding them, and the wool. My unused sunbed became a perfect spot for the water to drain off the fibres so that the wool would dry. I thought about the cleaning process and somehow understood that the small leftover pieces of straw, grass and seed had to be there as part of the landscapes they were taken from. After

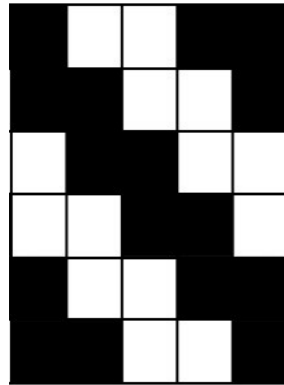
the cleaning, the wool would be as it was raw, naturally coloured and present through its own materiality.

Part 3: Carding, spinning and weaving

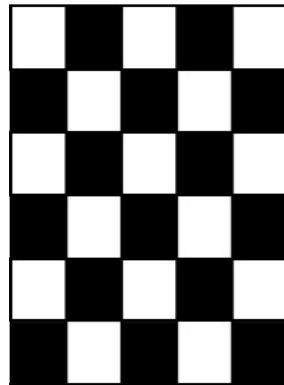
Carding is a slow and repetitive process. The more I did it, the more I mastered it, so my embodied knowledge of making long carded pieces of wool increased. The wool fibres from Træna are short and rough, and the sheep’s hair is cut twice a year. The fibres from the Faroe Islands and Shetland are much longer, softer and brighter. They are easy to card, and after the carding, they do not have very much straw, grass or moss remaining. I bought a drop spindle in Lerwick, Shetland and explored the spinning technique by watching YouTube tutorials. I started spinning and experienced breaking the thread and the struggles of how much wool to pull and how to find the right spin. As one must let the spinning process be embodied,



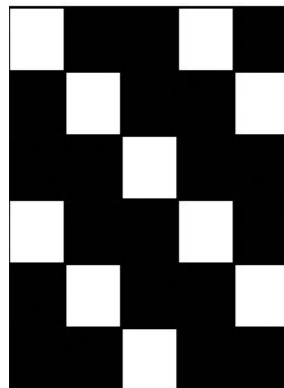
Figure 3. (a) Drying wool from Træna. (b) Carding wool from Træna. Image: Mette Gårdvik (2022). (c) Hand-spinning Shetland wool on a drop spindle. Image: Gary Hoffman (2022).



Træna four-shaft
2/2 twill



Shetland two-shaft
1/1 plain weave



Faroe Islands
three-shaft 2/1 twill

I had to slow down and get to know the fibre by spinning the spindle, slowly feeding it with the wool and repeating the drafting process of pinching, pulling and releasing the wool. I had to repeat it again and again until I slowly but surely found my way of spinning and making yarn. The process is quiet, repetitive and slow, but I appreciated it greatly. The tedious work kept teaching me new things, such as how easy the fibres connect to each other and letting the drop spindle do its work. Spinning is like learning to ride a bike; suddenly, you just know how it works. During the hours I spent trying out the Z-spin and the S-spin, reasoning and letting my body in as part of the process, I gradually knew how it worked.

Part 4: The artwork

Years ago, I taught weaving at a folk high school, so weaving techniques are familiar to me. To produce woollen sail cloth, the Vikings used three types of weaves or intersections: two-shaft or plain weave 1/1 (one thread over and one thread under), three-shaft or 2/1 twill (two threads over and one thread under) and four-shaft or 2/2 twill (two threads over and two threads under).

Figure 4. Weaving patterns: Træna four-shaft 2/2 twill, Shetland two-shaft 1/1 plain weave and Faroe Islands three-shaft 2/1 twill. Illustrations: Mette Gårdvik (2022).

Figure 5. (a) Weaving from Træna 2/2 and (b) Ræw, carded and handspun 1-ply and 2-ply wool. Image: Mette Gårdvik (2022).



Both the vertical warp and the horizontal weft generally appeared to have been one-ply, with the yarn spun clockwise (z) in the warp and with the yarn spun either clockwise (z) or anti-clockwise (s) in the weft depending on the weave (Vikingskibsmuseet, 2022). I have done the same in my production of textiles.

Summary

I have walked in landscapes created by Vikings and their sheep. I connected to these landscapes by recreating knowledge of their woollen sails, by learning how to spin by hand and weave pieces with the wool found on Træna, the Faroe Islands and Shetland. The difference is that I have picked henti-laggetts not for plundering, trading or industrial interests but to revisit other areas, landscapes and crafts as well as to make art. I named this project ‘Lost and Found’, and through the process, I noticed a change in myself as a textile artist. I felt like I had come home again. I felt grounded, like I belonged here. I am here. I am a textile artist and a connector of landscapes just by making a thread.



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Figure 6. The final three woven textiles: Træna 2/2, Shetland 1/1, Faroe Islands 2/1. Small weaving frames made for kids give perfect examples of the technique. Image: Mette Gårdvik (2022).

Walking, Weaving and Dreaming in the Landscape

Exploring Weaving as Texts of Co-knowing Dialogues

Across Fragmenting Systems

Jacqueline Kennedy



Image credits to all figures: J. Kennedy (2022) unless otherwise stated.

Introduction

Preparing, Weaving and Intentions

I decided I could understand better the essay of Tim Ingold (1993) titled *The Temporality of the Landscape* by walking along the Seamill shoreline, which is my native dwelling landscape. I grew up, played, walked my dog, swam and fished along this coast. Ingold said, ‘One of the outstanding features of human technical practices lies in their embeddedness in the current of sociality’ (p. 158).

This was certainly true for me when, as a child, I learned the tasks of catching, gutting and cooking fish; gathering whelks and mussels for food; and collecting seaweeds for compost. I learned ‘through an education of attention’ (p. 153), where technical knowledge was always imparted in a socially interactive way, never in a classroom. These hunting and gathering tasks were clearly interrelated activities within the landscape, a concept that Ingold referred to as *taskscape* (p. 158).

I wondered what I would find on the beach now, as not so much is washed up these days, unlike in my childhood. As I walked, with my toes sinking into the sand, I found lots of seaglass, china, small pieces of plastic net and fishing rope. I gathered these small fragments, indicative of a *taskscape*, as materials to work with for the LiLa summer



school. I considered making connections between Seamill’s industrial weaving and fishing past and my beach found objects by experimenting with weaving around the sea glass and china.

As a Scottish LiLa participant, I felt slightly isolated and disconnected during our fieldwork week, as I met our LiLa colleagues only over the internet. I sought a way to create a physical link within the emergent LiLa landscape and *taskscape*, and it arrived in the form of an exciting set of beach-found objects for me to work with which were collected during the fieldwork on Sandøy Island.



Main Body

Gathering, Reflecting and Change

On the 25th of June, I set out to find sea glass and pottery shard fragments along Seamill Beach to send to Norway, when I came across a crab shell and beside it, a good-sized sea urchin shell. It must have been about 35 years since I had found a whole urchin shell like that. I felt a surge of hope. I followed this feeling of hope and became contemplative. I have known this location all my life. This

liminal place has shaped me, my mind, my spirit and my physicality. As Ingold (1993) said, ‘Through living in it, the landscape becomes a part of us, just as we are a part of it’ (p. 154).

I recalled that while growing up, I walked on her sandy shores almost daily and swam in her ocean nearly as often. I knew her face, body, lines and moods better than I knew my parents, and she loved and nurtured me in ways that they could not. When I was a child, she was full and abundant with life. I would paddle along her shallow waters’ flounders tickling my toes as crabs scuttled by and guppies darted and swam in circles. The rocks below the seawater teemed with life amidst the blue forest of seaweeds and algae. I was fortunate on several occasions to have swum with porpoises and sometimes, with dolphins. Rowing out to sea, enormous basking sharks swam close enough for me to push my oars against their bodies; although gentle giants, they filled me with excited fear in case they would topple my wee wooden boat. I walked along the sandy shore from south to north, battered by hailstones and wind in the winter, and from north to south, with the sun baking my face in the summer. The saltwater left on the sand at low tide froze in the winter, and my friend and I spent hours sliding like surfers on the ice. Back then, the beach boasted of massive sand dunes, colourful washed-up shells, seaweeds in the November storms, driftwoods, diverse coastal grasses and flora, as well as many species of waterfowl and seabirds. When the tide went out, pools were left exposed in the red rocks revealing colourful alien water worlds with starfish, sea anemones, urchins, hermit crabs, guppies and more. When I felt sad, I came and sat on her lap nestled in the curves of her seaworn red sandstone rock outcrops to let my tears go. This is where I found the urchin shell today.

In 1978, I picked up a virus from the sea and became so unwell that for many months, I could no longer walk

along her shore. Although that illness passed and, in time, I learned to walk again, I did not fully recover the feeling of completeness I had previously known with her. I witnessed the gradual fading of the fisherfolk and gatherers who tended this blue farm being replaced by large commercial trawlers foreign to this area. The old weaving mill that gave Seamill its name sat empty and neglected. No longer barefoot, no longer touching the earth, I always had my wellies on as I walked. Days along the shoreline became an endless task of gathering harmful litter, of squelching through the black oil-contaminated sand, of taking sick birds to sanctuaries and trying to recover seals. I looked for the porpoises and dolphins from the water's edge, too scared to swim in her polluted water, but I never saw them again. We had lost the traditional ways of knowing this place, of 'walking in beauty' (Davis, 2013), and as if mirroring her I too was succumbing to increasing health problems. Subsequently feeling quite misplaced I also lost the traditional ways of knowing and tending to myself.



Co-Knowing, Clarity and Understanding

What had happened to me? I asked myself. As I sat on the red rocks, I opened to her once again as I had as a child. Help me to see, help me to understand, I asked her. Then, she showed me, and I saw myself through her eyes.

I am a synaesthete, and I understand what it is to live in the totality of our perceived ordinary and other (sometimes called Spirit, non-ordinary or Dreamtime) worlds simultaneously. In the synaesthetic state, 'there is no single thing, nothing exists in isolation' (Lawlor, 1991, p. 383); everything is connected. The synaesthetic experience, which occurs in the deep neural system, marks our entrance into the blending, merging world of the Dreamtime' (Lawlor, 1991, p. 382).

When I became diseased as a young teenager, I was confined to a violent, abusive household, my high school's limited socioeconomic ideals and the church. When I could manage a walk along the coast, she seemed a shadow of her former self, with systems within systems fragmented and collapsing; with disease, death and decay palpable across the landscape; and then, in time, with less and less emergent diversity. To survive, I felt forced to suppress and hide my synaesthesia and withdraw my presence within the Dreaming worlds. In the sense that Ingold (1993) termed the concepts of landscape and taskscape, it seemed that I was no longer present in either. I felt so lost that I became numb. My central nervous system quickly began to collapse. At age 15, I had distressing symptoms of both multiple sclerosis and chronic electro cardio malfunction. At age 17, I also had extreme learning disabilities; I could no longer read nor write. I became homeless, remaining lost, fragmented, neglectful, and out-of-place, for many years. Although I longed to make connections, to wake up my consciousness again and to become closely aware of a place and to dialogue with it (To-

rell, 2017, p. 7), I felt afraid and ashamed to open within my society as a synaesthete, animist and Dreamer. Thus, my tendency was to remain rootless, disconnected and silent, and to hide.

My journey since then has been both amazing and challenging, and I have come to agree with Lawlor (1991) that 'No objective can be of greater significance for human survival than the recovery of the Dreaming' (Lawlor, 1991, p. 385).

Conclusion

Dialogue, Presence, Balance and Making

I got up and started to walk again, gathering sea glass and china and thinking about this place today and how it has changed—no fishers or gatherers, no sand dunes, just large granite boulders imported to hold back the tide preserving the golf course. The geological contours in the distance remain the same, but closer in I recognise things have disappeared like flora, wildlife, labourers, and landforms. Yet, there is renewed interest in this place, a liveliness from people laughing, walking dogs, swimming, and playing. I, too, swim again, and the dolphins have returned. I contemplate that people younger than I am could not know these changes or contrasts. This, I realise, is the temporality that Ingold (1993) spoke of and of which he said, 'This passage is, indeed, none other than my own journey through the taskscape in the business of dwelling' (p. 159).

Wading knee-deep in the sea, I found myself imagining the future of this landscape, visualising the rising tides, which scientific predictions say will submerge the beach before 2072. I realised that here I am in a unique moment in the middle of a timeline of 100 years, so easily recalling memories through 50 years past and imagining 50 years forward. This moved me, and I felt as though I was the centre point of a set of balancing

scales. I longed to infuse hope into this moment so that alternative imagined futures could emerge.

'The present does not replace the past nor will be replaced by the future; rather, it gathers the past and future into itself, like refractions in a crystal ball' (Ingold, 1993, p. 159).

In response, I created an art book that visualises this revelatory future/past/present moment using wool, tea stains, cotton, ink, and other objects that were found in Sandøy. Rising tides can instil a sense of numbing fear, but for me, it feels important to maintain a sense of hope, so I wanted the book to be beautiful to bring some balance to the overall image.



I then worked on 'Shore to Shore', a sculptural piece made with beach-found plastic netting and rope, clay, paper, wool, silk, and Sandøy sea glass and china. It is a



visualisation of the way I have striven to find universal languages that give agency to both humans and non-humans. I imagine the weave as a form of text transcribing dialogues of new ways of knowing across fragmenting systems.

Finally, following my day on the beach, I thought it would be good to pull together my LiLa process, techniques, tools and insights in a combined ceramic and textile artwork. The materials of clay and wool are found in this landscape and reflect bygone industries. The broken pattern is intentional to mirror the microscopic images I took of lichens on the rocks and seaweeds. The holes are for weaving, and I think they look like star constellations. I liken the broken pattern to maps laid out over the ceramic surface, illuminating the seen and unseen pathways and patterns of our landscape.



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OUR RIVER

The importance of freshwater resources and the impact of hydropower plants on the environment

Anna M. Jantos



Figure 1. Avon River, place of my reflection, Scotland. Image: Anna M. Jantos (2022).

Introduction

There is something about water that has always drawn me to it so naturally my art is mainly based on water-related topics. I firmly believe that the outside world is reflected in what we experience physically and mentally, and is the foundation of our growth, health and well-being. That is why I contemplate on life itself. The changeability and temporality of the landscape resulting from the passage of time, seasons and human activities. I create from recycled and found objects and use photography and new media to reach a wider audience and communicate environmental issues more effectively.

In this short article, I discuss the importance of rivers in the environmental, cultural, social, spiritual and political context, as well as my research processes and reflections on the conservation and restoration of freshwater resources and the impact of hydropower plants on the environment, landscape and people.

‘The importance of water is demonstrated by the fact that every academic discipline deal with it in one way or another’ (Strang, 2014, p.274).

Impact on freshwater resources

Freshwater is the most valuable resource and most passionately contested resource. Unfortunately conflicts over



Figure 2. Object found in a local river in Tollcross Park, Scotland. Image: Anna M. Jantos (2022).

LOCH AWE IS A LARGE BODY OF FRESHWATER IN ARGYLL AND BUTE NEAR CRUACHAN POWER STATION, SCOTTISH HIGHLANDS.



Figure 3. Loch Awe near Cruachan Power Station, Scotland Highlands. Image: Anna M. Jantos (2022).

water shortages and environmental degradation are increasing, and the overuse of resources, as well as dry spell, and floods, have become severe problems in many parts of the world. In the UK, droughts have risen, and more than six months every year in the last decade have been very dry, influencing water levels and impacting the fish population, aquatic plants, wildlife and people. (Strang, 2004, p.1.)

Several factors affect freshwater resources, including pollution, droughts, flooding and the physical modification of land and water bodies such as into canals and dams. With the growing threat of water scarcity and the need for more sustainable energy, it is essential to educate people on how to combat environmental degradation, protect water resources and modernize existing hydropower plants to improve the lives of the people and animals that depend on them. To achieve anything on this subject, awareness and social commitment are necessary.

Individuals from various fields are designing and developing water protection and hydropower modernization programs associated with specific areas and conditions at both the global scale and the microscale. This is vital to how and in what form artists relate to water issues, as their work is only valid when it is objective, inspirational and remembered by a broad audience.

'Art can highlight ecological and cultural values and generate dialogue and imagination about the future' (Bouyer, 2018, n.p.).

Our River

My Research Processes

I spent many hours sitting on the banks of the river Avon contemplating, collecting stones, drawing, taking photos and simply watching the fish and the flowing water.

Each day of observation was quite different, as the weather, time of day and mood influenced my awareness,



Figure 4. Water. Water flow observation. Experimental photography. Image: Anna M. Jantos (2022).

mindset and findings. During this meditative process, I realized that, as Ingold (1993) stated, 'No shape is pre-determined in our minds.'

Moreover, as I encountered the landscape directly and more intensely, I began understand-

ing 'The Temporality of the Landscape' of Ingold (1993) through my own body and mind experiences.

Ingold argued that landscapes develop in the processes of temporality, that is, time that appears in the development of life through action. He defined the relationship between temporality and landscape with the term 'taskscape' and remarked: 'Just as the landscape is an array of related features, so—by analogy—the 'taskscape' is an array of related activities' (Ingold, 1993, p.158.). Following the above thoughts and considerations, I concluded that 'taskscape' is more than an array of related activities; it is also a place within us, filled with many questions, sentiments, body-mind memories and personal meanings.

Value of Rivers

Rivers are essential to the landscape, as their flow connects people, places and other life forms and they provide fresh water, food and fertile soil. Furthermore, they are home to many species and are a good transport channel. Rivers have environmental, cultural and political significance and a variety of spiritual and symbolic meanings in an intercultural context. They inspire and sustain diverse cultural beliefs, values and ways of life. They change over

LIFE IN EVERY DROP OF WATER

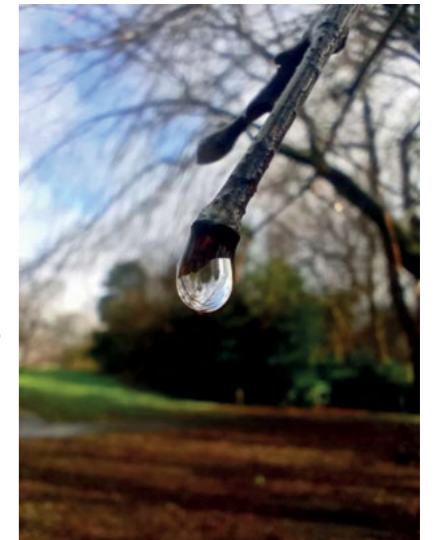


Figure 5. Water drop. Tollcross Park. Image: Anna M. Jantos (2021).



Figure 6. River flow. Mixed-media, natural dyes. Print: Anna M. Jantos (2022).

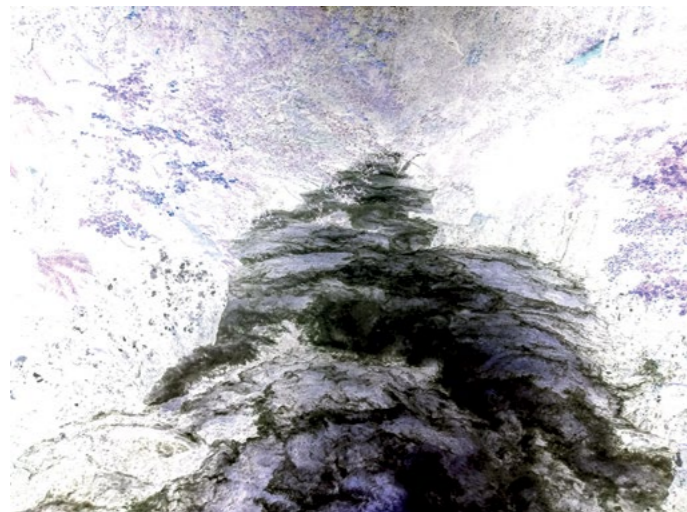
time and interact with the environment; they also have various shapes and unique banks on which we like to sit and meet.

More Than the Eyes Can See

We can experience landscapes in the present moment and throughout the memories of places from the past that we refer to during our lives. But, ultimately, as much as we shape the landscape, the landscape also shapes us; It can influence who we are, heal and change how we feel about ourselves and the world. Ingold (1993) explains that human life is a process that involves the passage of time and that this process is also the process of formation of the landscape in which we have lived.

Symbolic Meaning

In the cross-cultural context, rivers symbolize the passage of time, freedom, a path, fertility and life itself. The flowing water seems to have life-giving energy and the power to purify. Consequently, rivers have captured the attention of many thinkers, scholars and creatives over the centuries.



Personal Connection

The river is essential to me, since I grew up in a small community that relied heavily on the passing river called 'Raba' in a town surrounded by mountains. The river not only provided fish and fresh water for livestock and wild-life but was also a place of rest, meetings, rituals and other important events all year round. Unfortunately, pollution, climate change, environmental degradation and human activities have profoundly affected Raba River over the past decade.

Communicating Changes

Tania Kovats is an excellent example of an artist who communicates water-related issues. In her art, she observes and reports changes that water reservoirs typically undergo over time; she refers to them as complex life forms. 'Drawing water' is a crucial part of her practice; this collection of drawings and writings contains work by individuals from diverse fields, such as artists, seafarers, scientists, engineers and storytellers. Kovats acknowledges that drawing for her is both an exploration engine and a representation tool. She has long been interested in what drawing can do; in her words drawing fills the space when she is not sure what she is doing. She says it is her mechanism for map-making and search engines, even when she does not know what she is looking for (Holt & Kovats, 2019).

The artist travels around the world, from Galapagos to the and presents her collected experiences of changing landscapes in the form of sculptures, installations, drawings and graphics. She does not deal directly with environmental changes. Still, she is a keen observer who encourages her viewers to think about the changes in the landscape caused by human activities and the passing of

Figure 7. *Flowing river. Mixed media, pastels and watercolours. Anna M. Jantos (2022).*

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time. She uses various methods of communication, from scientific and artistic to literary. It would seem that she is managing to reach a diverse audience due to the extent of her interests.

As Cano (2009) expressed, art can lead us to reflect on our relationship with the landscape, promote place attachment, point out ecological and cultural values and generate dialogue and imagination about the future.

Hydroelectric power

During my aquatic research journey, I observed changes in the flow of the river Avon, which made me question the sustainability of dams and hydropower plants. Briefly, someone built a small stone dam at the part of the Avon River near the beach, where I used to sit and contemplate. The changes were surprising; the river slowed down significantly, a lot of sand and algae had accumulated, the water was no longer clean and the young fish were gone entirely. In addition, the water smelled unpleasant and the stones were covered with thick mud.

These observations were just what I needed to move on to the more detailed area of research, which is the effect of hydroelectric dams on the state of rivers. So, I destroyed the dam and watched over many weeks how the river healed;



Figure 8. *Visiting Cruachan, Scottish Highlands. Photo collage: Anna M. Jantos (2022).*

but most importantly. I learned from this experience how even slight changes could impact freshwater resources and started to question the need for all kinds of human-made river barriers. As we know, rivers are the circulation system of nature; they provide migration corridors for fish and habitats for many animals and plants. Furthermore, they perform essential ecosystem functions by hydrating the soil and protect the land against droughts. Because people create river clots in the form of dams and barriers, these life-giving veins of nature, called rivers, cannot function as they should, which disrupts ecosystems.

Moving further, I visited the Cruachan Hydroelectric Power Plant, Dam and Visitor Center in the Scottish Highlands to learn more about this way of generating energy and its positive and negative aspects.

Before I visited some of Scotland's largest power plants, I asked myself the following questions.

1. Is hydropower a sustainable and affordable form of energy?
2. What are the environmental threats of hydropower?
3. How do hydropower stations affect people and the landscape?

Positive Aspects of Hydropower Plants

During my expedition, I learned that hydropower is an entirely renewable form of energy, as it will never run out for as long as the water flows. Thus, hydropower plants do not directly pollute water or air. In fact, when dams are constructed, lakes are formed that often-become tourist and leisure attractions. Moreover, hydropower plants can do

something that no other renewable energy source can do: regulate the flow of water to generate more energy or reduce production when this amount of energy is not needed. Therefore, hydropower plants not only provide power to rural parts of the country but also provide employment and development to a given area.

Negative Aspects of Hydropower Plants

The number of places suitable for building a hydropower plant is limited, so most of the time, no large city can fully benefit from this type of energy source. Dams can collapse and threaten nearby towns or villages. Their risk is low, but it depends on their construction and the precipitation. Furthermore, generating hydropower impacts the environment because the running water source must be stopped by building dams. This causes the disappearance of river habitats and prevents wildlife from accessing fresh water. In addition, decomposing plants at the bottom of reservoirs release immense quantities of carbon and methane into the atmosphere. Moreover, barriers prevent many fish from migrating to their breeding grounds, which affects the other animals and the humans who rely on them for food.

HYDROELECTRIC GENERATION IN SCOTLAND STARTED EARLY IN THE 20TH CENTURY—KICK-STARTED BY THE NEED FOR POWER TO DRIVE ALUMINIUM SMELTING PLANTS AT KINLOCHLEVEN AND LOCHABER IN THE HIGHLANDS. THIS LED TO THE CONSTRUCTION OF THE LAGGAN DAM AND HYDROELECTRIC SYSTEM IN 1934. (INSTITUTION OF CIVIL ENGINEERS, 2018.)

Conclusion

My chosen topic is sensitive because it affects communities and individuals and involves people from various fields. Therefore, I explored the subject through an artistic approach, spending time in the landscape, interacting with surroundings, collecting items, deepening my knowledge and using reflections to create artefacts that allowed me to communicate with the audience.

Usually, we take our natural resources for granted and do not think about the consequences of our actions, such as of our overuse of water, overfishing and making harmful changes in the landscape which effects ecosystems. However, when we stand in a gallery in front of, for instance, Kovats' exhibition 'Evaporation', which, apart from its artistic expression, makes us ask ourselves the question How long can this carefree state last ...? something changes in the way we act. As Franklin (1846) said, 'When the well is dry, we know the worth of water.'

We need to be aware of the positive and negative impacts of hydropower plants to make the right decisions and develop new, more sustainable solutions. Artists can help by cooperating with people from various fields, spreading knowledge by communicating through their art and trying to reach diverse audiences. Environmental art should be considered an innovative addition to the suite of environmental education tools that aim to educate people about the environment (Marks, 2016).

TO UNDERSTAND WHY PEOPLE, PARTICULARLY IN WESTERN SOCIETIES, ARE SO PASSIONATE IN THEIR DESIRE FOR WATER, IT IS NECESSARY TO GO UNDER THE SURFACE AND EXPLORE THE COMPLEXITIES OF THEIR RELATIONSHIPS WITH THIS MOST VITAL RESOURCE AND WITH EACH OTHER. (STRANG, 2004, P.2.)

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Stories of Dwelling

Renate K. Nordnes

‘Bauen (from German) originally means to dwell. Where the word bauen still speaks in its original sense it also says how far the nature of dwelling reaches. That is, bauen, buan. Bhu, beo are our word bin in the versions: ich bin, I am, du bist, you are, the imperative form bis, be. What then does “Ich bin” mean? The old word bauen, to which the bin belongs, answers: ich bin, du bist mean: I dwell, you dwell’. (Heidegger in Hofstadter, 1971, p. 145)



Dwelling in an Etymological Perspective

I chose the concept of dwelling as the foundation of my art-based project for LiLa school. It all started with a wooden brick that led to my investigation of the etymology of the word dwelling, since the way Ingold (2002) used it confused me. Specifically, my attempt to figure out how his theories of temporality and taskscape are connected to his use of the concept of dwelling became the starting point of my project (pp. 190–193). I produced a multi-modal visualisation of my interpretation of dwelling in the way that Ingold and Heidegger played with it. In this essay, I try to explain the mindset reflected in my artwork *Stories of Dwelling*.

Words have always made me curious. Since I work in the Teacher Education Programme of the Faculty for Nordic Language and Literature, my interest in etymology might not come as a surprise. As English is not my mother tongue, though, I realised while read Ingold’s work that my interpretation of his writing was limited by word-for-word translation. The key to Ingold’s universe had to be opened by investigating how his vocabulary changed my previous understanding of several words.

Dwelling is both a noun and a verb. According to semiology, the word has been known to be used since the 1400s in the way that most of us understand it today. “The Cambridge Dictionaries” defines dwelling as ‘a place where people live’ or ‘living in a place or in a particular

Figure 1. This wooden brick that I found at Husøy, Træna became the starting point of my artwork ‘Stories of Dwelling’.
Image: Renate K. Nordnes (2022)

way’, and the phrase to dwell on something as to keep thinking or talking of something. In the 1300th century dwelling also meant ‘to procrastinate, delay and be tardy in coming’ (etymonline, n.d). In our modern definition of the term, however, this does not make sense. In the old Norse language, dwelling is linked to dvelja, which means ‘to stay’. The etymological explanation Heidegger (1971) used to clarify his interpretation of the concept of dwelling as rooted in the German language. He connected the word bauen to the verb bin, and connected dwelling directly to ‘being’: ‘I am, I dwell, you are, you dwell’. Ingold used Heidegger as a platform for developing his dwelling perspective, where we can understand dwelling a priori to ‘building’: as human beings, we dwell just because we exist (Ingold, 2002, pp. 185–186). The link of dwelling to dvelja as ‘to stay’ can also correspond to our being in the world. As human beings, we dwell in ourselves by being, and from this angle, we can look at our body as a building.

A search in etymology and dictionaries helps to fill this significant word with a signifier. As the linguist Saussure (1959) pointed out, the connection between words and the phenomena to which they refer—in other words, between the signifier and the signified—is arbitrary (pp. 66–67). This theory certainly became clear during my etymological research on the concept of dwelling, where the word dwelling as a signifier has many different possibilities of meaning. Saussure stressed that language must be considered a social phenomenon, a structured system that can be viewed synchronically as it exists at any time and diachronically as it changes over the course of time (Saussure, 1959, pp. 92–93). Saussure described temporality as a key component of language, and this correlates with Ingold’s theories about temporality and landscape. We are living in the landscape, and we dwell as human beings. Ingold (2000) defined ‘taskscape’ as a set of dwelling activities, and his dwelling perspective is supposed to offer a

point of view where time, landscape and human activities melt together in the concept of taskscape (pp. 189–190).

As Ingold stated, our perception of time is based on our illusions. Our existence is simply ‘our own journey through the taskscape in the business of dwelling’ (p. 196).

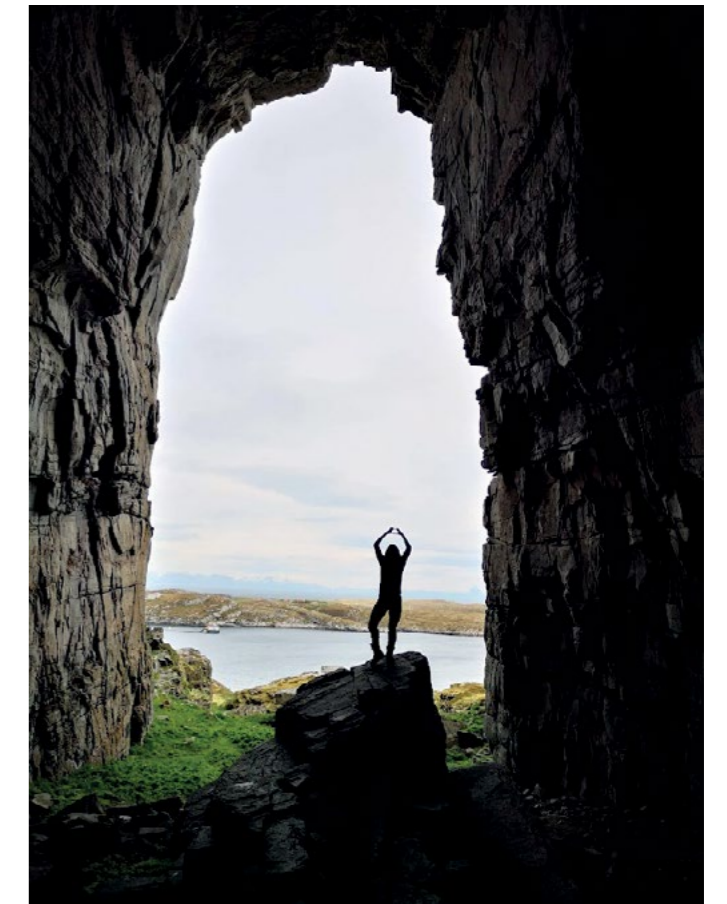


Figure 2. In Træna, we found the island Sanna, where archaeologists detected settlements in a cave from 9,000 years ago. The name of the cave is Kirkebelleren, which refers to the church (Kirke) and a flat stone formation (heller). This name also carries evidence of a cultural taskscape. Image: Anne-Lise Wie (2022).

To dwell is to be present, but our perception of time and landscape will always be influenced by the past and present. Our human perception of time is chronological in contrast to the cycle of nature, and Heidegger points out that what defines us as human beings is the concept of being mortals (Heidegger, 1971, p. 148). As human beings, we are also defined by our ability to communicate with language. A combination of phonemes that are put together in a certain pattern will be recognised as a word. In written language, we use a set of symbols to express meanings. This agreement on how words represent reality in our common experiences of being in the world together is a social contract that connects us as human beings in the same way as our perception of time as mortals. Our language is functional for us, but it also separates us from non-human life. Our rational thinking and our development of an oral and written language system may have affected or even damaged our relationship with non-human life and created an illusion that we are superior to nature.

Preserve and Spare

Since Aristotle, we have been thinking of our human species as on top of a hierarchic structure where we are the kings. We can see the same story in Genesis, where God created Adam to rule over the earth, the fish in the sea and the birds in the sky. To rule the world and to make a distinction and a dichotomy between humanity and nature is the nature of an anthropological hegemony. To change this way of thinking, we need to develop a more ecological perspective of our existence. We have realised that we have damaged more than we have gained by holding on to this ruler of the world position, as the environment is harmed by human activities.



We all feel the urge to deal with the climate crisis that we and our human ancestors created. Our human perspective on the taskcape in this time we live in is related to our need to change our position. We are nature, and we are dwellers.

Heidegger (1971) defined the fundamental character of dwelling as sparing and preserving. This can be seen as a framework for our taskcapes and dwelling activities. Sustainable development should be considered our mission to preserve and spare our environment for future generations. Heidegger (1971) also established a model that he called fourfold: 'By a primal oneness, the four-earth and sky, divinities and mortals, belong together in one.' In it, he pointed out that we are mortals, and we serve our time by dwelling. We dwell when we think, we dwell when we build, and we dwell just because we are. In Heidegger's fourfold, we can see the contours of a building: the earth is our floor, the sky is our roof, but there are no walls. We can choose to value nature because of the material or physical benefits it can provide us humans, or we can value nature



Figure 3. Human and nonhuman stories of dwelling. Image: Renate K. Nordnes (2022). Scan the QR code to explore this taskcape.

for its own sake. To value nature for our own sake is the aim of sustainable development. The basis of such development depends on our ability to respect our environment and feel connected to and be part of nature. It has been a tradition to see our world as divided in culture and nature, and a holistic statement is needed for us to overcome of such a distinction. The dwelling perspective can help us to understand how (Ingold, 2002, 2005).

The Dwelling Perspective

My research upon the concept of dwelling, led me to some interesting paths where I found an article from Owain Jones, Professor of Environmental Humanities. Jones defines the dwelling perspective as a continuum between thought and practice:

'The dwelling perspective points out that any form of life emerges from the world, and there is never a gap, or break, in which thought and practice can completely free themselves. Any building, including rational thought and knowledge, emerges from a dwelt life.' (Jones, 2009, p. 267)

The gap between human and non-human life can be defined in rational human thinking and language. Non-human lifeforms are also dwellers. 'Animals practise embodied, practical, enacted knowledge—as self, being and voice. This challenges anthropocentrism and anthropomorphism. We all dwell, and there are commonalities [that] can be considered' (Jones, 2009, p. 272). To free us from the dualism between human and non-human life, we must understand the dwelling perspective and our obstacles as human beings. Our thoughts on sustainability can be used to change our position from rulers to dwellers.

The inspiration for this project came from the workshop at Træna. Træna is a community with several islands.

Figures 4 & 5. John Anton Sandøy and his grandson taking care of an eider duck. Images: Renate K. Nordnes (2022).

We stayed at Husøy (the island for houses) but also went on excursions to Sanna and Sandøya. The name Husøy can be considered cultural evidence of human dwellings and taskcapes, and the wooden brick that I used in my artwork was found there. This brick was probably a left-



over from a dwelling project and carries a story that I do not know. Like a child, I started to draw windows on this brick and play with it at Husøya and Sandøya. Then stories of how we live and how we build houses as human beings started to connect with observations of John Anton Sandøy's caretaking for the birds by building shelters at Sandøya. I tried to capture other dwelling activities that represent preserving and protecting animal life in my final product, but I will let the rest of the stories speak for themselves.

The Natural Dweller

If you take some moments to think about why we dwell in the way we usually understand it as living in a house or residence, it is quite simple. Its all about protection. A snail can serve as a great example of a natural dweller. It carries its shelter on his back, like it has never done anything else in its life. The snail house is a shell and a shelter. It is also the skeleton of the snail, which is otherwise soft and boneless. Still, the snail is not protected in our artificial environment, and as Ingold (2000) pointed out, the difference between humans and nature is that we feel like we are not a part of nature. We build without respecting non-human lifeforms, and our taskscape might be to change this attitude. I met this snail in a dangerous situation because of our human intervention in the snail's environment, and I felt the urge to play the saving hero. As mortals, we know we are in danger, but does the snail think the same way?

I talk, I think and I dwell, while the snail just dwells. We need to remember that we also just dwell not as builders but simply as beings. Whether you are a human or a shell, a snail, a bee, a bird or just a seed in the soil, we all dwell together. We all meet in stories of dwelling, and we can twist the anthropocentric trap into a more ecocentric position where we value, spare and preserve nature



Figure 6. 'Stories of Dwelling' captures subjective stories from different examples of dwelling activities. I made a series of QR codes and use it as a pathway to my representation of a dwelling. The stories are pictures and videos supposed to reflect the 'dwelling' perspective. Images: Renate K. Nordnes (2022).

for our own sake. I think we must all start to think that we are nature to be able to protect nature. Ingold (2005, pp. 501–508) suggested developing a politics of dwelling. We can protect and preserve non-human life better if we accept everything as a part of ourselves and find a way to become natural dwellers.



Figure 7. The natural dweller in an unnatural situation. Images: Renate K. Nordnes (2022).

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Exploring the Environment Through Playfulness

Niina Oinas ja Liisa Ahola

Introduction

In this visual essay, we describe the playful artistic approach to introducing ourselves to the new environment, the island of Træna. Playfulness in art activities has been widely studied in recent years (e.g., Luostarinen & Schrag, 2021; Rasi et al., 2018). In this project, our senses opened in a way that was different from that in our everyday landscapes. We shared an experimental process that we worked on through agreement and intuitive ideas. Through our spontaneous artistic process, we also came to know each other in a new way. We threw ourselves into the play and were receptive to each other's suggestions.

Artistic thinking is inherent to both of us. Niina has been working in the fields of community arts and participatory arts in recent years. She is writing her doctoral thesis on artists working in the social and healthcare fields. Liisa has worked with video and installation arts and is completing her master's degree studies in art education.

Before we arrived at Træna, we had considered the concept of co-knowing, issues of sustainability and interacting with nature. These rather theoretical concepts enabled us to take a different, more creative approach to the new landscape. Our childhood memories of natural environ-



Figure 1. We were bonding through similar interests.
Image: Mari Parpala (2022).

ments were also strongly embedded in our reflections. The freedom we had to explore the environment without any outcome goals created a space for creativity, freedom of not knowing and intuitive playfulness (Figure 1). We did not plan to make a performative contribution, but in retrospect, our playful working is an essential process of action that involved a multi-sensory and embodied experience. In this essay, we describe how playfulness as an art-based activity opened for us a profound experiential knowledge of the environment and gave new dimensions to our interaction with both human and non-human natures. Playfulness became the core of our artistic process.

One of the key starting points for our work was the article of Tim Ingold (1993) titled 'The Temporality of Landscape'. In this article, Ingold discussed agency in landscape and the temporality of experience from a socio-anthropological perspective. He defined acting in the landscape in terms of the taskscape. He emphasised the social nature of human activity, whereby discrete everyday activities are interconnected. According to him, we experience the presence of others bodily and through our different senses. When we act together, we also interact through our gestures. According to Ingold, social communities can be seen as a rhythm of place and community, a continuous movement. The concept of time is more astrological and related to the natural cycle than to a chronological idea of the progression of time.

Our primary objective was to blur the everyday habit of evaluation and rationality from our activities through a playful process. We considered the landscape a more-than-human world. Foster (2017) saw site-specific art as a good evoker of the connection between nature and humans. She said it can also support the cultural and local environments as a community of people, animals, plants and, more broadly, buildings and traditions. Perhaps this connection could also open up the experience of the hu-

man as part of nature, to perceive the processes of nature through the ephemeral, without human benefit from them. Multisensory, collectivist and reciprocal action can generate new holistic embodied knowledge.

Playfulness as a Method

Our playfulness started spontaneously with an enthusiastic, childlike spirit. According to Rasi et al. (2018), playfulness requires trust and risk-taking, daring to throw oneself into play. We agreed to work openly and freely, experimenting without preconceptions. Our main motivation was to try to test and study how to make ink out of bladderwrack (Figure 2). The seagulls were also interested in our process and participated in it by leaving traces and observing our activities. According to Ingold (1993), animals sense both other animals and humans in their vicinity (Figure 3). According to Foster (2017), rational thinking does not value sensory and embodied knowledge, which is increasingly respected in artistic thinking. Making and experiencing art can be a way of reflecting one's identity and relationship with others and the world (Foster, 2017). As an art educator, Foster approached art making without prior knowledge of the finished product but approached the subject matter in a bodily and multi-sensory way. Gårdvik et al. (2014) also called for seeking similarities between science and art, questioning the Western way of separating these fields of knowing and exploring. They also argued that a place ties a group together, gives them a common identity and lays the foundation for a community. We identify with these perspectives, as in the playful process, our theoretical thinking becomes concrete. We see the added value of artistic research as an important contribution to a holistic understanding. Artistic exploration and action provide knowledge, experiences and sensory perceptions that go beyond rational assumptions.



Figure 2. Experimenting with algae-based ink. Image: Liisa Ahola (2022).

It seemed as if one seagull came guardedly to check what we were doing, possibly to see if there was food available. The seagulls participated in both the ink experiment and the algae paper implementation. A seagull came to peck at the drying paper during the ink experiment. While the seaweed paper was drying on the stone, the seagull flew to the stone to look at the seaweed, presumably after smelling it, because we used potato glue and salt. (Ahola's note)



On the way to the fieldwork week, we were reflecting on the post-humanistic perspective of the exacerbated idea of man as a mere observer outside nature. Some of these ultimate points of view assert that the only way for humans to act with nature is to watch it from a distance without taking any action. From this perspective, we considered the ethics of algae collection. Foster (2017) saw a human-centred approach as more damaging to the ecosystem, whereby, for example, natural resources are seen only as resources for humans. She suggested that art could act as an observer and witness rather than trying to create anything in particular, allowing the environment to influence what form the work takes. Our preconceptions of a very cautious approach to the future environment led us to act with complete openness to everything that might confront us in Træna. Perhaps it was precisely our confusion about ways of being and our wonder at the possibilities of our own participation that drove us both towards a child-like, aimless search for knowledge.

As Gårdvik et al. (2014) claimed, we also found out that we had more holistic and rich sensory experiences while acting in the place. Our bodily and emotional impressions gave us a better understanding of natural phenomena and a deeper understanding of how we are connected to nature. Our full-scale indulgence in playful exploration would not have been likely in a familiar environment. In the artistic process, we also approached the landscape through our embodied experiences and our senses. As Ingold (1993) said, by living in the landscape, it becomes part of us, and we become part of it; and on the other hand, the concept of nature is more of individual parts that interact externally with others. Landscape is not synonymous with the environment but is more of a world

Figure 3. The seagulls were interested in our testing and had good taste. Image: Liisa Ahola (2022).

view of those who live in the landscape and those who pass through it. By throwing ourselves into the process of functional exploration, we felt that we had achieved the closest possible relationship with an unfamiliar landscape and became active participants in it.

Working on the Terms of Our Materials

As we mentioned earlier, our first experiments with algae ink reminded us of our mud blend plays from childhood. We were inspired to see if we could dissolve bladderwrack into ink for artistic experimentation. In our second experiment, a papery kind of algae that we found by chance on the beach inspired us to develop the process. Our carrying of the dried algae from Sanna Island turned into a performative, embodied and multi-sensory activity (Figure 4). According to Foster (2017), the means of art can deepen the experience of belonging to the same ecosystem as everything else.



Figure 4. Our unknown and new natural materials were the baits that kept our playfulness going. Image: Liisa Ahola (2022).

Ingold (1993) said that essential to understanding landscape is an understanding of its transience. Our de-

cisions were influenced by natural processes: the climate, natural cycles and other animals. Our path to Sanna made us go up a mountain, so the weather really challenged us. The wind conditions meant that fragile algae had to be wrapped in a plastic bag. These conditions influenced our performative process of caring. Our playful activity was also taken up by some of the other participants. Our spontaneous performance included carrying algae and talking about the Seaweed Child.



Figure 5. The playful process became highly embodied with the careful transport of the dried, vulnerable alga. Image: Liisa Ahola (2022).



Figure 6. The alga transformed back into its original flexible form when it was returned to the water. Image: Liisa Ahola (2022).



Figure 7. We continued the process, trying to add colours from surrounding natural materials. Image: Liisa Ahola (2022).

Conclusion

By throwing ourselves into the realm of not knowing and playfulness, we reached out to perspectives that we might not have found through reasoning and planning (Figure 7). Without preconceptions and assumptions, we were able to approach the landscape without judging it. The freedom of the process gave spontaneous activities, such as performativity and embodied experience, room to emerge in our interactions.

This LiLa project gave us a frame of reference for landscape research and kick-started our theoretical reflection on coexistence with other people and a more-than-human world. Play, encounter and the pursuit of respectful co-inhibition were central to the process. The playfulness was enabled by openness, the absence of fear of failure and the absence of a goal-oriented purpose. Our performative and playful artistic process created deep meanings for the algae that we wanted to bring into the art exhibition (Figures 8 and 9). Through art-based practice, questioning one's own perceptions of reality becomes commonplace, and the meanings created become important parts of an ever-renewing way of being in the world.

We were guided into action by our childhood memories, which inspired us and became resources and powerful tools for us to work on our identity. Caring as a performative, shared task was also based on our playful thinking. Our exploration of materials, such as mud plays in our childhood, drew our gaze to the ground away from the landscape, and made us more individuals acting in the environment than observers outside the landscape. We were not the only ones observing in the landscape; the seagulls on the island were also observing us. Natural conditions and other organisms influenced the process. Through a playful artistic process, we discovered new ways of interacting with both ourselves and the environment.

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Figure 8. The final artwork lay on the stones, as we found this alga from the stones. Image: Liisa Ahola (2022).

Following a cable drum: A Narrative About Sjonøya

Agnieszka B. Jarvoll



Figure 1. The part of the cable drum.
Image: Agnieszka B. Jarvoll (2022).

As a teacher educator, I like to think that I am working with the future. As I interpret it, that also includes the past. What kind of understanding can be obtained from history, from the people in the past, and explored with students in their own local environments? How can it contribute to our understanding of our lives? If the environmental conditions allow us to somehow explore the past, this is a possibility that should not be ignored. Remains from the past can contribute to gaining insight and may be reused in creative ways.

Sjonøya

In some parts of Norway, difficult weather and geographical conditions make life tough. This has been the case for centuries. For example, Bang (2008) described Sjonøya, an island on the coast of the Helgeland region, as being open to strong winds that last for many weeks and, in the old days, cost many fishermen their lives.

Bang added that the many traces of people found on the island show that, for hundreds of years, people have tried to live on the island. For instance, different tools have been found which confirmed settlement during the Middle Ages. However, most of the traces are from the time after the second World War. You can find stairs left behind when a house was moved. People took their houses with them when they settled down in other places. You



Figure 2. Sjonøya in nice weather conditions.
Image: Agnieszka B. Jarvoll (2021).

can find walls from a barn, parts of a tractor and a fence, or an unfinished road and other signs from people “who have dwelt within it, and then have left something of themselves” as Ingold remarks, calling this a “dwelling perspective” (Ingold, 2000, p.189).



Figure 3. Walls from a barn. Image: Agnieszka B. Jarvoll (2022).



Figure 4. Remains in the landscape from people “who have dwelt within it, and then have left something of themselves” (Ingold, 2000, p.189). Image: Agnieszka B. Jarvoll (2018).



Figure 5. Remains from a house, including the stairs.
Image: Agnieszka B. Jarvoll (2018).

Sjonøya was fully abandoned during the 1950s due to the municipality deciding that there were other priorities than providing the families on the island with electrical power. Before this decision was made, there was hope. People prepared themselves for the electricity that those in other places already had access to and that would have made their lives somehow easier.

Under the house called the Alfhild house (Bang, 2008), and used as our summerhouse nowadays, a part of an old cable drum caught my eye. I consider this finding to be a

documentation of an initial phase, a preparation before the beginning of the 1950s, to a different way of life for the families on Sjonøya. From the information that Bang provided (2008), this house was the last one left in 1954. After several hundred years of settlement and development, life here was ended by the municipality's decision-makers (Bang, 2008).

Decision About Working With 'Hope'

A cable drum is often found near areas with new power lines. People occupied with arts and crafts make creative things out of them, such as chairs, shelves or even beds. Recently, I saw a table made of a similar cable drum in Sandøy, another island in the Helgeland region close to the better-known island of Træna. It was old, inviting and a natural part of the garden outside the house.

For me, this aspect of the cable drum that I found under the Alfhild House on Sjonøya started to symbolise thoughts for the future that people before me had, including hopes for easier lives and dreams about what was not yet there. This finding started to create a connection to their lives on Sjonøya, and opened my eyes to the meaning of the "temporality of the taskscape" (Ingold, 2000, p. 194). It acknowledged that a network of different interrelationships connected the past to my present understanding.

I decided to work with this cable drum, striving to somehow correct the refusal of electrification for the people on Sjonøya. To connect their efforts made in the past to my time now, I asked myself if this actually constitutes my taskscape, a task that emerged from the dwelling perspective as explained by Ingold (2000) that the process of dwelling is fundamentally temporal (p. 208).

The task I gave myself was to ask: How do I connect these past initiatives about electricity from the people on Sjonøya to my life?

Landing on Environmental Sustainability and Two Guiding Principles

A way of approaching my work with this cable drum can be connected to environmental sustainability and the Sustainable Development Goals (UN, 2020). More specifically, the Sustainable Development Goal 12 regarding responsible consumption and production. Nowadays, we buy things. If we need a table, it is easy to go to a store. A new and bright table can be astonishing, but does not necessarily have any other story to tell than about our commercial lifestyles, utilisation of resources and our income. When I was looking at the part of the cable drum, I asked, What can you tell me? What do you want to be? How can I be connected to you? Acknowledging the value of the cable drum, I decided that it should guide me. I then arrived at the following principles. First, I should not buy anything when working with this cable drum. I should use only what I already have or could find. Second, the cable drum must be in focus. I must not let any other interesting ideas, findings or suggestions compete with my focus on the cable drum.

Theoretical Considerations

Do we reflect enough on how we live our lives, about what matters? Do we challenge ourselves with other ways of thinking, and can we implement this in our activities? Gadamer (2012) is offering some solutions on how to obtain new insight or understanding: if you manage to get rid of some of your prejudices and let yourself be involved in the activity with an open mind, you may lose yourself in the activity and let it play with you. Then, according to Gadamer, a new understanding can dawn on you.

If I let the part of the cable drum I found lead my activity, to let it speak about what it wants to be, what could I obtain? This could be about an exploration of a possible working method where an actant (Latour, 2007) is ac-



Figure 6. The careful process of polishing.
Images: Agnieszka. B. Jarvoll and Øyvind Steinslett (2022).

knowledged to have impact on the activity. According to the actor-network theory, non-human actants have their own agency (Latour, 2007). The focus will then be on how this particular part of the cable drum can influence the processes that, in the end, shall result in a realisation of the stated task. I feel that this is a bold decision into which I am throwing myself. Leaning on Gadamer (2012), I am taking a risk by taking on my stated task. The words of Ingold (2008, p. 208), "Meaning is there to be discovered in the landscape, if only we know how to attend it," do not comfort me.

To be Lost in the Landscape

Trying to grasp what I could expect from losing myself in the activity, I asked myself, "What could this activity be?" I thought that working with the surface of the cable drum would be a good start. In addition, I think that this kind of involvement also addresses an art-based approach, as Jokela and Härkönen (2021) stressed. Arctic regions and their cultures, where historical and cultural or local landscapes can be consolidated into a more coherent whole, give an understanding of how living in the landscape becomes and is a part of us, and how our activity becomes a part of the landscape. This is also in line with the aforementioned statement by Ingold (2000).

Following the Principles

In the very beginning, when I started to work with the cable drum, I discovered the patterns in the wood. I thought that a new landscape could be brought into being and I could easily destroy it if I polished the surface too much. For a while, I allowed myself to be lost in this peculiar and new landscape of the wood. It was a natural and very dry material which, according to some people, can be as strong as steel. The true essence of this distinctive piece of wood should not be hidden. I decided then that I will only use oil with no colour in order to protect the surface. This dry surface of wood had to be more resistant to moisture and insects if it could be used outside in my garden. This led me to decide that the wood's beautiful surface must be looked at and admired, not sat upon. Suddenly, the choice was in front of me: the cable drum must be a table.

The next step in the process was the legs. What should the legs look like? I found an old, dusty and sufficiently neutral pedestal that, when painted, gained an unexciting industrial touch. I did question if using this pedestal would make the table unstable, since the legs were too close to the centre, but after some experimenting, I concluded that it worked well enough.



Figure 7. Finding the dusty pedestal and painting the surface of the cable drum with oil. Images: Agnieszka B. Jarvoll (2022).

However, how could I do justice to this table and the past initiative of the people who lived in Sjonøya? I understood that I had to make the table shine with the electricity of which they were deprived. I planned to install a chain of lights and let the light shine through the holes in the table. I imagined the lights as being the hopes and dreams of the people living on the Island, on their way towards an unknown future. I was an observer who, perhaps through this symbolic act, provided some justice to the past during my present. I was also the one who adopted their quest, and tried to conceive their dwelling activities, into an array of activities that included electricity. The above-presented thoughts are consolidated in the name of the table: The Cable Drum Dream.

Conclusion

As stated earlier, I wanted to connect the past efforts that the people from Sjonøya made to obtain electricity to my own present. The task I gave myself was the following: How do I connect these past initiatives about electricity from the people on Sjonøya to my life? My solution to this task was to provide the cable drum with the long-awaited electricity, finding its beauty and letting it lead me to treating it like a fully usable table. The focus on environmental sustainability and reuse of materials, also in connection to an art-based approach, contributed to another understanding: that it can be a strategy for connecting our culture and historical landscapes to a more comprehensive whole about our lives, as, for instance, in the Arctic regions. I asked myself if I could have obtained such insight

Figure 8. Installing the lights and taking the Cable Drum Dream table outside. Images: Agnieszka B. Jarvoll (2022).



if my decision about the working process was reversed, and if I had not thrown myself into such a bold task? I doubt it. If I had a predetermined decision about making a chair and had been selecting proper materials for a chair, or had simply bought one, I would have missed out on a lot. During the time I worked with the cable drum, I have been through various processes. I acknowledged the cable drum as an actant with its own agency (Latour, 2007). I asked what it wanted to be and worked with it, letting it tell me the next step in the process. For instance, when the cable drum showed me its beautiful surface, I decided not to paint it.

There is a symbolic value in using the cable drum's surface, its landscape, in connecting to a dwelling perspective. It would have been a shame to simply spread new paint all over the cable drum and not acknowledge its landscape. Furthermore, the table's lights can have many alternative interpretations and can symbolise various things to different people. However, an overarching thought about the lights may be about the processes of reflection, and the fact that it reminds us to reflect on our own lives. There is something fundamentally essential about light. It may have some positive impact, especially on us living in the north where the sun is not present for several months in a year. This has always been the case. Sjonøya can serve as an example.

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Figure 9. Cable Drum Dream table in the garden. Image: Øyvind Steinslett (2022).

Collaborate With Me? Experiment with Non-Human Agents on Art-Based Landscape Investigation

Elina Härkönen

Introduction

LiLa 2022 is my third living in the Landscape summer school as a participant and as a teacher. Every school has been an eye-opener, offering different perspectives and insights into landscape research. I have gradually paid more attention to my artistic and dwelling (Ingold, 1993) approaches to landscapes, both in my own places and in the places I have had a chance to visit.

I am an art education lecturer at the University of Lapland, and matters concerning cultural sustainability are at the core of my research interest (see Härkönen, 2021). Cultural sustainability, *inter alia*, seeks to strengthen grassroots agency, locality and cultural diversity in decision-making related to places, cultural heritage and cultural vitality, preservation and development (see Soini & Birkeland, 2014). Considering these aspects in landscape investigation highlights the importance of dialogue and collaboration with those whose landscape is in question.

I do botanical dyeing and work mainly with wool in my artistic practice. This has helped me to understand how seasonal changes and climate warming influence flora and the wider landscape. Through my practice, I can consider better which plants and fungi I can collect and which ones I should leave alone. My respect for my surroundings has grown with my increasing recognition and knowledge of plants.

My visual essay concentrates on my experimentation with plants and other non-human species during the LiLa fieldwork week in the island of Træna in Norway. As apparent in this publication, the concept of co-knowing gained broad interest among the LiLa 2022 participants and caught my attention as well. Instead of taking a notebook or a camera with me to document our visit to the island, I wanted to collect traces and marks of the landscape on a piece of linen. Plants and fabrics were familiar to me, so it felt easier for me to dive into the seemingly vague idea of knowing together with nature and to co-produce art with some of the non-human agents living in Træna.

Co-knowing as a Practice

As an aspect of cultural sustainability, an eco-cultural civilisation is seen as a turn in our values and behaviour towards more ecologically-oriented (see Soini & Birkeland, 2014). Culture is seen as the system of beliefs and worldviews that guide people's actions. In my dissertation (Härkönen, 2021, pp. 64–65), I stated that to achieve the goals of cultural sustainability, cultural change is a necessary transition toward sustainability. Soini and Birkeland (2014) emphasised the role of education, bottom-up initiatives and art as keys to promoting an eco-cultural civilisation and increasing the appreciation of ecologically sustainable practices.

In my dissertation, I reflected upon Western dualistic thinking and how it has caused separation between humans and nature. Also, cultural sustainability and the overall sustainability theories are human-centred and need a critical view. For our planet to survive, our culture must change to support an eco-cultural civilisation (Soini & Birkeland, 2014), . Barad (2007) problematises the artificial nature–culture division, where nature is seen as mute. She stresses that nature is not a passive surface awaiting the marks of culture nor the end-product of cultural performance to expose it (Barad, 2007, p. 183).

With these views in mind, I started my mark-collecting process in Træna with somewhat conflicted feelings. Nature seems to be doing great without me. Therefore, during my collaboration venture, it also seemed necessary for me to ponder if nature benefits from my process in any way. First, I headed to the shore with my clean, white piece of linen and said, 'Hello, seaweed. Could you collaborate with me for a while?'



Figure 1. Mari Parpala (2022).

I learnt from the other participants that seaweeds had been traditionally used to make ink. That led me to offer my piece of fabric to the seaweeds growing by the sea-shore next to our accommodation. I left my piece there and carried on with my other tasks. Without realising it, the tide had arrived and took my cloth in the deep. When I returned, I panicked a little. Maybe, nature decided to play a prank on me and swallowed the fabric right on my first try. I decided to accept it as the destiny of this process and calmed down. The fabric emerged, neatly lying under the weight of a rock, and hence, my journey continued.



Figures 2. & 3. Mari Parpala (2022).



Figure 4. I was fascinated by the bright yellow xanthorias growing on the rocks near the shore. They did not give colour to the fabric but just lay there. I ended up helping the colour on the fabric and feeling like a criminal. Image: Mari Parpala (2022).

Impatience, the Killer of It All

I was surprised at how strong the marks on my fabric were that the seaweed had left in just a few hours. Due to my everyday life inland, I did not have regular access to seaweeds. They seemed fascinating but strange. From the marks, I felt respect for seaweeds and took a few jumps of joy over our new encounters.



Figure 5. I also decided that I wanted to co-know with my fellow human participants and to use the fabric as a picnic cloth for their snacks. Image: Elina Härkönen (2022).

I wanted more. I tried to lure the loud seagulls to leave marks on my fabric by leaving it lying on their way. They ended up leaving unwanted marks on the other participants' experiments but not on mine. I felt my impatience rising. I left the fabric at different places but did not achieve significant outcomes. This destroyed my intention for collaboration and made my acts purely driven by me.

Slow Down and You Shall See

I needed to give up control and accept that the process might not lead to any result. I tied the cloth around my waist on our day trip to Sanna Island and paid only slight attention to what happened to it while I walked.

According to Barad (2007), we humans are not outside observers of the world but part of the nature that we are trying to understand. She calls this relationship intra-action. It means that we do not gain knowledge by standing outside the world; we know because we are of the world. Barad's insights started comforting me and my nascent sustainability crises. I started feeling part of the world, and hence, that I could use my dwelling (Ingold, 1993) with the cloth to educate myself so that I could respect my surroundings more. Demos (2016) wrote about the role of contemporary activist art in decolonising nature and saw possibilities in joining the aesthetic dimensions of experimental and perceptual engagement to change the colonist human-over-nature settings in the current climatic crises. She played with contemporary art's abilities to create speculative realism through, for instance, experiments of what the 'world-without-us' would be like (Demos, 2016, p. 20). I felt like an activist against my own rational perceptions of art making and standards for aesthetics but also against the artworld that still seemed so steadfastly tied to the modernist idea of putting human artists and artworks above anything or anybody else.

Conclusion

The experiment combined my experiences and encounters with different agents as notes on canvas. After returning home, I started reading my notes and interpreting them like an old island map with different unknown elements on its sides. I realised that it was my rational mind that



Figures 6. & 7. Mari Parpala (2022).



sought understandable visual signs and struggled to find my role in and contribution to these notes. I found it difficult to start adding my own marks on the fabric without leading the visual language of the work too much through my human mind.

Remembering my first goal of seeking collaboration and dwelling in the landscape with non-human agents lowered the threshold and helped me to start a dialogue with these marks. I felt allowed to add my own marks and to also tell my perspectives of the experience on the same map as the seaweeds, xanthorias, rusted nails and picnic snacks. I saw it as a chance to deepen my appreciation of these agents. I realised that they only needed me to educate myself to become a more sensitive co-dweller so that they could continue living in peace in a healthy environment. I guess it does not matter to them how far I would continue to work on this piece of fabric if it would make me more eco-culturally civilised.

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Visualising the Draug, the Evil Mythological Spirit From the Sea

Anne Lise Wie

Introduction

Let us start by talking about the importance of the water; water is needed for drinking and for watering plants. Rivers, lakes and seas are the homes of fish and other sea animals and have always been travel routes by boat. Clean Water and Sanitation and Life Below Water are two of the 17 United Nations (UN, 2020) Sustainable Development Goals (SDGs). Water also gives the storyteller tales to tell. In folklore, we encounter other beings, mythological spirits who dwell under seas, lakes or rivers. The participants of LiLa Summer School 2022 introduced the following mythological underwater spirits in their countries' folklore: vedenväki from Finland; sjörå and the nöck from Sweden; the Blue Men of the Minch, selkies and kelpies from Scotland; and the draug and the marmel from Norway. Some of them are wise and some are evil, but they must all be respected.

In creative practice, it is natural to use oneself and one's own skills as starting points; and for me, the starting point is the creative art of storytelling. I am a lecturer on the Norwegian language at Nord University in Nesna and a freelance storyteller. I often tell stories from North Norwegian folklore. After one session, I asked some second-graders to draw the draug; an evil mythological spirit living in the sea. My aim was to learn more about how my listeners visualise the stories I tell, and I wanted to use

their drawings as an inspiration for my own artwork. In this way, the inspiration flows in a circle, from me to my listeners and back to me.

Folklore, Nature and Art

Folklore tells of life itself, of how landmarks, animals and flowers came into being and got their names. It is dynamic and creative, and its variations may disclose something of its place of origin, nature and local culture. As Ingold (1993) said, '... through living in it, the landscape becomes a part of us, just as we are a part of it' (p. 154); the landscape invites the storyteller to use the surroundings in his or her storytelling, an adaptation that makes the story more understandable to the audience. According to Dahlsveen (2019), inner visualisation is one of the strengths of storytelling; when storytellers create their own images, the images affect their listeners in a way that is different from when they are given pictures through different media. The images help their listeners to remember the story better (p. 141). Ingold (1993) remarked that 'Telling a story is not like unfurling a tapestry to cover up the world[;] it is rather a way of guiding the attention of listeners or readers into it' (p. 154).

The mythological spirits of Norway are called *vettres*. They are divided into groups based on whether they are good or evil or where they dwell; on land or in the sea. The

spirit in question is the draug. He lives in the sea; he is malicious and warns of accidents and death. He is created like a man and wears black clothes, but instead of a head, he has only a lump, like a hat crown with a seaweed cluster. In the old days, northern Norwegian fishermen believed that the draug sailed around in half a boat with torn sails. According to Norwegian folklore, he was a drowned person who had never been properly buried in the churchyard (Store Norske Leksikon (SNL), 2019).

Children Drawing the Draug

In the winter of 2022, I did a storytelling session for a group of second-graders. Here is a summary of the story: A fishing boat in Lofoten had problems with the draug. He loosened the ropes that tied their boat to shore, so the boat ended up adrift over and over again. The boat crew were advised to smear shit on the knot of the rope, and they did. Then, they hid and waited to see what would happen. The next night, the draug came back. He swam quietly towards the shore and went up to the rope to untie the knot. He then discovered that he had gotten something nasty on his hands. When he realised what it was, he got really upset. The boat crew burst into laughter, and the draug was embarrassed because he had been seen—he sprang into the sea, and the boat was never bothered again. (Olsen, 1912, pp. 13–14).

The three children who made drawings of the story were all eight years of age. In this essay, they are given different names: Erik, Anna and Lina.

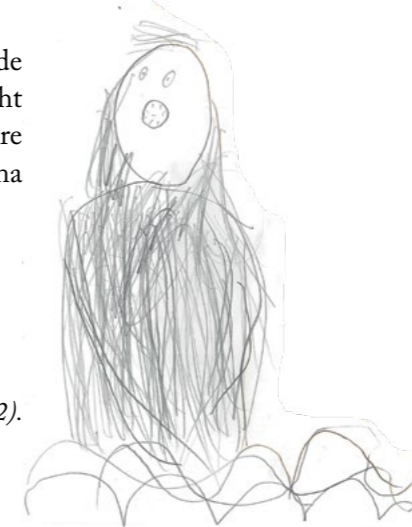


Figure 1. Erik's drawing (March 2022).

Erik's drawing is descriptive; it shows the draug as a spirit living in the sea. The viewer's eyes are drawn to the draug's face, with the eyes staring at something and the mouth open as if he is howling. The draug is standing in the waves, with his arms hanging on his sides. It makes him a rather scary spirit, just standing there in the darkness, watching and waiting for you. 'The draug's hair is made of seaweed. It was difficult to draw', Erik told me.

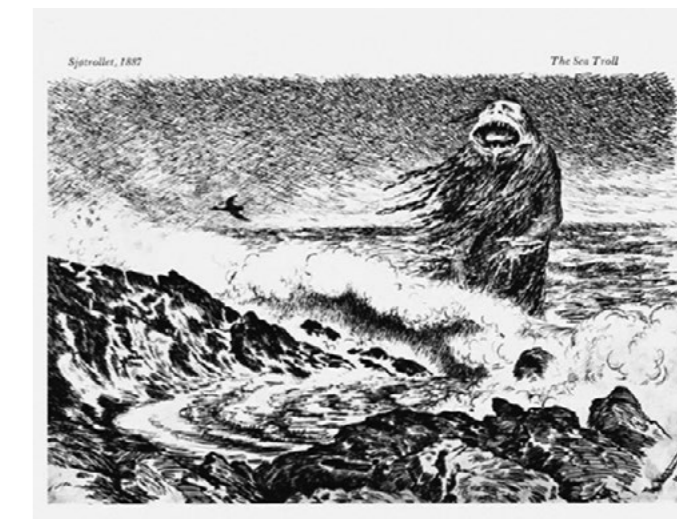


Figure 2. Sea troll by T. S. Kittelsen, facsimile from Østby (1993, p. 51, public domain).

Erik's drawing has a slight likeness to Kittelsen's sea troll (see Figure 2). Theodor Severin Kittelsen (1857–1914) was a Norwegian painter especially known for his nature paintings and illustrations of Norwegian folktales. Burnett (2017) described how nature has influenced both visual and oral Scottish art (p. 68). Kittelsen stayed in Lofoten when he made these paintings, and according to Østby (1993), Kittelsen's drawings of the sea troll and the draug are both difficult to place in any other context than in Northern Norway (p. 55).

Erik might have seen Kittelsen's picture of the sea troll, as it is well known in Norway. It shows both sea monsters wearing raggedy clothes and standing still in the sea, howling. Kittelsen's sea troll has a mouth like a shorthorn sculpin, and Erik's draug has a mouth like a lamprey.



Figure 3. Anna's drawing (March 2022).

Anna's drawing has a dynamic structure—her draug is going somewhere. If you look at the drawing, you will first see the draug's large black eyes at the centre; staring directly at you. Drawing only eyes on the face makes them more intense. 'In pictures that require our attention, one or more of the subjects look directly at us, as a kind of pictorial "Hello, you"' [my translation] (Hopperstad, 2005, p.

49). Next, we see his large arms held high in front of him, on their way out of the picture. His feet are smaller, with one held higher up than the other; he seems to be running towards you in the waves.



Figure 4. Lina's drawing (March 2022).

Lina also gave her draug a dynamic structure. He passes by sailing in his boat, looking at the viewer with a really angry expression on his face. His body is facing the front of the boat and his arms are stretched out, as if to keep his balance on this fast boat ride. 'This is a broken boat', Lina said, pointing at the end of the boat.

Anna and Lina sat together drawing and of course influenced each other, as their illustrations show. Both gave their draug claw-like hands worthy of a monster, and they both put a knife in his left hand, telling me that this was how the draug cut the rope holding the boat in the story. They both gave him a hat, thus misunderstanding the comparison of his head to 'a hat crown'. All three children

also gave their draug a face—an angry or scary face or just eyes. It can be difficult for a child to understand a being with no face.

My Interpretation of the Drawings

Storytelling and handicraft are different art forms, and both are traditional skills that I have learnt the traditional way. In my family, there are many great storytellers whom I have listened to and learnt from. As a child, I learnt the handicrafts of sewing, embroidering, knitting and felting from my mother, who learnt them from her mother. These are the skills I needed to make my artwork.



Figure 5. My interpretation of Erik's draug (August 2022).

My idea with Erik's drawing was to change the two-dimensional drawing into a three-dimensional puppet. The puppet should be alive as a part of the scenery by the seashore. I needle-felted the head with seaweed for the hair,

as that was important for Erik. I used leftover black and grey fabric, shells and yarn to create the ragged clothes similar to those in Erik's drawing. Next, I took photos of the puppet in the waves, as in Erik's drawing. I wanted the figure to look slightly distant because the draug does not show itself to everyone. I made the picture black and white to give the viewer the idea that it was taken a long time ago.



Figure 6. My interpretation of Anna's draug (August 2022).

During the LiLa fieldweek on Træna, I found a piece of glass in the sand, formed to look like a knife. This inspired me to make another puppet, this time holding the knife. I used Anna's drawing as for this. The design was much like that of the first puppet, but the body of this second puppet was made of an old piece of foam rubber.

Taking pictures of this draug proved to be difficult. The drawing was so full of life, and the knife was such a great find. My figure never got the life Anna's draug had; my draug turned out to be a lifeless doll. Thus, I abandoned the idea.

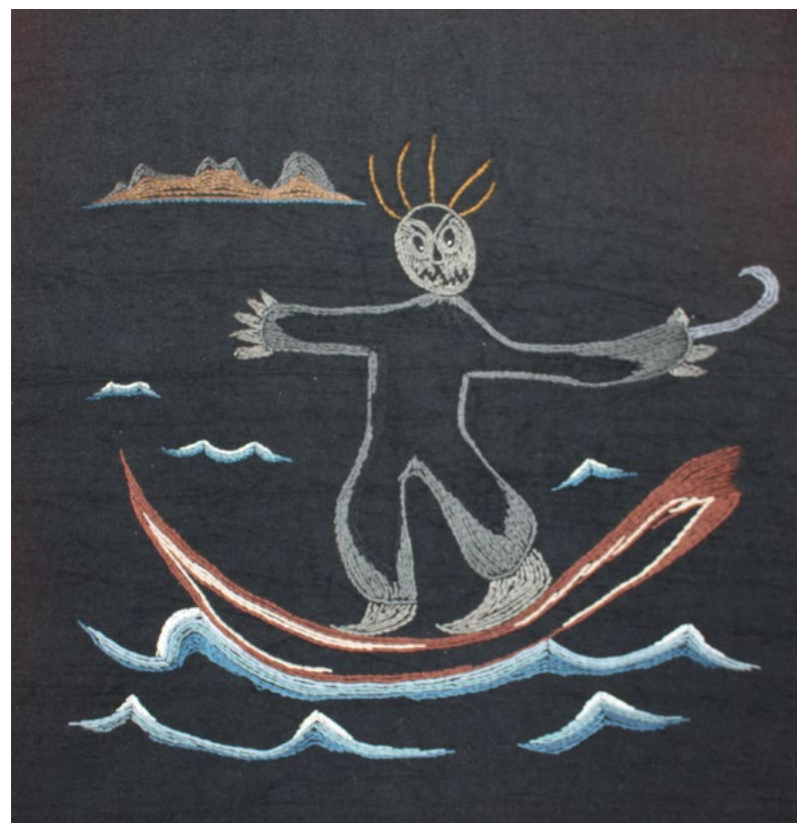


Figure 7. My interpretation of Lina's draug (September 2022).

Working on the photos of the first draug, I tried to change colours and swapped them all around. The picture was beautiful; I was inspired to try out embroideries for my next attempt. Lina's draug with its very angry face and the broken boat were fitting for embroidery. First, I tried drawing the figure on an off-white cloth and embroidering it there, but the result was not the scary sight I had envisioned. I found some black fabric and started working on it.

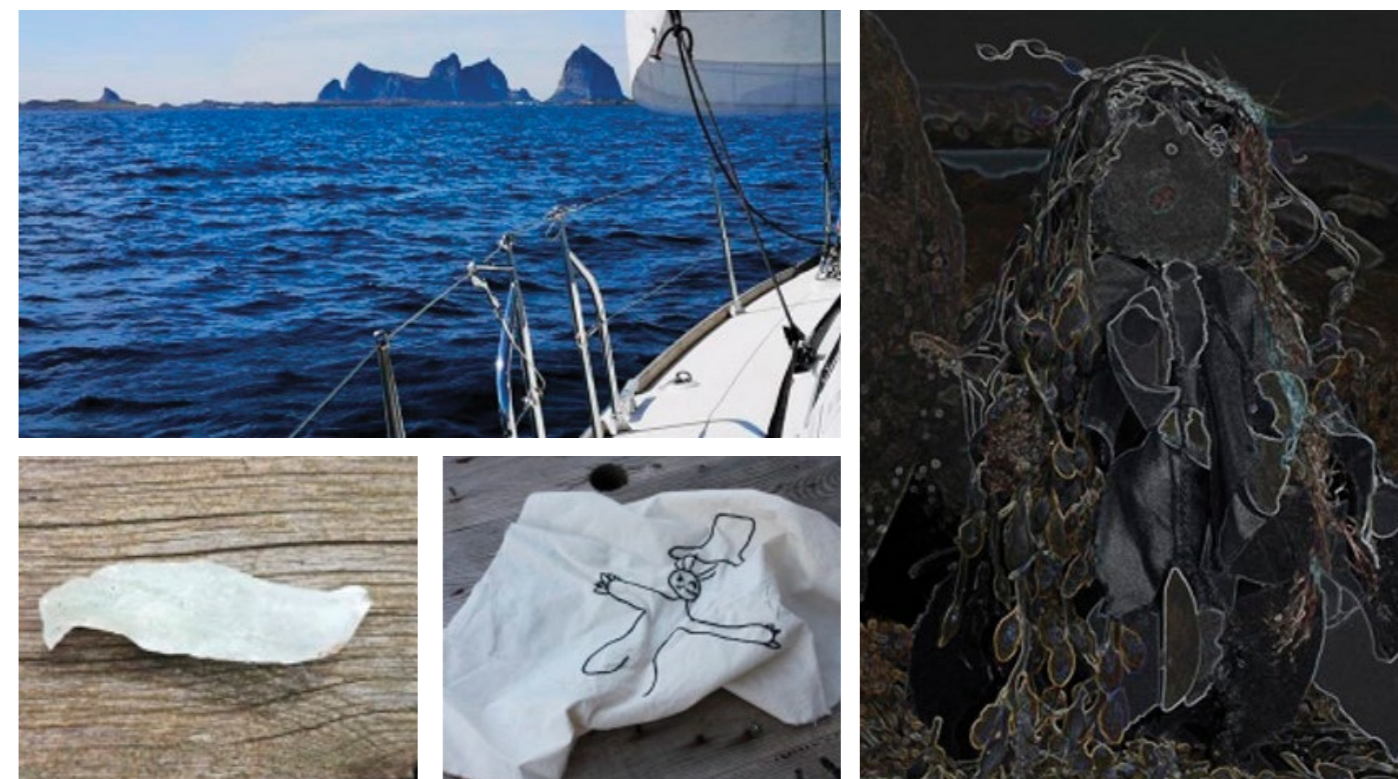
Figure 8. Different inspirations: the silhouette of Træna, a piece of glass that looked like a knife, a picture of the draug where the colours are swapped and an embroidery in black and white. Images: Anne Lise Wie (2022).

I have been using embroidery as a way of painting, trying one colour, then another, doing it over again and changing plans during the process until I got it the way I wanted it to be.

I left the hat out in my picture and instead I put in waves and the island of Træna to give the embroidery a better perspective and to give a tribute to the island way out in the Norwegian sea where LiLa Summer School 2022 met in May 2022.

Concluding Remarks

The stories about the draug from Northern Norwegian folklore can be horrible. Either they tell about death on the sea or how people managed to fool him. One aim of this project was to learn more about how my listeners visualise the stories I tell. All the children were able to catch the malice of the draug, and each drawing had different values that made it unique. My other aim was to use the children's drawings as inspirations for my own artwork. I started out with an idea and let it unfold. While working with one idea, I found inspiration for another way of working. This is like an image of folklore itself—the storytellers are inspired by nature and the local culture, and thus, the stories they tell develop. Keeping the children's voice in each picture was an important aspect of my work and a challenging part of it. Whether I succeeded is for the audience to tell.



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Using Photographs as an Artistic Method to Inspire: Exploring the Landscape of Træna Through Art-Based Processes

Sara Rylander

Introduction

As an artist, I use art making to connect with nature. As an educator, I teach others how to engage in various art-making practices to experience a connection to the natural world. My desire is to teach students how to create interesting concepts and find inspiration themselves. Learning how to find and utilise inspiration—is a key way to constantly explore different contents and develop a unique style or process. In this paper, I intend to present a method of using photographs to find inspiration for designs, crafts and other artistic works. In addition, I intend to explore how that method relates to process art and creativity.

Method

I documented the landscape of the islands of Husøya, Sanna and Sandøya in the island group of Træna. I took photographs of patterns in nature with a digital microscope and with the camera on my mobile phone. Looking at the photos, it is not always obvious what objects I have been photographing. The photos are abstract collections of colour combinations, textures, shapes and patterns. Yet, the photos tell a story about the place—about which plants, mosses, lichens and animals live there.

Results

Although my process is not a linear process, I will use four phases to structure it, which is probably better described as a nonlinear iteration. As these phases merge into each other, they are constructed afterwards to bring structure to the process.

Phase 1: Collecting materials

Phase 1 describes the collection of materials. On the first day, I collected materials on Husøya Island—pieces of



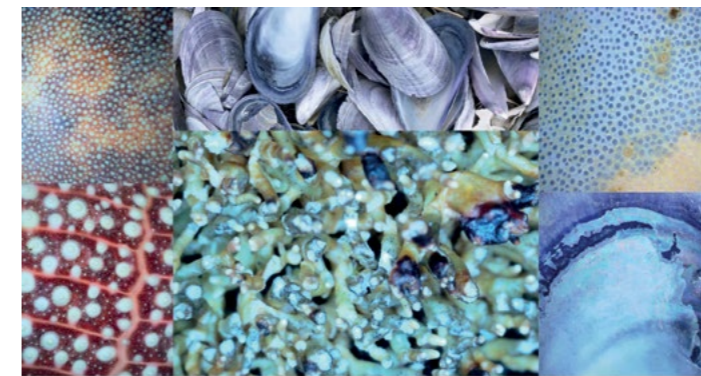
Figure 1. First-day findings, Husøya. Image: Sara Rylander (2022).

crab, shells and especially, things from the sea. On the second day, I collected mainly rocks on Sanna Island, whose terrain was dominated by cliffs and rocks covered with many different lichens in various colours.

On the third day, I photographed random patterns in nature. I did not take as many photos as I did on the first and second days. I mainly collected plants to study them further.

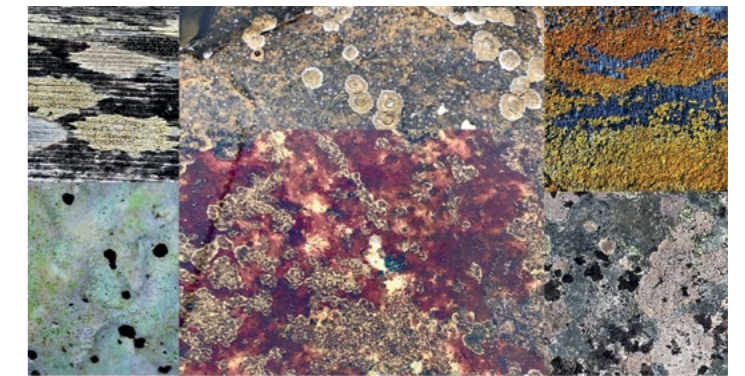
Phase 2: Arranging the materials

In Phase 2, I arranged the photos into different boards and panels according to where I took them. I also wanted the panels to be inspirational, as I intended them to be my main source of inspiration. Therefore, I made an initial selection from my hundreds of photos, grouped them by location and printed them out.



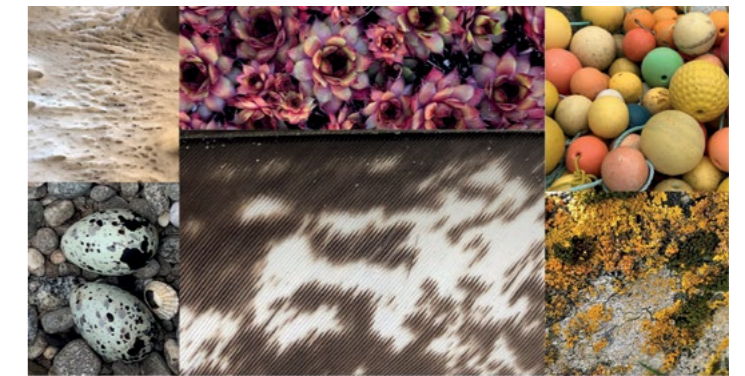
Colours of Husø

THE DOTTED LANDSCAPE



Colours of Sanna

THE SPECKLED LANDSCAPE



Colours of Sandøya

THE UNEXPECTED LANDSCAPE



Figure 2. Boards from (a) Day 1, Husøya Island; (b) Day 2, Sanna Island; and (c) Day 3, Sandøya Island. Images: Sara Rylander (2022).



Figure 3. (a) Analogue paintings. (b-d) Generated digital images. Images: Sara Rylander (2022).

Phase 3: Translating the materials

I used these panels of photographs as a source of inspiration and translated them into new images using different techniques, such as digital painting, analogue painting, analogue drawing, monotype, papercut, drawing colour schemes, drawing facts, carving wooden textures, tufting and felting.

I drew digital images with the image editing programs Procreate and Adobe Photoshop on my iPad and computer. In the process, I reduced the colours or stylised the photographs. I painted on top of the photographs with different digital brushes to vary the expressions. I also used analogue-coloured pencils, acrylic paints and water-colours to generate ideas for new images.

I tried generating non-visual ideas – ideas from my memory – by sketching them on paper. I tried generating ideas by making monotypes and silhouettes, and I created

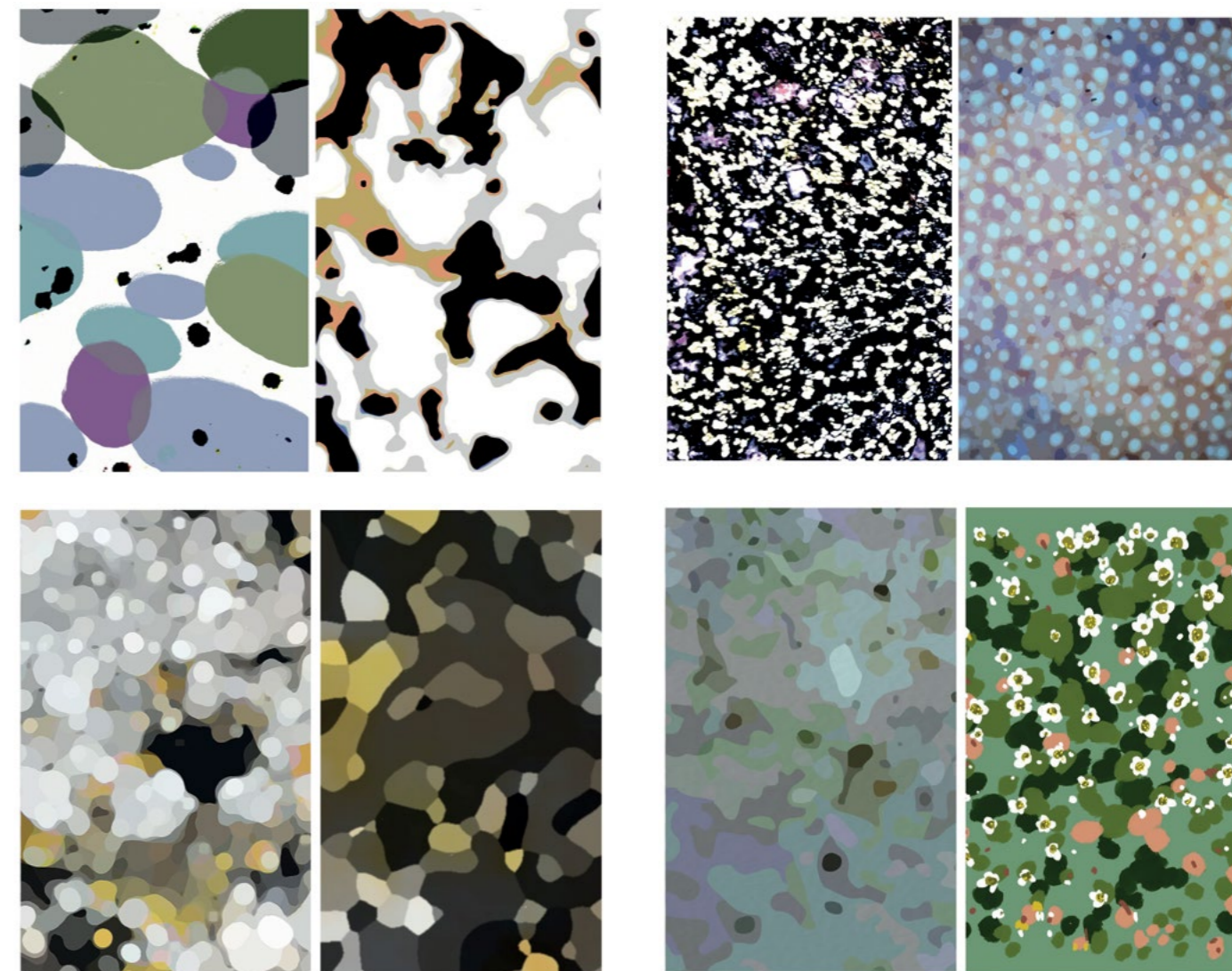
colour schemes based on specific photos. I also created symmetrical compositions of flora and algae.

I worked extensively in some media and not so much in others. Most of my media is visual, but I also researched some of the themes that emerged during my visit to Træna. Blue forest, sea urchin and kelp were some of the subjects I researched in articles, books and online sources.

Phase 4: Exploring different contexts

In the last phase, I experimented with the images, patterns and artifacts I made in different contexts, both digital and analogue. Using digital media, I visualised the images or patterns as posters and paintings in exhibitions. I visualised clothing designs and interior decors.

I played with the concept of telling stories in relation to the images or patterns. I explored different ways of telling a story via small books.



Process

The starting point of my process was the collection of materials and the gathering of inspiration. As I was collecting materials, I was attracted to different kinds of patterns on different days. It was as if I went through different phases,

searching for a new perspective each day. Not only did the islands vary in terrain and vegetation, but I was also on the lookout for different elements on different days. On the first day, I must have been keeping an eye out for dots, as pretty much all of my materials were built upon dots.



Figure 4. Images as posters. (b) Images from Husøya Island in a visualised exhibition. (c) Images from Sandøya Island in a visualised exhibition. (d) Images visualised in clothing. (e) Images visualised in interior artifacts. (f) Images visualised in floral/algae patterns. Images: Sara Rylander (2022).

On the second day, I was looking for attractive and interesting compositions and colour combinations in the rocky landscape of Sanna. This led me to initially do a selection of my materials, which I grouped according to the place where I had collected them.

Based on the photographs and my collected materials, I decided to try a number of various techniques and materials to see if and how I could be inspired by them. As I started to work, translation the inspiration into the material, I quickly realised that each technique has its own requirements and offers different possibilities of expression through its unique character. I discovered that one has to be responsive to the specific material and the chosen technique and that different images inspire me to use different techniques and materials.

Looking at my process, I found that it has similarities with the approach in process art. Process art is an artistic movement where the end-product of arts and crafts, the objet d'art (work of art or found object), is not the principal focus but the process of making it: its gathering, sorting, collating, associating, and patterning. (Tate, 2022).

Working with these various techniques and materials, I use the principles of process art as a strategy for generating new ideas. Barone and Eisner (2012) supported this strategy by arguing that process art is fundamental in arts-based research as a discipline that uses artistic expression and creative processes to investigate subjects that resist description or representation through other modes of inquiry.

Wahlstedt Russell et al. (2004) found that it is the process that generates new thoughts and ideas and that inspiration can be triggered by work, which they called 'inspired by doing'.

When I set out on this journey, I did not know where I was going, what my materials would look like and what I would do with them. Now, I think that approach is interesting—the approach of not knowing if and how I would be able to carry out this project.

Rollo May (2005), an American existential psychologist, claimed that all genuine creativity is a threat to conformity. Creative persons enter into an intense encounter with something beyond their own subject, in which encounter they must put everything on the line and risk failure. To create, one needs courage. That is one of the reasons why my process should be considered a creative process. Another reason is that when one does not know where something will lead, one tends to be more open to ideas and impulses that surface during the process. A route that is not decided in advance will encourage more open exploration of possible destinations.

I also relate my approach to Birgerstam (2000), who focused on how ideas emerge when sketching, based on a group of artists and architects. She highlighted a sketch as a means of visualising from where one can achieve new ideas and creative expression. She argued that there are two phases in the process of expressing the unknown: Phase 1, the aesthetic or intuitive phase, and Phase 2, the rational or analytic phase. In the process, the creator shifts between these two phases—between creating intuitively and looking at what has been made and reacting to it. Wahlstedt Russell et al. (2005) argued that Birgerstam's work seems limited in the sense that she described how an idea or a sketching process is carried out using only basic materials, such as pen on paper.

However, sketching and the flow of ideas can also be put in a wider context, where the work is carried out with vari-

ous methods of collection and manifestation, using several media and techniques, and pictures as well as words [, or] using completely different materials, completely different methods.

Although the photographs contained numerous variations in elements, colours and compositions to fuel my vision, many times, I found it difficult to generate new images by drawing inspiration from the photos. Regardless of which technique I approached them with, I felt that I could never match the beauty of the original photograph.

Conclusion

Finally, to address how my work contributes to the field of art research, I believe that there are strategies that can be used to fully explore and strengthen one's concept in an art-based process. I think that how the concept is formulated, how the material is approached and how one's knowledge and sources of inspiration are used are even more important than the number of techniques mastered. Thus, imagine having a map in the art world—a map that provides numerous ways of exploring one's material, through which one can find new perspectives and strengthen one's concept by exploring it from different angles, through design, through creativity, through the craft and sustainability aspects. However, to address this, it is vital to acquire greater knowledge of the art-based process in a pedagogical context. This is where such a tool can potentially be of value in the process.

Through this pilot study, I hope to continue my work with a more comprehensive study that identifies and analyses different parts of the art-based process, so as to establish what strategies could be used to explore all the possible outcomes.

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Remote sensing Træna

Matti-Pekka Karikko, Art Education, University of Lapland

I was not able to travel to Træna during the fieldwork week in May 2022. To participate, I planned my own artistic project, naming it Remote Sensing Træna. My plan was to keep a visual diary of my experiences based on materials the other participants would send me via phone. Through this visual essay, I invite you to join me to my artistic remote sensing journey.

At moments I felt very much part of the excursion group. When I was able to take part in the activities in real time, it made me feel intensely happy. I noticed I was thinking about Træna even while not connected. In a sense, I felt that I was there with the group. I imagined where they might be walking, what the landscape might look like and what they might be doing.

After these fleeting moments of connection, I felt a bit lonely. It was not about not feeling as being part of the group, but more about sensing two feelings at the same time – inclusion and exclusion.

The experiences evolved into something else, and I eventually ended up forsaking my initial ideas. This, however, made me think about the whole experiment in the broader contexts of remote schooling, group building and artistic creativity. These fragments presented here are my core memories of remote sensing Træna.

Niina:



Figure 1. Niina Oinas (2022).

Elina:

This was the stolen egg of the eider duck that almost made me cry. 😭😭



Figure 2. Elina Härkönen (2022).

Tiistaina 24.5.2022 klo 19.50:

Mari ja Elina soittivat Whatsapp-puhelun lauttarannassa odotellessaan. Mette laittoi samaan aikaan ryhmään videoklipin, jossa Mari ja Elina näkyvät puhumassa minulle. Tästä kaikesta tulee melkein hyperreaaliaikainen olo: en ehtisi saada näin paljon informaatiota edes, vaikka olisin itse paikalla.

Tuesday, May 24, 2022 at 7:50 p.m.:

Mari and Elina made a Whatsapp call while waiting the ferry. At the same time, Mette uploaded a video clip in the group where Mari and Elina are seen talking to me. It all feels almost hyper-real: I wouldn't have time to get this much information even if I was there myself.

Liisa:



Keskiviikkona 25.5.2022 klo 9.45:

Ajattelin tänään pyytää vaikutelmia väreistä ja muodoista. Pohdin, haluanko tällä tavalla ohjailta katsomista ja kokemista. Mutta toisaalta, miksei yhteys voisi olla kaksisuuntainenkin.

Wednesday, May 25, 2022 at 9:45 a.m.:

Today I thought I would ask for impressions of colors and shapes. I had to consider if I wanted to control the way of observing and experiencing in this way. But on the other hand, why couldn't the connection be two-way?

Figure 3. Liisa Abola (2022).

Keskiviikkona 25.5.2022 klo 16.45 (Ounasjoen rannalla):

Emmi soitti Trænalta. Kanssatietämisestä paljon ajatuksia. Kyse on enemmän tutun asian sanoittamisesta uudelta kannalta, näkökulman vaihtamisesta.

Wednesday, May 25, 2022 at 4:45 p.m. (on the banks of the Ounasjoki):

Emmi called from Træna. A lot of thoughts about co-knowing. It's more about giving new names to familiar things, changing the perspective.

Figure 4. Mari Parpala (2022).



Mari : "Green energy?"

Abigail: "Thank you for carrying us in your pocket"

Niina:



Figure 5. Niina Oinas (2022).

Tiistaina 24.5.2022:

Näin yöllä Trënaan liittyvää unta. Ajoin maastopyörällä puista siltaa tai ramppia alas pitkin vuorenrintettä. Tunnelma oli muuten hyvä, mutta yhtäkkiä säikähdin renkaan jäävän vaubdissa kiinni lautojen väliin. Maisema oli täynnä ruskeaa ja harmaata, ei kasvillisuutta. Mieleen tuli kivilouhos tai jäätikkölaakso.

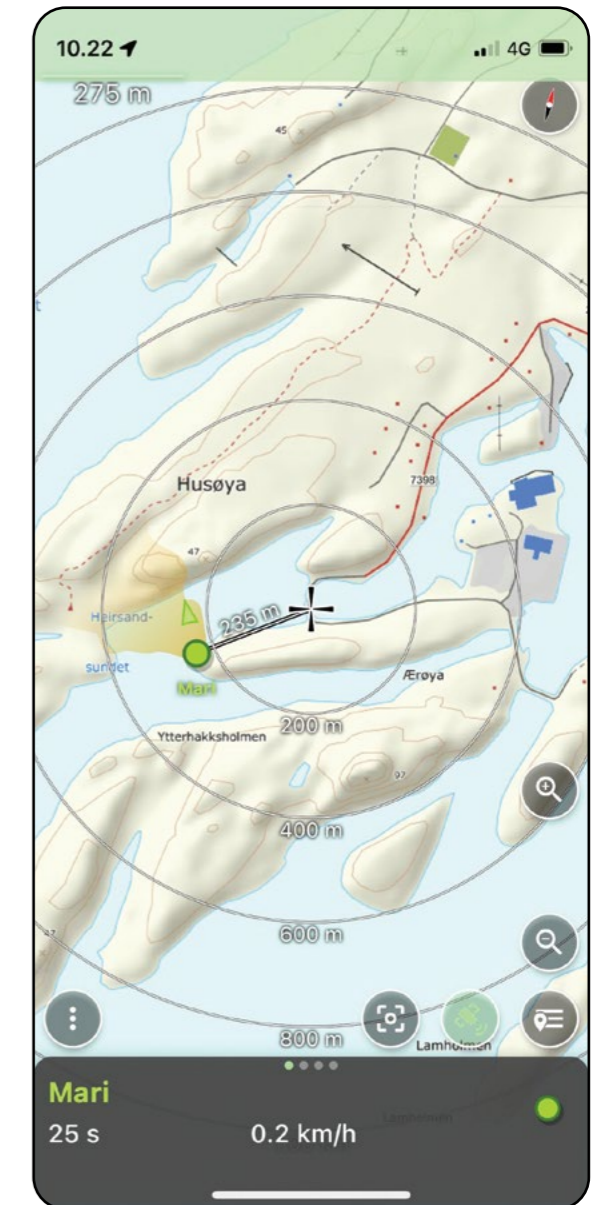
Tuesday 24 May 2022:

I had a dream about Trëna last night. I rode a mountain bike a wooden bridge or ramp down the mountainside. The atmosphere was otherwise good, but suddenly I was startled by the tire getting caught between the planks at speed. The landscape was only brown and gray, no vegetation. It resembled of a stone quarry or a glacier valley.

Elina: "Matti-Pekka, you should memorize your dream also as one of the materials for your work."

Figure 6. Screen shot from Tracker map. Mari Parpala (2022).

Mari:



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