

A close-up photograph of a hand in an orange jacket pointing at a small, makeshift boat of debris floating in a river. The debris includes a brown leaf, a piece of white paper, and a piece of wood. The water is calm, and the scene is reflected in the water below.

Editors

Elina Härkönen
Kathryn Burnett
Lotta Lundstedt
Roxane Permar
Mette Gårdvik

FLOW:

**Currents of Change in Our
River Landscapes**

©The University of Lapland and authors 2024
Flow: Currents of Change in our River Landscape



Partners

The Umeå University Sweden
The Nord University of Norway,
The University of the West of Scotland
UHI Shetland, The University of the Highlands and Islands

Editors

Härkönen, Elina
Burnett, Kathryn
Lundstedt, Lotta
Permar, Roxane
Gårdvik, Mette

Cover

Mari Parpala

Layout

Elina Härkönen

Funder

Nordplus, Nordic Council of Ministers



Publisher

ISBN 978-952-337-455-3 (electronic)

Publications of the Faculty of Art and Design of the University of Lapland Series D. Opintojulkaisuja, 36

ISSN 2737-0585

Permanent address: <https://urn.fi/URN:ISBN:978-952-337-455-3>

ISBN 978-952-337-456-0 (printed)

Publications of the Faculty of Art and Design of the University of Lapland Series D. Opintojulkaisuja, 41

ISSN 1238-3147

FLOW:

**Currents of Change in Our
River Landscapes**

Content

Introduction	6	
Unnatural Flow	12	
Sara Rylander		
Anunder	15	
Roxane Permar		
To Carry a Scream	16	
Petrine Austvik Gullesen		
I Go Where They've Gone	19	
Hayley Anderson		
Lumikide	20	
Irene Bordignon		
Traces of River	23	
Kamu Mattila		
Echoes	24	
Linnea Karlsson		
Traces of Unity and Change	27	
Mats Jøran Dale		
For the Great Benefit Of Us All	28	
Elina Härkönen		
To Weave a Wave	31	
Sofie Borkvik Ruud		
Use Less or Everything Becomes Useless	32	
Lotta Lundstedt		
A Walk by the Waters	35	
Maissi Lampela		
River Talks: Nature's Voice Silenced	36	
Mette Gårdvik		
Salmon Song	39	
Jane Somers		
Communion – Vessel	40	
Kathryn A. Burnett		
Lines in the Landscape	43	
Sofia Lång		
River of Knowledge	44	
Maiken Jeanette Kleiving Hansen		
Discomfort in the Face of Magnificence	47	
Samantha MacKay		
Stories Hereafter	48	
Sophie Brown		



Image: Mari Parpala, 2024

VISUAL ESSAYS

Environmental flows and the heritage of River 'Folk'	52
Hayley Anderson	
Water, snow, and ice revisited: inspiring creative writing	59
Irene Bordignon	
Shared narratives of place and Future Folklores	64
Sophie Brown	
Taking a deep dive in the River of Knowledge	70
Maiken Jeanette Kleiving Hansen	
Painting the industrial	75
Samantha MacKay	
Collecting traces in the forever changing shoreline	79
Kamu Mattila	
Understanding the relationship between rocks, rivers and humanity	83
Sofie Borkvik Ruud	

I'm not religious. Am I? 87

Linnea Karlsson

The driftwood sailboat 92

Mats Jøran Dale

Textural celebrating and containing of rivers 97

Kathryn A Burnett

The Stream: The beauty and peace in nature 102

Maissi Lampela

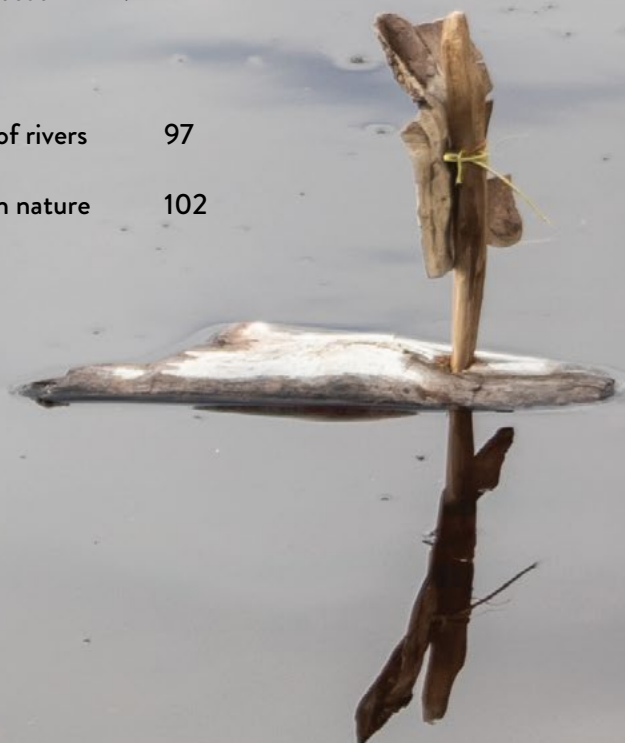
Heavy Burden 106

Petrine Austvik Gullesen

Lines meandering in the landscape 111

Sofia Lång

Authors 115



Introduction

The fifth international and interdisciplinary art methods school Living in the Landscape (LiLa) took place in 2024. This series of schools is organized by the University of Arctic's thematic network Arctic Sustainable Art and Design (ASAD). This year (2024) we undertook our hybrid delivery of online collaboration with locally situated task activity in each country; coupled with intensive field working in situ in the hydro and 'green' energy riverscapes of Finnish Lapland.

The participating MA and PhD students and scholars this year came from several ASAD partner institutions: the University of Lapland (Finland), Umeå University (Sweden), Nord University (Norway), the University of the West of Scotland (Scotland) and the University of the Highlands and Islands (Scotland). The participants came from the disciplines of art education, general teacher education, fine arts, creative practice, and clothing design.

The development of Lila's multidisciplinary educational and scientific collaboration has aimed to meet the emerging challenges related to the environment, population and economic life in the Arctic and near-Arctic regions (Jokela and Härkönen, 2021). The core of Lila is to facilitate a space for students and scholars to investigate the various socio-

cultural and more-than-human landscapes through sustainable approaches with scientific and practical interventions and thus also benefiting the communities living in the region. The multidisciplinary and art-based projects initiated during each school seek to utilise both traditional forms and phenomena of culture, as well as current practices and innovations.

This collection of essays offers comment here on our Lila (2024) as a celebration of the flow of ideas, understandings and activity. Together we have shared – struggled, and we hope succeeded – to express our stillness, our currents, our ebbs, and drifts but so too cascades, eddies, and waves of artistic response. Powerfully Lila makes connections between us; and with our key local contributions from artists, curators and others we have been brought together: energised. Our Lila (2024) learning as making and doing is a process (and like our rivers often gentle

Figure 1. The first days of fieldweek consisted of lectures and workshops. Here participants are investigating under water plankton through microscope. This was part of Norwegian student Petrine Austvik Gullesen lead workshop. Image: Parpala, 2024





and quiet, also 'loud' and stirring at times) of active collaborative sharing (making, doing, questions, encouragements and reflections). Significantly, as these essays illustrate here in this book, we have each sought to speak more loudly, and to be a voice for our river nature. However small or large each contribution is we have worked together to generate flows between us. These contributions have each provided different insight to our encounters and dialogues to be then brought forth, carried in currents of reflexive activity and creation for further sharing through art exhibition and this essay collection.

This fifth Lila school has followed our now tried and tested established structure of a first phase of our school as a series of organised online yet hybrid learning of seminars, group collaboration and locally focused community based activities (including site visits, resource research and methods practice). The aim is to enable participants to get to know and learn from each other before the intensive fieldwork week that takes place later. Small group discussions, virtual teatimes and 'student-led' tasks are each facilitated by the country teams. This online stage of collective seminars and international hybrid working is then followed by our Lila fieldwork methods week that each year takes place in one of the part-



Figure 2. Visits to Arja Kustula's residence in Vuotso and to Porttipahda reservoir. Kustula is one of the reservoir evacuees, her village and home estate were drowned when the dam was built late 1960's. Images: Parpala, 2024

ner countries. This year Finland organised the week that started with lectures, workshops and museum visits in Rovaniemi. The later more intensive investigative part of the fieldwork week took place in the Northern Sami village, Vuotso where the participants had a chance to meet locals and learn about the history and culture of the place. Here we also undertook considerable in landscape task working. Participants furthermore had to initialise during this field work (and then later further develop, respond and undertake) their art works for the final exhibition (at Relate North: Rovaniemi, 2024) and their essays and statements for this book publication. Across our Lila Methods Schools participants work to guide and support each other to undertake a deepening awareness of our themes together. Our interdisciplinary methods, introducing of various ideas, concepts and landscape understandings all contribute to a fuller appreciation of our stated ethos to engender a nurturing of our learning together, and of care for and with our landscape.

The landscape theme of the school: rivers and 'green' energy

As with previous Lila schools, our methods learning - as one of living in the landscape - is to introduce and expand on our application of anthropologist Tim Ingold's (1993) concept of taskscape. It refers to our way of being and dwelling and the tasks we perform while in our daily landscapes.

Together with the Regional Museum: Arktikum in Rovaniemi, we planned this year's theme to be based on one of the most visible impacts of hydro-energy on Lapland's landscape and the lives of local people, namely, the harnessing of the Kemijoki rivers and the building of the Lokka and Porttipahta reservoirs. The exhibitions and archives of Arktikum, and the contributions from 'key witness' accounts of residents and activists, illustrated for us many aspects of the devastating history and impactful changes on society and culture in the region after the constructions of such hydropower plants. Through 'witness' accounts, photographs, film, objects and archive materials, key insight was shared with us via the Northern Ways exhibition at Arktikum (<https://www.arktikum.fi/en/home.html>). When visiting the Andreas Alariesto (1900–1989) museum-gallery (<https://alariestomuseo.fi/>) in Sodankylä, the students found great interest in this self-educated visual artist Alariesto's depictions of local life, the people and their folklore in the Vuotso region, i.e. where the Lokka and Porttipahta reservoirs were built, and many villages 'drowned' by the planned flooding of the area. His naive paintings documented the life of his time with inventiveness and precision. He was one of the many local residents who lost his home under the engineered flooding of the region for hydro power. A day long

visit to the local artist Arja Kustula's residence in Vuotso and her guided tour to the Porttipahta reservoir brought much knowledge and in situ methods led understanding of many rich and emotional layers of the residents' trauma and 'loss'. The generosity of local residents and witnesses to share experiences and the history of before and after river energy impacts with groups such as ours is important to note. The active commitment to document and express, to question and sustain, the local river landscapes and energy impacts contribute enormously to local communities and wider activism together ensuring that 'stories that need to be heard' are indeed more widely communicated. Kustula's home is drowned under Porttipahta, and her open way of telling her story through her words and her art moved everyone. Throughout the pages of this book, Kustula's impact can be seen in many different ways. As the school progressed, the participants' interest in examining their relationships with river and energy landscapes alongside taskscapes brought in various themes and responses as this collection shows.

Our common emerging theme this year evolved to address the necessity of hope amongst all the environmental grief and traumatic losses that we learned of - and in different ways - were 'lived' and experienced during the school as we learned of the 'drowning' of places and cultures.

Flow: informing and reflecting on our methods practice

In this Lila collection what we have observed together is a deepening appreciation of the impactful, and complicit realities and outcomes of energy engineering and its harnessing of river flows. We have expanded our understandings of harm and impact hydro and 'green' energy infrastructures can

create. Through our learning together with expert and experienced voices of others, but so too from our learning from nature herself we have sought to respond in our art making and creative practice. In our riverscape focus on hydro and 'green' energy we have explored and reflected deeply on how people contribute to 'currents of change': in particular, the re-energising flow 'back into' the landscapes through both creative resistance and significant activism against the destructive impacts of energy economies in river landscapes, as well as continued bearing of artistic witness to the trauma and destruction of nature both past and future. We have also reflected on alternative, ecologically informed more hopeful possibilities of river energy landscapes as we nonetheless realise the pressing necessity of reaching NetZero goals. In Lila 2024 our exploration of methods and task undertaking brought us to a common sense of both concerned and hopeful energies, ideas and materials flowing within and between us. Our Lila (2024) collaborative sharing, and taskscape learning offered many different local and international opportunities to explore together our shifting river landscapes: geologies, ecologies and creativities. In this collection we bring hope, and critical commentary, through our creative and artistic practice responses that each speak to and represent our theme of Flow: river landscapes as currents of change.

The aim of the publication

Each participant worked on their art-based processes and collected knowledge and materials during the school. For the closing of the school, the final works are displayed in the exhibition in the Kilo Gallery, the Faculty of Art and Design, at the University of Lapland, Finland in relation to the

symposium Relate North.

This publication consists of participants artist statements and visual essays where some of the processes are introduced in depth. These essays have elements from the fieldwork week locations and each writers' own places. The artworks, artist statements and the visual essays show how the art-based approaches made the participants' consider their dwelling, identity and working in relation to the focused appreciation of our school theme of river nature and hydro and 'green' energy. The works here as 'flow: currents of change in our river landscapes' reflect how our living can be made more sustainable, as we are ever more mindful of the ecologies dwelling together in these same landscapes.

In Rovaniemi, Finland

10 October 2024

The Editors

References

- Ingold, T. (1993). "The temporality of the landscape". In *World Archaeology*, 25(2), 152–174
- Jokela, T. & Härkönen, E. (2021) Living in the Landscape in the Time of COVID-19. In T. Jokela & G. Coutts (Eds.) *Relate North: Distances*, (pp. 176-199). Insea Publications.

Figure 3. Image: Parpala, 2024



Image: Mari Parpala, 2024

EXHIBITION

Unnatural Flow

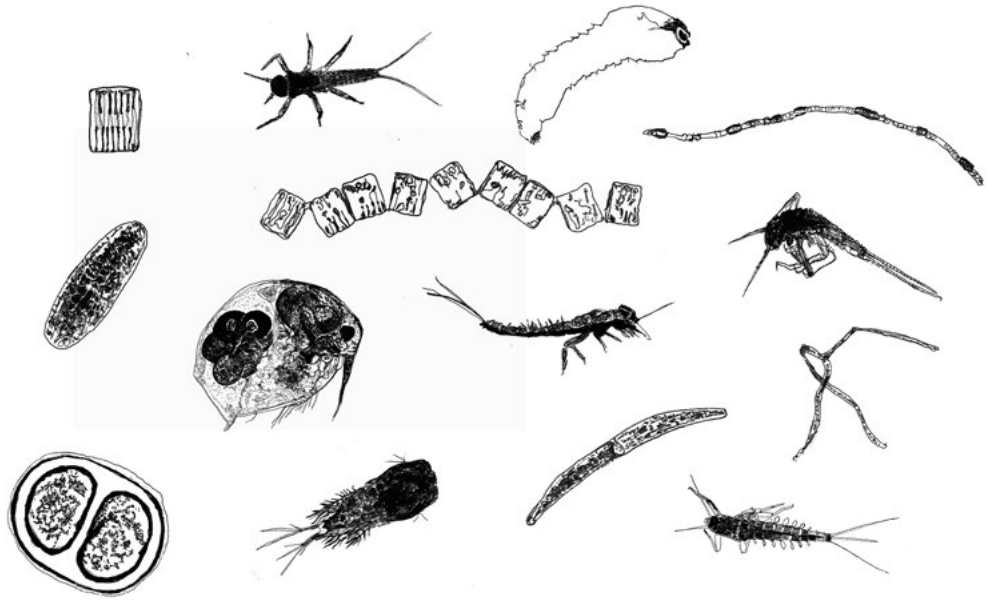
Sara Rylander

My work explores the relationship between humans and nature, focusing on the introduction of pink salmon into northern rivers. Through my art, I examine the unintended consequences of human actions on ecosystems, with themes of migration, displacement, and disruption. Once native to the Pacific, pink salmon have become invasive and harmful in the cold waters of northern Europe, where they were introduced by humans.

I use concrete and wool, to represent the contrast between industrial impacts and natural ecosystems. My work reflects the delicate balance between species and the forces—both natural and human—that shape them. I aim to invite viewers to think about their role in these changing ecological cycles.

*Sculpted and tufted, Concrete, wool
70 x 220 cm, 2024*





Anunder

Roxane Permar

Anunder explores the beauty of water, whether river, loch, burn or sea, while simultaneously attempting to interrogate what lies hidden beneath the surface of large scale industrial developments instigated by the energy industries. In Shetland the landscape lies in a constant state of injury following the construction of the Viking Energy Wind Farm, a massive industrial scale development of 103 wind turbines. It has contaminated waters and polluted the land. Life has been lost. Fish have disappeared. Invisible storms of microplastics shower land and sea. Noise, infrasound and flicker unremittingly erode wellbeing. Shetland is not alone. Other small communities in the northern and Arctic region are similarly destabilised by the energy industries. Accounts of villages drowned by the Porttipahta Reservoir created through hydropower expansion in Lapland resonate deeply with my fears for the imminent disappearance of communities in Shetland. Horror lingers beneath the surface.

Suffocation.

Disempowerment.

Displacement.

Loss.

Digital film, played as loop
00:02:30, 2024

To Carry a Scream

Petrine Austvik Gullesen

In my artistic process I got stuck in my own reflection and the shadow of myself in the rivers. The roots of everything growing along the rivers stood out, and it made me think about the important part of humanity's roots, and the message of taking something by the root. And nevertheless the reflection of our actions. I spent a lot of time ruminating on environmental problems and how the global "streams" and trends influence our behaviour. It was really painful to tap into the emotions and fears around our global development today. As we see the world history repeat itself in wars, state crimes, occupation, violation of human rights and live genocide: why haven't we learned to be better? Can we manage to be better for each other and all that this world is?

There are some who benefit from this madness we are in, and who may sleep a little too well at night. And that is so frustrating that I want to scream in the most desperate and frightening ways possible. So loud that it is enough to make the world leaders wake up. I also want to scream to gather the herd. For we must stand together to awaken those who sleep.

In Norway the Yoke is called "Børtre" or "Halatre". It means to carry or drag something with you. It would be nice to have an equally sustainable tool to carry my screams.

*An old Yoke made out of wood with iron hooks on both sides. Origin from Nesna
A white pillow with a "stamp" of acrylic paint
Branch of "Posh" (norwegian) (lat. Myrica gale) fin: Suomyrtti. eng: Bog myrtle
90cm, x 65cm, x 17cm, 2024*





I Go Where They've Gone

Hayley Anderson

Indigenous communities, such as the Sámi people in Finland, maintain a profound connection with their native rivers, acknowledging the spiritual significance of water and creating livelihoods and crafts that reflect their surroundings. Similarly, in the North of Scotland, the fisherfolk community of Seatown in my hometown of Lossiemouth had a close-knit relationship bound by a sense of place and centred on tasks involved with life in their trade.

My work for LiLa focuses on the parallels of the stories of women from these historical communities, highlighting their tasks, strengths, and the importance of their multiple roles. This includes activities such as knitting traditional ganseys to protect men from the elements and physically carrying men to boats. Through retelling these stories, I aim to honour these women by tracing their footsteps.

Whereas my creative strengths do not lie in the art of knitting as they did for these women, I have created my piece using natural dyes from the landscape and utilising print and stitch, recreating their footsteps using my own.

*Linen, natural botanical dyes, cotton stitch, linocut print,
43 x 130cm, 2024*

Lumikide

Irene Bordignon

My artwork is the result of an embodied research practice leading to creative writing: a short illustrated story based on a true story that we got to learn at the place.

My recent work responds to my time in Finnish Lapland. Sensing the place and writing through a stream-of-consciousness process in order not to miss any of my emotional reaction. I also encountered materials like stones, ice, and flowing water to create temporary performances - ice sculptures that inevitably melted, recorded soundscapes and the diffraction of colors and lights underwater - that inspired my studio work. This embodied experience became an inspiration and a preponderant part for the plot of my short story. There was a strange juxtaposition when compelled to work quickly in an environment that is slow and silent, contrasting my need to quicken and capture every natural sign of environmental suffering.

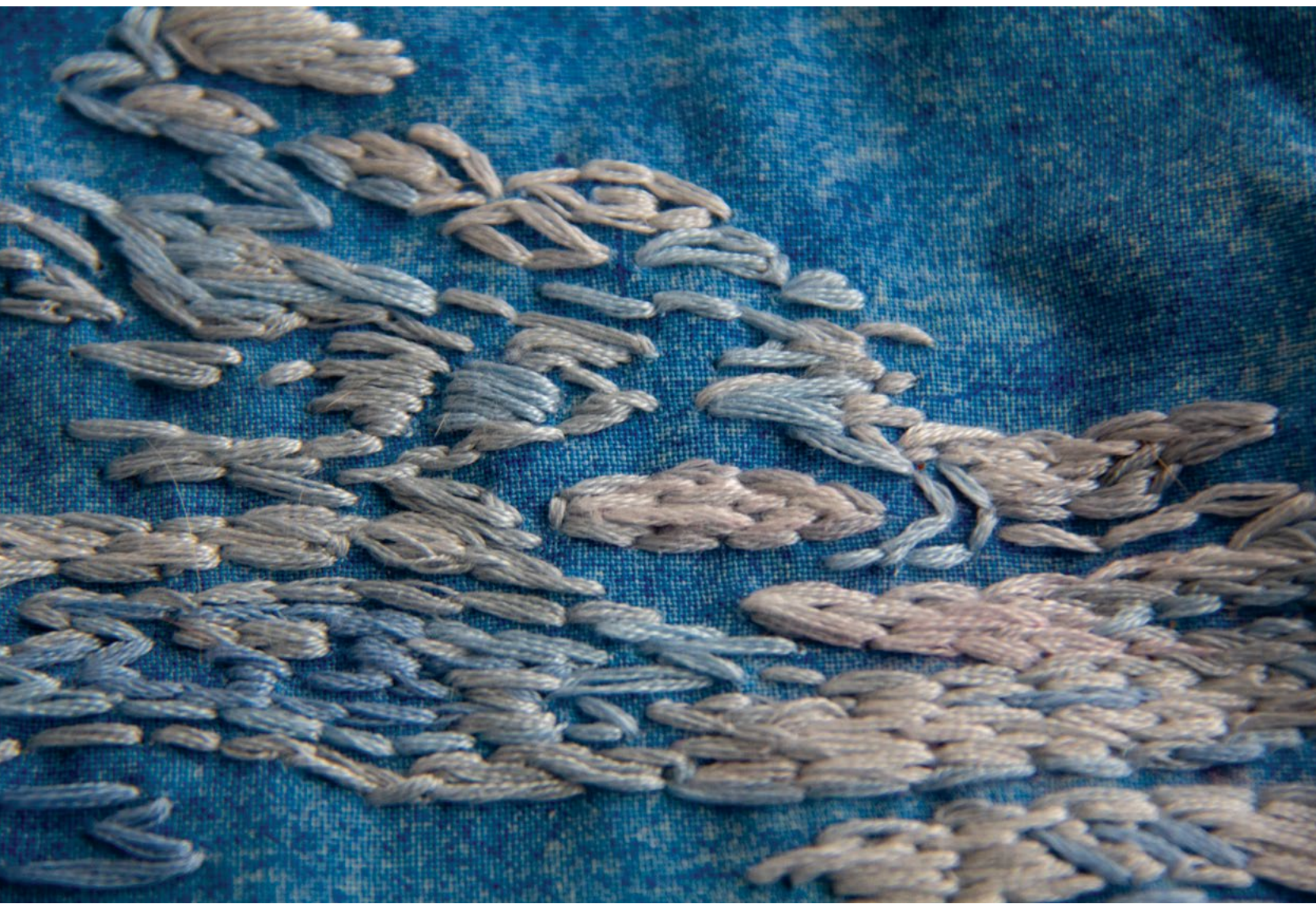
In this context, ice fits perfectly in the plot of my story, as a substance that does not need form to become alive, being on itself animated in its alternated increasing and thawing processes, and a detector of climate disruptions. I wanted to give it a voice. The material was both my focus and my inspiration.

Hard-cover picture book (English) print on recycled paper in A4 vertical format (210x297 mm); hanging installation of colored papers in Finnish (4x A4 horizontal format and 2x A4 vertical format); "Hopescapes" (audio file reproducing Italian words from the text and real on-place recording of soundscapes and icescapes), 2024



"Non camminare su di me".
"Chi sta parlando?"
"Non senti questo rumore?"
E' inquietante, è strano,
non sono mai stato così male!
Eneri non capiva. Se ne stava lì,
a giocare con i colori, meravigliosi,
delle pietre che trovava in riva al fiume.

E, come sempre, era attraversata dalla curiosità di capire.
Perché la bellezza, spesso, non viene capita.



Traces of River

Kamu Mattila

My work reflects bits and pieces of river landscape from our fieldweek in Vuotso. Working in the already dramatically altered landscape of harnessed waters gave me the inspiration to “take nothing but photos and leave nothing but footprints”. A wet boot print, melting ice, waves of the water and other fleeting details that people might miss normally would spike my interest. The idea of the river being so restricted, but still forever changing, spoke to me. The number of powerlines and vast amount of concrete in the landscape also forced me to get on my hands and knees and look into the hidden worlds of the riverside.

Photos turned into drawings, then embroidery mixed with painting. Embroidery and any kind of work with textiles was fairly new to me. The learning curve was steep, but the technique gave me so much joy and success in terms of texture.

*Embroidery, yarn, recycled fabrics, acrylic on canvases,
45cm x 55 cm, 2024*

Echoes

Linnea Karlsson

My work explores the relationship between humanity and nature, viewing nature as a collaborator in my artistic process. Through cyanotype printing, I capture fleeting moments where sunlight and weather intertwine, reflecting life's unpredictability.

The kinetic mobile draws inspiration from nature's subtle movements, inviting viewers into a meditative space. My work encourages contemplation of the unseen forces that shape our lives. Spirituality can be found in the movement of leaves or the dance of light—an ongoing dialogue with the world around us. If we pause, watch, and listen, we can discover deeper connections.

Kinetic Mobile
Variable size, 2024





Traces of Unity and Change

Mats Jøran Dale

In nature, there are countless signs that time has moved forward: human settlements taking root, wildlife adapting to new realities, rivers finding fresh paths, and life sprouting in unexpected places. Each of these traces tell a story, a tale that deserves to be remembered. Museums often gather these traces, showcasing objects that speak of their place in time, revealing stories of people and moments long past.

Generations before us had to rely on one another to make life work. They travelled the rivers by boat, moving up and down the waterways to reach the places where their work awaited. I was struck by a video at the Arktikum Museum in Rovaniemi, Finland, showing families working together, each person doing their part, united in purpose.

This image stayed with me, reminding me of how I see the materials in my final production. Each material, like each person in those boats, has its own story to tell. On their own, they are unique, but together, they create something more: a new story, a shared impression that speaks of unity and cooperation across time.

*Driftwood found by the Porttipahta Reservoir in Northern Finland,
yarn made of wool and vegan wool, and paper clay.
l 72cm, w 48cm, h 94cm, 2024*

For the Great Benefit Of Us All

Elina Härkönen

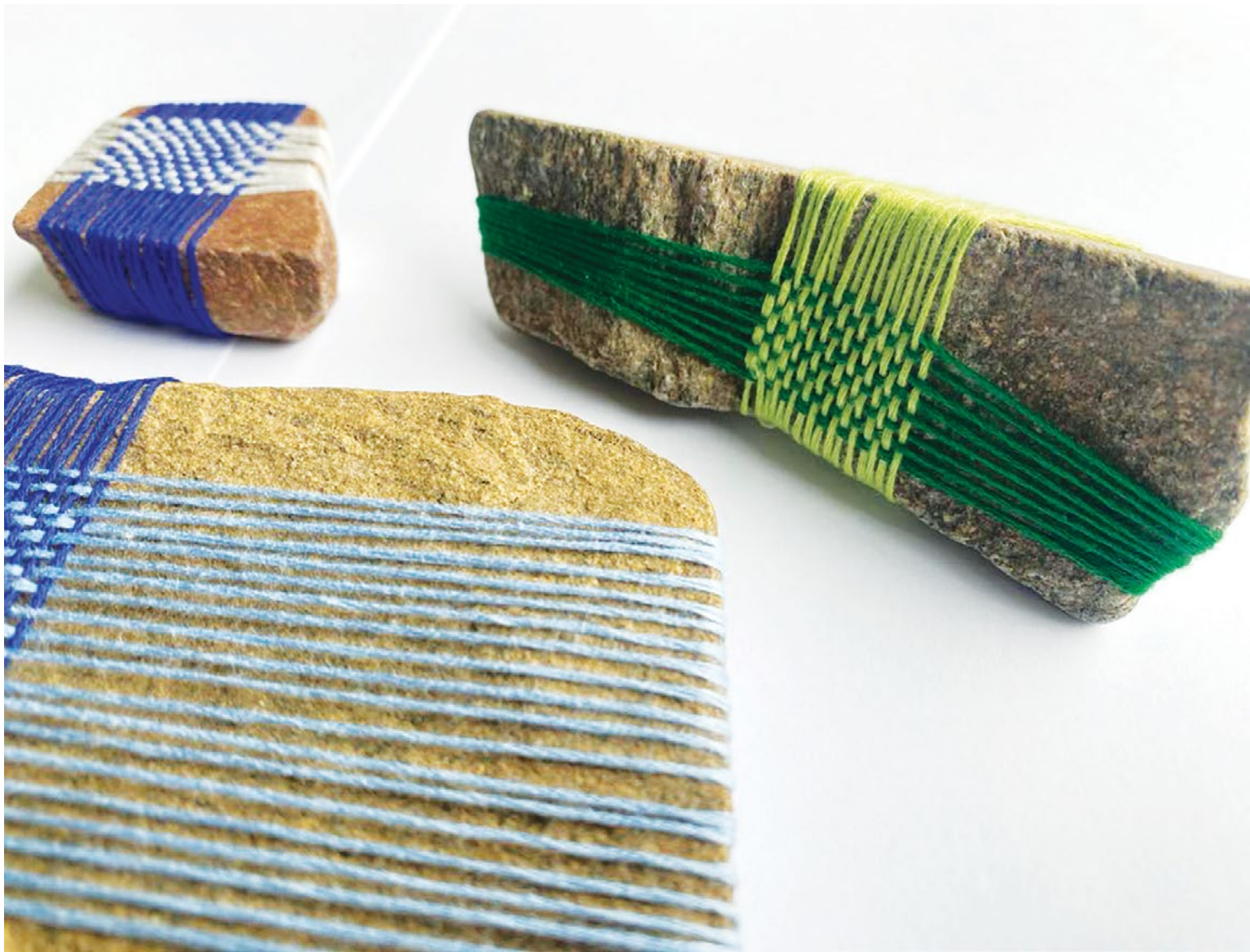
My work is an examination about the concrete wall of a hydropower plant's dam. It is a kind of an escape, a way around the heaviness of things.

After learning about the communal trauma of the building of reservoirs Lokka and Porttipahta in northern Finland, sadness and powerlessness became an all-encompassing feeling. The building and harnessing of the reservoirs and rivers was justified as the benefit of the whole nation of Finland in the 1950s. In the bill, the exploitation of Lapland's natural resources and the taking over of "empty land" were seen as necessary. It was however admitted that sacrifices had to be made. The magnitude of these sacrifices were beyond comprehension and nowadays it is considered a violation of human rights. Not to mention the extensive loss of fauna and flora of the area.

My experiences at the dams were suffocating. The only way to deal with it was to concentrate on the details and consider the effect of time on concrete as a human construction. To look at them as if from the outside helped, simultaneously knowing that I too have benefited from the construction of these dams.

Weaved wall hanging, 40 x 60 cm, 2024





To Weave a Wave

Sofie Borkvik Ruud

To weave a wave is a symbol of how the rocks, shaped by both rivers and human hands, can find a moment of peace. After being shaped, molded and crushed into each other for generations, this project is a symbol of care and respect for the stones. By weaving onto them, and taking their current and natural form into consideration, this work sought to set the rocks free from any further transformation. This project is a tribute to letting things just be; allowing nature to shape me through working in it and with it, without always needing to shape it in return.

*Stones found by the Porttipahta Reservoir in Finland and cotton yarn.
Six stones that varies from approximately 5cm-15cm. 2024*

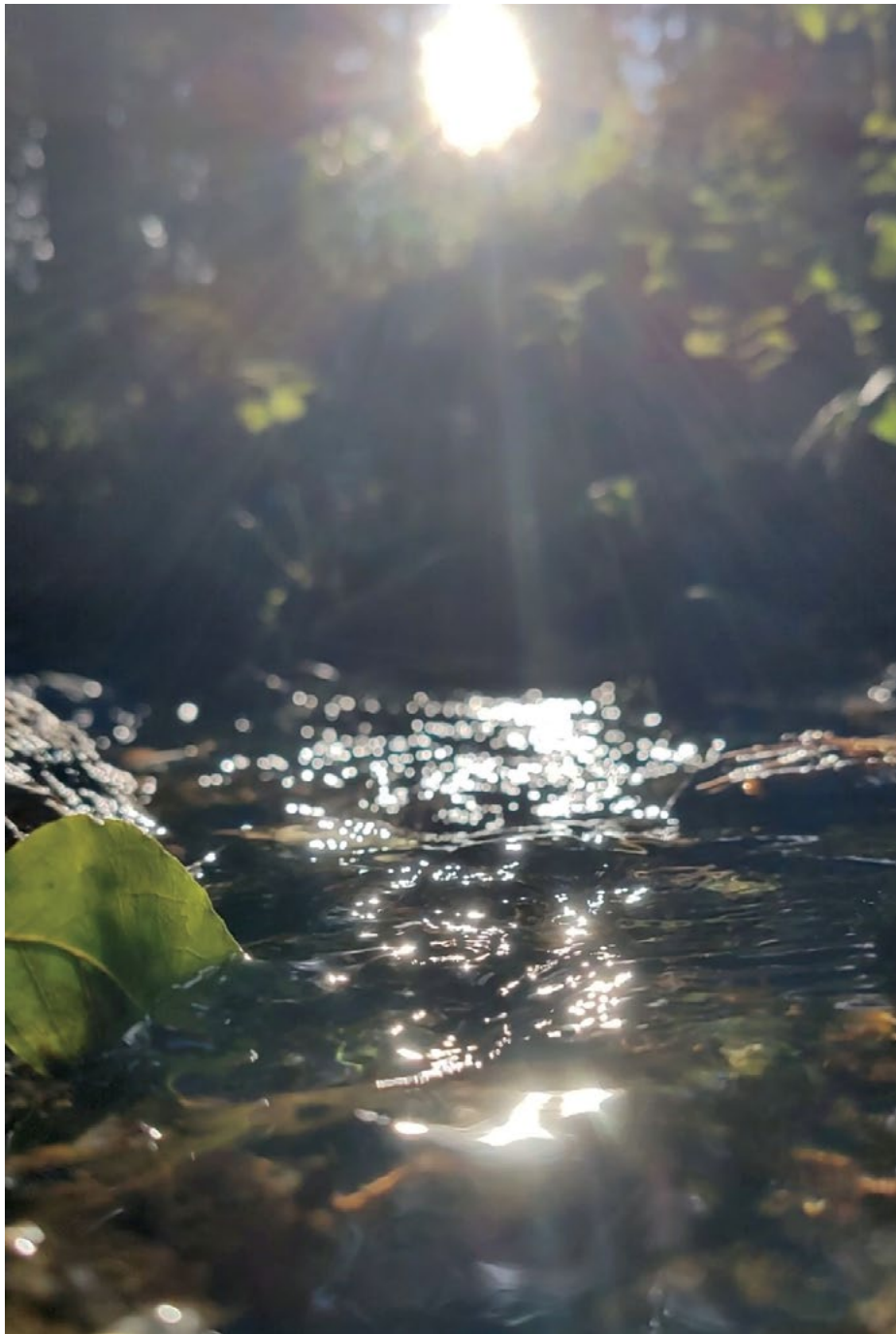
Use Less or Everything Becomes Useless

Lotta Lundstedt

This sweater challenges our perception of green energy, questioning whether it truly lives up to its name. Inspired by a visit to Vuotso, where a dam disrupted the natural ecosystem, it highlights the unintended consequences of human intervention: blocked fish migration, lost livelihoods, and displaced communities. The sweater is knitted using Hönsestrikk, a free-form knitting style that emerged in 1970s Denmark, characterised by vibrant borders and infused with personal and political messages. The message is simple but urgent: if we overuse resources and energy, the world faces irreversible damage.

Knitted sweater in wool yarn, 2024





A Walk by the Waters

Maissi Lampela

The world around us is ever-changing, constantly moving and shaping into something new. As we move across the land some of this is easily visible, while some is not.

As I was planning my final product, I thought of the peace that nature brings me, and of the beauty of not only the wide landscapes and horizons but also the smaller details in nature. From oceans to streams, and open fields to forest paths. I thought of light reflecting off the water and snow melting from the trees.

My Artwork consists of videos filmed while exploring and experiencing nature. Through the finished product, I want to show the viewer the beauty of the landscape and encourage them to stop and experience it for themselves.

Video, 5:00, 2024

River Talks: Nature's Voice Silenced

Mette Gårdvik

My woven basket represents the silenced nature and aftermath of decision makers, big money people and machines that reconstruct nature into flattened areas where staged phrases such as Green Energy are used to promote sustainable development. The basket is made from fresh twigs harvested at two places affected by Green Energy:

Langsetvågen, Nesna, Helgeland, Northern Norway, Westcon Industries - Green and Innovative Solutions

Goal: To establish a construction site for foundations in concrete for floating wind turbines together with the assembly of steel masts and rotor blades.

Facts: The construction site entails serious consequences for red listed plants and animals, habitat types on both land and sea, great damage to cultural environments, loss of cultural heritage, great damage to landscape values, loss of agricultural land and negative effect on Sami culture and reindeer husbandry.

As of now, Westcon Industries are continuing their process to get governmental permissions for their activities.

Kemijoki River, a riverbank by Hirvas south of Rovaniemi, Finland.

Kemijoki River is 550 km long and the first hydro plant was built in 1949. Since then, a total of 15 hydro plants have been constructed. In 2003, the plants produced a total of 4.3 TWh, which was about 34.5% of Finland's total hydroelectric production. Hydropower is a renewable, domestic, distributed, carbon-neutral and highly flexible form of electricity production.

Facts: Hydro plant constructions and building of artificial lakes comes with severe and very large negative consequences for local nature, wildlife, villages and people in the areas.

Willow
15x20cm, 2024





Salmon Song

Jane Somers

A story of survival, destiny and death in the River Tweed.

The best habitat for salmon is a clean, natural stream with shallow, fast-flowing sections, deeper pools, and plenty of trees and vegetation along the banks to provide cover and shade. In the last forty years, following a period of overfishing, pollution and neglect of the waterways, conservation has focused on eliminating harvests on the salmon run, improving water quality and protecting the habitat.

Salmon has played an important part in the life of people living along the Tweed since medieval times, images of the salmon have been found in Pictish drawings, ancient folklore and evidence of them being an early food source. The salmon sheltering under the roots of a tree is symbol of the flow knowledge between ocean, rivers, plants, and animals.

Over the summer I have followed the salmon on its journey up the river to spawn. I observed the environment which creates the setting for many stories surrounding salmon, the relationship with others including humans, mayflies - an important bioindicator on the river and predators.

The story of the salmon, its struggle to survive against the odds and human dedication to its survival gives us hope in a time of environmental crisis.

Film (5min) Digital, 2024

Communion – Vessel

Kathryn A. Burnett

Creative media and cultural production establish and disrupt our possibilities to engage with and understand hydropower – and the relationship with Scotland’s rivers and lochs – as socio-cultural ‘community’ assets. Ownership of land, rivers and lochs as the renewable energy infrastructure of hydropower is a changing picture of debate. Focus on ownership of both ‘external’ private interests and (by way of policy innovation) also increasingly a shared ownership of water and hydro resources by local communities in place are important to understand in regard to appreciating local sustainability and resilience. Working with material and symbolic elements in terms of both colour and form I sought to create a simple chalice-like vessel. My process of sourcing, investigating and responding to hydropower environments sought to both delight in (following Scottish author Neil Gunn) and query our river, loch and hydropower landscapes as textural ecologies. Materials were gathered and crafted including marking/printing with alder, hazel, and larch, and wrapping with ‘drowned’ wood and salmon fish leather.

*Mixed media, photography
vessel 20 x 30 cm; photographic images 23 x 23 cm mounted, 2024*





pattern

resembl

view

life

alluring

bo

the
creeks
for

now

rea
proca

Northern

fixed

imperc
exploitation
completely

meandering

living
lines
brooks

become
surroun
dings

well

of

enlight
excludingly

water
scientific seize
characterizatio

by

Lines in the Landscape

Sofia Lång

Whereas paper is not the first fundament ever used for writing, its invention marked a great change in modern history and its use a fundament for civilization. Civilization's need for infrastructure shapes the landscape. My work deals with embodied, sensuous and emotional aspects of understanding and relating to landscapes, and thus to civilization.

*Acrylic on paper, print, papier mâché, natural colour
42 x 24 x 9 cm, 2024*

River of Knowledge

Maiken Jeanette Kleiving Hansen

In my art project I have represented humans and nature to highlight how humans live within and with their environment. Initially I saw rivers as resources, providing us with clean water and electricity, but rivers are of course more than just resources. Through this project I have gained a deeper understanding of how rivers not only shape the landscape, but also shape the lives of those surrounding it. Water equals life for all living creatures and rivers represent a cycle of life with their fertility and vitality.

With my artwork I aim to symbolise the eternal quest for knowledge and how important it is to always seek knowledge and continue to educate ourselves and others. By incorporating a magnifying glass, I invite the viewer to look closer for new details. Only when you take your time to look very closely can a whole world appear.

*Acrylic painting on watercolour paper,
40x50 cm, 2024*





Discomfort in the Face of Magnificence

Samantha MacKay

Exploring unease and the nonchalance of ill-placed machinery, after one walk to Corra Linn I found myself uncomfortable at what seemed to be strangely placed machinery - placed amongst trees and near trails, blocking off what used to be forested near the river, land that used to be free to walk, and nature deciding the flow of water instead of pipework.

Illustrating the mundane and considering the grand scale of hydro plants that attract swathes of tourism to sightsee the machinery hidden inside of highland and forested scenery. I set out to paint what I found the most uncomfortable, and foster appreciation for the land which harbours large, industrial power operations tucked within dams, wild forests and along river trails.

Beyond Metal Bars, Digital Illustration
39.68 x 39.68cm, 2024

The Dam, Digital Illustration
39.68 x 39.68, 2024

Stories Hereafter

Sophie Brown

This body of work explores the encroachment of Green Energy onto our landscapes and communities and how these stories may be interpreted within the folklore of our future. Using interpreted narratives across Lapland, Finland and Aberdeen, Scotland I have reflected on themes of greed, destruction and re-location of home and altered human relationships to nature to create images that capture the collision between past and potential futures.

*Oil and Gold Foil on MDF
210mm X 297mm (Each), 2024*







Image: Maija Parpala, 2024

VISUAL ESSAYS

Environmental flows and the heritage of River 'Folk'

Hayley Anderson

Figure 1. Porttipahda Dam. Image: Anderson, 2024



For me, the 2024 Living in the Landscape theme of rivers evoked vivid comparisons between the experiences of the Sámi communities that historically settled along the Kemijoki River and the traditional fishing villages of my home on the rugged northeast coast of Scotland. Both communities were deeply intertwined with their natural surroundings, fostering a strong family-focused population dedicated to harmonious living and working in their respective environments.

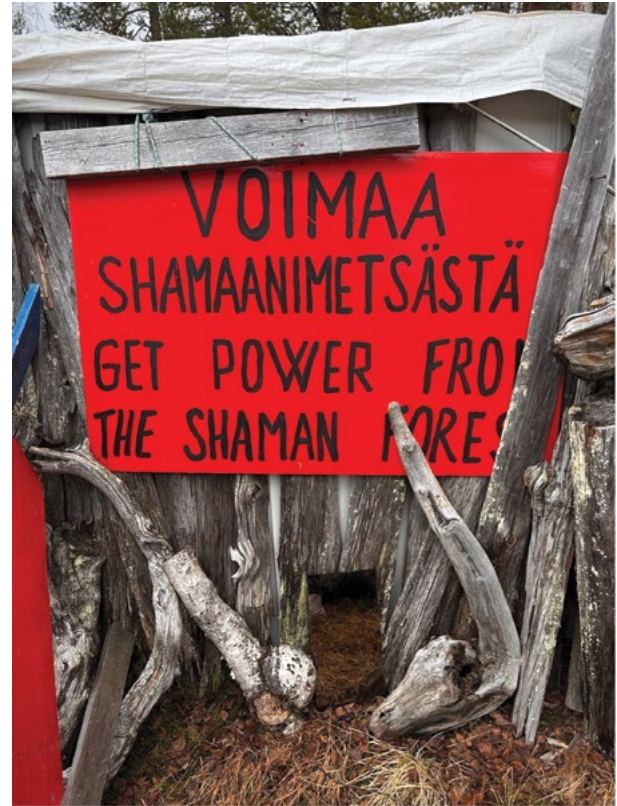
Vuotso

During our Fieldwork week visit, we journeyed north to Vuotso, Finland to meet a native Sámi, Arja. In a profoundly emotional experience for our group, Arja recounted the Finnish government's displacement of her village in the 1970s to facilitate the construction of the Porttipahta Dam. The enduring impact of this event continues to evoke deep sorrow arising from the loss of her family home and the disruption of the river community's bond with the landscape.

The regret that she could not take her children to her family home was palpable. She stated that sometimes, she would still row her boat to the centre of the flooded area where her house once stood, hoping to feel connected to the land below where she used to walk. When we visited the dam later that day where Arja's village would have once stood, there were no signs of life as there once would have been. The water was still and frozen, the shoreline built up from sharp boulders put in place during the dam's construction.

The Sámi people, residing in the northernmost parts of Finland, maintain a profound connection with their native rivers. Based on Shamanism, they

believe that water transcends being merely a substance, instead holding a spiritual bond between the people and the land they inhabit (Joy, 2015).



*Figure 2. Get Power from the Shaman Forest.
Image: Anderson, 2024*

From my observations of Arja's work, I believe she uses creativity to maintain meaningful connections to her home. She beautifully incorporates traditional Sámi crafts, duodji, passed down through generations and skilfully weaves symbols and patterns to tell a captivating story. Her use of the sym-

bols of the wise woman in her work brought poignancy as she spoke. Inspired by Arja's symbology, I found myself carving a fish on the underside of the boat I made from driftwood as part of our group task of building rafts of hope, adding life back into the still waters of the enclosed dam.

The foundation of Sámi culture lies in a deep connection to the land, intertwined with a nature-centred way of life centred around hunting, fishing, and gathering for sustenance, as well as a profound bond with specific geographical locations shaped by their traditions, memories, natural experiences, and social ties to the area. The Sámi worldview does not separate nature from culture but sees them as

Figure 3. Fish Carving in wood.
Image: Anderson, 2024



interwoven and inseparable. Any exploration of the Sámi people's relationship with the land should encompass both the material culture and the intangible cultural heritage of the region (Heinämäki et al.2016).

There has been a growing recognition of the interdependent relationships between water, society, and ecosystem processes, particularly within indigenous communities. Contemporary environmental flow assessments now consider the cultural values and social connections between humans and rivers, acknowledging their spiritual significance, cultural landscapes, and impact on community relationships (Anderson et al., 2019).

Figure 4. Sami Takki and tartan shawl.
Image: Anderson, 2024



Seatown

As we further toured museums, galleries, and workshops in Lapland, I could not help but notice historical parallels with the heritage, lifestyles, and crafts of my home in the North of Scotland.

My maternal family originates in an area of Lossiemouth called Seatown, sitting on the last stretch of the River Lossie before it opens into the North Sea. Established at the end of the 17th Century, the current houses were built around 1800 (Imlach, 2024) when permanent settlers from local fishing families or 'fisherfolk' decided to make the area their home due to a natural harbour area beyond the river mouth. Of the original 51 houses, 31 were taken by

Stewarts and Crocketts, my grandmother's family names.

Until the eighteenth century, Scotland was governed by clan rule akin to tribal relationships. However, a less political community system had emerged by the time Seatown was established. Although numerous family groups still lived together, there was a more occupationally centred identity (Nadel-Klein, 2003, p. 8). The term 'fisherfolk' has had a complicated history; the term 'folk' has given an almost romanticised notion of small Scottish communities and a sense of place in the imagery of rural life. 'Folk' has become a term implying not just occupation or residence but a vague sense of a

Figure 5. Lossie Ganseys. Image: Anderson, 2024



Figure 6. Finnish Knits. Image: Anderson, 2024



difference in ethnicity (ibid, 2003, p. 9). In my local community still, the common thread of inquiry when meeting new people for the older generations is “Fa’s yir fowk?” which is local dialect for “who are your people/family?”.

Community Commonalities

The Seatown community had a close-knit relationship centred on the tasks involved with life in their trade, with both men and women equally involved in the smooth running of the operations (Grybenyuk, 2023). While the men were the ones to go out to sea, it was the women of communities like this who baited the lines, sold the fish, and even carried the men through the river to the boats to allow them to begin their journey in dry clothing (NEFA, 2024). All while fulfilling their additional parental duties.

The women were also responsible for producing thick woollen sweaters, or ‘ganseys’ as they are locally known, which insulated and protected the fisherman in harsh conditions. The patterns for the ganseys were made using specific patterns that told the story of their home and relationships; many symbols and shapes echo those used in the traditional patterns of the Finnish knits. Patterns were passed orally rather than in a written format, learned as generations gathered in the evenings (Scottish Fisheries Museum, 2020).

In the local community museum, the only written resource specifically depicting Lossiemouth patterns is a ring-bound file of instructions typed on a typewriter. The instructions were collated over many years by some of the last remaining Lossiemouth traditional gansey knitters and published in the early 1980s. As I looked through this dog-eared file of images, I began to recognise the patterns used,

bringing back memories of the sweaters my grandmother knitted for us as children. After discussing the book with my mother, I discovered that 6 of the nine contributors were Stewarts and Crocketts, including the great-aunt (front left in the picture) who raised my grandmother—the collated patterns brought even more significance.



Figure 7. Stewart Family Gathering 1909, Image: Lossie Community and Fisheries Museum.

Changes

Over the years, the villages of Seatown, Stotfield and Branderburgh grew and merged into the town

we now know as Lossiemouth. A central industrialised harbour was created away from the river. By the 1970s, the fishing industry was severely declining due to depleted fish stocks and the aftereffects of laws imposed after joining the EEC (Lossiemouth Marina, 2024). Flood alleviation measures put in place in the 2000s further upstream permanently changed the river basin at the mouth of the River Lossie, where the harbour once operated, making it a much different landscape from the one the women of Seatown once walked.

In my creative process, I wanted to honour the stories collected from Lapland and the parallels discovered in my family history – the connections and ways of life formed around the mouth of the river and the cultural, heritage and livelihoods lost when connections with the environment are interrupted.

As the older generations have passed away, homes in Seatown, once entirely occupied by ‘fisherfolk’, are now a mixture of new families and many properties in use as holiday homes for visiting tourists seeking the quaint Scottish experience staying in these tiny cottages nestled in the crook of the river.

My textile piece, made from linen dyed with local plants, printed with a hand-carved lino, and then sewn, depicts footprints in the sand between Flounder fish, which were once so abundant in the mouth of the River Lossie. The footprints not only represent the traces of the women who were once so strongly representative of the Seatown and the Scottish fishing industry of the North East but also of my own story and memories of playing in the river, Flukes (as they are called locally) wriggling under my feet as I waded through the water. Additionally, these footprints represent Arja and the river that flowed alongside her village. It now lies be-



Figure 8. Flukes. Image: Anderson, 2024.



neath ten metres of water and can never be walked upon again.

In both Lapland and Seatown, the connection between the residents and the surrounding water sources was vital to their way of life and cultural heritage. Their tacit knowledge was developed through the unique crafts and traditions passed down through generations within these communities.

References

Anderson, E.P., et al. (2019). Understanding Rivers and Their Social Relations: A Critical Step to Advance Environmental Water Management. *WIREs. Water* 6(6). Accessed 16th August 2024 <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC6905518/>

Grybenyuk, A. (2023). *Strong and Independent: Women in the 19th Century Scottish Fishing Trade*. Lloyd's Register Foundation. Accessed 16 Aug 2024: <https://hec.lrfoundation.org.uk>

Heinämäki, L., Valkonen, S., Valkonen, J. (2016). *Sámi Relationship with the Land: What Does the Law Fail to Recognize?* University of Lapland, Arctic Center. Accessed 10th Sept 2024:

<https://research.ulapland.fi/fi/publications/s%C3%A1mi-relationship-with-the-land-what-does-the-law-fail-to-recogni>

Imlach, J. (2024). *A Note on Fishing in Lossiemouth*. Lossiefowk Archive. Accessed 16 Aug 2024: <https://www.lossiefowk.co.uk/articles/imlach>

The impact of water management decisions on these communities reflects a larger pattern of neglecting people's deep connections with their environment. It's fascinating to see how similar challenges have affected these diverse places, and it raises important questions about the sustainable management of natural resources and the preservation of community heritage for the future.

Joy, F. (2015). Sami Shamanism, fishing magic and drum symbolism. Shaman. *Journal of the International Society for Shamanistic Research*, 23 (1–2), 6–102. Accessed 16 Aug 2024: <https://core.ac.uk/download/pdf/302209322.pdf>

Lossiemouth Marina (2024). *History of Lossiemouth Harbour*. Accessed 16 Aug 2024: <https://www.lossiemouthmarina.com/history/#:~:text=The%20Danish%20seine%20net%20method,fish%20landing%20port%20in%20Scotland.>

Nadel-Klein, J. (2003). *Fishing for Heritage: Modernity and Loss Along the Scottish Coast*. Berg.

NEFA (2024). *Fisher Folk: Life Ashore*. North East Fishing Archive. Accessed 16 Aug 2024: <http://www.nefa.net/nefajnr/archive/peopleandlife/sea/fisherfolk2.htm>

Scottish Fisheries Museum (2020). *Ganseys* Learning Resource.

Knitting the Herring. (n.d.) University of Glasgow. Accessed 16 Aug: 2024: <https://www.scot-fishmuseum.org/perch/resources/ganseys-learning-resource.pdf>

Water, snow, and ice revisited: inspiring creative writing

Irene Bordignon

Water, as the main theme for Lila 2024, opened the path to several reflections and implications strictly connected to my ongoing doctoral research, expanding it to an unexpected extent. From the very beginning, informed by Félix Guattari's and Gilles Deleuze's theories of matter (1987), I focused on the potential of artistic and writing-based research by considering and including water as an intelligent matter in a broader ecocritical and posthumanist discourse. Inspired by new materialist insights of wider ecologies, I thus argue that the concepts related to a "blank space" in a peculiar landscape – such as the half-frozen surface of the dam in Vuotso – might also take on peculiarities from both cultural and natural forces. Indeed, despite the increasing number of scholars interested in material ecocriticism (Iovino and Oppermann 2014), the potential of cognitive mapping and ice-related narrations have been so far little examined. The reason for this lack of engagement probably lies in the dynamic and mobile nature of ice as predominant in the representation of the Arctic landscape. The primary challenge in dealing with cultural works involving Arctic issues is that its geography is not uniform:

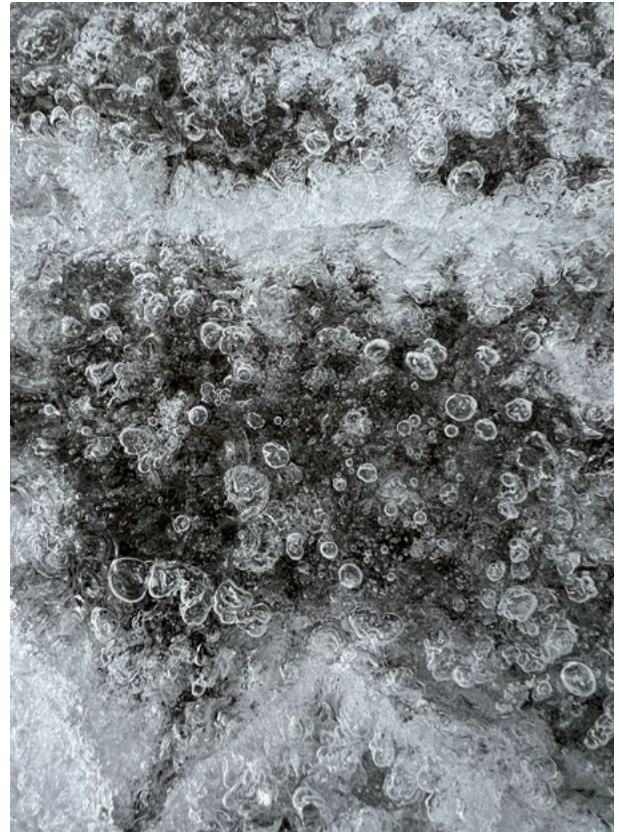


Figure 1. Breathing ice: bubbles. Image: Bordignon, 2024

elements like snow and ice, rivers, coastlands, wetlands, and urban spaces, all coexist in this unique and vast ecosystem, to the extent that we shall rather refer to it in plural terms, such as Arctic ‘ecosystems’ and ‘ecologies’. In this sense, creative writing may become an efficient practice to highlight environmental concerns strictly entangled with the peculiarity of the material elements of the Arctic landscapes, with a positive impact in shaping more sustainable (cultural and artistic) approaches.

Multisensory embodiment leading to creative writing

Our conceptions have often, and primarily, featured binary imaginaries of snow and ice: on the one hand, in the context of polar expeditions, the Arctic landscape has been imagined as exotic and sublime; on the other hand, the same territories have been seen as in line with a biased ideology of an empty space devoid of life. Recently, scholars have started to reverse this trend (Hansson and Norberg 2009; Watt-Cloutier 2018), presenting snow and ice as life sustaining elements; moreover, further attention has been given to indigenous descriptions of ice as a multisensory space full of life, where multiple smells, sounds and sights are invested with several cultural meanings (Krupnik et al. 2010). In *The Imagined Arctic in Speculative Fiction*, Maria Lindgren Leavenworth states that “how the Arctic is imagined serves to illuminate wider lines of inquiry informing the way we envision the world and humanity’s place and purpose in it” (2024: 9). Thus, the importance of ice and snow as generators and protectors of life and liveliness is even more highlighted through commonalities to life forms and real places – such as Vuotso – in our actual world,

creating associations to places and people, throughout time and temporality (Ingold 1993).

The phenomenon of ‘cognitive mapping’ as a mental and embodied activity is peculiar in this context. Marie-Laure Ryan argues that a cognitive map is “a mental model of spatial relations” (2003: 215) that can represent individual experiences of factually existent landscapes. Moreover, Ryan avers that cognitive mapping is essential for the depiction and perception of space in narratives, thus reconnecting a ‘sensing-the-place’ experience leading also to creative writing and art-based research. This mental mapping of space, especially in relation to the representation of a specific place, is also an object of inquiry in New Materialist studies. In general, the cognitive mapping of a peculiar place may function



Figure 2. Ice melting in my hand. Image: Bordignon, 2024

as a geographical stimulus for mental, emotional, moral, and physical transformations.

In *Storytelling and the Science of Mind*, David Herman refers to a cognitive approach based on the concept of ‘embodiment’ (2007: 317). According to Herman, the mind is always and inalienably embodied, and the mind should be viewed as the nexus of the brain, body, and environment. This approach suggests not only that what can be seen, what is known about the world, alters with the spatial coordinates of the embodied self that is doing the read-

ing and writing, it also suggests that a self is in part constituted by what it reads and writes, with narrative being the mean for tracing this perceptual flux (2007: 318). As this last remark suggests, embodied minds are temporally as well as spatially situated. This can be of relevance for the contextualization of the real-Arctic settings during the creative and immersive experience: everything occurs in the mind, towards a ‘sensing-the-place’ process and during the recreation of a cognitive map; that is, a mental representation of the landscape itself.



Figure 3. Ice field at the dam. Image: Bordignon, 2024



Figure 4. Diffraction. Image: Bordignon, 2024

Life and liveliness of an (in)animate matter

Set against the backdrop of the half-frozen landscape, the dam in Vuotso creates for the participants of Lila fieldwork an idea of the harshness of the land. Yet, the fact that no encounters with other life forms occurred reinforces the image of a vanishing landscape, where water and ice positioned as an indicator of the effects of climate change. In fact, they are both seen as elements which humans need to get used to for their own survival in the far North but, at the same time, they represent something rare



Figure 5. Spring Geometries. Image: Bordignon, 2024

to preserve. Personally, after feeling safe and relaxed despite the environmental challenges to face, I felt my own interior awakening. My senses became alive out there, in the vastness of this new landscape, leading to my own creative writing and practice. The sensorial and cognitive mapping of the place was also accompanied by the scientific explanation of certain natural phenomena, but also by traditional indigenous knowledge. In this sense, Vuotso conveys environmental and ecological information, and specific cultural notions, perceptions and impli-

cations about ice and its materiality. Through the act of shifting its shape, ice holds in itself a multifaceted form that persuades the recognition of a ‘living’ substance. Its liveliness is highlighted, once again, through the acts of experiencing and sensing.

Ice appears then in various forms: frozen snow glow reflecting back the shades of lights, swirls of frost on the surface, then opening up to flowing water. Not only scientific information, but also local and cultural interpretations of the same natural phenomena were provided, which further emphasize ice movements, seasonal rhythms, and sensitivities of the snow- and ice-covered tundra soil life, freezing and thawing again.

Conclusion

This personal experience can thus be considered as a link between new materialist openings and art-based research practices. Moving from Deleuze’s definition of matter, ice fits perfectly in this context, being prone to powerful expansion or retraction, and in constant movement as shapeshifter in assuming different states. Indeed, ice is also a matter equipped with the capacity for self-organization, being alive, and “intelligent” (Deleuze 1997: 512). A new materialist white ecology, applied to the field of environmental humanities and ecocriticism, might be of relevance in a posthumanist perspective. I consider ice as pertaining to the range of ‘intelligent matter’ the philosopher refers to, focusing on the richness and force of this material. Ice is indeed a substance that does not need form to become alive, yet informed by the surrounding environment, thus being a detector of climate disruptions. This concept finds a confirmation in the perception of the landscape at the dam in Vuotso, where the whiteness of the

frozen ice-field expands visibly as well as mentally, opening towards multiple interpretations and multisensorial perceptions, full of possibilities.

References

- Deleuze, G. (1997). *Negotiations, 1972–1990*. Columbia University Press.
- Guattari, f., Deleuze, G. (1987). *A Thousand Plateaus: Capitalism and Schizophrenia*. University of Minnesota Press.
- Hansson, H., Norberg, C. (eds.). (2009). “Revisiting the value of cold”. In *Cold matters: cultural perceptions of snow, ice and cold*. Umeå University and the Royal Skyttean Society.
- Herman, D. (2007). “Storytelling and the Science of Mind”. In *Narrative*, 15(3), pp. 306–334. Ohio State University.
- Ingold, T. (1993). “The temporality of the landscape”. In *World Archaeology*, 25(2), 152–174. <https://doi.org/10.1080/00438243.1993.9980235>
- Iovino, S., Oppermann, S. (2014). *Material Ecocriticism*. Indiana University Press.
- Krupnik, I. (2010). *SIKU: Knowing our ice*. Springer.
- Lindgren Leavenworth, M. (2024). *The imagined Arctic in speculative fiction*. Routledge.
- Ryan, M. L. (2003). “Cognitive maps and the construction of narrative space”. In David Herman (ed.) *Narrative Theory and Cognitive Sciences*, pp. 214–241. CSLI.
- Watt-Cloutier, S. (2018). *The right to be cold*. Penguin.

Shared narratives of place and Future Folklores

Sophie Brown

“-But let us pray that our rulers remember that the world is a temple as well as a market, and that in their efforts to build up the new town and develop a great industry, the sweet retreats by hill and shore be guarded with jealous care.”

Thomas White-Ogilvie (1901)

The Small Frame

Prior to our fieldwork in Rovaniemi – my thoughts were clouded with stories from my own community.

I had been working on a project to encourage creative conversation with residents in the area of Torry in Aberdeen, Scotland who were in the midst of protest against the development of Green Energy infrastructure over the last remaining green space St Fitticks Park – a site of great significance to the inhabitants of the area, their history and the diverse ecology that residents within wetlands and burn (Scottish word meaning small river) that feeds it.

This proposed development is the newest in a chain of change to Torry’s landscape - both environmentally and socially - with hundreds of residents now under threat of relocation.



The person is trapped in the man-made, unwillingly and unknowingly causing damage to the environment around him.

Figure 1. Sketchbook. Brown 2024

The stories the residents shared with me were filled with sadness for a past that may be forgotten and an ecosystem that will be forever altered by

the re-direction of Tullus burn. They spoke of their memories of the community – their experiences and reflections – from its past and present, as well as their hopes for the future.

It was this concept of ‘hope’ we created imagined futures for this community using collage as the medium. This process allowed for the abstract thought and surreal expression the brief spoke to, and reflecting on these workshops, I decided it would work well within the framework of LiLa for me to continue working with this material.

This was a narrative I found to be shared with the experiences shared with those living in Rovaniemi, who’s own landscape has changed in the wake of the emergence of Green Energy infrastructure. Themes of disturbed wildlife, redirected rivers and the uprooting of people from their homes exists between these two very different places.

I knew that I wanted to continue my investigation into how a sense of place can be affected by changes inflicted by Green Energy, welcoming an expanded dialogue with other communities out with the small frame of reference I have had to reflect on in Torry.

Revisiting Practice and Connecting with Process

Within our online seminars, it became apparent that this was not an isolated experience, and the same protests against Green Energy in Scotland, were also happening in Finland and beyond.

Despite my very tentative decision to focus on collage, I went into the fieldwork with very limited criteria for what kinds of materials I would gather and where I may seek out inspiration.

Within the past few years, I have begun to establish my practice as one that is reliant on reflection, through conversation and connection, walking and

immersion in nature to connect the dots between concept and creativity – so provided myself the space to fully experience all that the fieldwork had to offer.

It was through the means of connection and immersion I established the process to which I would create the body of work ‘Stories Hereafter’.

Kae Tempest (a writer and performer) speaks on the role of creativity in establishing deeper connections to ourselves, others and the world around us. It was in their book ‘On Connection’ (2022), I began to understand how the sharing of stories and narrative through art can achieve more than simply surface level ‘getting-to-know-you’ and can generate real power. They write;

“Stories and songs bring us into contact with our best and worst natures, they enable us to locate ourselves in other people’s experience and they increase our compassion. But these things in a vacuum are useless. A story doesn’t cultivate empathy just by virtue of its having been thought up; it must be engaged with to become powerful; the story must be read the song must be listened to in order to acquire its full charge....To really be useful in the connective power of the text, rather than interrogators, we must be the conductors. We, the readers or listeners, are crucial to the text, story or song becoming powerful. We are not impartial observers; we are a fundamental part of the circuitry: if we are not connected, the charge will not be able to flow” (Tempest 2022: 49-51)

I would describe the experience of LiLa as a moment of circuitry in connecting stories and experiences directly to modes of creative outputs.

During the week spent in Lapland, we encountered an array of different stories, delivered verbally, artistically and through the landscapes we explored.

As I previously mentioned, I had initially planned to focus on collage as my main medium within creation, so utilised my camera in capturing reference material to work from upon my return to Scotland.

I also gathered materials such as maps, pamphlets, magazines and guides from each new visit to each cultural hub we visited along the way – seeking out interesting imagery to reflect a contrasting sense of place outside the depictions of nature I gathered in my photography.

However, what came as a surprise to me was the reconnection with drawing I had during this trip. I have strayed from drawing as a practice recently with feelings of ‘not having enough time’ to dedicate to the level of concentration required from the process and new and exciting ways of creating turning my head away.

But it was on the man-made beach on the shore of the dam built on the previously inhabited and now flooded village, I found myself drawn to represent this place and the history of its new landscape by using soft sketching pencils on paper.

During this visit to Porttipahta reservoir, we collected found objects from the beach to create boats that we released onto a nearby river. I found this to be a pivotal exercise in establishing the direction of my work exploring human and non-human relationships and how they can be changed with our manipulation and interventions – both positively and negatively.

I was attracted to capturing shapes reflected in the river, catching glimpses into a new surreal and abstract landscape depicted in its mirrored surface, imaging a completely alternate sense of place.



Figure 2. Collage from collected materials. Brown 2024



Figure 3. The dam at Porttipahta Reservoir. Brown 2024



Figure 4. Boat released onto water. Brown 2024

Finding Narrative

A surprising revelation to me came on a day we were provided free time to explore out-with planned excursions. A group of us ventured out in our cars and spontaneously visited the Gold Museum, in Tankavaara, Lapland, Finland. This was a part of Finland's history I had not been aware of previously and I found it interesting to compare this new perspective I had gained with the stories shared by the artist Arja Kustula and her lost home due to the construction of the dam.

Figure 5. Gold Museum, Tankavaara. Brown 2024



Gold as a visual narrative holds connotations of greed, reminiscent of Midas in Greek mythology which felt a fitting metaphor in the case of modern-day perceptions of Green Energy as a money making industry with the global renewable energy market is projected to reach 2,025.94 Billion USD and witness a compound annual growth rate of 9.6% from 2022 to 2030 (NextMSC: 2022).

However, the Gold Museum's content also represented a conflict in how the industry of gold min-

Figure 6. Gold Mask. Brown 2024



ing was initially one that respected the limitations of the environment and brought communities that participated within the practice a lot of good. I felt that this duality of meaning behind this visual metaphor was an element I wanted to include within the body of work I wished to create; encompassing

difficult dialogues that can be shared when discussing the implications of Green Energy. During our travel to Vuotso, we stopped in Sodankylä to visit the Alariesto Gallery, an artist who depicted the folklore of Lapland within painting and sculpture with storytelling a primary focus of his artwork.

I felt inspired by Alariesto's 'collaged' approach to the representation of history and myth of the region and enjoyed the whimsical, eccentric and brutal depictions of scenes of life in the region.

The interactions I had with his work led me to establish my own desire to represent my experiences of home and afar within the realm of the imagined with acknowledgement to the shared lived realities

of man-made change to both landscapes.

Upon my return to Scotland, I used the materials I had collected to create the 'monsters' of industry represented in the stories shared as part of the fieldwork. I wanted to represent these impositions on the landscape in a way that felt very physical and uncomfortably mechanical - contrasting the beauty of nature cohabiting with - but also referencing the very human-led reasons for such 'prescribed' developments.

In reflection on what I encounter within the fieldwork and my experimentations once back in my own environment, I decided to follow the direction of representing a fictionalised and fantastical

Figures 7, 8 & 9: Future Folklores. Brown 2024



folklore of the future, and how the stories of change and destruction of homes, landscapes and communities may be represented in years to come.

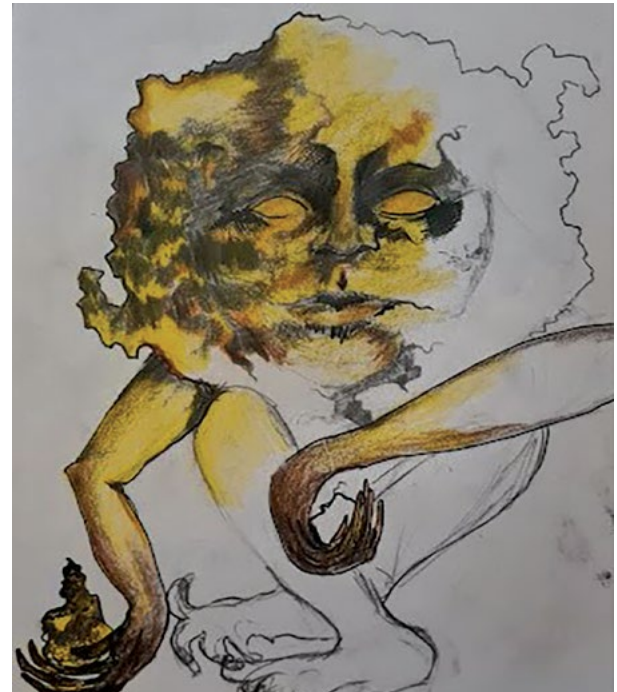
This journey opened me up to expanding on all I had listened to, explored and immersed myself in within both settings, developing ideas of how I could represent these larger complex ideas of the benefits and flaws of Green Energy within representational and recognisable imagery.

References

Tempest, K (2020). *On Connection*. Faber.

Ogilvie, T, W. (1901). *The Book of Saint Fittick*. [online] 1st Edition. Aberdeen: Bon Accord Press. Accessed: 1 September 2024: https://www.electricscotland.com/books/saint_fittick.htm

Next MSC, (2022). *Renewable Energy Market*. Accessed: 21 September 2024. <https://www.nextmsc.com/report/renewable-energy-market>



Taking a deep dive in the River of Knowledge

Maiken Jeanette Kleiving Hansen

Before joining this project with LiLa I hadn't truly reflected on how rivers impacted my life. My initial thoughts were that rivers provided me with clean water and electricity, a rather superficial perspective. The reality is that rivers influence my life and my society in a much greater way than my initial thought. There are many reasons why my local community thrives, including swimming and taking walks along the riverbanks for enjoyment.

Norway is known for its big and powerful rivers. From the beginning of time Norwegians have relied on rivers for transportation, food, water and energy (Klima- og miljødepartementet, 2015, p. 10). Watermills provided an excellent way to use rivers. These watermills made it possible to process grain in large quantities along with paper, textile and copper production. According to Klima- og miljødepartementet (2015) water driven saws made the timber production much more efficient. In fact, the production and transportation of timber was the most beneficial way to use rivers in the past. In the late 18th century, the technology of hydropower made its way to Norwegian rivers. Today 70% of Norway's water-

courses are affected by hydropower, with 15 of the country's 20 largest waterfalls used for this purpose (Klima- og miljødepartementet, 2015, p. 13). In total Norway has more than 1600 hydroelectric plants (Rosvold, 2024). In 2021 Norway was the biggest producer of hydropower in Europe and ranked seventh globally, according to Rosvold (2024).

A teacher's approach

As a future teacher it is my responsibility to educate the next generation. This LiLa project has provided me with a more nuanced view on rivers and how humans and nature work together. Tim Ingold (1993) presents the term *dwelling* in his article "The temporality of the landscape", he suggests that humans live with and in their environment and don't just simply use it. This idea has changed my view on rivers from seeing them as "just" resources providing us with electricity to gaining a deeper understand-

Figures 1 & 2. My local river "Ranelven", Mo i Rana, Norway, has been on my mind throughout the entire project. Image: Hansen, 2024





ing of how they have shaped my ancestors life and how they shape mine.

These are important perspectives which I will take into my classroom. This perspective and the UN sustainability goal 4.7 which state that “all learners acquire the knowledge and skills needed to promote sustainable development...” provided the motivation for my artistic project (United Nations). I was strongly inspired by nature itself, the mountains, forest and rivers. To emphasise the educational perspective, I have chosen to make the mountain a woman. This woman represents the teacher in me, and the size represents the significant impact I aspire to have on my students’ everyday life and their development. Almost in the same way as the river

Figure 3. Throughout the project, I have spent a great deal of time by the riverside, taking the time to notice the small details. Pictured is me and Sofie Ruud by Porttipahta reservoir in Finland. Image: Parpala, 2024.

shapes the landscapes, a teacher shapes the minds of the students, and in that way also contributes to shaping the future.

The River of Knowledge

The river in my project symbolises knowledge—something dynamic and ever-changing. With black pen I have written what I was initially thinking about when I heard the word river. Its hard and brutal, and easily accessible. If you take your time on

the other hand, you will soon discover new aspects. Ingold (1993) discusses how your perception of the



Figure 4. Acrylic painting on watercolour paper: The River of Knowledge. Image: Hansen, 2024

landscape is shaped by your approach to it. In Finland I was able to experience and reflect on these perspectives. At one point I took time to dwell in the environment. Sitting by the river, just observing the water flow and the birds fly, I realised that the landscape is not static. It is constantly changing, shaped and formed by the organisms in it, whether by humans, animals or by nature itself. Ingold

(1993) describes this process as the temporality of the landscape; a landscape is constantly changed, based on the activities conducted by the dwellers within it.

One of the experiments we conducted made me realise the complexity of a river. With the help of a net and a microscope, I could suddenly see so much more. I could see small plankton in the microscope. These plankton varied in shape, size and colour. I realised that there is a completely separate world of life in the river, a life I am also a part of, but a world I am marginally aware of. To illustrate this experience, I incorporated a magnifying glass into my work. This magnifying glass makes the viewer approach the artwork in a different way. In the same way that I sat down- and- by the riverbanks, and discovered new things, I invite my viewer to do the same thing with my artwork. By taking a closer look, a lot of tiny blue symbols are revealed. These symbols represent “the forgotten”, the people and communities affected by the modern use of rivers. You can also discover fish and insects which represent species that have become extinct or endangered because of human’s careless use of the river. You can also see the words “teach” and “learn”, highlighting the importance of educating ourselves. After all, how are we going to make a change if we don’t learn from previous generations when teaching the next?

Final reflections

Going into this project rivers were just an ordinary part of my life, so commonplace that I didn’t even think much about them. However, through this project I have gained a lot of knowledge and understanding about rivers in Norway and in Finland; how they have impacted and formed the life of my ancestors and how they continue to shape today’s



Figure 5 & 6. With the help of a net, we collected water to examine under a microscope. Images: Parpala, 2024.

society. I've had the privilege of meeting people from different backgrounds, and we have connected over a united love for nature. I hope in the future when I become a teacher, I will inspire my students the way

these experiences have inspired me. Through art, both by making my own and learning about that of others, I have developed a deeper understanding and appreciation for the relationship between humans and landscape, culture and nature.

Figure 7: Through the microscope, an entirely different world came into view. Image: Parpala, 2024



References

Ingold, T. (1993). *The temporality of landscape*. *World Archaeology* 25(2), 152–174

Klima og miljødepartementet. (2015). *Historier om vann, elver og våtmarker*. <https://www.regjeringen.no/contentassets/8047c736c0514a38ba90cb-5f44eecd56/t-1548uu.pdf>

United Nations. (n.d.) *Quality education* https://sdgs.un.org/goals/goal4#targets_and_indicators

Rosvold, K. A. (2024, 11.04.2024). *Vannkraft*. <https://snl.no/vannkraft>

Painting the industrial

Samantha MacKay

The Falls

Falls of Clyde, the walk from New Lanark to Corra Linn is beautiful, however intermingled with machinery, industrial hydro-power elements, and derelict buildings – once tourism fuelled viewpoints to admire the waterfall. My main interest in this walk largely surrounded the journey to the fall, and the brief stop to view areas that lay the pipes carrying pumped water – or slightly off-path to reveal electric powerlines stretching across nearby fields.

My journey through this project led me to realise how much I underestimated my initial appreciation, or better worded – awe, for the sheer scale of the hydro-power facilities and equipment that surrounds rivers, creates reservoirs, and the power required to even change the flow of a river itself. However, in concept that notion is almost terrifying – machinery so powerful it can change the landscape and make up of a river, whether a plain is flooded or left dry, or, in the case of Corra Linn, the flow being allowed to run at full power for tourist season, this first hand shows how hydro plants directly affect the landscape, changing the flow of water for months at

a time changes the underlying composition of the water itself, and a domino effect occurs with the creatures residing inside. (Česonienė, Dapkienė and Punys, 2021)

I Felt Dread

It left me feeling some form of dread, the sight is uncomfortable. Large, aged, rusting pipes that are an off-green from the surrounding grass to the dam wall at Cruachan Reservoir, to know that stood at the bottom you wouldn't even be able to see the sheer magnitude of the water held behind it. The attempt to blend concrete into surrounding stone, and yet – it's a tourist attraction, and so I chose to set out on a personal journey about how I feel and how that could be represented digitally – a medium that felt apt, with how man-made everything is in regards to hydro-power, digital art representing nature and hydro components felt more appropriate to me than gathering anything from my journeys other than images. On reflection, initial nonchalance to a majority of what I encountered feels reinforced

by living in a busy, overtly grey city for my whole life, where construction is common-place no matter where you travel, and the further into the middle of the city, the less greenery there is – the River that runs through the centre of Glasgow is interlaced with bridges, walkways and commercial buildings running alongside the water. The Falls of Clyde invoke a different feeling, due to how remote it feels, despite it not being so, the natural fauna that lines the river isn't city concrete, or media buildings – so hydro-power pipes feel much more unexpected, and out of place.

The first image is of the first striking thing I encountered, the pipes that feed the water at the Falls of Clyde. They lie blocked off, appear aged and rusted, and separate the person via a metal gate as not to trespass. Largely, the surrounding trees were left, greenery growing around and near it. However, the main thought was that once that area wouldn't have been blocked off, from the river to this small, sectioned off bit of land would have been free to access. No adjoining buildings for maintenance, just open landscape that maybe once people walked through and enjoyed what was once there.

The painting is abstracted, simplified, designed almost as a children's book illustration, depicting three children silhouetted amongst the pipes and machinery, playing as if they would without industrial objects there. Displaying the discomfort I felt at its existence, it's out of place – and most certainly children, or anyone should be near or on it – but at the same time, at some point, those objects weren't there either, and suddenly the prospect of children or people playing there isn't as preposterous.



Figure 1. Falls of Clyde, New Lanark. Image: MacKay, 2024

The Dam

Cruachan reservoir, whilst I haven't visited myself, I became incredibly interested in its function, and the sheer scale of the dam itself – the concrete is glaringly obvious against the landscape, and it becomes clear that it is manmade. The height of the dam and the almost absurd placement piqued intrigue. Aerial views of the dam did not quite sell the magnitude, and many images found online work to create and aesthetically pleasing image of the reservoir, I did not want to do that – the dam walls remind me of a city, the deep eroded grey, heights marvelling high-rise buildings, machinery hidden beneath the surface much like cables and pipes beneath a busy city. The colours chosen are muted, purposefully muddy against the bright blue sky, the dam wall blocking off any further view. To emulate the motion of someone quickly looking up to observe the height, motion blurring was applied, partly to make it difficult to focus on any detail that was initially there before filtering was applied. I deliberately chose not to include the water in the image, it is there – the presence is blocked by the dam, a man-made effort, artificial. Dams impact sediment downstream in rivers, halting movement, water quality and fauna inevitably suffers (Baird et al., 2021), whilst this is something I could have illustrated, it is more poignant to have the dam at the start of it all blocking view of all the water.

The design of the dam, whilst plenty are supposedly meant to blend in with the landscape, still take up an impressive size – however, nothing hides the grey concrete that will eventually fade, standing out against lush green hills, “As far as design is concerned, there is little that can be done to disguise their straight lines and uncompromising bulk”. (Lea, 1968, p. 244).

The designs I took forward settled on not presenting the water locked behind the dam at Cruachan Reservoir, nor did I aspire to illustrate Loch Awe. The main goal was to present the scale of the dam wall, that of which neatly hides the engineering beneath, from a bottom-up perspective, boxed in and hiding the sides of the dam – a close-up viewpoint of a single person, all to showcase discomfort.

Reflection

This project encouraged an appreciation of not only the natural landscape I sometimes do not fully see due to living in Scotland's largest city, but an appreciation of the machinery that keeps homes lit whilst also being able to criticise the implementation of them, the tourism surrounding it and the seemingly haphazardly – from an

*Figure 3. Initial Illustration Hydro Turbine.
Digital Illustration, MacKay, 2024*



aesthetic and ecological point of view – placement of the industrial buildings and materials. It is human to be amazed, and simultaneously disgusted, or disappointed in something so grand, but so alien to the natural world.

References

Baird, I.G. et al. (2021) 'The Downstream Impacts of Hydropower Dams and Indigenous and Local Knowledge: Examples from the Peace–Athabasca, Mekong, and Amazon', *Environmental Management*, 67(4), pp. 682–696. Accessed: <https://doi.org/10.1007/s00267-020-01418-x>.

Česonienė, L., Dapkienė, M. and Punys, P. (2021) 'Assessment of the Impact of Small Hydropower Plants on the Ecological Status Indicators of Water Bodies: A Case Study in Lithuania', *Water*, 13(4), p. 433. Accessed: <https://doi.org/10.3390/w13040433>.

Lea, K.J. (1968) 'Hydro-electric power developments and the landscape in the highlands of Scotland', *Scottish Geographical Magazine*, 84(3), pp. 239–247. Accessed: <https://doi.org/10.1080/00369226808736100>.

*Figure 4. The Dam, Final Illustration.
Digital Illustration: MacKay, 2024*



Collecting traces in the forever changing shoreline

Kamu Mattila

Before the Living in the Landscape field week, I was thinking a lot about the themes of the school surrounding hydropower. Seeing the previous years' works, I was excited to collect my materials from the surroundings of the dam, to make a beautiful craft project about hope and resilience. I was, however, stunned by the harm done to the landscape in the area of Vuotso, where the field week was held. This realisation pointed me in a different direction, and I decided to proceed with the idea of leaving the scenery as undisturbed as I could.

It is perfectly natural for humans to want to leave a mark in the place they visit, like a carving on a tree, or to take souvenirs, such as rocks and seashells with them. These actions however damages nature, disturb the natural state of the scenery and alter the experience for visitors yet to come. We were visitors during the spring field week, and, as such, I felt a strong desire to leave no trace of our visit in order to be respectful to my surroundings. As the adage says: "Take nothing but photos, leave nothing but footprints."

Fortunately for me, going into this project I didn't have my plans set in stone medium and material



*Figure 1. Footprints on the shoreline in Vuotso.
Image: Mattila, 2024*



*Figures 2, 3 & 4. Small details of the taskscape.
Images: Mattila, 2024*

vice. I decided to collect my material in the form of pictures and figure out the details later. More than just merely focusing on collecting material for my artistic project, I wanted to really take in my surroundings, to relax, have fun and collect memories. Digging around in the shoreline, turning stones, putting them back and climbing on rocks with my camera, I felt a childlike joy in exploring and discovering. Fumbling around along the river and in the project, I finally found my inspiration.

The river landscape is forever changing, water flows, freezes, melts and evaporates, rocks get moved and shaped by the water, moss forms its own little worlds on the stones and the water washes up all kinds of lost and forgotten matter. Tim Ingold wrote that the river is actually fundamentally its flowing. Disturbing that flow, humans turn rivers solely into bodies of water that move on command. (Ingold, 2014). All the movement and temporality surrounding rivers is freshly unique and simultaneously as old as time. There are so many small patterns and colours in the landscape that you would not notice them without spending time and really looking, sometimes even on your hands and knees or lying on your belly.

Ingold argues that when we talk about landscape, we usually just refer to it as a background for action even though it is so much more. We move and live in different landscapes that are forever changing. Ingold uses the term taskscape to further enforce the idea that our surroundings are not just their physical form. A place is also the experiences had while moving around and performing actions in a space. People notice different things that shape the taskscape in their heads. (Ingold, 1993). Keeping all these ideas in mind, I wanted to dive as deep into

our taskscapes's temporary nuances as I could. Embracing the small, the invisible and the ephemeral by making it into a piece of art.

Even before the field week I was playing around with the idea of learning to embroider. From the previous LiLa schools' artworks, the use of handi-crafts really spoke to me. After a few tries at home, I had almost abandoned the whole idea as too hard, but then something amazing happened. During the school we had small workshops set up and in one of them we got to embroider on a shared fabric. Strug-

gling and learning together around the same table convinced me that even if the technique would be hard, at least I'd be reminded of those precious moments of us working alongside each other. It also reminded me, more than anything, of one of our school's themes for this year which was hope. In the face of overwhelming things that are out of our control, we could share those moments and have a few laughs together.

Embroidery has unfortunately been defined more as a craft than as art throughout the ages.



Figures 5. Learning embroidery during the field week. Image: Parpala, 2024

Mixing embroidery with “high art” like painting is not traditional, but it’s not an idea that I came up with either. Embroidery has been a tool of political influencing, storytelling, decorating and so much more. Artists now use it to make it possible for people to interact with their work, to honour tradition, as a means of taking their time with their work and to break the barriers between so called high art and craft. (Gittlen, 2017). Wanting to make my work so that the viewer would be able to touch it, while also working with a more familiar medium, mixing embroidery and painting seemed like a logical solution. I knew had to go the extra mile and include embroidery in my own work after seeing the stunning handmade clothes and jewellery made by a local shop owner

The journey from the riverside to pictures to sketches and finally to the embroidery and the final product was not always clear in my head. Even though I usually like to have a clear plan, as a work well begun is half done, this time I quickly noticed that my plans were going to change a lot during the process. American art educator and artist Erica Richard speaks in favour of this kind of fumbling and improvising in art projects. According to her,

being spontaneous might serve us better than being in control all the time (Richard, 2020). Adopting this approach into my own process and letting go of the idea of a perfect outcome, I started leaning towards the thought of letting my final work be mostly traces as that has also been the main theme on my project.

References

Gittlen, A. (2017). *11 Artists Using Embroidery in Radical Ways*. Artsy.net website, accessed 22.9.2024 <https://www.artsy.net/article/artsy-editorial-11-artists-embroidery-radical-ways>

Ingold, T. (1993). The temporality of landscape. *World Archaeology* 25 (2).

Ingold, T. (2014). *Crafting Landscapes, Correspondences*. Aberdeen: Aberdeen University, accessed 20.9.2024 <https://knowingfromtheinside.org/files/correspondences.pdf>

Richard, E. (2020). “Yes, and...”: *How artists are using improvisation and spontaneity in their work*. ART21 website, accessed 20.9.2024 <https://art21.org/read/yes-and-how-artists-are-using-improvisation-and-spontaneity-in-their-work/>



Figures 6 & 7. *Embroidering the shape of water*. Images: Kamu Mattila, 2024

Understanding the relationship between rocks, rivers and humanity

Sofie Borkvik Ruud

Because of their innumerable changing forms, both rocks and oceans are elements that have always seemed to excite and surprise the observer.

(Havran, p. 43, 2007)

At the outset of this project I sat by my hometown river, Ranelven, in Norway. While soaking up the fresh river air and observing the effervescent river water, my thoughts wandered to how much power - intense natural energy - the eternal flow of water carries, and how this affects and modifies everything in it: plants, animals, plankton and rocks. Big glaciers, small pebbles and everything in between have, by the force of life, been shaped, moulded and pushed against each other for an indefinitely long period and to be as they are now each a distinct shape and form.

During the field week in Finland I sat by Porttipahta, a dam on the Kitinen river. While sitting on the riverbank, I rubbed, scratched and stroked various rocks, reflecting on how rocks are not only shaped by natural forces such as the river's current, but also by human intervention. The rocks by the



Figure 1. Porttipahta, Kitinen, Finland.

Image: Parpala, 2024

Kitinen river were variously shaped: some of the stones had round edges while others were straight-edged. Typically rocks with jagged edges remain on the riverbank, whereas the rocks found in the water have been eroded and shaped by water, and are therefore rounder (Libal, 2017). Some of the rocks by the riverbank were not only jagged edged but made from a different type of material than the others. Through talking with a local guide, I learned



Figure 2. Rocks made by both human and non-human hands. Image: Ruud, 2024

that these types of rocks most likely were put there by humans in the process of making Porttipahta. Tim Ingold (1993) emphasises the fact that both human and non-human activities take part in how the landscape looks today. The temporality of the landscape involves multiple overlapping time scales, which includes both earth formations – such as how the rivers shape the stones - and the urge for further human habitation, which in this case have resulted in the making of Porttipahta.

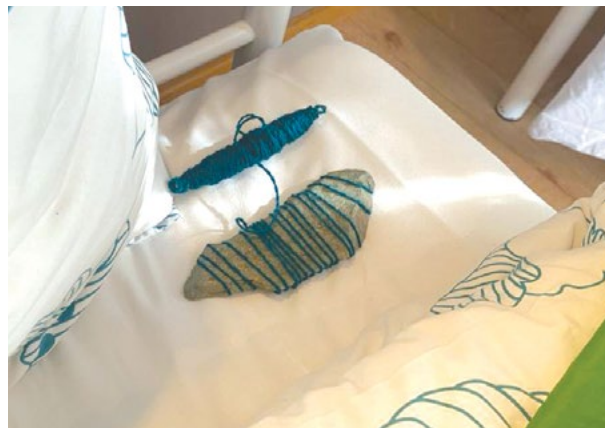
These temporalities have coexisted and interacted, continuously shaping the landscape. Through the temporality of the landscape the stones have been shaped, pushed, pulled, crushed and dragged against each other by both nature and humans. Though this is a natural ongoing process, this realisation made me want to take the stones out of the water and give them some time to rest in another kind of environment without anything or anybody shaping or forming it. Instead of the stones being formed by others, I wanted to respect its form and shape by using yarn. The process of working with -



Figure 3. Image: Parpala, 2024

and not against the stone started with gently wrapping yarn around it. By letting the yarn find an edge of the stone to naturally place itself I felt a deeper understanding of how both the power of the river and human intervention had affected and shaped it. The desire to show the stone some care by letting it just be, led me to weave carefully around them, honouring each stone`s unique shape.

Figure 4. Image: Ruud, 2024



Instead of me shaping the stone, the stone shaped me through working with it.

The stones used in this project are from the Kiti-nen river, while the work performed with them was undertaken by me beside my local river, Ranelven. Ingold (1993) suggests that people experience the temporality of the landscape through their activities within it. By weaving onto the rock while being near the river, I became more aware of the unfolding and continuous changes in the landscape. Observing the streams and continuous wave-like flows of the river, the act of weaving made me feel more connected to nature. By dwelling in the landscape - and being aware of my surroundings, whilst having the purpose of showing nature my sense of care and a form of respect felt very intimate.

*The movement of weaving,
up and down, up and down,
over the yarn, under the yarn,
almost
like a wave*



While weaving has been described as “the craft of lacing fibers together to make a fabric or cloth” (Vocabulary, 2024), my goal was not to take the yarn off the rock and make a fabric out of it, but rather keep the yarn on the rock as a symbol of compassion and care. The colours used for the project – different shades of blue, green and grey - each reflects the colours of the river. In this way, I let the water, through its colours, be a part of my respect for the rocks. As Howard and Kendrick (2008, p. 64) note: «blue is the colour of our dreams, our mood and our soul.”

Whilst weaving onto the rocks, I came to the realisation that the feelings invested in the act of allowing the stones to simply be, without being shaped by external forces, also can be applied to how humans interact. Just as rocks are pushed, pulled, and shaped by forces around them, so too are people often influenced by external pressure, leading them in directions they may not have chosen themselves. The deep connection between human and nature, and the ways in which we mirror each other, became clearer through this reflection.

Figures 5 & 6. Images: Ruud, 2024





Figure 7 & 8. Images: Ruud, 2024



Concluding remarks

In engaging with these two rivers I have become more aware of how these sites are places of water energy and power, and also how humans have formatted the stones in the river into what they are today. This is a natural part of what Ingold (1993) presents as the temporality of the landscape. However, while non-human and human activities have continuously “worked against” the rocks, shaping them over time, my intention through this project has been to give the rocks a break – a moment of peace - free from further transformation. This project is in a way a tribute to the power of letting things be. A process to understand how we let nature influence us, shaping our understanding, without us always needing to shape it. By letting the rocks, for a brief moment, be how they are, embracing their form, a deeper un-

derstanding of how humans shape each other, both in positive and negative ways, appeared within me.

References

- Havran, J & Bredal, D. (2007). *Steinriket i Norge: Byggeskikk til begreistring*. Hathon Forlag.
- Howard, S & Kendrick, E. (2008). *Vävning i ramväv*. Valentin.
- Ingold, T. (1993). *The temporality of the landscape*. *World Archaeology*, 25(2), 152–174.
- Libal, A. (2017, 24. April). *How are river rocks formed?* Sciencing. <https://sciencing.com/river-rocks-formed-5471789.html>
- Vocabulary. (2024). *Weaving*. Vocabulary. <https://www.vocabulary.com/dictionary/weaving>

I'm not religious. Am I?

Linnea Karlsson

I grew up in a home where religion wasn't part of the conversation. Raised in one of the world's most secular countries, Sweden, spirituality always felt distant and abstract to me. In the book *Granskogsfolk - hur naturen blev svenskarnas religion*, David Thurffjell examines how many Swedes, despite their secular identities, engage with nature and spirituality in ways that resemble religious practices (2020, p 9). His work resonates with my own experience: for most of my life, I found comfort in atheism and the clear-cut logic of a world without a higher power. However, like Thurffjell describes, I felt a quiet curiosity about unseen forces that might shape our lives. I began exploring these ideas through meditation and long walks in the forest, though it never moved beyond that.

This personal curiosity towards spirituality took a turn during our LiLa field week in Finland, where I got an insight to the Sami religion through the exploration of art, history and stories. As I understand it, the Sami people view the world as a living unit, as if the rivers, trees, and mountains hold their own spirits, waiting to communicate with those who are willing to listen.

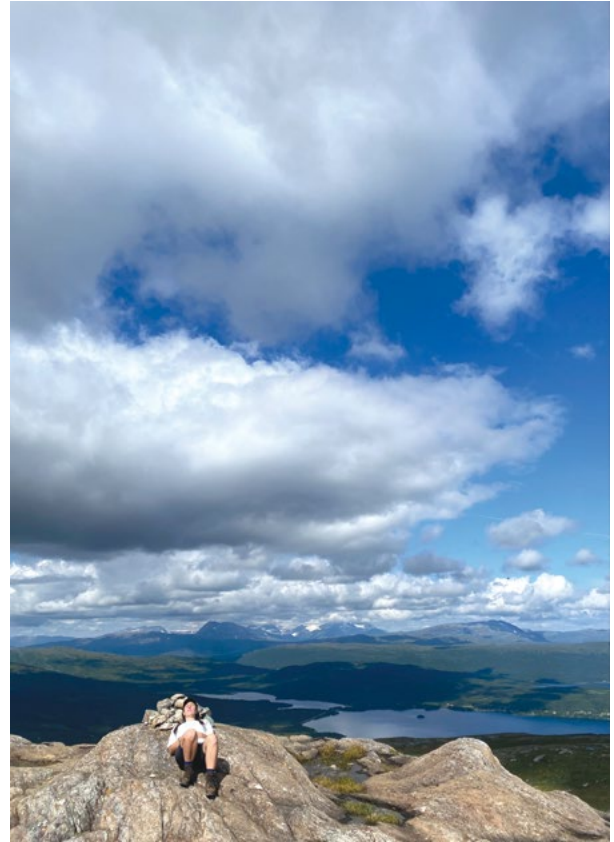


Figure 1. *Atoklinten, Hemavan*. Image: Karlsson, 2024

After some research it got clear to me that in many indigenous cultures, there is no separation between the natural world and the spiritual one. This belief, called animism, is explained by Ingold (2018, p. 139) as a complex network where humans, plants, animals are linked throughout the cosmos in a mutual interaction.

To collaborate with nature

My LiLa project was born from these observations and experiences in Finland. They inspired a shift

Figure 2. Voutso, Finland. Image: Karlsson, 2024



in how I approached my own life and relationship with the natural world. Could I see nature not just as a setting for my life, but as something larger than myself? Something sacred? Could I through my art practice explore my own relationship with nature. What would happen if I invited nature to be a co-narrator, a collaborator in this project?

Anthropologist Tim Ingold writes about the idea of dwelling, suggesting that human life is not just a series of activities against a neutral backdrop, but a process that unfolds with the landscape itself. He

Figure 3. Image: Karlsson, 2024



argues that the landscape holds the memories and lives of those who have interacted with it before us, and that our presence in it continues this story (2018, p. 235). I wanted to incorporate this perspective of dwelling through my artistic process. In this essay, I will share this journey of my collaboration with nature itself, how bringing together movement, cyanotype printing and spirituality to create a piece that is as much about the process as the final product.

*Figure 4. Experimenting with cyanotype by Ume-river.
Image: Karlsson, 2024*



Cyanotype - Making prints with the sun

My process started with exploring cyanotype printing. Cyanotype is a photographic process where paper (or other materials) are coated with light-sensitive chemicals and then exposed to sunlight. The developing process can vary from about 5 minutes to 5 hours depending on factors like time of the day, if you are inside or outside and the weather. When developed you get prints with a beautiful prussian blue color.

Figure 5. Finished prints. Image: Karlsson, 2024



I coated papers in the light sensitive emulsion and started printing. I printed anything I could get my hands on: shadows in my apartment, photographs, flowers, branches, stones, water. When using the sun's energy to make the prints, I wasn't in complete control. The weather, the angle of the sun, and the clouds all played roles in determining the final outcome, every print became unique and the result was unpredictable. Nature undeniably played its role.

The resulting cyanotypes reflect moments of connection with nature, such as when the sun shines through the trees, casting intricate, ever-changing patterns of shadow and light. These moments are fleeting, but through cyanotype, I capture them—creating a lasting image of nature's subtle energy.

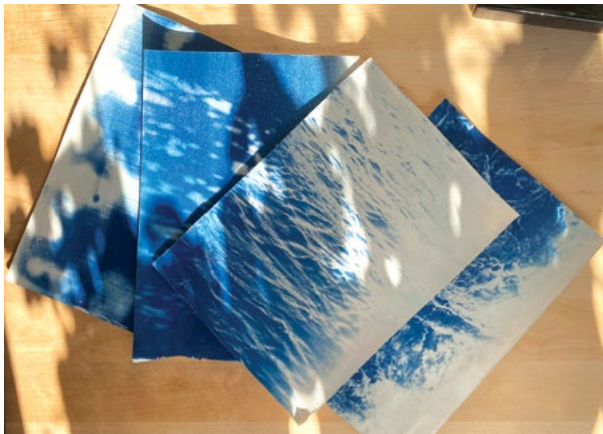


Figure 6. Image: Karlsson, 2024

Kinetic Energy - The Power of Motion

Movement has always fascinated me, especially the kind of natural, unforced movement that wind cre-

ates. When I watch the shadows of leaves swaying in the breeze or the ripple of water on a river, I am

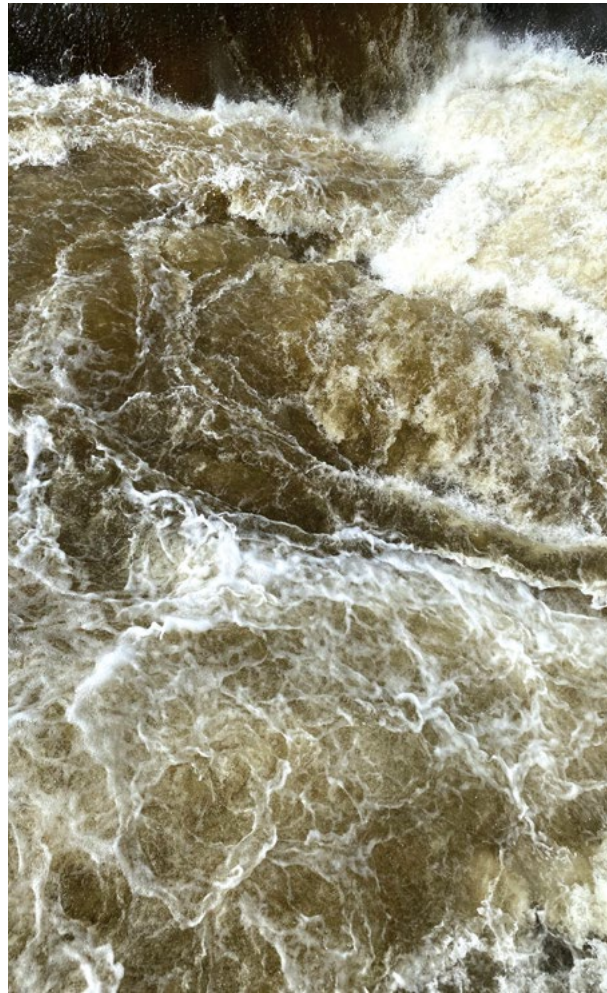


Figure 7. Ume-river. Image: Karlsson, 2024

mesmerized by the constant motion. These movements, like the cyanotypes, are both predictable and unpredictable, driven by forces beyond our control.

The idea to make a kinetic mobile grew from this fascination for movement. Through the mobile, I aimed to embody the same kind of kinetic energy that animates the natural world. As the mobile moves, it becomes a living piece—never static, always changing, much like nature itself. The movement is subtle, like the dance of light on water or the sway of branches in the wind. It is not something you control but something you observe and interact with.

This kinetic energy, much like spiritual energy, is invisible yet present, influencing the world in ways that can be felt even if they cannot be seen. It mirrors the meditative peace I find in nature, where small, constant movements—like the flow of a river or the rustle of leaves—bring a sense of calm and continuity.

By incorporating motion into my work, I wanted to invite viewers into a meditative state, where they could contemplate the relationship between nature and the spirit. The mobile becomes not just an object to look at but a dynamic experience, one that shifts and evolves with the space it inhabits.

Conclusions

The process of creating art in collaboration with nature is an act of unfolding, a form of dwelling, where the unpredictable elements of the natural world contribute as much to the creation as I do, guiding the process rather than being controlled by it. This unfolding reminds me that we are not separate from nature, but part of an ongoing dialogue with it, constantly shaping and being shaped by our surroundings.

My work became a dialogue between myself and nature, a way of reconnecting with something larg-

er than myself. Sweden may be a secular country, and I may have been raised without religion, but through this process, I've come to understand that spirituality doesn't have to be tied to a specific belief system. It can be found in the quiet moments, in the wind that moves through the trees, in the sunlight that transforms a cyanotype print.

References:

Ingold, T. (2018). *Totemism, animism and the depiction of animals. The Perception of the Environment: Essays on Livelihood, Dwelling and Skill* (pp. 136–162). Routledge. <https://doi.org/10.4324/9781003196662-9>

Thunfjell, D. (2020). *Granskogsfolk - hur naturen blev svenskarnas religion*. Nordsteds, Stockholm.

The driftwood sailboat

Mats Jøran Dale

At the beginning of the Lila 24 project, I had to ask myself: “What connects this year’s themes of “river” and “green energy”?” The answer to the question was obvious to me: “Hydropower!”

Using hydropower as a guideline I started investing my time into the project. I brought it with me in all aspects of the project and I found it easy to work with. It was something concrete.

I live in a small town with about 50 other people. A small river runs through the town. The amount of water that runs through the river is controlled by a hydropower station further up the mountains. This is why I chose to use hydropower as part of my final production. However, my way of thinking was challenged during the project. That led to a change in what my final production was going to look like, and more importantly: what it was going to express.

During the fieldwork week in Rovaniemi and Vuotso I was recommended by Elina Härkönen to use “the driftwood sailboat”, which I made for another task, for my final production. I decided to hold on to the driftwood sailboat, but I did not know exactly how I would connect it to the themes or what



Figure 1. Image: Parpala, 2024

I was going to do with it. I also did not know how I would combine it with hydropower.

After I returned from the fieldwork week, I had to start over and ask myself the same question I did in the beginning: “What connects this year’s themes of “river” and “green energy”?” I also had to ask myself in what ways I could use the sailboat in my expression. This time the answer was not hydropower,



Figure 2. Image: Dale, 2024

and it was no longer obvious to me. I spent about two months dwelling on the question, and how I could connect it to discussions we have had in the project.

The basis

Tim Ingold's (1993) concept of the temporality of the landscape has been a foundational inspiration

for this project. In his article, *The Temporality of the Landscape* (1993), Ingold discusses how landscapes are experienced and shaped through time and human interaction. He argues that landscapes are not static but are continuously created through natural processes and human activities (Ingold, 1993). This perspective is particularly relevant to the use of driftwood in my artwork. The driftwood, shaped by water and the passage of time, embodies a history of change and adaptation. Ingold's understanding of landscapes as temporal and dynamic is the basis for my project.



Figure 3. Image: Dale, 2024

Ingold (1993) describes rivers as actively involved in the shaping and re-shaping of the land over time: rivers are presented as a living process that carve the landscape. In other words, rivers are always changing. The famous saying of Heraclitus (as cited in Kahn, 1979), that you cannot step in the same river twice, aligns with Ingold's description: the sense that everything is constantly changing.

During the fieldwork week Timo Jokela, professor and artist at the University of Lapland, presented to us on how his life, and work, was and is affected by dwelling by the river landscape. He talked about the different possibilities a river landscape offers people, that includes transportation, work, school, food, and energy from the 1950s until today. In Norwegian riverscape the possibilities were the same.

Description

The driftwood - with its natural and irregular form - symbolises the river's power and its ability to shape the landscape. By using materials influenced by both natural and human-made forces, the project emphasizes the relationship between nature and technology, and how these can coexist and impact each other. This material choice also reflects themes of sustainability and reuse, which are critical aspects of contemporary art practices (Rosenthal, 2003).

Additionally, yet significantly, my project incorporates traditional textile techniques, specifically crochet, in creating the sail. Crochet, as a technique, has deep roots in cultural and craft traditions in Norway. In 1974 the use of thread in Norwegian schools became mandatory also for boys (Haabesland & Vavik, 2016). By employing crochet, the project highlights how traditional crafts can be revitalised and contextualised within contemporary art. The green-blue yarn of the sail not only represents the river but also symbolises human creativity, craft, and adaptability. The use of yarn and crochet serves as a contrast to the hard materials around it.



Figures 4 & 5. Images: Dale, 2024

The crochet technique was chosen to reflect the interwoven nature of human interaction with the environment. In creating the sail, it was important to maintain a balance between the natural and the human-made, which is evident in the texture and colour choices of the sail. The green and blue tones symbolise not just the river's flow but also the vegetation and life that the river supports. This underscores how art can represent complex ecological systems and their aesthetic qualities.

The figure at the bow of the boat, pointing forward, symbolises humanity's future and hope. This element serves as a reminder of the connectedness between humans and nature, and that our future well-being depends on how we manage our natural resources. The figure's forward gaze suggests a direction for future development that is sustainable and harmonious with nature.

Living in the landscape

The artwork integrates artistic practices with cultural concepts, functioning as an exploration of the themes of river and green energy. In art theory, rivers are often seen as symbols of movement, change, and the passage of time (Berleant, 1997). These symbols can also be related to scientific understandings of hydroelectric power, demonstrating how rivers function as dynamic systems that shape and influence landscapes over time. The artwork visualizes this duality by using driftwood as a metaphor for the river's power and energy.

The project also incorporates cultural and traditional elements with craft techniques like crochet. This links cultural heritage with modern art practices, showing how traditional crafts can be adapted

and revitalized to reflect contemporary themes such as sustainability and environmental conservation (Adamson, 2007). The historical context of crochet provides a deeper understanding of how human craftsmanship can be used to create a meaningful dialogue with nature.



Figures 6. Images: Dale, 2024

Conclusion

The 2024 Lila intertwines the themes of river and green energy. My production of this project is a sailboat constructed from driftwood collected from a hydroelectric reservoir. The sail, crafted from green-blue yarn, and a clay figure positioned at the bow of the boat, symbolically pointing forward, are central elements. This artwork is intended to be displayed suspended from the ceiling, reflecting natural elements and human creativity.

The project represents a complex intertwining of art, nature, technology, and tradition. Through its material choices and techniques, it highlights the relationship between rivers, green energy, and human creativity. By using Ingold's theory of landscape temporality and exploring traditional textile techniques, the artwork creates a bridge between the past, present, and future. The piece serves as a symbol of hope and sustainability, inviting viewers to reflect on their own relationship with nature and how they can contribute to a more sustainable future. By combining artistic expression with history and cultural understanding, the project invites inspiration and reflection.

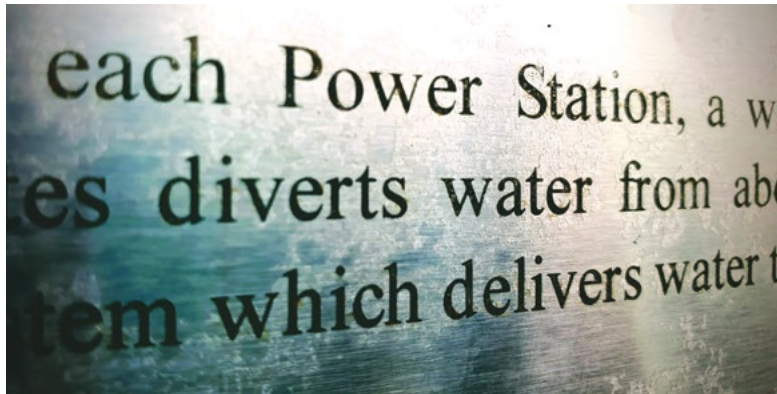
Through this project, I've gained a clearer understanding of how my mind works. I've learned to move from a concrete way of thinking to a more abstract perspective. Green energy is no longer just about hydropower, and a river is more than just a river. I've come to realize that art, for me, is a personal experience that I share by bringing my ideas to life. And in doing so, I don't need to overcomplicate things—keeping it simple allows the expression to speak for itself.

References

- Adamson, G. (2007). *Thinking Through Craft*. Berg Publishers.
- Berleant, A. (1997). *Living in the Landscape: Toward an Aesthetics of Environment*. University Press of Kansas.
- Haabesland, A. Å. & Vavik, R. (2016). *Kunst og håndverk – hva og hvorfor*. Fagbokforlaget.
- Ingold, T. (1993). The Temporality of the Landscape. *World Archaeology*, 25(2), 152–174. <https://doi.org/10.1080/00438243.1993.9980235>
- Kahn, C. H. (1979). *The Art and Thought of Heraclitus*. Cambridge University Press.
- Rosenthal, S. (2003). *Art and Sustainability: Connecting Patterns for a Culture of Complexity*. Springer.

Textural celebrating and containing of rivers

Kathryn A Burnett



*Figure 1. Knowing and Communicating a
Hydropower Landscape, Scotland.
Images: Burnett, 2024.*

LILA 2024 has encouraged me to explore and communicate ideas of ‘placing context’.

Raymond Williams (1975) speaks of communication as “a verb of action”. Elsewhere he draws our attention to cultural materialism: an approach that centres on the “co-production” of shared meanings and directions including what is done through our education and media forms. Drawing on William’s seminal text *Keywords* I worked with communication, community and communion as tools for exploration to engage and respond to Scotland’s hydropower landscape as informed also by Lila’s wider taskscape.

Our human and non-human ecology is bound together by the presence and processes of water flowing and contained across our planet’s macro and micro worlds. The harnessing of rivers, mountains and glens as a source of flow, communication and energy predates modern histories but become industrially significant across the twentieth century – and revalorized recently in our net zero “green transition” – generating complex and impactful social, cultural and ecological landscapes and legacies.

Figure 2: Community, communion and co-knowing in our Living in the Landscape taskscape, Porttipahhta Reservoir, Lapland. Image: Burnett, 2024



My making process developed ideas of water as an energy source that is both sacred and profane. The vessel was crafted from paper mâché derived from pulped newspapers: a comment on the ordinary, ubiquitous yet impactful media production as a ‘flow’ and containment terrain for reimagining and repurposing our relationship with nature.

Knowing and Communicating a Hydropower Landscape

Researching past and current media discourse of hydropower in Scotland and elsewhere - such as Lapland - I discovered further the interdisciplinary interface with narratives of nature and landscape. I explored material and symbolic texts. Each communicated different kinds of knowing, (and - as with our sharing of experience in Lila - also a co-knowing) - communicating experiences and values as celebrated, as well as denied and diminished, across time and space.

Raymond Williams invites us to examine words more closely as meanings ‘offered, felt for, tested, confirmed, asserted, qualified, changed’. Moran (2021) writing on keywords as method, expands:

“Crucially, then, as well as uncovering and tracing the changing and conflicting meanings behind the ‘nominal continuity’ of the word, the whole force of Williams’s cultural materialist orientation is to urge us to look, too, to the context for their use [...]”

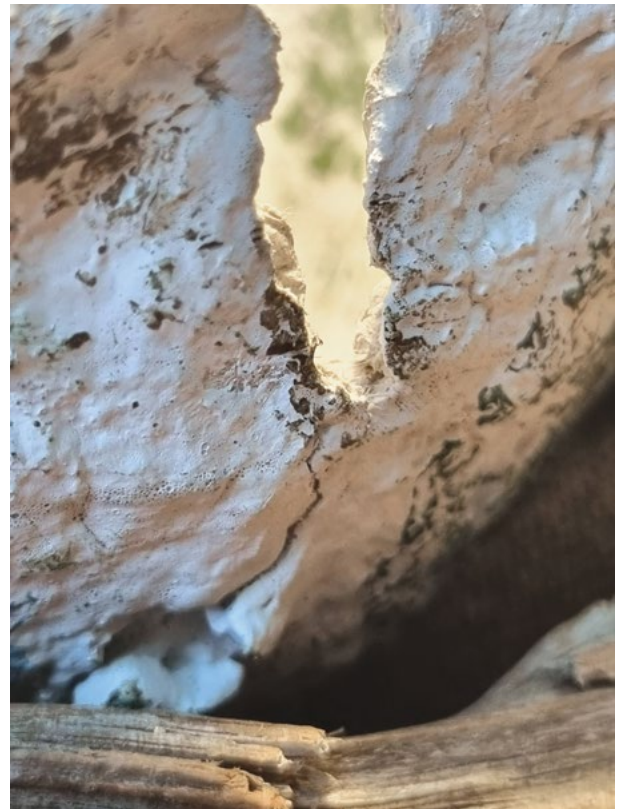
Moran (2021, p.1025)

The base materials of the vessel are both literally and symbolic of media. Taking pulped and reworked newspaper with collected river water from hydro sites I formed the materials into a simple paper mâché chalice or bowl form. Early inspiration for

this artwork came from researching the hydro power infrastructure of Fort Augustus Abbey, Loch Ness, Scotland. Religious orders and the communities they served imposed and responded to their landscape celebrating and harnessing the power of rivers and water sources more generally to underpin both profane and sacred activity and articulation. Today we continue to both pollute and sanctify our river and mountain landscapes.

The paper mâché once formed - dried and re-

Figure 3: Working with paper, plants and reservoir materials to consider Hydropower as connecting and fragmenting community. Image: Burnett, 2024.



treated – has edges and fissures; reminders of the flow of hydropower in our Scottish landscape as raw, fractured, ‘ripped’ yet cemented, but also formed and designed. From the high mountains, to moors, lochs and sea each small stream and tributary flows to an inevitable edge as either communing with other bodies of water or fracturing into other forms.

In this artwork I sought also to revisit the novel *Highland River* (1937), the work of Scottish author Neil Gunn (1991). See here a brief comment by Gifford (1973) on the elemental river journey to eternal source:

“All though the novel we move from the sea it joins, to the populated places around its mouth, to the crofting country higher up its banks, to the lonelier Pict and pagan haunted places close to the moors, and finally onto the bare eternally desolate moors in which the river has its source.”

Gifford (1973, p. 102)

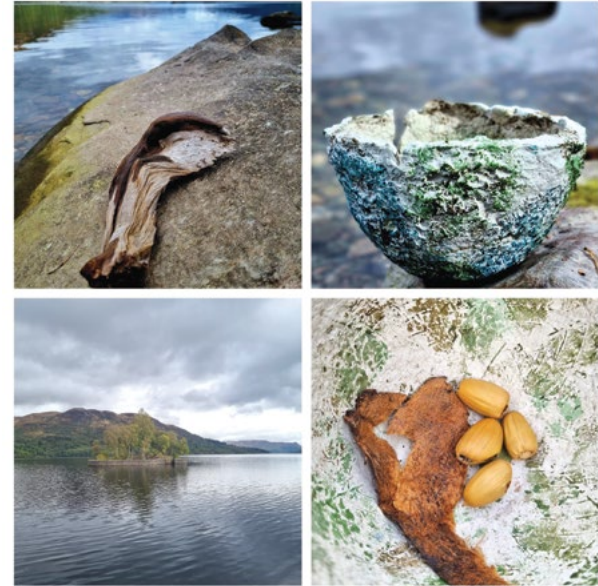
In making this *Communion - Vessel* artwork I explored knowledge of Scotland and Lapland’s hydro-power landscapes. Lila 2024 offered a further learning of ecologies and communities that have each been variously defined, represented and repurposed over time in response to hydro energy and industry demands and opportunities. The simple practices I have worked with in making *Communion - Vessel* (2024) expresses my gratitude for the opportunities of Lila taskscape working - finding communion together and apart with nature. I have ‘worked between’ the wisdom and oral testimony of communities formed and coalesced around water and river landscapes as life giving and sustaining resource. Working with Lila and the fieldwork trips and contributions, offered me a co-knowing of cur-

rent narratives of ‘informed co-operation’ and the discourses of community, natural resources and ‘hydro’ assets, as well as loss and an eclipsing of place from elsewhere to Scotland.

I am grateful to my fellow Lila travellers. I am especially thankful to Lundstedt (2023) and her own work, for introducing me to Hällander’s work (2015), asserting the importance of practice and making with hands: “I make to learn something I did not know before I did it” (Hällander 2015, p.42).

Placing Context: Marking, Printing, Texturing, Gifting

Drawing on the legacy of Raymond Williams and his interrogation and valorisation of culture and society as ‘ordinary’ I looked to emphasise the everyday aspects of accessing our water assets. Our cultural symbolism of places as special and mythological is attractive and expressive. Our burns (small streams), rivers, lochs, and reservoirs are sites of production, energy flow, communication and materiality that can feel alluring, awesome and energising but also saturating, drowning and gloomy. The object is worked and marked – printed using watercolour and plant ink - with alder and hazel; wrapped in ripped hand-crafted salmon skin fish leather. I found making these elements texturally interesting, and challenging, (sourcing alder, hazel and salmon drew me further into sustainability concerns, for example). The vessel rests and is supported by the consciously borrowed ‘drowned’ wood from the Lila taskscape of the trauma of the Porttipahta Reservoir that nonetheless offered a sense of considerable “gifting” (and to where I hope it can be returned someday)



*Figure 4 & 5: Our Water, Our Land? Gifted Materials and Assets, Loch Katrine shore, Scotland.
Images: Burnett, 2024*

References

- Durant, A. (2006). Raymond Williams's Keywords: investigating meanings 'offered, felt for, tested, confirmed, asserted, qualified, changed'. *Critical Quarterly*, 48: 1-26.
- Gifford, D. (1973). The Source of Joy: Highland River. In Scott, A. & Gifford, D. (Eds.). Neil M. Gunn: The Man and the Writer. Blackwood, pp.101-122.
- Gunn, N. (1991). Highland River. Canongate.
- Hällander, F. (2015). Vems hand är det som gör? Art monitor Konstfack Collection

- Lundstedt, L. (2023). 'Seven Shirts'. In Lind, A. and Lundstedt, L. (Eds.). *Artistic research within creative studies*. Umeå University, 19: 35-67.
- Moran, M. (2021). 'Keywords as method', *European Journal of Cultural Studies*, Vol. 24(4): 1021-1029.
- Williams, R. (1983). *Keywords: A Vocabulary of Culture and Society*. Fontana.

The Stream: The beauty and peace in nature

Maissi Lampela

When I think of rivers, the image that comes to my head is not the wide, strong waters that are the most accurate form for the word. Instead, my mind goes to smaller streams bubbling along a forest path. There is a peace and serenity there, as you walk down a small and rocky forest path, and the sunlight reaches through the surrounding trees and hits the water's surface. As the wind moves, the leaves and water move across the forest floor: a near-silent sound of water moving across rocks and down small waterfalls. These streams are also prime areas to walk alongside and make finds: collect rocks and sticks, and look at bugs and plants, while enjoying the quiet atmosphere in privacy.

But when it comes to water, rivers are not the first association. Even on these forest walks, the streams come second to the forest itself. I grew up in a coastal town near the ocean and lakes. When talking about bodies of water, or planning for an artwork relating to rivers, I can't help but think of the ocean and lakes instead, and the beautiful view across a still body of water.

In contemplating my association with water, I notice the connecting thread of stopping and enjoying the world around me. The environment stills



Figure 1. Image: Lampela, 2024

you, to look out into the beauty and variety of nature, and to the peace that it brings you, to kneel next to a stream to pick up a nice rock or listen to the sound of bubbling water. Or, to stop at the shores of a body of water to look to the never-ending horizon.

This is what I wanted to bring across in my work. The peacefulness and stillness of nature, as well as the movement of waters, leaves and animals. Of light reflecting off the water, of snow melting from the trees.



Figure 2. Image: Lampela, 2024

Behind the process

During our fieldwork week in Vuotso, and in the first thoughts for my art production, I had multiple open-ended ideas, geared towards a collage of sorts, created during walks in nature or from things found in nature. From this first draft, the idea of a walk was the one that stayed and developed into the final product. What I want to encourage with my artwork is the idea of stopping to enjoy what is around you. To take a breath and experience your surroundings.

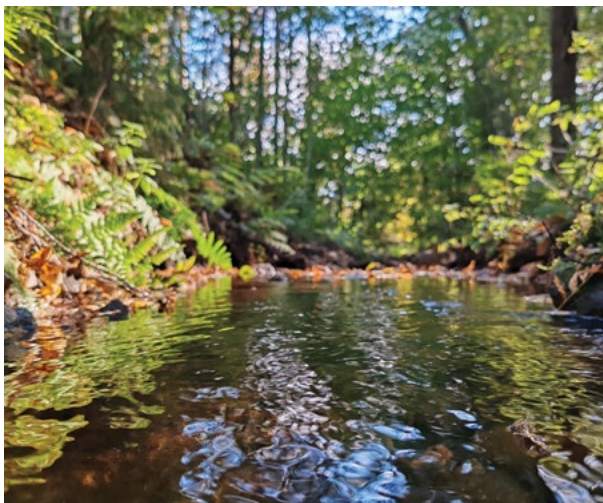


Figure 3. Image: Lampela, 2024

In Lisa Torell's *Place to Place* (2009), a somewhat similar idea is Magnus Thierfelder's performative documentation, where he took and posted pictures of details from his walk to his studio. The documentation could be described as curiosity and interest in the aesthetics of a place, with the meaning of drawing attention to your surroundings (Torell, 2009). In Thierfelder's case, he said that his surroundings were a route he often took and was familiar, but the focus was drawn to things you may not otherwise pay attention to. While my own artwork is more

about exploring something unfamiliar, they both encourage you to interact with and exist in the space you are in.

As I was planning my final product, I drew inspiration from Ingold's *The Temporality of Landscape* (2002) and his descriptions of landscape. Specifically, from how he speaks of the landscape as moving and changing alongside us. They are formed through movement and exist as something solid and seen, even if movement stops and the landscape seems to be still. Ingold goes on to describe how a landscape will continue to change, even if that change is not noticeable: rivers straighten from their curved forms, eroding the stone and earth around them, and trees and plants grow and reach higher into the clouds. (Ingold, 2022.) The seemingly fixed landscape is not that, but is instead ever-changing. In my artwork, I documented this change on a smaller scale, as it was happening. The flowing water, the plants moving in the wind, the birds flying. Small changes in what you can see around you if you just stop and watch.



A Walk by The Waters

During this year's *Living in the Landscape*, the relationship between people and water was explored through the experiences of us participants, the people of Vuotso, and other sources, discussing the effects of green energy, artificial lakes and power plants. Through this, we saw how both the people and the environment are affected by these man-made changes. Instead of this, I wanted to purely focus on the landscape outside of them, and showcase nature as it is, without the obvious human influence. The relationship between humans and nature is then in how the person is affected by nature and its landscape, outside of the man-made.

The finished artwork is in video format and consists of imagery from multiple different sites across Finland, spanning from the South Coast all the way to Vuotso. As stated, the plan was to go outside, explore and find places to stop and relax. The importance of this was to document both the stillness and the movement of nature and the world around you, from snow melting to water flowing, to the waves of the ocean and the stillness of a wide swamp. The sites I visited included both those familiar and unfamiliar to me, which will not be distinguishable in the video, as the familiarity exists only in what I have visited before. The viewer may also find familiarity in some and unfamiliarity in others, depending on the environments they are used to.

Conclusion

As I try to show my own experiences of landscape and nature, and its varied beauty, to the best of my capabilities, I encourage others to enjoy the world

Figure 4. Image: Lampela, 2024

as well. As is discussed in Torell's (2009) text on site-specific artworks and processes, it is impossible to take something specific to one place or time and bring it into text or video format. The true experience cannot be replicated in such a way, and will always have missing pieces.

The finished product is a summary of my own experiences exploring and connecting different sites across Finland. Through this, I hope to bring across even some of the peace found in nature, be it in the stillness or business of it.

References

Ingold, T. (2009) The Temporality on the Landscape *World Archaeology*, 25(2), 152–174. <https://doi.org/10.1080/00438243.1993.9980235>

Torell, L., Torell, L., & Strand, Å. (2017). *Place to place: 9 artists reflection about site-specificity and place-related processes: environment, location, site, spot, space, room*. Folkörörelsernas Konstfrämjandet

Figure 5. Image: Lampela, 2024



Heavy Burden

Petrine Austvik Gullesen

One of the first things I remember noticing as a student was in the subject of learning theory. I studied ethology and the subject was about how humans and animals are shaped by the environment and society around us. How we are easily influenced so that our behavior and perception are conditioned in nature's (or the environments) most effective way. We adapt to various stimuli in order to save energy and to fit into the environment we live in, we become energy efficient.

In class, we looked, among other things, at the history of advertising and how large companies such as Coca-Cola sneaked in images of their logo during cinema films, at such a high speed that people did not register that they were there, but slowly enough that the subconscious was triggered by the logo's stimuli, and made everyone want to buy coke during the break. This was, of course, eventually banned. And we also learned that there are now all kinds of rules and guidelines on how it is legal to market products and services.

It is of course important to distinguish between information and advertising, and to distinguish between fact and fiction, or vision.

The topic for the course *Living In The Landscape 2024*, "Rivers and green energy" led me to a place



Figure 1. The yoke and the pillow. Image: Gullesen, 2024

in my hometown with rivers and different kinds of wetlands, but also the river delta, fields of peat and industrial development.

One peat area with a quite rare density of the plant "posh" has been filled with a massive deposit of stones. This has permanently destroyed areas of peat which is highly valuable in the climate and environment for its carbon storage and water management, not to mention its density of early pollinators that we need so dearly. It is a mystery why we allow this to happen when we also use millions of NOK

restoring peat in other areas in Norway, and in the world (Miljødirektoratet, 2020).

There are also several plans in this area to fill even more important wetlands with stone to make room for production of windmills. Along with this, our neighboring municipality is in the process of installing wind turbines on the biggest mountain between Rana and Nesna(Sjonfjellet, n.d.). The mountain is collecting and filtering water (for free!) and transferring minerals to agricultural land, water sources and into the sea. Yet, they are planning to destroy another untouched area with an extremely important role in the ecosystem.

This is a real mystery to me.

It makes me wonder who really wants to risk altering our water supply and maybe deprive us of the luxury of clean water, for temporarily “green” energy sales. Not to mention, what will these environmental changes affect our local food supply, wild and farmed, both from agriculture and from the sea.

My thoughts are streaming from the sight of visible roots from the peat that is upside down and destroyed. Thinking of the way the water digs its way to every root in various forms of streams and rivers. I think of how the narrowest of rivers are essential to every life form. Those roots are connected not only through its plant but also to other roots and plants. The water connects us all.

It feels like capitalism is blocking common knowledge, silencing nature scientists and manipulating rural districts into believing it is necessary to invest in irreversible industry. When rural districts, in fact, are more sustainable with its natural resources as they are.

Postcolonial theory can be useful for understanding local conditions in an increasingly global-

ized world and can help us understand how local communities can achieve freedom of action under capitalist power relations and global influences, according to Ashcroft, Griffiths and Tiffin (2002, pp. 209–222). The theory focuses on issues such as power relations, racism, oppression, national identity and language. It also addresses how previously colonized peoples and societies can resist, negotiate, or redefine their own culture and history in a post-colonial world. For example, place has always been important in postcolonial theory, and the material and global aspects of environmental protection are gaining in importance. Environmental degradation, in particular, is one of the most devastating consequences of industrialization. There are many examples of Western (or global capitalist) exploitation of the environment, as well as of poor communities that feel dependent on foreign investment.

Modernization has led developing countries to destroy their own environments, and this also seems to apply to countries that are not considered developing countries. Destructive connections between global capital, local politicians, individuals in favorable positions, NGOs and international companies are largely ongoing (Ashcroft, Griffiths, & Tiffin, 2002, pp. 209–222), also in “the world’s richest country” Norway, both in environmental and in human rights(Miljødirektoratet, 2020; Sjonfjellet, n.d; Strömngren, Nystuen, & Wille, n.d.).

It is not a simple problem, but the solution must start at the root.

How good are humans to distinguish between what is advertising and what is necessary? To what extent do we allow ourselves to be influenced by social forces at the expense of our democracy, our own independence and our resources? As a teacher and

behavioral biologist, I am interested in what tools we need to be able to display the problems we face. How should one convey the urgent message that nature conservation and local independent resource utilization is what will benefit us the most and those who come after? Is it really possible for ‘little me’ to reach out to those who are convinced that there must be more development and consumption?

In Ingold’s *The temporality and the landscape* (1993), I reflect on his description of “the people”. How the people live together and influence each other and the environment in line with their goals and values in a community. Some people are also out of step with others and their surroundings:

“Only the sleeper, oblivious to the world, is out of joint – his snores jar the senses precisely because they are not in any kind of rhythmic relation to what is going on around. Without wakeful attention, there can be no resonance.”

(Ingold, 1993, p. 207)

Ingold (1993) describes how different types of people look at the world from different points of view and assumptions, and that our view of the landscape is a result of our attention and commitment, providing the basis for our thoughts and ideas about it. From my point of view, I find that many people are sleeping when they are awake.

Our attention has become numb in several areas and I think this is due to the way we live, use and perceive “our landscape/our taskscape”. I find that in my taskscape there is always something or someone telling us that we must do more, we must have more, we must be more, we don’t have time to “waste”. We listen and follow the flow, run faster. Everyone has to reach something more, no one slows down. More people are running faster than



Figure 2. *Closed eyes on the pillow.* Image: Gulleesen, 2024

they can and we are putting the same stress on the earth’s resources. Unnecessary exploitation. We’re not going to last. We have nothing more to give.

“It is easy to carry knowledge”, they say. But in fact, it is actually up for discussion whether energy or clean water is more important, then the burden is heavy and extremely frustrating to bear.

Not everyone sees what is happening or understands that this exploitation of people and nature is not sustainable if humans are meant to be on this planet forever. Besides, some do not care. It depends on several factors and it is unfortunately human nature in a nutshell.

Humans have evolved to become effective stewards of the local environment with a short time horizon, not regional or global, or in a long perspective. We often think that it is only the modern man who has problems with managing resources in a sustainable way. That assumption becomes too easy, we humans have done this for a long time and it is rooted in evolution (Mysterud 2003, p. 686–709). Iver Mysterud (2003) describes that our most important behavioral tendencies for resource use have been shaped through reproductive success (Low and Heinen 1993). In humans, control and short-term exploitation of resources gives status and power. Status and power have in prehistory (read: always) correlated with more viable offspring. In this process, the hypothesis is that humans in the context of resources have evolved behavioral tendencies that maximize short-term profit rather than long-term security. It is conceivable that it is these human behaviors as efficient resource, whereby users in competition with others, forms the core of the environmental problems (Mysterud, 2003, p. 715).

It is a complicated exercise to regulate natural resources and their use, but there are several solutions, and many good sources of conditions and prerequisites that are needed to succeed in resource management. Most are based on local resource management and co-determination (Heinen & Low, 1993, Mysterud, 2003). It will be measures that serve the local population here and now, with an immediate net benefit.

Just like the “Yoke”, with its handmade and carefully fitted cutout to share weight on the shoulders. The Yoken is a tool that provides instant relief to whoever uses it, and it distributes the weight favorably. It’s simple and will forever be necessary.



Figure 3. Yoke part carved for it to be easy on the shoulders. Image: Gulleesen, 2024.

An immediate advantage would be to exploit the reward system that has regulated human behavior as hunters and gatherers and would appeal to our evolutionary adaptation and natural response. This can, for example, be an offer of a job, better pay, schooling and education, access to health services and control over one’s own resources (Low and Heinen 1993, Mysterud 2003).

These are strategies that can work on environmental protection work (Mysterud 2003), but also to involve the local population in industrial development and in the utilization of local (natural) resources.

Shifting baseline syndrome (SBS) describes a phenomenon where people change their perception of what is the normal state of an environment based on their own experience. As the environment changes and gradually worsens, each new generation adapts its understanding of what is natural and right based on the current situation, not the origi-

nal and perhaps better condition. Biodiversity loss and ecosystem degradation are not as well noticed, recognized and understood because the reference point of normal is constantly deteriorating (Alleyway et al., 2023).

I would like to point out how different the expression and symbolism of the cushion cover is with and without the hand and face print. If you turn the pillow over, it is untouched. The two sides can reflect both feelings and lack of them.

Once upon a time there lived people on this earth, who could meet wild animals that were completely fearless of us. We can meet some of them now, but it is rare. And it is rapidly diminishing because we humans are unable to control ourselves, pay attention and allow nature the space and time to give us the resources we need. It is completely hopeless to think about how much resources we actually have here on the planet, but at the same time it turns out to be so difficult to share? It is as if we stubbornly believe that it is necessary for something or someone to be oppressed, in order for us to have what we need. It is a lie, we have enough.

Too often an overwhelming frustration and anger at the world's governing powers has weighed heavily on my shoulders. Screaming into a pillow may be necessary and a temporary solution to release the burden of frustration. But we need to scream at each other. To gather friends and frighten foes, like a real tribe. We have the knowledge, now we have to use it properly.

How long has it been since you thought about that you could actually swim with whales as big as skyscrapers, see with the help of luminescent insects, hear birds making utopian sounds, be carried by horses at full gallop and walk among the mightiest trees and plants who are several hundred years

older than you. Can we pause together and breathe with the wind, enjoy the earth together as it is, with all its wonderful creatures and creations.

References

Ashcroft, B., Griffiths, G., & Tiffin, H. (2002). *The empire writes back: Theory and practice in post-colonial literatures* (2nd ed., pp. 209-222). Routledge.

Alleyway, H. K., Klein, E. S., Cameron, L., Douglass, K., Govia, I., Guell, C., Lim, M., Robin, L., & Thurstan, R. H. (2023). The shifting baseline syndrome as a connective concept for more informed and just responses to global environmental change. *People and Nature*. <https://doi.org/10.1002/pan3.10473>

Ingold, T. (1993). *The temporality of the landscape. The perception of the environment: Essays on livelihood, dwelling and skill* (s. 189-208). Routledge.

Low, B. (1993). Population, resources, and environment: Implications of human behavioral ecology for conservation. *Population and Environment*, 15(1), 7-41. <https://doi.org/10.1007/BF02207996>

Miljødirektoratet. (2020). Plan for restaurering av våtmark i Norge (2021-2025) (M-1903). *Klima- og miljødepartementet*. <https://www.miljodirektoratet.no/globalassets/publikasjoner/m1903/m1903.pdf>

Mysterud, I. (2003). *Mennesket og moderne evolusjonsteori*. Oslo: Gyldendal Akademisk

Sjonfjellet. (n.d.). Sjonfjellet. Hentet 8. oktober 2024, fra <https://www.sjonfjellet.no/>

Strömngren, J., Nystuen, G., & Wille, P. (n.d.). *Menneskerettslig vern mot inngrep i samiske bruksområder*. UN Department of Economic and Social Affairs. <https://www.un.org/development/desa/indigenouspeoples/mandated-areas1/environment.html>

Lines meandering in the landscape

Sofia Lång

Water has always been a part of the landscape in all the places I have lived, many times in the shape of a river. My current daily landscape just above the arctic circle is a landscape abundant in creeks, brooks, rivers and variations of waterfalls. The murmur or buzzing, and sometimes roaring, of moving water is never far away. The similarly visually arresting formations in these surroundings, seen from afar flowing down a mountainside, or as a close liquid surface of meandering lines in endless pattern formations never cease to engage me. Through the clear body of water lines in the sand of the bottom of a slow creek suddenly stand out as an optical testimonial of time. The constant flow of water, and the seemingly consolidated patterns of meandering lines bearing the movement of wind, water, earth, in their shapes.

Referring to the understanding that has developed through ecology, the philosopher Arnold Berleant (2012b) describes landscapes, or environments as he suggests terming them, as living systems of intricate and reciprocal relationships of which humans compose a functioning part. Environments are pro-

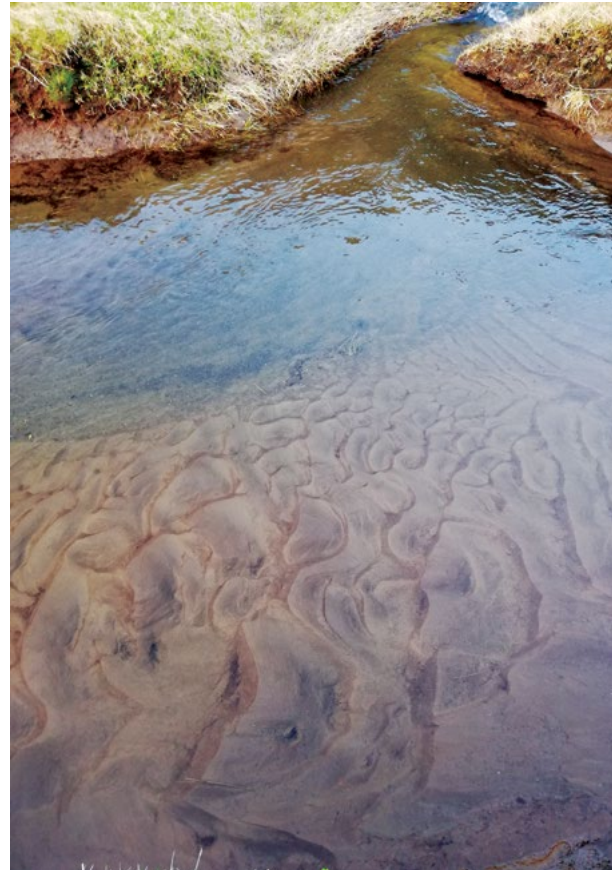


Figure 1. Lines in the sand. Image: Lång, 2024.

cessual, rich in imminent, ever-shifting, dynamic proceedings. Instead of the environment, Berleant suggests using *environment* in trying to avoid us placing ourselves apart from our surroundings. According to Berleant, landscape in its modern use has a history of connotative meanings connected to the appreciation of scenic views¹, establishing visually appealing natural scenes to be seen from a single point. In addition to this, landscape painting as a genre in the 18th century remains as an influence on our use of the term as excludingly positive, thus also containing a risk of objectifying what we see. Conceivably, a tactile, true-to-experience understanding encompassing us as bodily creatures and parts of a whole can be a remedy to this (Berleant 2012b). When we not only look at, but experience "from within the landscape" (Berleant, 2012 a). When the landscape is lived, and becomes a part of us at the same time as we become a part of it in reciprocal interconnection. Considering the meandering lines on the surface of a river stream, and in the sand on the bottom of the stream, what about the traces that we inevitably leave? What kind of patterns of living shape our lines in the landscape, and how could they be different?

The ability to create viable living conditions is crucial for all species, Lowenhaupt Tsing (2015) writes, and reminds us of how beavers modify streams as they shape dams, canals and lodges. Not only humans alter their surroundings, and in this process of reshaping, "each organism changes everyone's world" (Lowenhaupt Tsing, 2015). Getting to

¹ *F.ex the use of Claude glasses in the eighteenth century to bring picturesque qualities to paintings depicting landscapes. (Maillet, 2004)*



Figure 2. River Constallation. Image: Lång, 2024.

know the stories of interference in the landscapes of Northern Finland through the Living in the Landscape course has reinforced my understanding of the viewpoint of the North as a subject for exploitation. Learning about how the construction of dams and artificial lakes has had a devastating impact on nature, f.ex migratory fish, and on the, principally Sámi, population who has lost their homes when one of the largest rivers in Finland lost much of its free flow, gives me some insight into also my own, albeit highly involuntary, participation in an oppressive way of relating to landscapes and all liv-



Figure 3. Trees–Lines. Image: Lång, 2024

ing there. Not only just being a citizen in a modern, industrialized western society, but also having grown up in the south in a country with a history of oppressing the indigenous people in the north. Oppression that is not only culturally impoverishing to those oppressed, but at the same time depriving of knowledge and understanding for those who become part of the oppressing f.ex through selective curriculums. Berleant (2015) brings forth the notion of aesthetic sensibility, a perceptual awareness that goes beyond sense perception – an educated sensation so to speak. It develops through conscious

experience and requires perceptual knowledge and skills (Berleant, 2015). Cultivating a perceptual awareness might deter us from objectifying – as well as oppressive – ways of being.

In his pursuit of describing the dynamic and reciprocal way of being a perceptually based presence in the landscape is, he sees it in the light of the bodily experience of swimming (Berleant 2012 a). The cold water of the brooks, creeks and waterfalls of the northern Norwegian landscapes I frequent now are oftentimes too cold for a concrete swim, but the experience of them and their surroundings

can nevertheless be immersive, encompassing a sensory, sensuous experience. In a completely different way, the river I grew up by, in a mainly rural area but not far from the Finnish capital, also was a source of aesthetic experiences. The quiet, almost imperceptible movements of the light, brown water coloured by the clay soil were a part of daily life, shimmering from afar in clear sunlight. But we were not to supposed to swim here, due to, it was said, artificial fertilizers from the fields surrounding the riverbanks. This has lingered as a kind of loss, both for the sake of the alluring experience of diving into the water, and for the sake of the inconsistency of the growing of life-giving food at the same time contributing to environmental degradation.

On a symbolic level, rivers, constantly moving, are identified with water precisely as a life-giving force as well as of time passing. But also on a concrete level in a landscape, a river is in some sense characterized by movement, as it is, according to Kleinhans (2023), “a perpetually reforming pattern” (Kleinhans & al., 2023). This characterization applies to meandering rivers, although from a viewpoint of natural sciences, there is no overall, scientific definition of what a meandering river is. But being a meandering river implies that it resembles a process more than a fixed entity. It is thus a “river meandering” more than a “meandering river” (Kleinhans & al., 2023). For the shaping of other kinds of patterns other than of exploitation, degradation, objectification and oppression, there is a need for another kind of awareness, an awareness that includes perceptual awareness as well as emotional understanding, and a sensitivity for all things living.

References:

Berleant, A. (2012a). The Art in Knowing a Landscape. In *Aesthetics Beyond the Arts. New and Recent Essays* (pp.67–80). Ashgate Publishing.

Berleant, A. (2012b). The Changing Meaning of Landscape. In *Aesthetics Beyond the Arts. New and Recent Essays* (p.195–204). Ashgate Publishing.

Berleant, A. (2015). Aesthetic Sensibility. In *Aesthetic Sensibility*. Accessed 3 August 2024: openedition.org

Kleinhans (2023). What even is a meandering river? A philosophy-enhanced synthesis of multi-level causes and systemic interactions contributing to river meandering. *Geological Society 540*, Special Publications, 43 – 74. Accessed August 5th 2024: lyellcollection.org

Lowenhaupt-Tsing, A. (2015). *The Mushroom at the End of the World. On the Possibility of Life in Capitalist Ruins*. Princeton University Press.

Maillet, A. (2004) *The Claude Glass. Use and Meaning of the Black Mirror in Western Art*. Zone Books.

Figure 4. Image: Parpala, 2024.



Authors

Hayley Anderson, Postgraduate Student, UHI Shetland, University of The Highlands and Islands

Irene Bordignon, PhD Fellow, University School of Advanced Studies IUSS Pavia and University of Ferrara (Italy), in collaboration with the Department of Language Studies at Umeå University, Sweden. irene.bordignon@iusspavia.it.

Sophie Brown, Postgraduate Student, UHI Shetland, University of The Highlands and Islands

Kathryn Burnett, Senior Lecturer, Division of Arts and Media, University of the West of Scotland, Ayr Campus, Scotland, kathryn.burnett@uws.ac.uk

Mats Jøran Dale, Master student in Primary and Lower Secondary Teacher Education years 5–10, Faculty of Education and Arts, Nord University

Petrine Austvik Gullesen, University Lecturer, Nature Science, Nord Universitet Campus Nesna
petrine.ag@gmail.com

Mette Gårdvik, Associate Professor, Nord University Nesna Campus
mette.gardvik@nord.no

Maiken Jeanette Kleiving Hansen, Master student in Primary and Lower Secondary Teacher Education years 5–10, Faculty of Education and Arts, Nord University

Elina Härkönen, University Lecturer, Faculty of Art and Design, University of Lapland
elina.harkonen@ulapland.fi

Linnea Karlsson, BA student in Creative Studies, Department of Creative Studies, Umeå University

Maissi Lampela, Master Student in Art Education, Faculty of Art and Design, University of Lapland

Lotta Lundstedt, Artistic Associate Professor, Department of Creative Studies, Umeå University, lotta.lundstedt@umu.se

Sofia Lång, Assistant Professor, Nord University Bodø Campus sofia.a.lang@nord.no

Samantha MacKay, MA student in Creative Media Practice (2024), Division of Arts and Media, University of the West of Scotland

Kamu Mattila, Master Student in Art Education, Faculty of Art and Design, University of Lapland

Roxane Permar, Professor in Art and Social Practice; Programme Leader, MA Art and Social Practice, Centre for Island Creativity, UHI Shetland, University of the Highlands and Islands
roxane.permar@uhi.ac.uk

Sofie Borkvik Ruud, Master student in Primary and Lower Secondary Teacher Education years 5–10, Faculty of Education and Arts, Nord University

Sara Rylander, Artistic Associate Professor, Department of Creative Studies, Umeå University
sara.rylander@umu.se

Jane Somers, Postgraduate Student, UHI Shetland, University of The Highlands and Islands