

LIAF 2019

**30th August –
29th September,
Svolvær**



COLOPHON

Curators: Hilde Methi, Neal Cahoon, Karolin Tampere and Torill Østby Haaland

Director: Svein Ingvoll Pedersen

Producer: Berte Tungodden Ynnesdal

Production Assistant: Magnus Holmen

Head of Mediation: Kristin Risan

Head of Communication: Kari Finstad

Other Staff at North Norwegian Art Centre (NNKS):

Ieva Zule, Marianne Stokland, Maria Gradin.

Technical Team: Eric Alvin Wangel (head of production), Emil Keller Skousen, Rasmus Andreas Hungnes, Kristian Castro Hauge

Technical Supplier: Jorma Saarikko, Pro Av Saarikko Oy

Producer of The Kelp Congress: Annette Wolfsberger

International Press Agent: Margaret

Exhibition Hosts: Linn Knutsen, Julia Mertens, Maria Gradin, and Sanjey Sureshkumar

LIAF's Advisory Board: Helga-Marie Nordby, Svein Ingvoll Pedersen, Sabrina Van der Ley, Ina Otzko, Hanne Hammer Stien and Kjetil Berge

Texts About the Artworks: The curators in collaboration with the artists

Translations: Helge Haaland (from English to Norwegian) and Richard Simpson (from Norwegian to English)

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FOREWORD

Going back to 1991, Lofoten International Art Festival is one of the longest running Nordic contemporary art biennials. LIAF has firmly established itself as an arena for international art, with a vision of the wider world and a particular focus on our own northern region. However, the biennial has by no means found its permanent form.

LIAF is not set up in permanent buildings or at a definite place in Lofoten. This gives us wide-ranging possibilities when the festival is to be re-established every other year, enabling us to attempt new ways of linking art, people, and societies, and explore new modes of discovering the potentialities of art.

The curators of LIAF 2019 have done precisely this. Hilde Methi, Neal Cahoon, Torill Østby Haaland, and Karolin Tampere have worked across a wider geographical territory in Lofoten and over a longer period of time than earlier festivals. The artists and curators have also engaged several people and local communities in artistic processes and work.

A festival is a collective effort involving many people. A special thanks to all in Digermulen, Skrova, Ramberg, and Valberg who have contributed to LIAF via cooperation with artists from autumn 2018 until this year's exhibition month. Major thanks also go to the technicians, mounting team, communications staff, volunteers and local

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Welcome to LIAF 2019!

Svein Ingvoll Pedersen

Director, North Norwegian Art Centre (Nordnorsk kunstnersenter)



CURATORIAL INTRODUCTION

LIAF 2019 has taken its inspiration from the multitude of inhabitants, materials, struggles, and processes that reside and take place within the wide intertidal zone surrounding the Lofoten archipelago. Rather than reach towards an overarching title for the 2019 edition, the defining features of the festival can be found in the plurality of its explorations, in the range of the different approaches, and through the series of polyvocal conversations that these processes have opened up throughout the year. Since July 2018, the biennale has been initiating a set of collaborations with several artists who have embarked on engagements within these surroundings along the shorelines of both the Western and Eastern regions of the islands – in Digermulen, Ramberg, Skrova, and Valberg. There have also been several ongoing dialogues, conversations, field trips, and events that have been staged. This September in Svolveær, it is again amongst these pluralities where we hope to find ourselves, entangled among artworks, events, experiences, and ideas, each imagined as part of a dynamic system that encourages connection and context exchange.

As a part of this situation, our intertidal curatorial companion – the Starfish – has been central to both the direction of the longer-term format of this edition of the festival, and the structure of this “entangled” exhibition at large. LIAF 2019 is therefore composed of five curatorial “arms”. *From the horse’s mouth* is the arm that considers resilience, community, messages, and communication from human and other-than-human perspectives. *Thinking tide, sensing scale*, draws attention to (natural) phenomena and the apparatuses through which events are sensed and measured. *Splash, stress & elasticity* is the arm that considers the high tides of migration, seasonal tourism, competition,

space, and cycles. *Maths, matter & body* observes the relationships and tensions between the human body, solid matter, algorithms, gravity, and statistics. The fifth, unnamed arm, is dedicated to the unspecified. Distributed across several venues and manifesting together with a live programme of “High Tides” and an extensive Arts mediation programme, the curatorial arms of LIAF have sought to stretch out towards a range of themes and discussions, acting as entry points or prisms for the creation of a variety of readings for each staging/voice/project/contribution.

How these arms continue to encounter the scale of the intertidal situation is both provoking and exciting, fostering a genuine sense of play and discovery: from the enormous invisible forces, the mystical pull of the moon, to the presence of crucial and near-invisible ecosystems, and the very molecules of water itself. There are questions concerning marine life (and its commercially defined and threatened resources), of cultures reliant on migratory fish and their life cycles, of the newly established farming and harvesting of kelp in these waters, and of the histories, myths, and lore that persist within coastal communities. Scrutiny accumulates in the origins and “high tides” of tourism in Lofoten, and how the participatory and extractivistic nature of social media and the convenience of platforms like Airbnb foster desires to travel to these islands. There is interest in the acoustic sense and character of the tide, in the wind as an actor above the surface, in human movements, identities and exchanges, and in the effects and rhetorics of global warming and its connection to the sea. There are voices related to the fluidities of gender and sexuality in other-than-human communities, in the performative and conceptual collection and accumulation of objects, actions, places, and materials, in speech as weather, in error and disruption, in the play of light



and sound, and in the reflections of life, narrative, and poetry contained within statistical data.

In seeking to become a festival for “the whole of Lofoten” – by thinking expansively, rather than narrowing like a spotlight on one topic – LIAF 2019 has aimed to resonate with long-term thinking, acting, presence, and forms of embeddedness within local settings. It has sought to provoke new affinities, knowledge, and empowering encounters that are invested in local agencies and place, and that connect to otherwise unreachable (local) communities, companions, and collaborators.

Any visit to the intertidal zone remains an impression of a continual process. Likewise, this exhibition in Svolvær represents one more month of what has been a varied engagement throughout the year. Conversations are ongoing, and the Starfish will continue to stretch between the babble.

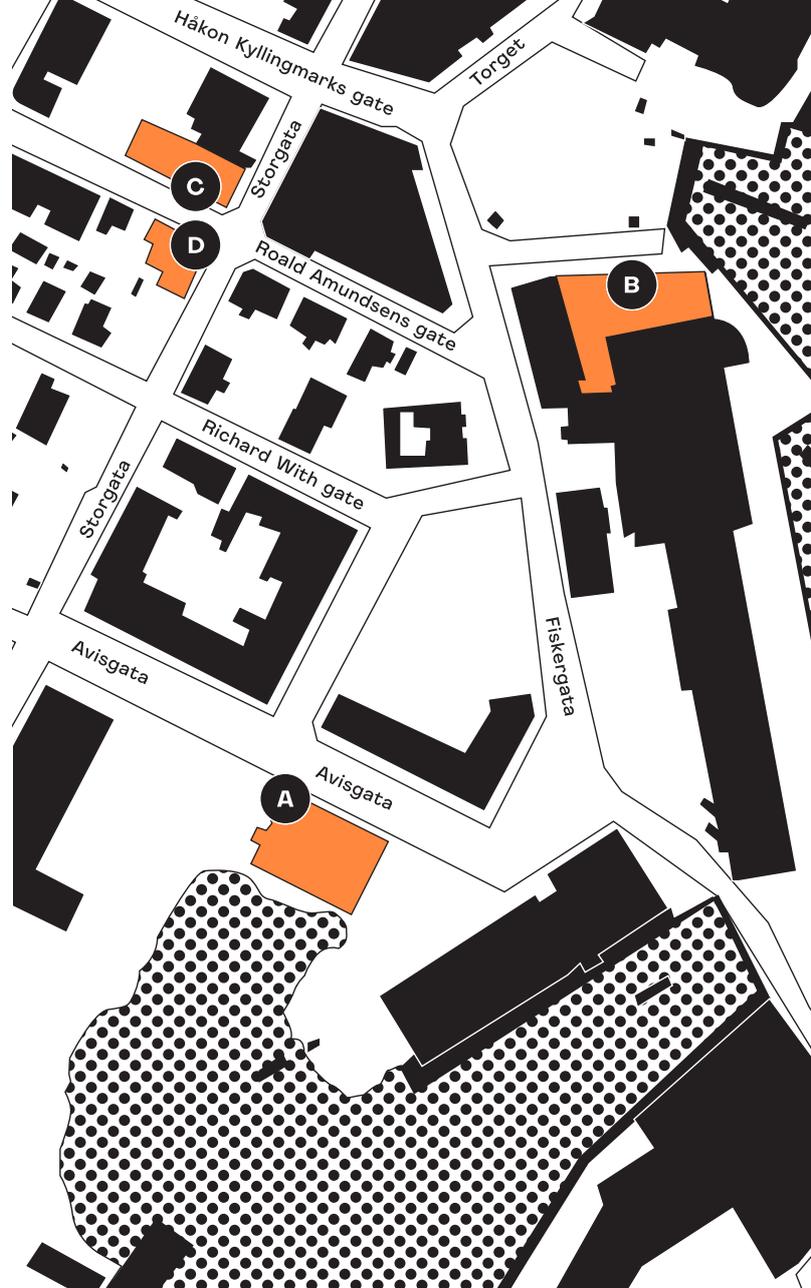
– Hilde Methi, Neal Cahoon, Karolin Tampere, and Torill Østby Haaland.

Tide Timetable, LIAF 2019, Svolvær

Time	cm	Time	cm	Time	cm	Time	cm
Fri 30th Aug.		Sat 7th Sep.		Sun 15th Sep.		Mon 23rd Sep.	
0610	33	0027	110	0051	287	0029	124
1213	292	0613	228	0711	55	0616	221
1822	42	1257	109	1316	277	1252	120
New Moon ●		1858	229	1916	69	1906	230
Sat 31st Aug.		Sun 8th Sep.		Mon 16th Sep.		Tue 24th Sep.	
0028	316	0154	115	0120	288	0159	118
0655	17	0738	215	0738	55	0750	222
1259	306	1417	116	1346	278	1421	115
1907	35	2024	229	1945	70	2033	241
Sun 1st Sep.		Mon 9th Sep.		Tue 17th Sep.		Wed 25th Sep.	
0112	327	0313	109	0150	287	0314	101
0740	10	0909	216	0807	58	0916	238
1344	311	1528	113	1415	276	1533	101
1951	35	2138	239	2015	74	2142	262
Mon 2nd Sep.		Tue 10th Sep.		Wed 18th Sep.		Thu 26th Sep.	
0156	328	0415	98	0221	282	0413	77
0824	13	1015	228	0836	64	1018	262
1429	307	1624	104	1446	271	1630	82
2035	42	2231	252	2047	82	2235	286
Tue 3rd Sep.		Wed 11th Sep.		Thu 19th Sep.		Fri 27th Sep.	
0241	320	0502	85	0253	273	0503	52
0910	26	1102	241	0907	74	1109	287
1513	295	1708	93	1520	263	1719	63
2121	57	2313	265	2123	93	2322	309
Wed 4th Sep.		Thu 12th Sep.		Fri 20th Sep.		Sat 28th Sep.	
0327	302	0540	74	0330	261	0549	31
0956	46	1140	254	0942	86	1155	307
1559	278	1745	83	1558	254	1804	48
2211	75	2348	275	2206	105	New Moon ●	
Thu 5th Sep.		Fri 13th Sep.		Sat 21st Sep.		Sun 29th Sep.	
0415	278	0613	65	0412	247	0007	326
1047	69	1215	265	1025	100	0633	18
1649	259	1817	76	1644	243	1239	320
2311	95	Sat 14th Sep.		2305	118	1847	40
Fri 6th Sep.		0021	282	Sun 22nd Sep.			
0508	252	0642	59	0504	232		
1146	92	1246	273	1126	113		
1746	241	1847	71	1744	233		
Half Moon ◐		Full Moon ○		Half Moon ◑			

MAP

- A** **The Former Lofotposten Building**
Avisgata 5, 8300 Svolvær
Opening Hours: Tuesday – Sunday 12:00 – 19:00
- B** **The North Norwegian Art Centre (NNKS)**
Torget, 8300 Svolvær
Opening Hours: Tuesday – Sunday 12:00 – 19:00
- C** **Svolvær Film Theatre**
Storgata 29, 8300 Svolvær
- D** **The Old Second-Hand Shop**
Roald Amundsens gate 15, 8300 Svolvær



VENUES

The Former Lofotposten Building

“Lofotpostbygget” – the Svolvær building that once housed production of the major regional newspaper “Lofotposten” is the chief exhibition space for the LIAF 2019 show. The venue will also be activated at various times outside of the exhibition opening hours throughout the “High Tides” programme. The building was constructed in 1963 with printing presses and production facilities spread across four storeys, the third floor having a staff restaurant. Lofotposten relocated in 2011. In the years since, talk had suggested that the site will become a hotel, apartments, or offices. Meanwhile the facility has been empty for long periods and has also been a temporary site for Svolvær’s primary and secondary schools. Extensive renovation will begin in the autumn of 2019, with the building soon to become an apartment complex. LIAF 2019 will adopt the site as it is now, gutted of its furnishings – creating several large open spaces – so that the emphasis will be on the building’s special architectural characteristics and its placement on the waterfront.

The North Norwegian Art Centre (NNKS)

Parts of the LIAF 2019 exhibition will be shown at the North Norwegian Art Centre’s premises, centrally located beside Svolvær’s market square. Usually the outer gallery features the Centre’s art shop, while the inner locale is the exhibiting space for the ongoing exhibition programme. NNKS is artist-run, and this year it celebrates its 40th anniversary. The institution engages in comprehensive activities across all of northern Norway but is based in Svolvær, Lofoten. The Art Centre has owned and organised LIAF since 2009.

Svolvær Film Theatre

Together with The Old Second-Hand Shop and the exhibition venues, Svolvær Film Theatre is one of the locations of LIAF 2019’s “High Tides” programme. The functionalist building was designed by architect Harald Sund and was finished in 1938. Much of the original interior has been well preserved. For years the cinema was one of Svolvær’s most important gathering spots with its 350 seats and two or three daily film screenings. It saw especially large numbers of visitors during the winter fishing seasons in the 1950s and 60s. Today, the theatre shares its main entrance with the city hall.

The Old Second-Hand Shop

The Old Second-Hand Shop is another of the locations of LIAF 2019’s “High Tides” programme. Originally, the building was erected around 1912 in order to house the photo gallery of the photographer Høy. From 1943 to 1996, “Lofoten konfeksjon” had a shop here. This was *the* place to shop for clothes in Svolvær, and the store was well known throughout the region. In more recent years, the property served Lofoten Industri as the location for its second-hand shop. They moved in 2017, and ever since the premises has remained empty – until now, when LIAF will open the doors of the old shop once again.



ARTWORKS



Gunnar Berg

The Battle of Trollfjord, 1890

Oil on canvas and wood, 128 × 93.5 cm. **This work is exhibited at North Norwegian Art Centre (NNKS) and the Gunnar Berg Gallery.**

What belongs to the community as a whole?

On the 6th of March 1890 painter Gunnar Berg sat in a rowing boat and watched an uproar that was taking place in Trollfjord on the eastern part of Austvågøy. Gunnar's father owned one of four steam-driven seine boats, which, together with a pair of other boats blockaded the entrance to the fjord, preventing smaller fishing vessels from entering it. It was the high numbers of cod found there that caused the escalating conflict to flare up. The steam boat owners demanded taxes from every catch, if they were to let the fishermen in. Gunnar portrayed seven stages of what happened. A larger picture showing the battle itself is flanked by six smaller images to the side. All are surrounded by a detailed frame with ornate dragon carvings reminiscent of the Viking era.

As a historical event the battle of Trollfjord revolved around the rights to the sea's resources. Contextualising the unrest also lay many generations of experiences with fishery owners who were notorious for monopolising trade and collecting taxes on essential resources

associated with coastal villages. The event had political ramifications: the fishermen succeeded in mobilising support, and the seine operators' initiative was seen as a breach of "allemannsretten", or the ancient, deeply established right of public access. In March 1891 the Norwegian parliament passed alterations in the Lofoten law, which among other things forbade the use of seines during the Lofoten fishery season.

Gunnar Berg, himself the son of a fishery owner, had been able to study art in Düsseldorf following praise from artist Adelsteen Normann. Although he secured for posterity the single visual record of the battle at Trollfjord, he also died an untimely death a mere three years later. Under curious circumstances the painting was then given away in a raffle. The lucky winner was no less than Adelsteen Normann's daughter, Emma Normann, who later donated the painting to the town of Svolvær, with the intention that it should be available for all to see and celebrate. Today the painting is on loan from the municipality to Galleri Gunnar Berg on Svinøya and is displayed with the private collection of Gunnar Berg's oeuvre, owned by his relative John Berg.

Unfortunately, the municipality of Vågan and LIAF 2019 did not succeed in getting an agreement to show the painting as part of this public exhibition (the painting was however part of the festival exhibition in 1999). The outline on display retains the exact proportions of the work, and through the painting's absence, the ongoing struggle surrounding private and public ownership is once again highlighted. The artwork is available to view at the nearby Galleri Gunnar Berg in Svolvær for a fee of 50 Norwegian Krone.

Gunnar Berg (1863–1893) was a painter who worked in Lofoten, Düsseldorf, Paris and Berlin.

Anna Boberg and Kunstnerhuset in Lofoten

Untitled, landscape in Reine, Lofoten, ca. 1912
Oil on canvas, 38.5 × 29 cm. **This work is exhibited at North Norwegian Art Centre (NNKS).**

Visiting artists have arrived and departed in Lofoten as rhythmically as the tides. In Svolvær the “Kunstnerhus” on Svinøya has been – and remains – the most important residence for these artists, including those who participate in LIAF. If you spend a bit of time in this house, you quickly become aware of a figure named Anna Boberg: portraits of her hang in the library and dining areas. Depicted as a kind of polar adventurer and plein air artist, she poses fully clad in sealskin attire. In one of the photographs her wide-awake glance is directed toward the person apparently creating the actual portrait of Anna: one in which the white background of a sheet must have completed the illusion of her being situated within an icy wasteland.

Nevertheless, Anna did live up to this mythic, romantic image of the artist-as-adventurer. The first time she came here to Lofoten in 1901 it was by travelling on foot over the mountains all the way from Kiruna. Her encounter with this place genuinely set her artistic output in motion, and she stayed here for extended periods in the following decades. The painting presented

as part of the LIAF exhibition was made in Reine, probably in 1912, in connection with a trip she is thought to have taken with the fishery inspector there. At this point Anna had started to employ broad strokes and thick applications of paint. She practically forms the landscape with the brush and lets the boats glide along with it as one. The foreground – here a partially snow-covered shoreline – characteristically takes up large portions of the image. It helps emphasise her own presence in the landscape, just as it makes it clearer to define where in Lofoten her pictures have been painted.

Like other so-called “Lofoten painters”, Anna sought to communicate the nature of this place to a wider European audience. She therefore took practically all of her pictures home to Sweden. But Anna’s attachment to Lofoten created ripple effects that extended beyond conveying the landscape. The fact that her portrait hangs within the Kunstnerhus relates to her commitment towards artistic activity in Lofoten, as does the fact that it was she who had laid the cornerstone for this residence and studio space for artists. In 1904 she had her architect-husband design a small studio hut on Svinøya near the inlet of Svolvær harbour. It was later donated to the Norwegian visual artists’ association and functioned as a residence for visiting Swedish/Norwegian artists until World War II. It was then torn down. In 1952 it was replaced with the larger artists’ residence on a hill in another part of Svinøya. Through the guestbooks we gain an impression of what this building has meant for a multitude of visiting artists over the years, and how important the legacy of Anna Boberg remains today.

This painting is on loan from William Hakvaag.

Anna Boberg (1864–1935) was an artist who worked in Lofoten on a regular basis.

Michaela Casková

Small Talk #4: Everything Weather, 2019

Time (hours and hours of staring at the horizon, reading from the sky, waiting for whales), Ears, eyes, speech, binoculars, pen, paper, clouds, winds, watercolours, nails, and wood. **This work is exhibited at the Former Lofotposten Building.**

Small Talk #4: Everything Weather is a playful continuation of Michaela Casková's ongoing interest in atmospheric observations and everyday speech. Emerging during her LIAF field trip on the Helmer Hanssen research vessel in April/May, the 14 poems on display represent a form of weather reportage mediated through the overheard conversations of a group of scientists mapping the presence of a zooplankton species, the copepod *Calanus finmarchicus*, in the waters surrounding Lofoten. The installation combines these written field recordings together with short personal reflections and small photographs of the sky, and it positions the collection next to an observation chair that faces the venue's least obvious set of windows. Here, visitors are invited to sit, to look out, and to write about the weather that is seen, overheard, or felt.

Small Talk #4: Everything Weather is a new commission for LIAF 2019 / North Norwegian Art Centre (NNKS).

Michaela Casková (b. 1988) is an artist working in Helsinki, Finland.

Devil's Apron (Kåre Grundvåg and Trond Ansten)

Intertidal Shelter part I & II, 2019

Carved wooden logs, performative sculptural intervention, indefinite. **This work is activated in the intertidal zone outside the Former Lofotposten Building.**

An architectural intervention in the littoral zone by the artist duo Devil's Apron aims to ask the question: can we facilitate an intimate meeting between life within shallow water and us humans?

Inspired by the collaborative effort of yeast and brewers in the development of yeast logs*, Devil's Apron present a speculative attempt to create a sculptural home for the inhabitants of the tidal belt. The artist duo, who work with seaweed as a raw material for brewing, have observed how macroalgae are gaining attention as a source of food and fuel in emerging industries. They want to take a step back and get to know the algae.

At low tide on Saturday 31st of August, a sculptural garden will arise through a performance in the intertidal zone outside the Former Lofotposten Building. Part II of *Intertidal Shelter* will unfold during The Kelp Congress between the 20th and 22nd of September.

* Wooden structures for conserving yeast between brewing sessions. Developed long before the scientific knowledge of microorganisms.

Intertidal Shelter part I & II is a new commission for LIAF 2019 / North Norwegian Art Centre (NNKS).

Devil's Apron (2016) are an artist duo consisting of Kåre Grundvåg and Trond Ansten, both based in Tromsø, Norway.

Futurefarmers (Amy Franceschini and Lode Vranken)

Wind Theater, 2018–2019

- A. **Residency:** A durational residency in the village of Digermulen. Futurefarmers worked closely with the pupils and headmaster of Digermulen elementary school – a school without homework.
- B. **Sculpture/Architecture:** A wind-powered printing press installed in Årstein (9 × 4 × 4 m) – wood, metal, plexiglass. Panoramic image, 30 × 30 × 12 cm, Tempera on paper.
- C. **Film:** *Three directions given – south, east, west... a panorama...and north... stands alone, screenless – an optical illusion inviting us to allow wonder to capture our speech.* A three-channel film that presents vignettes of the various realities at play in Digermulen.

This work is exhibited at the Former Lofotposten Building and the North Norwegian Art Centre (NNKS).

A blind child asks, ‘what colour is the wind?’...
We answer in a theatre of relations where language gives way to sound and light, and words give way to wonder, where the lines are not memorised, but present themselves in the form of directions given by the wind.

The sun, the panorama, the schoolmaster, the road, the Digermulen, the stage – an empty swimming pool flooded by the endless sun,
13 school children,
faces of the cast
lit by the flickering light of a million mirrors upon the sea¹,
reflections of the sun,
animating the imagination and bodily unconscious,
a choir,
lungs filled by the northern wind,
songs of a fable,
a struggle,
a magic table (cloth that provides food when opened),
a stick of dynamite, a goat that (shits) produces gold,
a press powered by a windmill printing this script that you have just read.

¹ A foggy memory of a line of text written by the artist Geir Tore Holm, in a nearby setting to Lofoten, “Sørfinnset Skole/the nord land”, in 2017.

Wind Theater is a new commission for LIAF 2019 / North Norwegian Art Centre. Futurefarmers took part in LIAF 2019’s artist-in-residence programme.

Cast: Gunnar Aarstein, Digermulen Skole, the road **Film:** Directed by Amy Franceschini, Filmed/Edited with Henrik Lande Andersen
Set Design: Futurefarmers **Set Production:** Futurefarmers with Max Pairon and Wiebe Moerman **Sound:** Niklas Adams

Futurefarmers (Amy Franceschini [b.1970] and Lode Vranken [b.1962]) are artists based in San Francisco and Ghent.

Signe Johannessen

Thank you for carrying, 2016

Video, colour, sound, loop. 8 min. 42 sec. This work is exhibited at North Norwegian Art Centre (NNKS).

Thank you for carrying performs as a dark and poetic celebration of the lives of horses, and the profound and lasting bonds that form between horse and handler. Hypnotic and contemplative, the slow-moving passage of this video drifts with a languid focus on the textures and patterns of horses' skin, on their facial features and their movements, and on the depiction of ceremony related to the death or slaughter of these animals.

In the creation of the work, and in collaboration with two horses at an ancient immolation site on the island of Öland in Sweden, the artist carried out a series of ceremonies with the remains of a prized Lipizzaner stallion. An altar was built in a stable in homage to 6000 years of shared equine history with humans; acknowledging horses as a form of transportation, as comrades during warfare, as partners during hunting practices, as food sources, as entertainment, and as companions through friendship. The score for the work is a composition that uses horse hair as an instrument, electronically rendered as a dramatic and moving accompaniment to the images on display.

Signe Johannessen (b. 1978) is an artist working in Gnesta, Sweden.

Toril Johannessen

Words and Years, 2010–2016

Screen prints, 76 × 56 cm. These works are exhibited at the Former Lofotposten Building and the North Norwegian Art Centre (NNKS).

Words and Years (2010–2016) is a series of graphs based on data from various academic journals and news magazines. The frequencies of the use of certain words are mapped by searching through digital archives of the complete publication history of the journals, from the first to the most recent issues. The graphs were made as enquiries into how, or if, history, events and the “zeitgeist” is reflected in language. The graphs are suggestive and invite open interpretations, as the metaphorical meaning of the selected words shifts across the fields of knowledge that the source journals represent.

The series consists of 16 prints in total; a selection is included in the LIAF exhibition.

Toril Johannessen (b. 1978) is an artist working in Tromsø, Norway.

Anne Duk Hee Jordan

Ziggy and the Starfish – How one becomes One with a Fish, 2018

Video installation, bed, fishnet, pillows, two single-channel HD videos, colour, sound. 16 min. 28 sec. [This work is exhibited at the Former Lofotposten Building.](#)

Ziggy and the Starfish – A Documentary, 2016

One channel HD video. 21 min. 1 sec.

Starfish, 2019

Sculpture: Black latex and metal chains and o-rings, filling. Body diameter: 36 cm, Tentacles: 120 cm.

Ghost Shrimp, 2019

Sculpture: PVC-Soft, kinetic 3D, pvc, polystyrol spheres, silikon, textile wire, butt plug. 120 x 273 x 50 cm.

Ziggy and the Starfish looks at sexuality from the perspective of marine life. The visualisation of the sex lives of sea slugs, octopuses and starfish, amongst others, and their vibrant and seductive performative play draws the human spectator into an intimate and hallucinatory sexual world. Hydrospheric climate change is the deciding factor in the changing sexuality of ocean inhabitants. By lending insight through the eyes of non-human “others” and forging understandings of the complex networks within which we are embedded, new perspectives and tangible effects of climate change are illuminated. Rather than catastrophic imagery, the approach is playful, humorous, and full of wonder.

The title of the piece references the extra-terrestrial fictional character from David Bowie’s oeuvre, “Ziggy Stardust”; a bisexual and promiscuous Martian who is concerned about the end of the world. In the work “Ziggy” stands for the sexual diversity in the ocean, alien and different. The starfish is the near-opposite of Ziggy: it is an ancient creature of our planet, older than the oldest dinosaur. It is asexual and able to reproduce by itself. Cut it in half and another starfish emerges – lots of little tentacles will slither around the ocean, an army full of creepy crawlies with detachable acid stomachs, swallowing everything.

Ziggy and the Starfish was commissioned by Tabakalera International Center for Culture 2016 and Riga International Biennial of Contemporary Art 2018. *Starfish* and *Ghost Shrimp* are new commissions for LIAF 2019 / North Norwegian Art Center (NNKS).

Anne Duk Hee Jordan (b. 1978) is an artist working in Berlin, Germany.

Jackie Karuti

Black Birds, 2017

Video-Black & White, Sound. 4 min. 3 sec. This work is exhibited at North Norwegian Art Centre (NNKS).

The wandering and disappearance of children was a common theme in early East African storytelling, as was the destructive and nurturing nature of the sea. *Black Birds* takes its inspiration from this storyteller tradition, as well as a moment Jackie experienced through a sojourn in Kampala, Uganda, where she observed a child's innocence being shattered by her mother. Taking as a starting point a box that contains "a wind full of stories" emerging from the sea, the text in the video conveys the transition of girls who descend into the sea as children and who return as grown women. The imagery of the video is constructed through experiments with drawings and objects fed through a slide projector, while incorporating dreamy birdsong of a place waking up somewhere in the world. Paradoxically, the text — in the way it is loosely connected to the associative images and sounds — underlines the open and fabulating characteristics of oral storyteller tradition, though the sound of the storyteller's voice remains absent.

Jackie Karuti (b. 1987) is an artist based in Nairobi, Kenya.

Damla Kilickiran

***Anteckningar i rymd (Notes on space)*, 2015**

78 drawings, 30 × 30 cm, sculpture, wood, 2 × 4 m. **This work is are exhibited at the Former Lofotposten Building.**

***Psykografier*, 2018**

4 animations in various durations (10 min. 49 sec, 8 min. 10 sec, 6 min. 11 sec, 6 min. 39 sec), construction, 450 × 246 × 383 cm, leftover concrete and wood. **This work is exhibited at the Former Lofotposten Building.**

Anteckningar i rymd (Notes on space) is a series of drawings that have arisen from daily seances where language is set in parentheses. The series can be understood as a kind of analogy to experiments that have taken place in parapsychology since the 1950s: outer expression is reduced so that something else can come forward. What emerges is an obscure, concealed ecology in the form of psychic floor plans from a bodily state that can be compared with meditation. The eye has turned back toward itself.

More specifically Damla has adopted a starting point in C.G.Jung's concept of "individuation". Jung argues that individuation is a constant psychological process which is characteristic of the formation of "the self" and involved in the development of the body's own image production. This production of images occurs primarily in the dream and what Jung calls

"synchronicities". Both of these phenomena break with a linear understanding of the relation between the body and the rest of the world; the body and the world around are more readily a part of the same unity, rather than two separate entities. The result becomes a production of meaning that avoids a causal model, and which is in many ways closer to lived experience than the logic that marks the society in which we currently live.

In *Psykografier*, silent animations probe the space and appear as printouts from exploratory mental moods. Damla's projections consist of digitally reworked images retrieved from contemporary collective memory archives: cyberspace. The abstracted figures resembling hieroglyphic characters generate associations with the transcendental, with mathematical forms such as Möbius strips or vesica piscis, and with fable animals such as the Phoenix.

Historically, psychography as a spiritualistic tool has been reincarnated in various forms. They appear with the aid of a medium in trance states and function as transcriptions of the connection between the material world and parallel spheres. In more recent times psychography has been known as automatic writing or automatism via the surrealist movement, which used it to make contact with the unconscious. In Damla's psychographs the space and the projected figures work together to create a semiotic landscape in the process of alteration: a landscape that can be read where language leaves off. This parallel narration does not illuminate what the space has been, or will become, but instead reveals the material properties of the real basis of the space, its body, and alphabet.

Damla Kilickiran (b. 1991) is an artist working in Oslo, Norway.

Signe Lidén

The Tidal Sense, 2019

28 × 6 m tapered hemp canvas, electronics, audio recordings/sound installation, text, photography, podcast: 33 min. 14 sec. The podcast has been produced by Peter Meanwell and the dictionary was made in collaboration with Grace Dillon. Photography by Signe Lidén and Rolf Larsen. **This work is exhibited at the Former Lofotposten Building.**

The Tidal Sense is a sculpture and a sounding canvas that has spent several weeks stretched through the intertidal zone in the village of Ramberg, Lofoten, where it functioned as a 28 metre-long microphone membrane, tuning into the rhythm of the tide. At high tide it was partially covered by waves and water, and at low tide it encountered winds and weather. Within the exhibition space, the canvas has now become a speaker membrane, voicing the rhythm and sense of what it is to be part of this intertidal situation.

The research process of this work has opened up a series of questions, both through an ongoing experiential encounter with the structure and material of the canvas, and through its position within the intertidal zone. The questions, “How can the tidal make sense as a figure of long-term thinking?” and “What would constitute the tidal sense in itself?” were not only starting points for Signe’s residency, but they also formed the basis for a collection of recorded conversations with Grace Dillon (Indigenous Studies & Literature), Arjen Mulder (Biology and Media Theory), and Geir Olve Skeie (Neurology and Music), as well as talks with local visitors and the children from the school in Ramberg. These questions are put forward once again within the installation, in a podcast work, within photography, and within the displayed dictionary, which provides definitions of terms for long-term thinking that have been shared in translation.

The Tidal Sense is a new commission for LIAF 2019 / North Norwegian Art Centre. Signe Lidén took part in LIAF 2019’s artist-in-residence programme.

Signe Lidén (b. 1981) is an artist based in Oslo, Norway.

Trygve Luktvaslimo

***Shallow Water Blackout*, 2019**

Film, 40 min. **This work is exhibited at the Former Lofotposten Building.**

***Ice without Water*, 2011**

Woven textile, 300 × 460 cm. **This work is exhibited at the Former Lofotposten Building.**

Shallow Water Blackout is a featurette that tells the story of a group of cruise passengers, some kayak tourists, and a pair of foreign workers in the fishing industry. The various characters are representations of different sides of the climate debate; you will find the climate change denier, the bio-liberal, the climate dystopian, the environmental activist, and the eco-tourist, each one with a personal selection of facts filtered through their own world views. Central figures in the story are the children, Amelia and Steven, who foment mutiny aboard the luxury-apartment ship, “The World”. They are motivated by the recognition that radical change must happen if the world is to be saved.

As an allegory and a satire, the film problematises how human psychology and the search for identity figures into the way in which we position ourselves within this urgent contemporary debate, casting an ironic glance at the faith held in new products as a way to solve the challenges related to climate change. Trygve Luktvaslimo’s stylised cinematic language, where the dialogue seems more a matter of rehearsed monologue appropriated from various role models – rather than that of independent observations from the characters themselves – helps to emphasise the difficulty we all have in allowing ourselves to alter our ideas of right and wrong.

The English title *Shallow Water Blackout* is a term used in freediving (also called breath-hold diving, or skin diving). It denotes a situation in which the diver loses consciousness just under the water’s surface. A metaphorical portrait of contemporary circumstances, the film conveys how, as divers attempt to hold their breath longer, they are actually in the process of drowning.

Shallow Water Blackout is a new commission for LIAF 2019 / North Norwegian Art Centre. Trygve Luktvaslimo took part in LIAF 2019’s artist-in-residence programme.

Cinematographer: Mário Melo Costa, Sound: Alan Stones. **Music:** Gunnar Idenstam. **Producer:** Anže Peršin, Production, **Manager:** Elisabeth Færøy Lund. Produced by Lukt Studios, co-produced by Stenar Projects. **Cast:** Zoe Winther-Hansen, Runar Arn James Paulsen, Runhild Olsen, Helle Goldman, Alexander Bollingberg, Kristian Louis Jensen, Doris Fiodorowicz, Trygve Luktvaslimo, Ole Jørgen Farstad, Ragna Gaustad, Elisabeth Færøy Lund, Tone Kvamsdal.

Ice without Water is a woven textile composed of synthetic materials like polyester, gore-tex, polar fleece, nylon, and neoprene. They are all artificial membranes employed for protection against, or use within harsh natural environments. Here we see remains of survival suits, all-weather jackets, diving gear, parachutes, military clothing, hunting equipment: attire and paraphernalia for challenging climatic circumstances.

Ice without Water was made in connection with Trygve’s 2011 participation in PoArt, a project under the auspices of Tromsø Center for Contemporary Art (Tromsø kunstforening) in cooperation with the Arctos research network and Troms county authority. Artists took part in research expeditions in the Arctic Ocean as well as residency initiatives in Tromsø.

Trygve Luktvaslimo (b. 1978) is an artist based in Valberg, Lofoten, Norway.

Tricia Middleton

-----, 2019

This work is exhibited at North Norwegian Art Centre (NNKS).

To find is to repeatedly trace a form or phenomena in the air or water over time, orbiting its contours, until an opening, imperceptible by the usual means, might be accessed. To surpass the boundary of these mysterious spheres of temporarily gathered ephemera — not inclined towards revealing so much, going further into the form or phenomena itself, to find that which it is you are seeking, to make a connection, however fleeting — requires a lot of dedication to being adrift in these necessarily circuitous states of the unknown. Being, as a constant form of change within yourself.

— Thoughts gathered by the artist along the sidewalk while walking towards Sacré-Cœur, morning, May 17th, 2019.

French and Italian mixed silk and cotton tapestries (synthetic and natural dye processes, industrial and home-made); ribbon; wool; collected objects in porcelain, glass, crystal, glazed and fired ceramics, stuffed animals, figurines, homemade handicrafts by others; painting; photography; collage; air dried clay ceramic objects and assemblages, painted, not fired; wax bricks; miscellaneous debris, collected outdoors; loose or broken fragments, collected in the studio; dust; sound; voice.

Contributors: Frantz Jørgensen (found objects, durational performance circling the Lofoten Islands by boat, 1975–1995); Cynthia Mitchell (painting, peculiar online clothing purchases); Celia Perrin Sidarous (photography, costumes).

----- is a new commission for LIAF 2019 / North Norwegian Art Centre.

Tricia Middleton (b. 1972) is an artist working in Montréal, Canada.

Soundcamp

Flat out, 2019

Live environmental sound transmission, drawings on paper, conversation. **This work is exhibited at the Former Lofotposten Building.**

Flat out relays live sounds from open microphones on South Walney Island in Cumbria, U.K., where, in their search for food, the calls of the wading and shore birds follow the level of the tide — moving closer or further away from the microphones in dialogue with movements on the mudflats, forming a kind of “mud clock”. The work invites audiences to engage in an act of long-term listening, and to contribute responses, questions, and propositions as part of an online exchange with the artists, who will themselves be listening in other places. The conversation will become part of a one-off publication centred around paying attention to these sounds collectively over extended periods, with the artists interested in the overlaps and offsets that can be sensed between Walney, Svolvær, and other situations where people are listening in.

South Walney’s microphones are positioned in an exposed area that is closed to the public, located within a site where nuclear infrastructures, nature reserves, wind farms, and bird migration routes meet.

Soundcamp (2013) are an artist collective based in London, England.

Kateřina Šedá

Something for Something, 2019

Social action / mixed media, dimension variable. This work is activated outside the Former Lofotposten Building and takes place in various locations in Svolvær.

Kateřina Šedá often takes action as a way of creating exchange and communication between people in their everyday spaces — where urban planning and the politics of everyday life is at stake. In her work for LIAF 2019, Kateřina looks into a recurring theme of her practice: tourism. In Lofoten the issue of tourism is different from most well-known tourist destinations in Europe, where it creates houses that nobody lives in and shops that no-one needs. Here, the tourists are

more spread out across the geography, creating what Kateřina sees as a sort of “invisible tourism”. As a way of inverting this invisibility, Kateřina takes the transparency of the Norwegian society as an inspiration.

No matter the location, the tourist is often seen as an agent of extraction. They are short-term visitors whose goal it seems is to consume and collect from every place they visit. Politicians tend to argue that tourists also *contribute* to the communities they are visiting: they create new jobs and spend money on accommodation and food. But is that enough? In *Something for Something*, Kateřina proposes a tourist of a more positive force. Someone who is exposed, and who can contribute with something other than financial injections into gentrification processes.

As a site for this project Kateřina has infiltrated the Airbnb accommodation system, a key element of invisible tourism. On a worldwide scale Airbnb arguably turns city centres into open-air museums, and it is also starting to make its mark in Lofoten. In the last few years, people who live and work here have found it increasingly hard to find places to rent throughout the year, as house owners prefer renting out within the more profitable short-term system. In *Something for Something* both the Airbnb accommodation and the tourist is exposed: A caravan is placed outside one of the LIAF 2019 venues, the “Lofotpostbygget”, and is offered free of charge for tourists willing to pay with a visible, positive deed to members of the community. In this way the artist is asking questions of both the system and the individual tourists and local people to see if a new model of exchange can be made possible.

Something for Something is a new commission for LIAF 2019 / North Norwegian Art Centre.

Kateřina Šedá (b. 1977) is an artist currently based in Brno, Czech Republic.

Morten Torgersrud

Plumb Line, 2019

Photography, inkjet prints on paper.

24 × 36 cm and 36 × 24 cm. This work is exhibited at the Former Lofotposten Building.

Plumb Line is a series of photographs which originates from a vague obsession with tubes, wires, channels, passages, apertures, hollows, containers, imprints, lines, etc. Often following an unclear sensation of something basic or fundamental, something like a displaced structure or function, the series seeks to capture such images in the confluence of photography and surroundings. The title of the work refers to an instrument used for finding the depth of water, or determining the vertical on an upright surface. Operating with basic forces, what the plumb line implicates or produces is direction. A plumb line is always directed at the centre of gravity of the earth.

Morten's practice is concerned with ontological aspects of photography. In his contribution to LIAF 2019 he relates to what Jeff Wall called 'liquid intelligence', a term coined at a time when it was becoming clear that the future of photographic technology was electronic and digital. Writing in 1989, Wall described and predicted a displacement of the role of water in photography, away from the soon to become obsolete chemical baths of the photographic development process. In this sense the photographs assume a certain self-reflexivity in the depiction of things like water, electric wiring, glass, infrastructure, plant life, hydraulic machinery, light, pipelines, engines, and other materials.

Morten Torgersrud (b. 1972) is an artist working in Kirkenes, Norway.

Paola Torres Núñez del Prado

The Lost Code 2017–2019

Series of three works. 34 × 30 cm each. **This work is exhibited at the Former Lofotposten Building.**

Space Invaders, 2017

Intervened unk'uña

Textile Collisions, 2017

Electronic Embroideries applied over traditional Andean unk'uña

Ruqyay Unk'uña, 2019

Electronic Embroideries applied over traditional Andean unk'uña

“We may say most aptly that the Analytical Engine weaves algebraical patterns just as the Jacquard loom weaves flowers and leaves”

— Ada Lovelace

The unk'uña, or istalla, is a small blanket used by women to carry coca leaves, food or snacks, and to pay homage to Pachamama (Mother Earth) during ceremonies such as funerals, offerings, and marriages. Made with fibre material or alpaca wool treated with natural dyes from stems, leaves, roots, or flowers, it is woven in various colours, with the four ends displaying fringed ornamentations that allow them to be tied more easily.

Patterns, and recurrent designs that have traditionally been linked to indigenous tribes and to the feminine sphere are placed in a new light in Paola's works. The series consists of three unk'uña originally sold as handicrafts for tourists in Lima and then modified by the artist. Through the use of sound visualization techniques, the patterns on the weaves form disruptive elements connected to the contexts and circumstances of their production. In each of the works these elements — considered by the artist as “disappearing voices” — are interwoven into the textile again, in processes that not only point to their disappearance (or degeneration), but that also implies an interruption into the tradition of these Andean weaves.

Although foundational for the development of statistics, the advent of computers, and the discipline of cybernetics (and their need for mathematical calculations and algorithms), patterns have been widely considered only as ornaments. Traditionally, they have mainly been used in circles considered non-scientific, either related to decoration or textiles, to adornments, or being associated to pre-modern societies, apparently separated from intellectual tasks. However, for the artist, these two spheres are intimately linked: a weaver would have a similar mental process to a mathematician or a programmer.

Paola Torres Núñez del Prado (b. 1979) is an artist working in Gothenburg, Sweden.

João Pedro Vale & Nuno Alexandre Ferreira

Semiótica do Bacalhau / Semiotics of the Cod, 2019
Performance, Installation and Publication. **This work**
is exhibited at the Former Lofotposten Building.

Semiotics of the Cod explores the relationship between Portugal and Norway by using cod (bacalhau) — the main ingredient in a number of Portuguese dishes — to analyse and deconstruct the Portuguese imagery around this fish, addressing historical, political, economic and social issues. Through an investigation into the trading relationships surrounding this industry, and through the construction of their performance/installation space, the artists explore conversations related to capitalism, sexuality, and gender.

The performance element of the work, which takes place during the opening weekend of the festival, adopts the format of a cooking show that is hosted by the artists. During this event the public are invited to learn about and share one of the most traditional Portuguese dishes, “Bacalhau à Braz” — made with cod caught in Norway, bought in Lisbon, and brought back to Lofoten. Here, under the premise of a meal that is prepared and cooked collectively, the artists discuss the insights and discoveries they made through their research process during their residency on Skrova. A publication based on the project is available for consultation within the installation space throughout the exhibition.

Semiótica do Bacalhau / Semiotics of the Cod is a new commission for LIAF 2019 / North Norwegian Art Centre. João Pedro Vale & Nuno Alexandre Ferreira took part in LIAF 2019's artist-in-residence programme.

João Pedro Vale (b. 1976) & Nuno Alexandre Ferreira (b. 1973) are artists based in Lisbon, Portugal.

OTHER STRANDS

Reading of Statistics

When it became apparent that the Former Lofotposten Building in Svolvær could be used as an exhibition space for LIAF, what could be more appropriate than to print a newspaper? In its heyday, Lofotposten was *the* newspaper to which everyone interested in news of the fishing industry subscribed – from Finnmark in the north to Bergen in the south. Inspired by philosopher Espen Sjøbye's work based on statistics, and particularly the article *Karneval i Lofoten?* (RS translation: *Carnival in Lofoten?* – 2001) and its treatment of the Lofoten fishing industry, as well as the longer publication *Folkemengdens bevegelse 1735–2014*, a short series of excerpts from these works have been collected for LIAF 2019's own newspaper publication. In addition to these extracts, the newspaper carries a selection of complete statistical tables related to the source materials for the texts.

The oldest statistical registers from the Lofoten fishing industry reach back to around the mid-1800s. Behind registers of this kind, with such a great time span, lay a massive and painstaking collective labour carried out by innumerable service personnel across many generations. When one reads such tables with categories, numbers of quantity and years, one begins to look for patterns, contexts, and connections beyond the knowledge that each reader possesses. Indeed, when one reads the tables aloud, particular rhythms, poetics, and atmospheres arise. The statistical tables presented in the newspaper therefore also function as a manuscript for a reading that will take place in the Former Lofotposten Building on the 14th of September. Volunteers are currently being sought to read aloud for this performance! Email post@liaf.no for more details.

Looking into the Illusion Machine

Once you start to look into the issue of tourism in Lofoten, and especially if you visit Digermulen, you will soon encounter the story of the adventurous German emperor Wilhelm II – the “Reise-Kaiser” – and his visit to these islands in 1889. Today, the path to “Kaiservarden” (384m) is a popular trail that allows visitors to walk in the emperor's footsteps. The beauty of the landscape is a simple explanation as to why Wilhelm II first travelled (and returned so often) here, but it was *how* the Kaiser came to learn about this place that really captures the imagination – Wilhelm II had apparently seen some paintings of Digermulen in Germany, and these paintings inspired him to travel to see this jagged coastline with his own eyes. Images of these paintings have never been presented with the story however, only that the work was described as an “illusion machine”.

The tale can be traced back to a painting entitled *Nordland-Panorama* that is referred to in some sources. *Nordland-Panorama* had been exhibited in Wilhelmstrasse 10 in Berlin between 1888 and 1891 – as an almost unimaginable 115 × 20 metre rotunda, realised by the artists Josef Krieger and Johann Adalbert Heine. After the show the panorama was demolished; information concerning what had happened to the painting in the years after the demolition was lost, and it was not listed in any inventory.

But the narrative becomes even more curious and important when the “illusion machine” and the “panorama” as a format are seen to carry with them a commentary that is relevant to the contemporary moment – it provides an insight into the relationships between art, place, visual representation and transmission, and the desire to travel. The *Nordland-Panorama* event became a promotion of the “exotic north”, while the Kaiser's visit to the location itself then became an advertising

hook for the art exhibition. Here, the resonances with contemporary culture also become clear: the participatory nature of the Internet, mass media, and social platforms such as Instagram, Twitter, and Facebook currently perform as their own “illusion machines” — in the same way that Nordland-Panorama conveyed a sense of “being there”, these platforms also project the possibility for the viewer to “go there”, to become part of the image.

As part of the research process on this topic, some documents in the Berlin Stadtmuseum Foundation and a painted study by Joseph Krieger held in the Salzburg Museum were tracked down. Reproductions of these materials are presented in the exhibition alongside a written account that details the discovery process and the new findings that have been made in relation to this lost work.

Artefacts from the Wrack Line

On display in various locations of the exhibition venue, a small series of artefacts have been presented in dialogue with the conversations connected to the curatorial arms. This collection includes a student-published history book from 1989, and the traditional teaching tools from Digermulen school – the apparatus used to demonstrate the Coriolis effect (self-made by Gunnar Aarstein), as well as the smaller standardised tools and objects previously used in classroom experiments to evidence electrical currents, and to explain the use and practicality of fractions. Also presented here are the guest books from Kunstnerhuset on Svinøya — a working and living space for artists that was re-built in 1952 with the vision of Anna Boberg’s original Artist House in mind. These guest books have gathered sketches and comments from a variety of long and short-term residency guests who have travelled to Lofoten to work on artistic projects over the past decades. As documents

they are thought of alongside the “artist-in-residence” format that has been explored throughout LIAF 2019. With these books we place on display an accumulating (liminal) community of Svolvær and Lofoten, presented together with a new guest book in which we invite LIAF visitors to make their own notes, sketches, and comments.

THE ()

The arrival and departure of the tides are universal events that can be predicted and timetabled, yet numerous unpredictable events occur on a local scale as a result of these larger movements. The () at LIAF 2019 is an area of the exhibition dedicated to a collection of sound, music, and spoken word works that form a durational composition resonating with the tidal shift and the average 6 hrs 12.5 minute transition between low tide and high tide. Each day these works will appear in a new order that has been determined by chance. The () playlist features:

Bob L. Sturm

***Music From the Ocean* [excerpts], 2002**

The selected excerpts from this audio work sonify an entire year's worth of data collected by a nearshore buoy in Oceanside, CA, USA over the year 2000. Each 30-minute observation from the buoy is rendered into 40 ms snippets of sound, which are then strung together in a seamless fashion to create the music.

Codfish

***Sounds of flirting cod*, 2017**

In the ocean depths, sound and hearing are far more important than light or vision. The curious recordings of these breeding cod communicating have kindly been lent to us by the Norwegian Institute of Marine Research with a special thanks to project 3S — (Sonar, Safety, Sea, mammals). Unfortunately, seismic activities that occur during searches for oil, the use of sonar, and the expansion of shipping transportation, each add noise that can be both disturbing and harmful for the diverse life in the seas.

David Grubbs and Susan Howe

***Souls of the Labadie Tract* [excerpts], 2008**

This work is the second in a series of collaborations between Gastr Del Sol's David Grubbs and the poet, scholar, and essayist Susan Howe. In *Souls of the Labadie Tract* the spoken word shares space and time with Laotian free-reed mouth organs and a VCS3 synthesizer in recordings that embrace forms of chance poetics.

Diana Deutsch

***Phantom Words and Other Curiosities*, [excerpts], 2003**

Diana Deutsch's sound works represent an insightful series of experiments that focus on auditory illusions and other sound perceptions that explore the paradoxical relationships between speech and music.

Elatu Nessa

***520* [excerpt], 2016**

Elatu Nessa's *520* is a 52-minute afternoon meditation session that was recorded live on a cold dark day in the winter of 2016. The music was made next to snowy fields and a valley filled with bats and empty bird nests.

Éliane Radigue

***Adnos I, II & III*, 1975, 1981, 1983**

Composed on the ARP 2500 synthesizer, the unfolding minimalism of Éliane Radigue's *Adnos I, II, & III* initiates a meditative response for attentive listeners who are willing follow the subtle movements and changes in tone that occur at the fringes of perception.

Green Music

Twin Emerald Dolphins, 2017

Twin Emerald Dolphins demonstrates the essence of the music of the duo Green Music (artists and musicians Francesco Cavaliere and Tomoko Sauvage) and how they give life to an imaginary score of “green” shaded stories with their sculptures and icons that are enlivened by animal voices, wind, and underwater flora.

Heike Vester

Marine Mammals and Fish of Lofoten and Vesterålen [excerpts], 2009

Recorded using hydrophones in the waters around Lofoten, the selected excerpts from biologist and founder of Ocean Sound, Heike Vester’s 2009 release give the listener the chance to hear the songs and chatter from several of the aquatic residents and visitors to these islands.

Laurie Spiegel

Kepler’s Harmony of the Worlds, 1980, 2019

The Expanding Universe — the 1980 debut album by composer and computer music pioneer Laurie Spiegel — brought new methods of live interaction with computer-based logic upon its release. The featured work within the () space, *Kepler’s Harmony of the Worlds*, was previously included on the Golden Record launched on board the Voyager 1 spacecraft in 1977.

Pauline Oliveros & Ione

Water Above Sky Below Now (Part 2), 2015

This work is a collaborative record between avant-garde composer and accordionist Pauline Oliveros and vocalist, healer, and sound artist Ione. For decades they had also co-managed the Deep Listening Institute together. *Water Above Sky Below Now (Part 2)* was originally performed at New York’s Live Ideas Festival in 2015. It consists of a combination of Oliveros performing on accordion and spoken word from Ione.

Tomoko Sauvage

Clepsydra, 2017

For more than ten years Tomoko Sauvage has been using hydrophones to investigate the sonic properties of water in different states, as well as those of ceramics, combined with electronics. *Clepsydra* (water clock) features random percussion made by suspended blocks of ice that melt and send drips into tuned water bowls.

Cecilia Vicuña

Kuntur Ko [excerpts], 2012

Kuntur Ko is a collection of poems by poet and visual artist Cecilia Vicuña made for the spirit of water and composed in response to the destruction of the glaciers in Chile. Kuntur is the ancestral spirit, the guardian of the glaciers, weaving the waters as they move from glacier to ocean and back again.

HIGH TIDES

The expansive “High Tides” public programme, which runs throughout LIAF 2019, is guided by the formulations of the curatorial arms. The programme will take place in Svolve Film Theatre, The Old Second-Hand Shop, and within the Exhibition Venues at selected times. A detailed schedule is available online at liaf.no.

Opening Weekend: Friday 30th August (New Moon), and Saturday 31st of August

The opening of the exhibition spaces takes place alongside a programme that features yoik performances by Biret Ristin Sara and Ravna Anti Guttorm, live music, and a reading by Tricia Middleton. The weekend also features lecture performances by João Pedro Vale & Nuno Alexandre Ferreira, conversations between exhibition artists and curators, a film screening of *Shallow Water Blackout* by Trygve Luktvaslimo in Svolve Film Theatre, an artistic sculptural intervention by Devil’s Apron, live DJs PLO Man and Hashman Deejay, whose club set will respond to the average 6 hrs 12.5 minute transition between low tide and high tide, the performance “Songs of the Uncontained” by Talluz, and a live spatialisation of the early compositions of Éliane Radigue, performed by Emmanuel Holterbach.

Thinking tide, sensing scale: Saturday 7th September
Thinking tide, sensing scale draws awareness to (natural) phenomena, as well as the apparatus through which events are measured and sensed. This High Tide consists of a sound performance, a collective listening event and conversation between the artist Signe Lidén and Arjen Mulder (biology and media theory), and a performance by percussionist Greg Fox.

Maths, matter & body:

Saturday 14th September (Full Moon)

Maths, matter & body will open up a dialogue with algorithms, gravity, and statistics, combined with solid matter and a focus on the human body. This High tide includes a body part casting workshop by Martha Todd, a “sonified textiles performance” and demonstration by Paola Torres Núñez del Prado, a film screening of Laurie Spiegel’s *Voyages* (1979), a durational reading of historical Lofoten statistics, lectures by artist Toril Johannessen and statistician Kajsa Møllersen, and a live music performance entitled *kuu maakuu kuumaa maataby* Elatu Nessa.

From the horse’s mouth: Friday 20th, Saturday 21st & Sunday 22nd September

From the horse’s mouth has initiated “The Kelp Congress”, a 3-day public programme that explores the artistic and cultural dimensions related to kelp and other macroalgae. The event emerges with a curiosity in the current discourse surrounding seaweed within the industries of energy, food, nutrition, agriculture, cosmetics, and medicine, and will develop into a consideration of the performative, narrative, conceptual, and material approaches towards kelp. Throughout The Kelp Congress, seaweed is considered a protagonist and collaborator within artistic and curatorial ways of making, and a partner for cultural response within current and future ecological and environmental discussions.

Public events include: open studios, keynote lectures by Prof. Cecilia Åsberg and Prof. Astrida Neimanis, a panel discussion, contributions from Dr Marietta Radomska and Ida Bencke, artworks, performances, and artistic interventions by Devil’s Apron, Signe Johannessen, Julia Lohmann, and Sabine Popp, as well as presentations from three artistic research strands:

Coast, Line navigated by Futurefarmers (Amy Franceschini and Lode Vranken), with Janna Holmstedt, Sergey Kostyrko, Julia Lohmann, Janice McEwen, Julia Parks, and Alexander Rishaug.

Kelp Diagram Collective navigated by Sabine Popp, with Anne Louise Blicher, Robin Everett, Heidi Hart, Marcellvs L., and Francisco Beltrame Trento.

Kelp Curing navigated by Sarah Blissett, with Aoife Casby, Tinna Guðmundsdóttir, Tiina Arjukka Hirvonen, Paola Ruiz Moltó, Angela Rawlings, and Cecilia Åsberg.

Splash, stress & elasticity:

Saturday 28th September (New Moon)

Splash, stress & elasticity considers the high tides of seasonal tourism, competition, space, and cycles. This High Tide takes place through a day and night programme during the closing weekend of LIAF 2019. The day programme features a panel discussion and other talks that are co-curated by social geographer Berit Kristoffersen together with Alexander Arroyo. Topics of discussion include tourism in Lofoten, and ocean conservation and protection. The closing of the festival will feature the premiere film screening of *Tauba in Motion* by Camilla Figenschou, the live music and video performance *The Informals / Неформалы* by Polina Medvedeva & Andreas Kühne, improvisations by a group of Murmansk artists co-curated with Fridaymilk, and a special DJ set by Andreey.

MEDIATION FOR SCHOOLS

Since 1999 active art mediation has been an important part of LIAF, led by art educator Kristin Risan. Outreach and mediation to schools is a central element of LIAF's programme, and for each edition, 1500 children from all over Lofoten visit the festival. Visual art is given little emphasis in Norwegian school curriculums, compared to many other countries. LIAF hopes to combat this trend. Kristin likes to say that LIAF's intention with art mediation for children is twofold: what *we want to give* them and what *we need* from them. Receiving knowledge and generating experiences of art from a young age are important. Children are the next generation of adults, and through greater knowledge of visual language, contemporary art, and the reflections it opens up, they will be better equipped to meet the future. At the same time, we need children's language: in the field of art it can be easy to fall into the trap of communicating too internally. How children ask questions about what they experience, and how they put thoughts into words can open up new perspectives and other ways of communicating.

This year Kristin Risan, in dialogue with the curatorial team, has invited various participants to develop mediation packages for children as part of the festival. Alibier (literally "alibis"), who work with live-action role playing, initiates *Drømmeveverne* (or *Dream Weavers*). Artist Kristina Junttila will foster playful and sensory experiences inspired by the exhibition. Additionally, mediators Øystein Voll and Emma Gunnarsson will give tours for secondary schools.

In *Drømmeveverne* (2019) children step into the role of "art spirits" – magical creatures who live by bursting with art and creativity, and who plant new ideas and inspiration in people via their dreams. In their roles as art spirits the children enter the exhibition

and experience it through a lens where the child's own references are blended into the fiction. During the mediation period, the children contribute by making collages from materials and sound against the backdrop of what they experience in the exhibition space. These collages work as a kind of inheritance from one staging to the next. Like tidal waters the children take some things with them onto land, other things are pulled out to sea again. The group Alibier (led by Martin Nielsen) has worked with live-action role playing in art and cultural mediation since 2014. The stories the children create through *Drømmeveverne* play out in the same magical universe as Alibier's earlier presentations *Kunsthjernen* (2015 and 2016) and *Levende bilder* (2014).

Kristina Junttila will lead a playful workshop/action-based tour of the exhibition for the youngest age group (6–8 years old). The tour will allow these children to dive into the themes of LIAF 2019 and become immersed in the intertidal situation; laying down and climbing high, walking backwards, questioning, searching for hidden pearls, and imagining things to hear, touch, and see. Kristina Junttila (b. 1977) is a performance artist who works from a wide definition of what a performance can be, alone and in collaborations.

INTERTIDAL PARTNERS AND COLLABORATIONS

Murmansk Exchange

Through a collaborative exchange with the cultural and media collective Fridaymilk, and their festival Inversia, LIAF 2019 presented artistic work in Murmansk in February 2019, and will do so again in 2020. LIAF also participates in the promotion and development of workshops where cultural criticism and reflection in the Barents Region is a central issue. In September, LIAF hosts several Fridaymilk-involved productions, including the workshop “Speculative Documentation”, which takes a newly developed external internet platform for publishing as its starting point. The workshop, which is in collaboration with the art critic Hilde Sørstrøm, runs from the 26th to the 29th of September, with participants from the Barents Region invited through an Open Call. During the closing weekend of the LIAF exhibition, musicians and performance artists from Murmansk contribute to the High Tides programme, and on Saturday the 28th of September, we are pleased to present the performance-documentary, *Informals*, by Andreas Kühne and Polina Medvedeva, which was produced for Inversia 2019.

The Kelp Congress

LIAF 2019, together with Annette Wolfsberger, have initiated three enquiry-based artistic research strands, centred on the materiality of seaweed, the cultural importance of kelp, on processes of sharing and exchange, and on artistic practices that relate to discussions of how resources from the ocean are treated or could be treated in the future — both in Lofoten and on a global level. With input from partners from several artist-run organisations and research centres based in the Nordic countries and Northwest Russia — ArtLab Gnesta, Fridaymilk, Laboratory for Aesthetics and Ecology,

Mustarinda, Posthumanities Hub, Skaffteffell — Center for Visual Art, and The Department of Seaweed — as well as international participants, this “Kelp Community” will contribute to LIAF’s Kelp Congress, taking place between the 20th and the 22nd of September.

Vagant

LIAF 2019 has had an ongoing collaboration with Vagant — a quarterly literary journal with a Norwegian and Nordic perspective that covers art, film, music, ideas, and contemporary debate. Three of their writers (Susanne Christensen, Mats O. Svensson, and Joni Hyvönen) took part in residency stays in Lofoten throughout the year as part of this collaboration. Their texts are published in a dedicated column, entitled *Tides*, in the 2019 publications of Vagant.

Nordland Kunst og Filmskole

With support from Nordland Kunst og Filmskole, a series of four artists’ film programmes have been developed to respond to the “arms” of LIAF. Every Thursday throughout September the programme will take place in Svolvær Film Theatre. A detailed schedule is available online at liaf.no.

The curatorial working group for this film programme is formed by the collective HÆRK (Johanne Brandtzæg Slaatta, Magnus Holmen, Anna Näumann, Johanna Nyström, Hamid Waheed) in collaboration with Erik Martinson. Research for the series has evolved through thinking about the specificity and rhythms of Lofoten, then looking out to contexts and intersections on a global scale. The group has collectively viewed and discussed works from a variety of different sources, with pertinent topics in focus.

STRESSOR Research Field Trip

The scientific survey vessel Helmer Hanssen hosted two LIAF artists from the 27th of April until the 12th of May during the “Stressor” research cruise that used remote sensors to investigate and learn more about the lives and challenges of some elusive and tiny (but enormously important) creatures: the *Calanus Finmarchicus* species of zooplankton. These small copepods have been nicknamed “the lead actors of the Norwegian Sea ecosystem” for their role as a central food source to fish and marine mammals. Research project leader Sünnje Linnéa Basedow (Faculty of Biosciences, Fisheries and Economics, UiT – The Arctic University of Norway) and Professor Stig Falk-Petersen coordinated the Norwegian initiative of this Norwegian-Chinese collaboration.

Toril Johannessen and Michaela Casková, the two artists that took part in the cruise, each had ongoing research interests that allowed them to engage with the science, environment, and ecology related to this project from unique angles. Michaela’s resulting work from this field trip has taken the form of an installation in the exhibition. Toril used the experience as a basis for a lecture that will take place during the *maths, matter & body* “High Tides” programme on the 14th of September, while a previous collection of her work – relevant to both the research of the “Stressor” project and the conversations on the curatorial arms – is also displayed within the exhibition.

RESIDENCIES

Digermulen

A village in the Eastern region of Lofoten, on the southern part of the island of Hinnøya. In 2013 the local salmon farming industry was sold, which resulted in a loss of jobs. This fragile community, with approximately 140 inhabitants, still has a local school, kindergarten and grocery store. A new seaweed farming start-up aims to bring prosperity back to the area. Tourism is not as present in Digermulen as in other parts of Lofoten, but in many respects, this is where cruise tourism in Northern Norway started. The German emperor Wilhelm II made a voyage here in 1889, inspired by his visit to the *Nordland-Panorama* exhibition in Berlin the previous year.

Between October 2018 and July 2019 Futurefarmers (Amy Franceschini and Lode Vranken) undertook a residency in Digermulen through several visits. During this time, they were involved in many local events while they developed and implemented their *Wind Theater*. Fig.1 (Photo: Amy Franceschini).

Ramberg

A fishing village on the island of Flakstad, in the western part of Lofoten. The village has about 300 inhabitants and is located on the northwest side of the island – locally called “the outside” – facing the open ocean, next to a long sandy beach. The Ramberg beach is famous for its spectacular location, open to the Atlantic and the midnight sun. The main road of Lofoten, E10 runs through Ramberg. The central industries are fishery, tourism and farming.

Signe Lidén and her son Eirik began their residency in Ramberg at the end of February, staying until early June. It was through the intertidal zone in this area where Signe installed and developed the large

listening canvas for *The Tidal Sense*. Signe conducted research, made sound recordings in relationship with the tide, and took part in talks and presentations at the local community hall, Ramberg skole, and Ramberg kindergarten. Fig.2 (Photo: Hilde Methi).

Skrova

A group of small islands and an active fishing village located in the eastern part of the Lofoten archipelago, connected to Svolvær by a 40-minute ferry ride. Skrova has about 200 inhabitants. For decades it was a centre for cod fishery and whaling, with thousands working there during the season. Skrova is still a prosperous community, with the main industry being salmon farming.

From the beginning of March until the end of May, João Pedro Vale & Nuno Alexandre Ferreira took part in a residency in Skrova. Here they shared their practice with the Skrova community, engaged in local events, and researched and developed their work: *Semiótica do Bacalhau / Semiotics of the Cod*. Fig.3 (Photo: João Pedro Vale).

Valberg

Valberg is a small community of about 100 inhabitants located on the island of Vestvågøy. This village is on the south side, often referred to as “the inside” of the Lofoten archipelago, because it faces the mainland. Formerly an important place for both farming and fishery, the community is now marked by depopulation. The local school was shut down in 2011. Cultural activities and social gatherings are still being organised by the resident’s association. The landscape of Valberg is characterised by a particularly large intertidal zone.

One of the residency artists from LIAF 2019, Trygve Luktvasslimo, undertook an artist-in-residence stay in his own home in Valberg between November 2018 and

June 2019. During this time, he developed and directed his film *Shallow Water Blackout* which was shot in the local setting. He also took part in artist talks and events, sharing insights from the film-making process with members of his own community. Fig.4 (Photo: Doris Fiodorowicz).

SVOLVÆR AND LOFOTEN

Svolvær (which stems from the Sami *Spållavuolle* or *Suolu-vær* = “Øy-været” or “fishing village of island”) is a harbour town on the southeast part of the island of Austvågøy. It has a population of about 5000. Being a port of call for the coastal liner, as well as the administrative centre of the municipality of Vågan, it is considered by many as the hub of Lofoten.

Lofoten is an archipelago above the arctic circle in the north of Norway. It consists of six municipalities, four of which have a connection by road to the mainland (Værøy and Røst are connected by ferry). The islands have been a centre for cod fisheries since medieval times, traditionally and seasonally multiplying the local population many times over – every year between January and April. This was the basis of the society here, and it still has a significant impact on the community, even though the number of workers connected to the fisheries have declined to about ten percent of what they used to be at their peak. Today, you might say that tourism has replaced the seasonal population booms once associated with the fisheries, with the population increasing by several hundred percent during the summer months.



Fig. 1

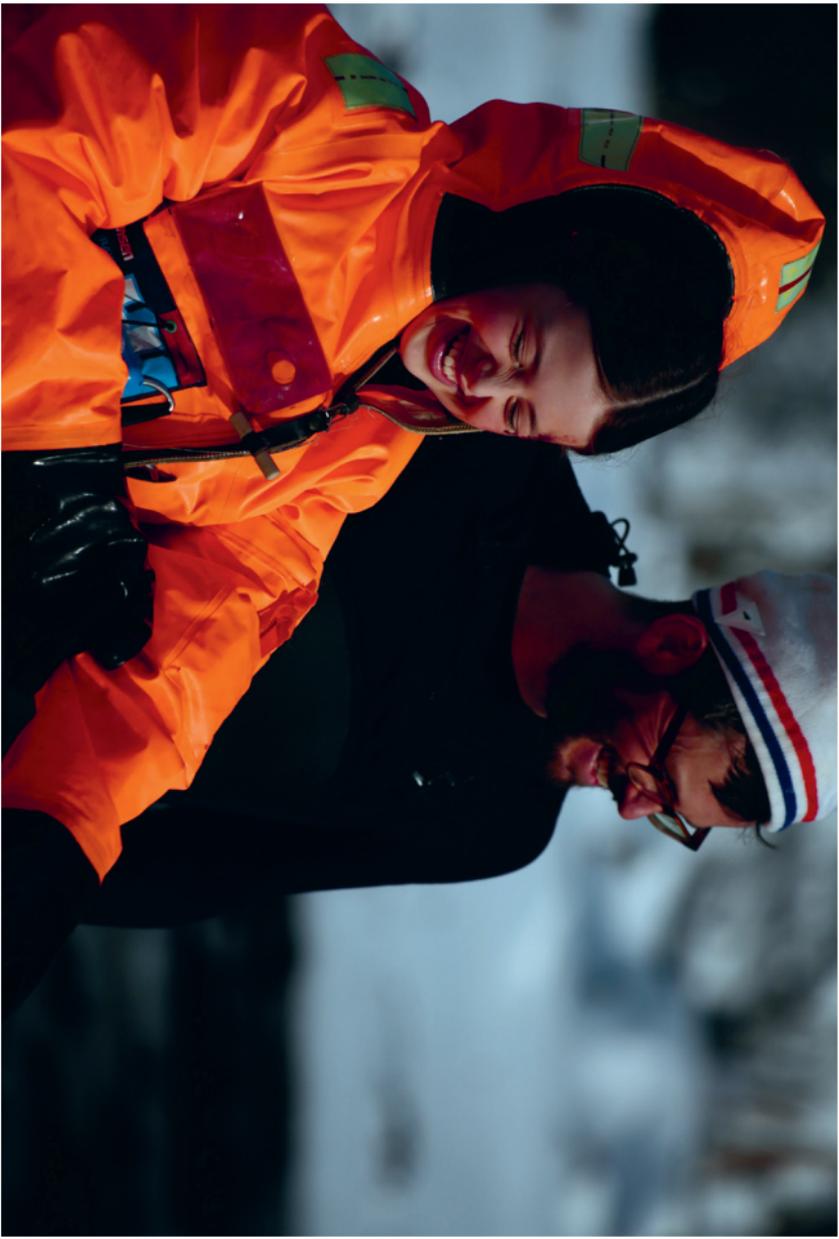


Fig. 4