

An Investigation of Placemaking at the Periphery in Scandinavia and Northern Europe

A body of collaborative research in the form of published writing, photographs and text works.

Susan Brind (in collaboration with Jim Harold)



Detail of the Lifeboat from the 'Vigra':
the 'Shetland Bus' that sailed between Shetland and Norway during World War II.
North Sea Traffic Museum, Telavåg, 2018.

Research Output

This output is a body of work comprising 3 inter-related practice-based research projects, investigating the relationship between image and text, specifically within borders territories and peripheral places with complex histories within Scandinavia and Northern Europe.

It consists of published writing, photographs and text works, undertaken with Dr Jim Harold, with whom I have sustained a collaborative research practice since 1989. The projects that form this body of work are listed below:

Project 1.

'At the limits of reliable information': Finland's Arctic borders with Sweden, Norway and Russia.

Book Chapter in Chris Goldie & Darcy White (eds) *Northern Light: Landscape photography and Evocations of the North*, transcript Verlag, 2018.

A peer reviewed book chapter developed from conference paper for 'Northern Light: Landscape Photography and Evocations of the North' (4-5 July 2016, Sheffield Hallam University).

Project 2.

Telavåg, Sotra Island, Norway (13th November 2018)

Photographic sequence and accompanying text work for Visual Essay in ***Fluid Territories***, University of Bergen, 2020. in collaboration with members of the Creative Centre for Fluid Territories (CCFT) and the North Sea Maritime Museum, Telavåg. **Fieldwork in Telavåg funded by University of Bergen.**

CCFT Collaborators:

Prof Johan Sandborg, Linda Lien, and Andrew Lock (University of Bergen); Prof Duncan Higgins and Dr Ana Souto, (Nottingham Trent University); Prof Yiorgos Hadjichristou (University of Nicosia); and Shauna McMullan and Dr Jim Harold (GSA). **FUNDING: NOK 21,000/£1,171 from University of Bergen** (for travel, accommodation, subsistence, fieldwork, and exhibition costs)

Project 3.

'Odda/Orkney: In a place like that' 2014

A body of photographic work.

Fieldwork funded by GSA RDF, undertaken in

collaboration with Prof Duncan Higgins, (Nottingham Trent) and Shauna McMullan (GSA). This research built upon a collaborative research between Brind and Higgins conducted in Bergen, Norway and Kaunas, Lithuania.

FUNDING: Bergen Academy of Art &

Design: £1,400 (accommodation & subsistence)

Creative Scotland: £5,000 Travel,

Accommodation, subsistence and materials in Odda and Orkney.

Each project is represented by a title page and brief explanatory text, followed by a selection of images to represent the research.

Research Question

How can artistic representations of place that draw on ethnography and social anthropology, facilitate multi-faceted understandings of peripheral landscapes in Scandinavia and Northern Europe?

- How might photographic images and texts be combined to present a non-hierarchical and entangled document of place?
- How can intimacy and subjective experience be used to challenge the authority of the detached, third person account?



Above: View of Telavåg as it was rebuilt after World War II, taken during fieldwork, 2018.

Research Output

Project 1.

'At the limits of reliable information': Finland's Arctic borders with Sweden, Norway and Russia.

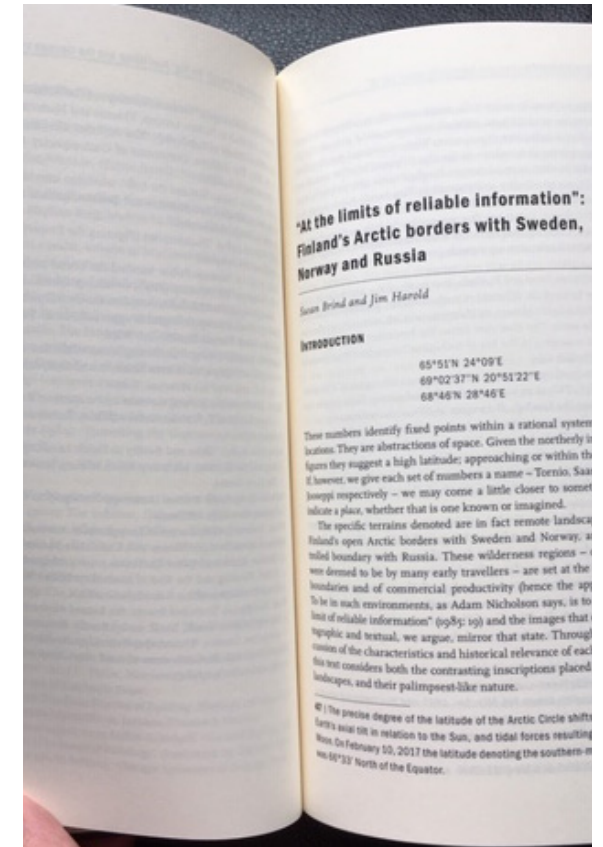
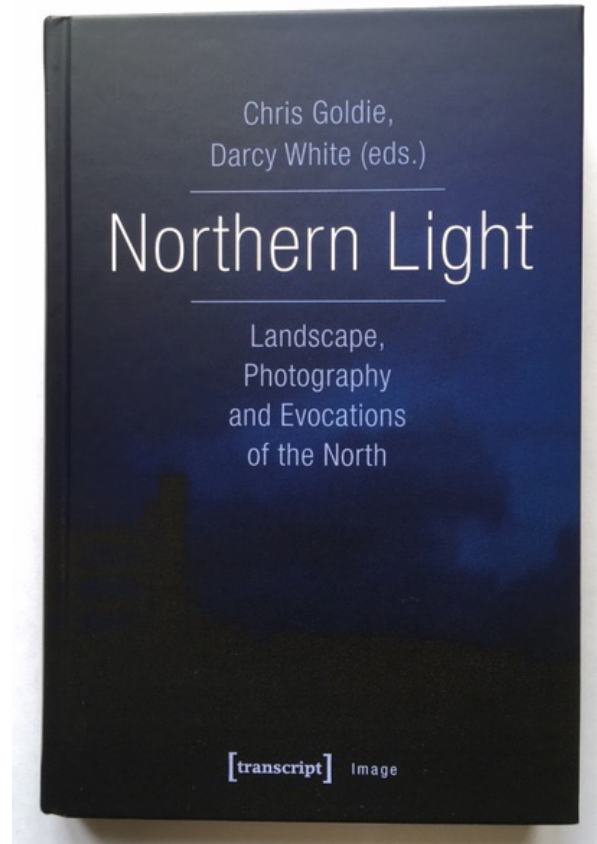
Book Chapter, in Chris Goldie & Darcy White (eds) 'Northern Light: Landscape photography and Evocations of the North', transcript Verlag, 2018, pp 77-97.

This output comprises:

- An 8000 word essay;
- 7 colour photographs (reproduced in B&W);
- 3 'Letters' (art writing).

Below: "At the limits of reliable information": Finland's Arctic borders with Sweden, Norway and Russia
in: Chris Goldie and Darcy White (eds), *Northern Light: Landscape, Photography and Evocations of the North*.
Images (20). Transcript-Verlag, Bielefeld, 2018, pp. 77-97.
ISBN 9783837639759.

Left to Right: Cover, and Chapter (pp. 77-97)



Research Output

'At the limits of reliable information': Finland's Arctic borders with Sweden, Norway and Russia, 2018.

The specific terrains covered in this book chapter are those remote landscapes along Finland's arctic borders with Sweden and Norway, and its more controlled border with Russia. These peripheral or wilderness regions are set at the limits of cultural boundaries and of commercial productivity and were deemed to be *deserts* (deserts) by many early travellers unable to read these remote landscapes as having 'value'. To photograph in such environments is itself to be placed, 'At the Limit of Reliable Information,' and the ensuing images (both visual and textual), we argue, mirror that state.

We were invited to develop the book chapter from a paper presented at the 'Northern Light' conference at Sheffield Hallam University in 2017. Within the book chapter, the photographs and creative texts included were brought together for the first time, drawing upon fieldwork undertaken by Brind & Harold between 2000-2002 in Finnish Lapland. It should be noted that although the letters are dated 2000 and 2002, they were written in 2017 (the letter date referring to the time of the actual experience of the place); and the

selection of photographs, taken during the fieldwork, were brought together for the first time within the conference paper delivered in 2017 and subsequently the book chapter published in 2018.

The writing takes the form of visits to three key border sites:

- 1) The Tornio River, just south of the Arctic Circle – the focus of the 18th century mathematician, De Maupertuis', research into the curvature of the earth – that provides the border-line between Finland and Sweden.
- 2) The north-western arctic lake area and fell region of Kilpisjärvi and Saana Fell – an area sacred to the indigenous Sámi people – where the Swedish, Norwegian and Finnish borders meet.
- 3) The only sanctioned border crossing between Finland and Russia in the Arctic Circle known as, Raja-Jooseppi (Joseph's Border).

Through a sequential discussion of the characteristics, historical and geo-political relevance of each site, this paper uncovers the contrasting inscriptions – scientific, historical, cultural and political – placed upon these remote landscapes, revealing their palimpsest-like nature and challenging the notion of their fixity as border territories.

By combining historical, cultural and political research that places value on Sámi knowledge of the landscape and culture, with art writing that utilises auto-ethnographic experiences (drawn from the *Letters* series), subjectivity is acknowledged and value is placed upon embodied and lived experience as valid and complex forms of knowing in constant flux. Through this combination of research, borders and peripheral landscapes come to be understood as liminal and porous spaces. Likewise, the image and the text, too, cease to be limits or fixed points.

The book chapter suggests that the images emerging from such journeys are not simply the depictions of sites or places (documents) but that they become the poetic embodiments of the 'wildernesses' they represent. That is, the photographic image is not simply an evidential trace of a landscape or of a history but an artefact that appears to offer certainty whilst evading a definitive reading; like the border territories themselves.



Rukkola, 3rd August 2000

I am sitting on the wooden balcony on the first floor of Jaakko's house overlooking the river Tornionjoki - now the border that separates Finland from Sweden. We've just eaten freshly smoked white fish and it was delicious. We arrived in the village this afternoon in time to witness the local fishermen land and share their daily catch equally amongst the community. They fish from makeshift wooden platforms that project out over the cataracts. The catch was dealt out between all the families' baskets and some kind of token system was employed to ensure that each member of the co-operative got their fair share. The fish were then taken off for curing by each family. I sat with J in his timber smoke house while he smoked his share of the day's catch. Impaling them on roughly whittled sticks, he propped them in the fire pit and basted them in salted water as they cooked over hot wood ash. The combination of the smells was incredible and they slowly infused themselves into the fish flesh. Wood is used for everything here. The house we are sitting in now is entirely made of wood: J's father built it by hand using local timber. There is tranquillity in this house that I know you would sense too. The view westwards through the trees pictorializes the turbulent river, and a moment ago we watched the sun set as a slight mist rose from the forest on the Swedish side. J told me how in the winter months the river freezes so hard that he can ski across to visit his friends. Liquid becomes solid, yet the border becomes permeable. It is strange to think that this is the same river, when frozen, that de Maupertuis' 18th expedition needed as their constant: the flat base upon which he could measure the curvature of the earth.

Photograph: The Tornio River, Kukkola, separating
Finland from Sweden, 2000

Text: Kukkola, 3rd August 2000



Saana Fell, Kilpisjärvi, 23rd July 2000

I'm sitting at the table in my chalet, by a window overlooking Kilpisjarvi. The screen to keep the mosquitoes at bay is veiling the view of the lake. The cabin is close to the water's edge, which is why there are so many insects. I've come indoors to make coffee and to escape them. They are everywhere and it's driving me slightly mad! Even the reindeer are driven crazy by them. They stand in the middle of the roads to avoid them, to the point of ignoring cars. Two days ago I crossed the lake to find where the three borders meet: a concrete block, painted yellow, that identifies where Finland, Sweden and Norway touch each other. It is surrounded by water and approached by a narrow wooden walkway raised just above the water's surface. There is nothing else there. It was somewhere and nowhere all at the same time. Returning, I sat in the boat and watched a mosquito settle on the hand of a passenger. It found the vein between the man's thumb and forefinger and stayed there for virtually the whole journey. It made me think of the time you were bitten so badly last year. Yesterday I climbed Saana Fell, where the Sámi used to pay tribute to the god of Thunder. I had to wear my mosquito net for the first part of the climb but rising above the tree line of dwarf birches, the air was fresher, and with relief I removed the net to see the landscape without the minute grid that it had imposed upon everything. I climbed up to the top of the fell; past the radio mast that silently receives sounds through the air. As I stood on the summit looking across the water to the Swedish border, I saw the sky reflected so strangely in the lake's surface that I no longer knew its limits. Water and ether merged to appear as a solid form; one world became another.

Photograph: View above the tree line from the sacred Sámi site of Saana Fell across Kilpisjärvi towards Sweden, 2000

Text: Saana Fell, 23rd July 2000



Helsinki, 26th July 2002

Returning from the Arctic north, I need to rest for a few days before coming home to you. My travels seem to be catching up with me, and this morning at breakfast I couldn't stop replaying scenes from my journey in which the forest stretched endlessly in all directions. In my mind I was back at a border crossing, Raja-Jooseppi, a place marked only by two intersecting lines: the road from Ivalo to Murmansk; and the six-metre wide slash that runs hundreds of miles, from north to south, separating Finland from Russia. The day was warm and the sound of buzzing insects seemed to mix with the tensions, historical and current, between the former colonial power and its colony. In the car park by the Finnish customs post, at the heart of no-man's land, was Lenin - or his likeness, that is - displayed on a white plinth. His sculpted portrait had been instated there by an old Russian man living, since the fall of the Soviet block, in a tiny caravan in the border zone. There, in the northern light, a westerly wind blew intermittent clouds eastwards. Their shadows, like natural markers of time, travelled across the trees and across Lenin too. His face darkened then lightened, only to darken again. In the shifting light, his uneasy presence hovered as a nostalgic reminder of the differing ideologies overlaid upon that wilderness.

Photograph: Raja-Jooseppi, Russian Border Point, 2002

Text: Helsinki, 26th July 2002

Within the book chapter, the relationships between academic research, practice and auto-ethnographic writings are interwoven in a more complex way than is possible to demonstrate within this portfolio format. However, the images woven into the chapter represent either key places within what have been the shifting border territories of Finland; or are historically significant locations that have shaped geo-political readings of the landscape.

Each of these images and the relevant history is briefly outlined in the image captions below.



Clockwise: Interior of the Old Church tower, Tornio, built in 1686, from which De Maupertuis took his first reading in the early C18th to measure the curvature of the earth, 2000

World War II German Military road across Saana Fell, a sacred Sami site on the Finnish-Swedish-Norwegian border, 2000

Raja-Jooseppi, Joseph's farm (the last person to occupy what became border territory), looking towards the Russian border, 2002

Raja-Jooseppi, Russian Border Point, 2002

Research Output

Project 2.
Telavåg, Sotra Island,
Norway (13th November
2018).

Artists' visual essay (pp. 108-118)

Published in '**Fluid Territories**',
University of Bergen, 2020.

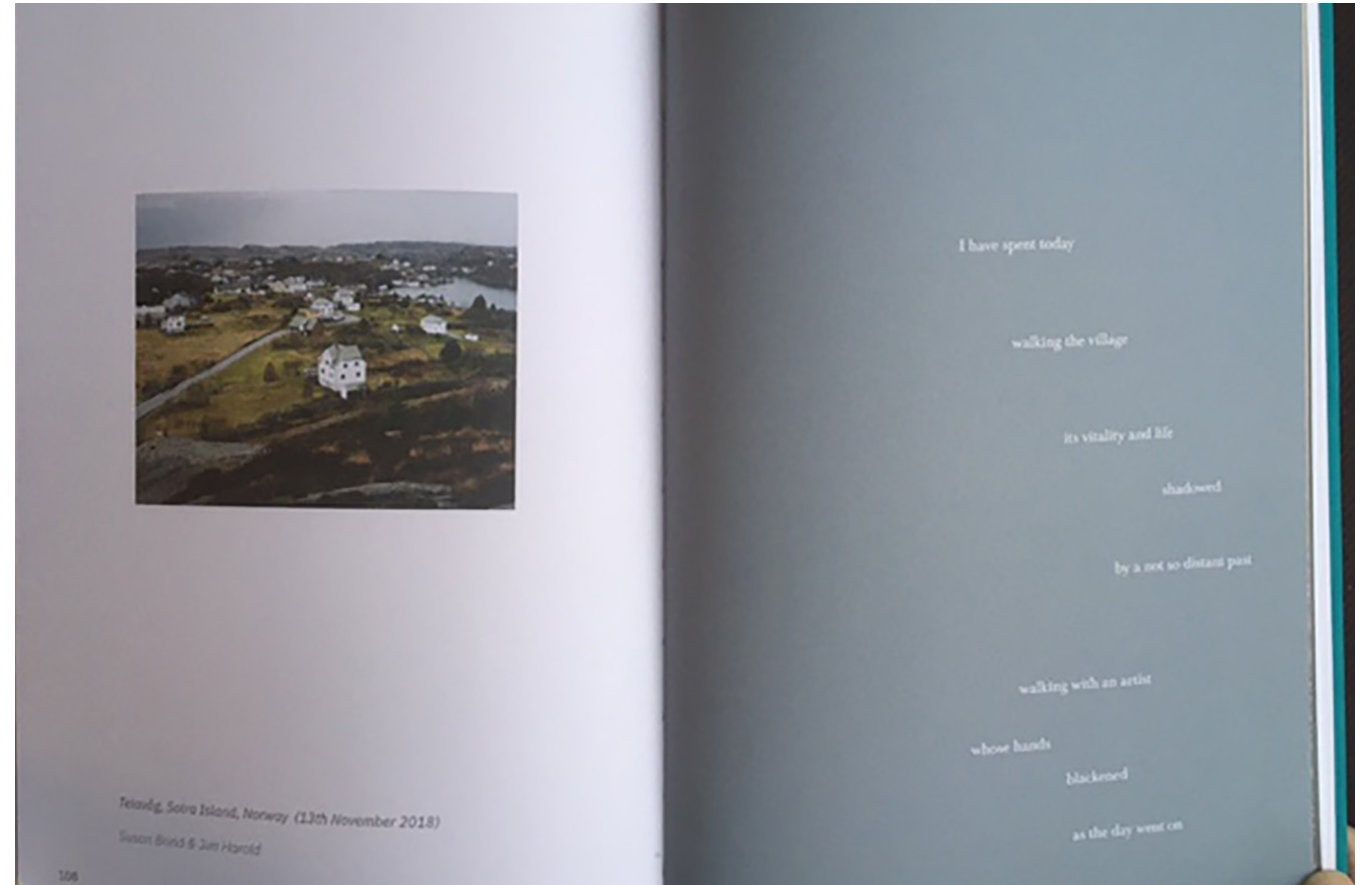
Telavåg, Sotra Island, Norway
(13th November 2018)

comprises:

- 3 colour photographs
- 7 pages of art writing.

First two pages of **Telavåg, Sotra Island, Norway (13th November 2018)**,
artist pages published in '**Fluid Territories**', University of Bergen,
Norway, 2020,

ISBN 978-82-690937-9-7.



Research Output

Telavåg, Sotra Island, Norway (13th November 2018) – developed specifically as a series of artist pages – comprises a sequence of three photographs across five pages: an image documenting the layout of Telavåg village; a roadside view in autumn where a community hall once stood; and the late afternoon sky above Telavåg on 13th November 2018. The other element of the work – white text on a grey ground – is a poem that extends across five pages, referring to our research process and the history held within the landscape and place that is Telavåg.

This image-text sequence results from fieldwork undertaken in November 2018, in collaboration with colleagues in CCFT, in relation to the particular context and history of Telavåg, Norway; a remote coastal village on the Atlantic-North Sea edge, 25 miles south west of Bergen.

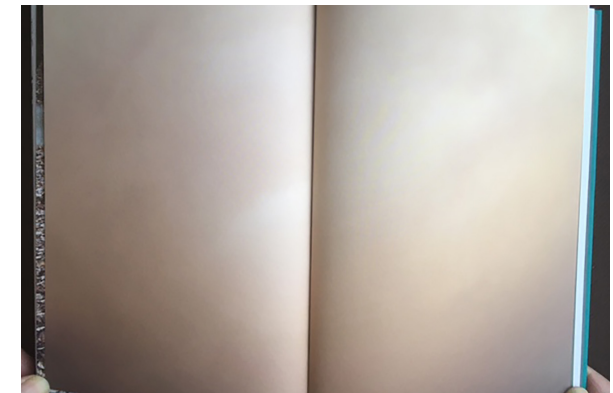
In 1942, during World War II, Telavåg was the scene of a tragedy when German soldiers, in reprisal for the death of two prominent Gestapo officers shot by spies occupying one of the houses, burned the village to the ground. (The house belonging to the village telegrapher had been used to shield undercover officers trafficked via the ‘Shetland Bus’.) All the men in the village were

either executed by the German soldiers or sent to the concentration camp at Sachsenhausen. The women and children were imprisoned for two years in the Hardanger Fjord region and the whole village destroyed. When the villagers finally returned ‘home’ after the war, they re-built their houses on the exact footprint of the original village, with the exception of the Telle house where the original shootings had taken place and the community hall where villagers had been temporarily interned.

The spacing and pacing of the text is used to explore and maintain the meaning and visual presence of language without punctuation. Pacing providing a sense of the passage of time and space for reflection – between images, ideas and events.

The fieldwork for **Telavåg, Sotra Island, Norway (13th November 2018)**; **Reflective Response to Bergen Colloquium, July 2017**; and publication of **‘Fluid Territories’** was supported by University of Bergen and GSA RDF.

In collaboration with members of the Creative Centre for Fluid Territories (CCFT) and the North Sea Maritime Museum, Telavåg.



Last four pages of **Telavåg, Sotra Island, Norway (13th November 2018)**, published in **‘Fluid Territories’**, University of Bergen, Norway, 2020,

ISBN 978-82-690937-9-7.



Telavåg, Sotra Island, Norway (13th November 2018)

Susan Brind & Jim Harold

I have spent today

walking the village

its vitality and life

shadowed

by a not so distant past

walking with an artist

whose hands

blackened

as the day went on

***Telavåg, Sotra Island, Norway (13th November 2018),
artist pages for 'Fluid Territories'.***

Left: Telavåg village, 13th November 2018

Right: page 1 of text work

the rain
a mercy of sorts
rinsing
black – indigo black – ink
across and off the page
as he drew
sights
seen
and rendered on the page
momentarily
followed by
a purifying washing away
of the image

that revealed
forms
and
figures
from
an
elusive
realm
smoke in the sky
amid
the debris of an image

Right: pages 2 and 3 of text work: *Telavåg, Sotra
Island, Norway (13th November 2018).*

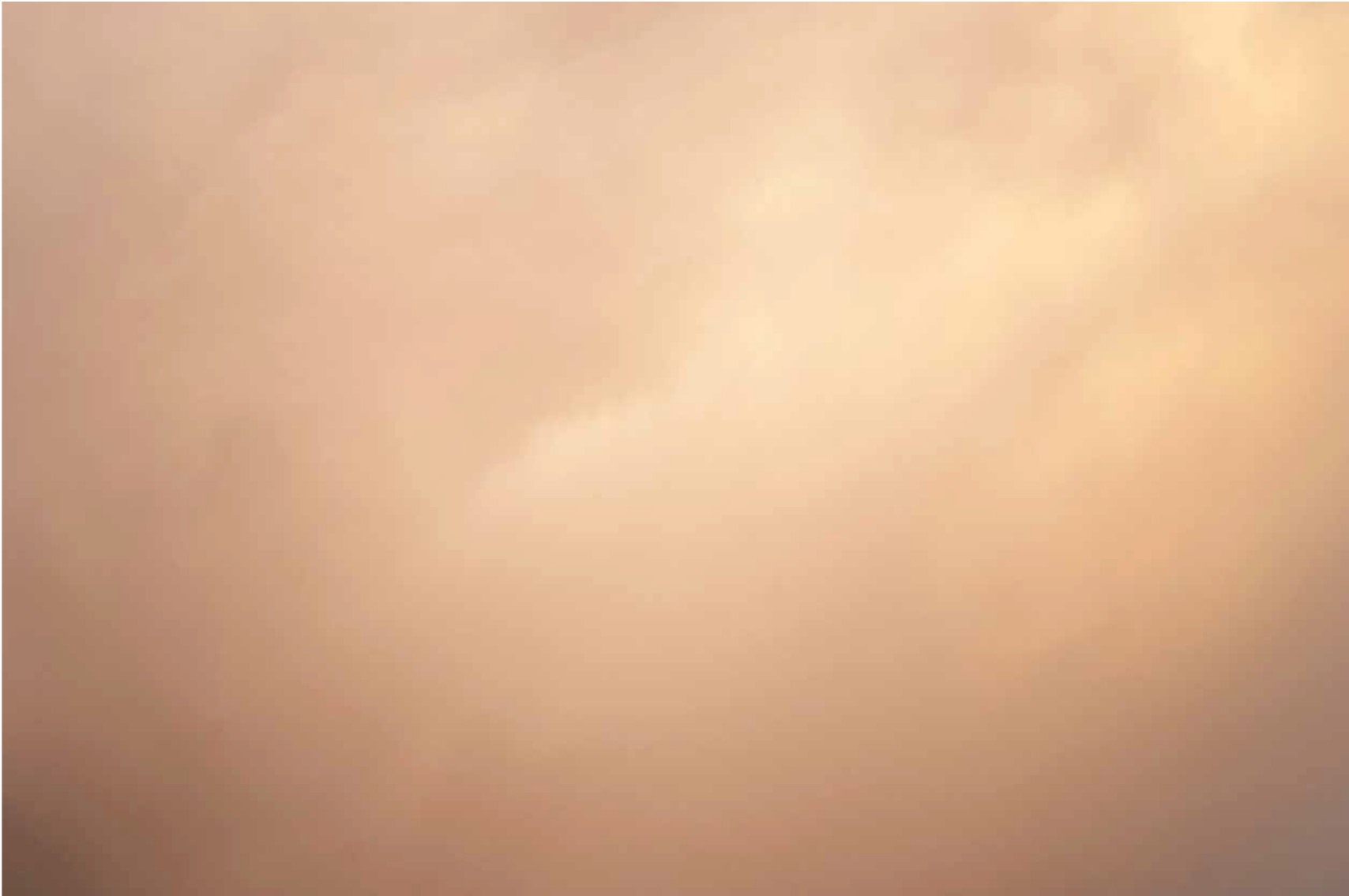


Right: pages 4 and 5 of text work: *Telavåg, Sotra
Island, Norway (13th November 2018).*



*Telavåg, Sotra Island, Norway (13th November 2018),
artist pages for 'Fluid Territories'.*

Site of the former Community Hall, Telavåg.



*Telavåg, Sotra Island, Norway (13th November 2018),
artist pages for 'Fluid Territories'.
Late afternoon sky above Telavåg.*

Research Output

Project 3. **'Odda/Orkney: In a place like that'**

Comprises: 6 photographic digital prints (90 x 120 cm)

A body of photographic work made in and of Odda and Orkney, 2014.

This visual research, undertaken through fieldwork conducted with Duncan Higgins and Shauna McMullan, in locations in Norway and Scotland focused on developing understandings of place: in the process constructing, questioning and negotiating ideas of social memory and the making of place identity through representation.

The two sites chosen for investigation were peripheral locations and UNESCO listed heritage sites: Odda – at the southern end of Sørfjorden, on the Hardangerfjord; and Orkney mainland and the Brough of Birsay area.

In the C19th the landscape around Odda was favoured by travellers seeking an experience of the Romantic sublime in the landscape and, in the C20th, it gained favour for the production of hydro power that also drove a chemical industry in the town, producing carbide and cyanamide. By the 1970s, there was so much

chemical contamination by heavy metals in the air and in the fjord, that the sea-life had been killed off. In the early 2000s the internationally owned chemical industry closed. Effort has since been made to return the town to its former identity as a tourist destination, and aquatic life has returned to the fjord. The region remains Norway's primary area for apple growing: a kind of Eden with a problematic past.

In contrast, in Orkney, we were conscious of the wild beauty of the landscape, of the contemporary perception of its remoteness, but also of its history as a place that was once central to sea trading routes. We each developed our own practice-based responses to these sites.

In Odda, the relationship between chemical production and the quality of the environment was the focus. In Orkney, the significance of the sea that surrounds the islands became key: the history of the island(s) as a strategic naval base, from the Viking period through to both World Wars; and the significant role it now plays in the production of renewable energy.

The outcome of this Odda/Orkney research is the following series of six photographs. The

images deliberately draw upon ideas of the sublime but use titling as a means to throw an easy reading of the image into question. The image-text relationship is intended to draw the viewers' attention simultaneously to the visual aesthetic and invisible history of each site or place.

Funded by GSA RDF.
In collaboration with Prof Duncan Higgins, Nottingham Trent University and Shauna McMullan, GSA.

This research built upon previous collaborative research between Brind and Higgins funded by Creative Scotland: undertaken in 2013 in Bergen, Norway (dialogue on significance of context and place in artistic research); and Kaunas, Lithuania (participation in symposium on Art, Place and the Social Imagination).



Left: *“Abandoned carbide factory, Odde, June 2014”*

Right: *“Abandoned cyanamide factory, Odde, June 2014”*



Left: *“The river that once carried pollutants, Odda, June, 2014”*

Right: *“Looking for signs of life in the Hardangerfjord, 2014”*



Left: *“West from Marwick Head towards the site of the sinking of HMS Hampshire, Field Marshal Earl Kitchener and 654 crew members (June 1916), June 2014”*

Right: *“Across Scapa Flow and the scuttled German fleet (June 1919) towards Flotta, June 2014”*

Context

This research is rooted primarily in the field of landscape photography and is informed by the fields of ethnography and social anthropology. Our research draws on history, landscape theory, definitions of site, place and border territories, travel writing, literature, poetry and post-colonial critique.

Specific practice-based researchers working in an art context, who are pertinent to this body of research are:

Firstly, in relation to Output 1, the Finnish photographer, Jaakko Heikkilä, who has documented communities occupying the Swedish and Finnish borders in two separate series (*Jesus stands on the Swedish side*, 2001-2011), and Russian and Finnish Karelia border territories (*Kitchen Talks*, 2013). **Whereas Heikkilä's work is focused on Finland's southern borders directly through social interactions and documentary traditions, our research has been focused on the Swedish, Finnish, Russian and Norwegian borders of Arctic Finland, and have focused upon the landscape itself as holder of memory.**

Secondly, in relation to Output 2 and 3, Johan

Sandborg whose work employs both the snapshot and photographic landscapes that explore the relationship between the reader, the image and what lies beyond it. Specifically, in relation to this research, his long term investigation of what is conveyed through the Norwegian landscape that questions dominant narratives. **In Telavåg we are building on Sandborg's interest in the juxtaposition of images by the inclusion of both image and text as a means to articulate the history of place.**

Thirdly, in relation to Output 3 and the context of Orkney, the body of landscape photography of Gunnie Moberg (died 2007) is relevant, particularly that which focused upon archaeological sites and building remains within the land and, more recently, Frances Scott's photographic explorations of Orkney landscapes which also take a more phenomenological approach are significant. Both these artists focus is on the act of looking and mapping, whereas **the approach being tested in the series of photographs of Odda and Orkney, is the ways that the phenomenological and the analytical together**

might effectively surface the history of place.

This body of research is more generally situated in the wider context of landscape representation: Willie Doherty is a relevant touchstone here, for his use of image and text, **questioning the authority of the photograph as container of a single truth, specifically in relation to conflict and border territories.** Two other photographers also have relevance: the 'new topographic' style of Robert Adams whose photographs capture **what could be described as every-day or mundane landscapes in an attempt to locate a revised sense of the sublime,** and those of Jem Southam whose landscape images, **counter the dominant pastoral view of landscape by instead capturing the process of decay.**

Context

Within the fields of ethnography and social anthropology and literature, in relation to the research undertaken in Arctic Finland and along its border territories, the C17th investigations of Sámi culture by Johannes Schefferus, the C18th Arctic surveys by De Maupertuis and Abbé Outhier, were referenced alongside C20th ethnographic and anthropological studies pertaining to the North by Neil Kent, Tim Ingold, Thomas DuBois, and to Sami culture in particular, by Åke Hultkrantz, Juha Pentikäinen, as well as Sami literature by Johan Turi, Yrjö Kokko, and Nils-Aslak Valkeapää. **This body of work reinterprets their readings of Arctic landscapes and their cultural significance through photographs combined with creative writing.**

Generally, definitions of site, place, border territories and peripheral spaces are core to the research and are informed by, amongst others, Tim Cresswell's definitions of place and social space and their importance to how we 'make the world meaningful' and the way we experience it 'in the context of power.' His distinctions between descriptive, constructionist and phenomenological approaches to defining

place provide useful and distinctive modes of analysis of place; **these approaches each being employed within this body of research, and particularly in Telavåg.** Adam Nicholson, Yves Bonnefoy, and Mariani & Barron's writings on borders, hinterlands and *terrain vagues* are also used as a means of **articulating the nature of managed and unmanaged spaces, including urban space in the case of Odda and rural space in the case of Hardangerfjord and Orkney these theories are explored and tested through photographic images.**

Throughout the photographic and text works, the research acknowledges the significance: of the detail of everyday life and place as discussed by Michel de Certeau; feelings of remoteness and closeness, of knowing and unknowability in the terms of Yves Bonnefoy; and Andrew Benjamin's sense of loss. Hinterland spaces, much like Bonnefoy's notion of the *Arriès-pays* - spaces that can only be glimpsed or glanced at - are utilised within the research alongside fragments from empirical experience and the world of phenomena; of thought and feeling.

Context

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Context

FURTHER ACADEMIC CONTEXT FOR RESEARCH

In my role as Reader in Contemporary Art: Practice & Events, I am a proactive member of two research groups. Firstly, within GSA, **Reading Landscape**, a research group predominantly based within the School of Fine Art. Secondly, the **Creative Centre for Fluid Territories (CCFT)**, an international interdisciplinary research group comprising artists, architects, designers and theorists questioning the archaeology of place, formation of place identity and the role that creative practices have in shaping this. This group developed as a result of collaborative work undertaken with Prof Duncan Higgins (Nottingham Trent University) in 2013 and 2014.

READING LANDSCAPE

I co-lead, with Dr Nicky Bird, the *Reading Landscape Research Group* (established in 2014). The group's key research themes are:

- People and Place, (including alternative voices and experiences of landscape including embodiment and auto-ethnographic practices);

- Landscape and Embodiment;
- Landscape, Histories and Transformation, (including land ownership, commons, cultural perspectives, border territories, heritage and preservation);
- Wild spaces, (including peripheral territories, deserts, forests or ideas of remoteness);
- Mapping;
- Journeying as Fieldwork;
- Contentious Landscapes, (including sustainability, interventions, conservation and ecology).

Reading Landscape (commended in School of Fine Art's Periodic Review, 2018) currently supports the practice-led research interests of 16 staff from SoFA. The group provides a context for staff's practice and research interests through a programme of research seminars and inter-disciplinary research projects with partners. For example:

- University of Strathclyde Centre for Environmental Law & Governance (SCELG),

'Law, Art & Island Resilience,' examining the role of the Arts in sustaining resilient communities and how the 2018 Islands (Scotland) Act might impact on Scotland's islands. (RSE funded) (Radar Output 6471).

- Historic Environment Scotland: focusing on **Scalan Mills**, examining the archaeology of the site and the historical layering of place, sharing existing specialist approaches and devising new interdisciplinary methods to analyse and represent the site containing historic graffiti (funded by Historic Environment Scotland and GSA Research Development Fund) (Radar Outputs 6472, 7263 and 7389).

For further information on the activities of the Reading Landscape group, see:

<https://readingthelandscape.com/>

Context

CREATIVE CENTRE FOR FLUID TERRITORIES

I am a co-founder (along with Prof Duncan Higgins, Nottingham Trent University) and contributor to the **Creative Centre for Fluid Territories (CCFT)** (Radar Output – 6616): **an international, inter-disciplinary research group**. The group was established in 2016 at a colloquium in Nottingham. CCFT's research is constituted through the methodology of Travelling Colloquia carried out in specific cases for study. These cases for study are constructed as interwoven, overlapping and interrelated meetings, investigations and dissemination points, designated as "Nomadic Dialogues" (ND).

CCFT emerged from a series of collaborations between myself and Duncan Higgins, questioning the nature of 'place' and the form and purpose of the 'international artist residency' (2013 – Radar Output 2759 – funded by Creative Scotland); participation in *'The Disintegration of the Persistence of Nations—Think Tank'* in Lithuania (2013 – funded by Creative Scotland); *'In a place like this'* (2014 – Radar Output 4012) and *'In a place like that'* (2014 – Radar Output 4013).

Since 2016, key collaborators in CCFT include: Shauna McMullan and Dr Jim Harold (Glasgow School of Art); Dr Ana Souto (Nottingham Trent);

Prof Yiorgos Hadjichristou (University of Nicosia); Prof Johan Sandborg, Linda Lien and Andrew Lock (University of Bergen); and other invited academic participants at individual events that bring specialist and local knowledge to our dialogues. Our activities have been supported by GSA Research Development Fund, individual participating universities, and external bodies for specific projects.

CCFT's overarching research question:

In what way can creative practices play a part in contributing to, questioning and negotiating ideas of cultural and social memory, modes of understanding and the representation/s of place identity?

Sub-questions:

In what ways does a nomadic and dialogic encounter with other place(s) deepen cultural, philosophical and political understanding?

How can the complex histories held in the landscapes of places be visually represented?

How can creative practices transform, extend or contribute to an understanding of 'place' and places?

These questions are deliberately open, in

order that we can then tailor them in specific and nuanced ways within each particular project, dialogue and context in which we undertake inter-disciplinary research.

Since 2016, we have realised a number of significant public projects, one of which contributes to this body of research (Output 2). CCFT meet on a regular basis in person and on-line. We remain interested in the growing links we have established between North and South Cyprus, and working with our Cypriot members within and associates beyond academia in both the North and the South. On an ongoing basis, we are interested in devising further projects in Cyprus to facilitate inter-communal dialogue. **We also continue to develop plans for projects in the UK and Norway, and seek appropriate funding sources to do so.**

For further information on the activities of the Creative Centre for Fluid Territories, see:

<https://www.researchcatalogue.net/view/380422/380423>

<https://www.researchcatalogue.net/view/976547/976548>

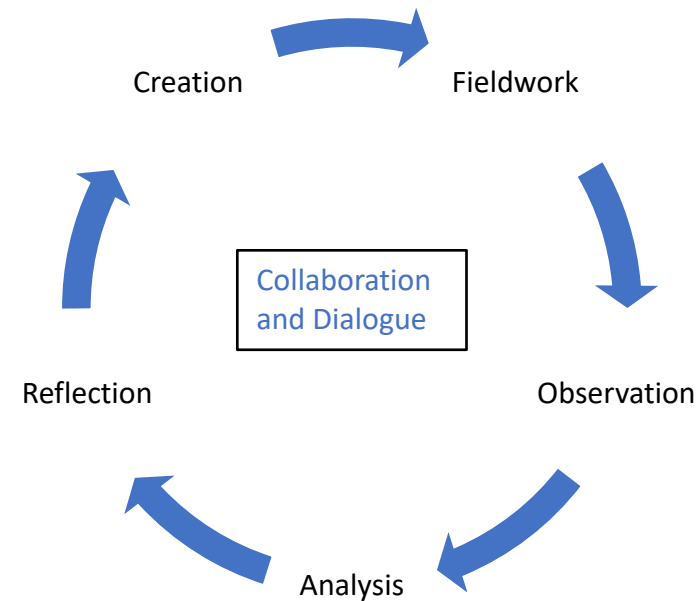
Methods

This body of research uses qualitative methods in an iterative process of formulating, testing, and evaluating aligned to the pattern of Action Research. Specifically, this research comprises a cycle of fieldwork, observation, analysis, reflection and making.

An **auto-ethnographic approach** – as both process (by means of fieldwork) and outcome (manifest as photographs and texts) – is an intrinsic part of the research as a means of developing new cultural, political and social understandings of specific places, involving in the research process:

- **dialogue**, during the formulation of ideas, fieldwork and the creation and dissemination of the outputs.
- **collaboration** as a strategy to bring ideas and people together in creative and dynamic ways.

Each of these methods is described overleaf.



Above:

The cycle of Action Research with Collaboration and Dialogue at its core

Methods

– Fieldwork:

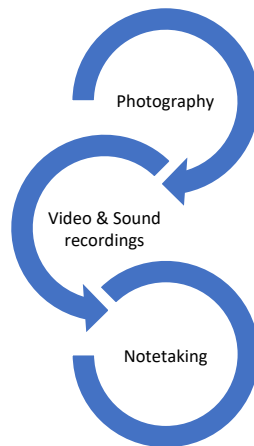
Fieldwork, which includes mapping, walking, museum / archive visits and observation processes identified below, has been undertaken in:

- Finland’s Arctic borders (Output 1),
- Norway (Outputs 2 and 3) and
- Scotland (Output 3),

and has investigated border territories and peripheral landscapes. Repeated visits to each location ensure in-depth engagement with place.

– Observation:

Again, a mixture of methods comprise the process of observation including:



Photography is a primary means of visual research utilised for a range of purposes:

- visual notetaking;
- capturing key reference points which might later be referred to in text works and writings; and
- for resolved image-making.

The overall intention in the images is to produce a non-hierarchical document of the vernacular: making visible things not normally the subject of a grand narrative, but that are usually invisible, nuanced, that refer to memory and the nature of places with complex histories; and that aim to indicate other ways of seeing both within and beyond the frame.

Video and sound recordings are used as:

- a form of visual notetaking, used to document ambient sound or images that could potentially become work;
- to record dialogues: for example, a dialogue between members of the Creative Centre for Fluid Territories (CCFT) about specificity of place and its co-option for the purposes of tourism and promoting national identity, recorded in Vaksdal, Norway in 2017. Such recordings are used for reference purposes only with participants’ permission, but would be subject to normal **ethical considerations**

were they to be used at any point. That is, informed consent, right to anonymity, and right to withdraw by any of the participants.

Notetaking forms a key element within an auto-ethnographic approach and is integral to the process of observation. This includes:

- notetaking within particular research situations, such as meetings and dialogues;
- journal notes are also kept during fieldtrips that record significant and mundane events, fragments of conversations from casual encounters had in the course of conducting fieldwork – for example, in cafés or through chance meetings that can be later referred to;
- contemporaneous reflections on experiences and events.

Again, ethical considerations are borne in mind when notes are made retrospectively of conversational exchanges during fieldwork. If reference is made to any of these exchanges in works, anonymity is maintained where required and care is taken to ensure that individuals are treated with appropriate dignity and respect.

Examples of notes and journals can be seen below.

Methods

– Analysis:

Analysis follows fieldwork and reviewing and working with photographs, recordings, notes and journals to establish what can be developed in appropriate ways as resolved outputs for specific contexts.

In relation to this body of work, the process of analysis also incorporated:

- desk-based activities to follow up on research undertaken prior to and during fieldwork;
- reference to maps and researching the history of a particular place or area, and reviewing this in relation to information gathered on site;
- museums and archive visits to:

Output 1 – In Arctic Finland the Sámi Museum Siida, Inari and the Arktikum Museum, Rovaniemi to research Sámi culture; the historical legacy of World War II; The Museum of Tornio Valley reflecting on culture and history on both sides of the Finnish-Swedish border (in their archive we were given access to a First Edition of de Maupertuis' and Abbé Outhier's research findings); and Tornio Church (the bell tower from which de Maupertuis took his first measurements

in Finnish Lapland to determine the shape of the Earth).

Output 2 – the North Sea Traffic Museum in Telavåg which includes, amongst its collection, an archive of objects and photographs that document the history of the village in relation to World War II;

Output 3 – Odda Public Library for books and information on local history; Kirkwall and Stromness Museums for local history relating to World War II; Historic Environment Scotland and Canmore's (National Record of the Historic Environment) online archives.

Knowledge gained from such visits become integrated into the process of analysis too. Additionally, conducting literature surveys of relevant texts by ethnographers and social anthropologists alongside literature and poetry (see Research Context) provide a further means of knowledge gathering and scoping, which then informs the auto-ethnographic research process and empirical knowledge developed during fieldwork.

– Reflection:

Reflection is inbuilt to the iterative process of this research practice. It takes place during the course of desk-based research, as well as during and post-fieldwork; sometimes years after an experience, in the case of Output 1. An archive of auto-ethnographic experiences (documented in notebooks) are available to draw upon as they become relevant to particular sites or contexts.

In addition to this, the process of reflection happens naturally during the course of collaborative working. In order to begin the process of undertaking research, both researchers are comparing and reflecting upon material that they have independently documented from fieldwork and desk-based research in order to determine the direction and focus of outputs.

Methods

– Making

The research **collaboration** with Jim Harold has been ongoing since 1989. Since 2014, our research has been driven by an interest in how definitions of place - particularly border territories - are shaped by people, histories and the landscape itself (a descriptive and analytical approach). Our investigation comprises empirical engagement with sites and places with complex histories, and peripheral spaces (*terrains vague*), and research outputs take the form of artefacts (photographs/art writing) that present imaginative spaces in which the viewer/reader can experience an intimate sense of place and an awareness of the complexity of geo-politics.

Dialogue is a fundamental element of the collaborative working process and is used at all stages:

- **informally during the course of undertaking fieldwork;**
- **as an essential element within the selection and development of images.** Both researchers generate photographic material, analyse, reflect and decide collaboratively on

which will become integrated into specific research outputs and what might remain in the role of visual research.

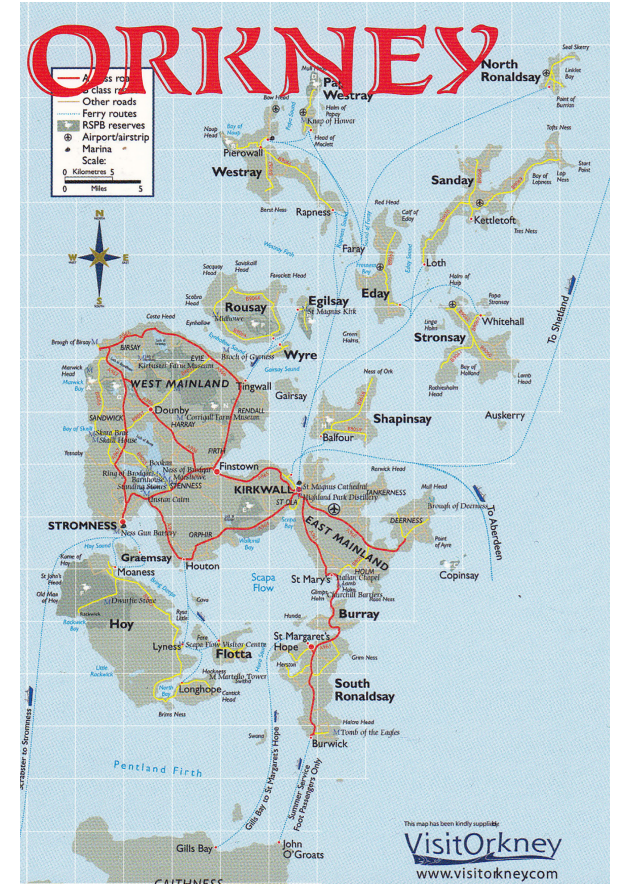
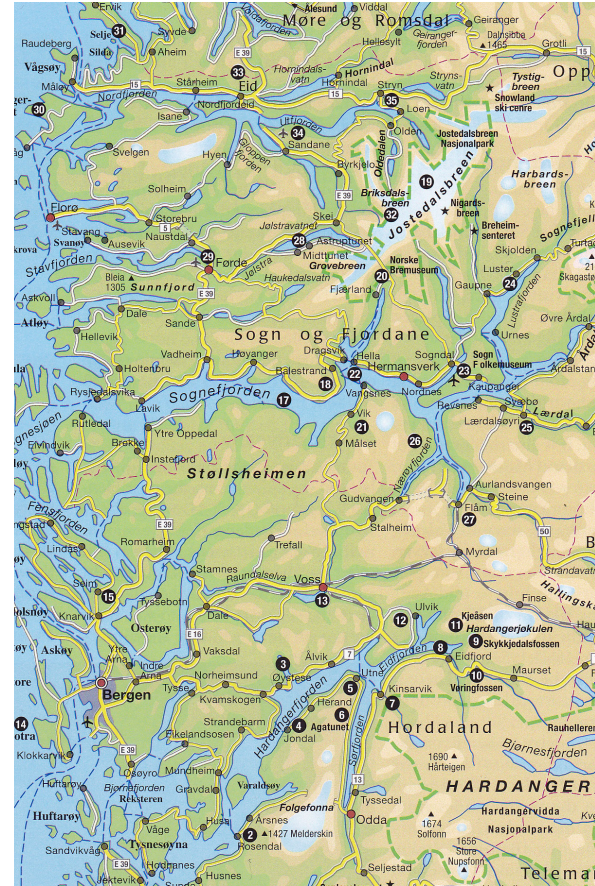
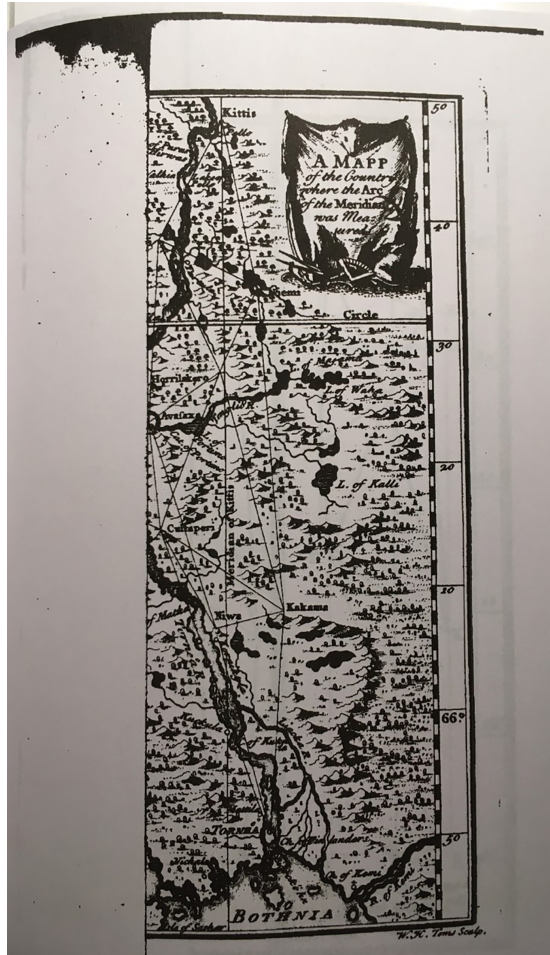
- **as part of the collaborative writing practice.** We draft texts together, take them through extensive editing processes – testing not only the content and reading but the appropriate means of presentation for different contexts. We are sometimes drawing directly from field notes, sometimes from subsequent reflective writing alongside desk-based research. They are composed to have a visual, sensory and phenomenological quality in order that the viewer, reader or listener (in the case of performed texts) can be taken to a place through an imaginal space that references **all** of the senses, at the same time as creating a critical awareness of the landscape and geo-politics. And lastly,
- **formally through organised talks and events** that might occur during the research process or as part of the dissemination.

These strategies for utilising formal and informal dialogue are also used to facilitate transcultural ‘contact zones’ (as defined by Mary Louise Pratt)

and have become the methods used and an integral part of the *modus operandi* of the Creative Centre for Fluid Territories’ (CCFT) *Nomadic Dialogues* and *Travelling Colloquia* (see Research Context and Dissemination).

Through the iterative structure of action research all the elements of this body of research are interlinked and informing each other. The visual, textual and site-responsive forms of research each offer distinct ways of addressing the research questions, yet are entangled. Likewise, the scholarly or academic writings both build on the ideas being explored in the practice-led research, as well as providing a context for understanding the research itself. All of these methods are productively and symbiotically linked.

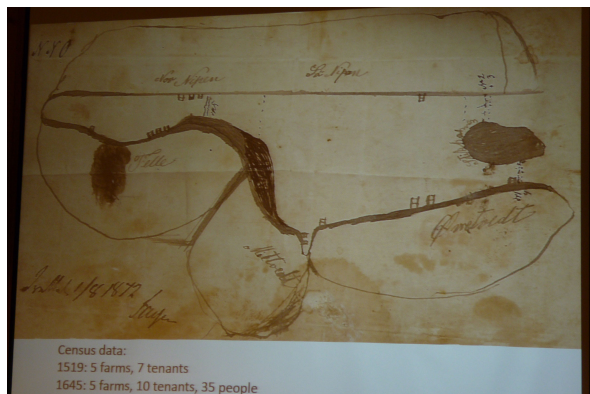
Artistic methods are deployed and questioned through explorations of site and context, evocative writing and photography the process of which is unpacked within the ‘Methods’ section.



Left to right:
 Swedish Finnish Norwegian Border territory;
 De Maupertuis' map of Finland "where the Arc of the Meridian was measured";
 Bergen/Telavåag/Hardangerfjord area;
 Orkney islands.

Analysis – of maps
 The process of researching sites before, during and after fieldwork involves close reading of maps, repeated site visits and meetings with people with local knowledge to gather information and insights not available in published form.

**Fieldwork – Observation –
Photography
Telavåg, Norway, 2018**



Top Row:

Census map and population data.

Village left raised to the ground by German forces in 1942, after the Telle family were caught shielding special agents connected with the Shetland Bus.

View to coastline and North Atlantic.



Middle Row:

Dr Jim Harold, writing fieldnotes and Susan Brind (photographer) in dialogue with Dr Ana Souto, Art Historian, Nottingham Trent University, at Telavåg (west coast of Norway) during fieldwork in November 2018.

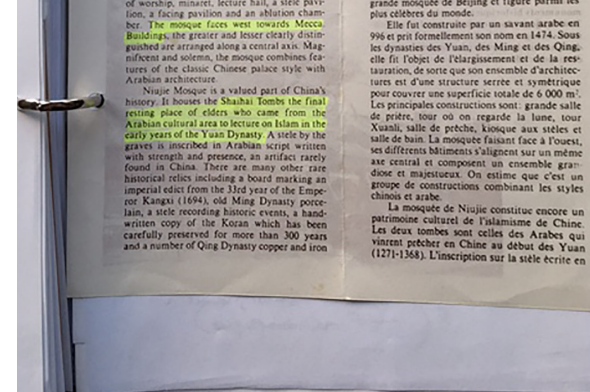
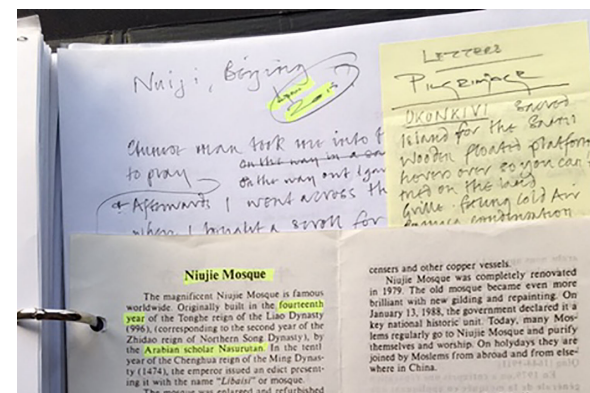
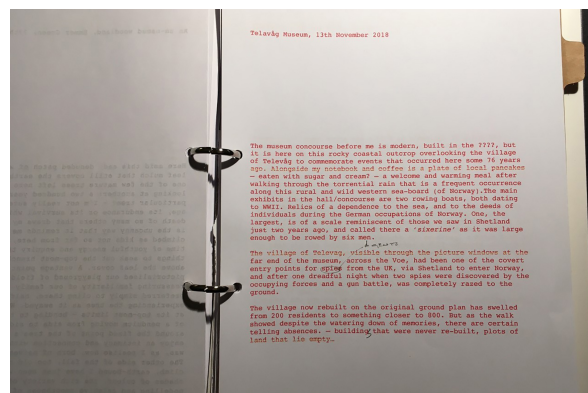
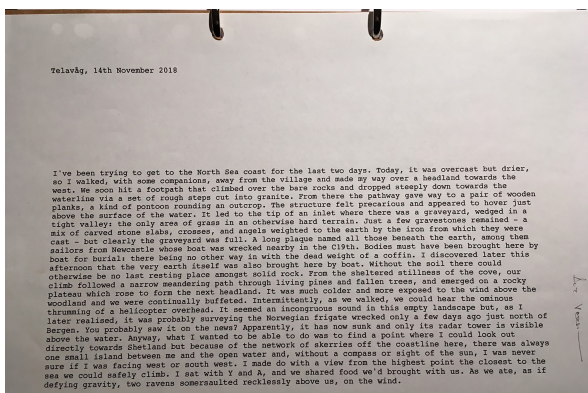
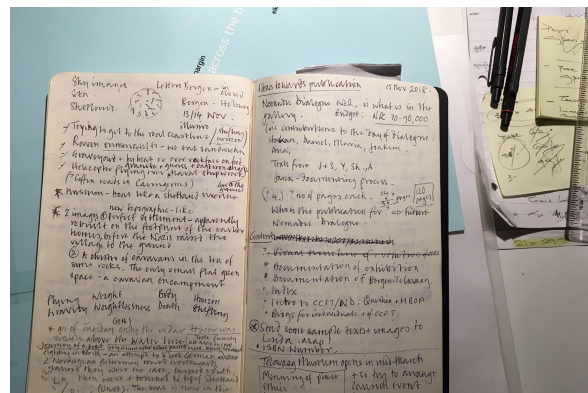
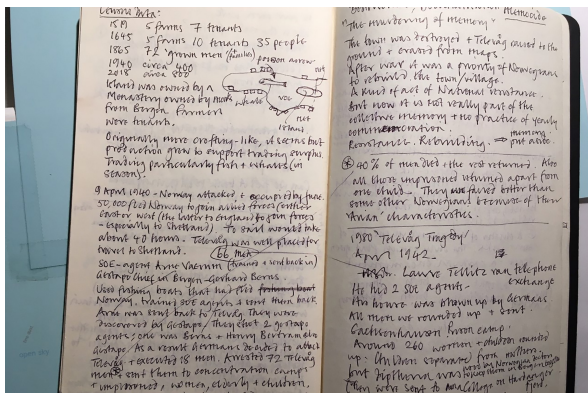
Landscape and view of village now, as it was rebuilt post WWII, on the original footprint of the village.



Bottom Row:

Two views of the former site of the Telle family house, never reinstated when the village was re-built, and the Community Noticeboard.

Analysis and Reflection



Analysis and Reflection form part of a dynamic research process in the field, but also go on after fieldwork has been undertaken: through generation of written reflections, reviewing of images, and further desk based research.

Methods

Dialogue and Collaboration



Dialogue is a fundamental element of the collaborative working process and is used at all stages: in this instance in the village of Vaksdal, on the edge of the Hardangerfjord, the ‘nomadic dialogue’ with members of CCFT preceded fieldwork in Telavåag and was focused on discussion of the construct of Norwegian Romanticism evidenced within landscape planting, and current debates within Norway about how national and local identity is represented.

Left to right: Prof Johan Sandborg (Bergen), Shauna McMullan (GSA), Dr Jim Harold (GSA), Prof Duncan Higgins (Nottingham Trent), Linda Lien (Bergen), Prof Yiorgos Hadjichristou, and out of shot, Andrew Lock (Bergen), Dr Ana Souto (Nottingham) and Susan Brind (GSA).

Contribution to the field

This research contributes to the fields of Contemporary Fine Art Photography and Spatial Practice (the latter through engagement with collaboration and dialogue), **in relation to readings of landscape within Scandinavia and Northern Europe.**

It aims to facilitate deep understandings of the historical and cultural narratives that shape how places are understood – particularly marginal and relatively unknown places - and to reflect this within visual representations. By use of images and texts, sometimes combined, a non-hierarchical and entangled document of place is opened up that incorporates subjectivity and the phenomenological experience in order to challenge the authority of the detached, third person account.

Our research builds on the established field of Northern European landscape photography, but contributes new understandings of peripheral and ‘edge-based’ places, by foregrounding the imprint and impact of

human and not only geologic history. Drawing on the fields of ethnography and social anthropology (cited in the context section of this output), our practice-based research articulates a ‘nowness’ and ‘thenness’ to illuminate the complexity of place formed by both human history and geology.

In this sense, our photographic and text works contribute to debates that question the authority of the photograph as container of a single truth, specifically in relation to border territories; and to a revised sense of the sublime, one that captures historical traces and the process of decay within what could be described as every-day or mundane landscapes including hinterlands and *terrain vague* (in the Odda and Orkney series in particular).

Dissemination

Project 1:

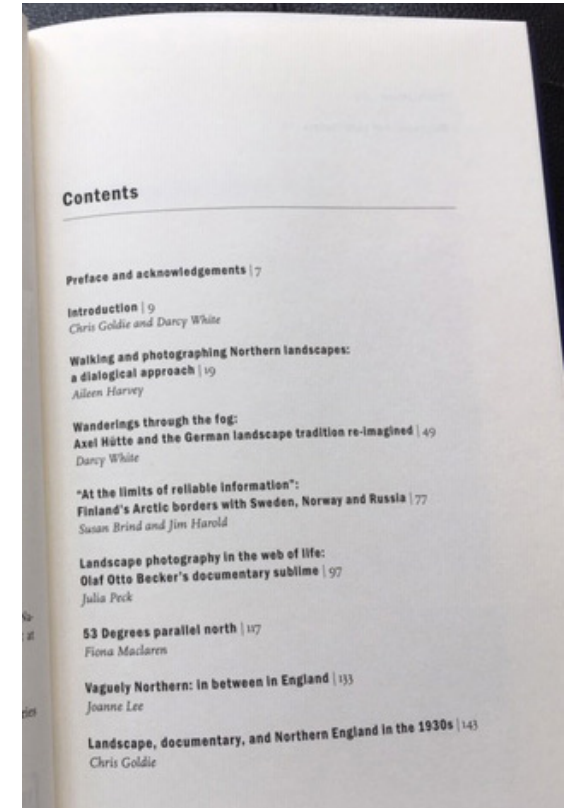
"At the limits of reliable information": Finland's Arctic borders with Sweden, Norway and Russia

This book chapter, entitled *"At the limits of reliable information": Finland's Arctic borders with Sweden, Norway and Russia*, sits within the context of the book 'Northern Light: Landscape, Photography and Evocations of the North', edited by Chris Goldie and Darcy White, published by transcript Verlag, Bielefeld, 2018 (pp 173).

With an Introduction by the editors, contributions to the publication include analysis of different modes of photographic representation and types of encounter within national and international Northern landscapes, including:

- walking as a form of dialogical practice (A Harvey);
- re-imaginings of the sublime, specifically through the photography of Axel Hütte (D White);
- the impact of climate change on landscapes of Iceland and Greenland depicted in the works of (J Peck);
- immersive, embodied and sensory enquiry of northern environments expressed through contemporary visual practice (F Maclaren);
- the influence of industry and politics in shaping Northern British landscapes (J Lee);
- the role of documentary image in shaping a national image of British Northernness (C Goldie).

The contributors to the book are a mix of artists, photographers, academics, cultural and media theorists.



Contents page: 'Northern Light: Landscape, Photography and Evocations of the North', Chris Goldie and Darcy White (eds.)

Dissemination

Northern Light - Landscape Photography and Evocations of the North

4th & 5th July 2016

KEYNOTE SPEAKERS

Liz Wells and Simon Roberts

Conference Themes

- THE ARCTIC NORTH: AT THE LIMITS OF REPRESENTATION
- THE NORTHERN LANDSCAPE AND PHOTOGRAPHY IN AN EXPANDED FIELD
- SCOTLAND: LANDSCAPES OF LIVED EXPERIENCE
- NORTHERN ENGLAND: BETWEEN GENRE AND INDETERMINACY
- THE SUBLIME: UNSTABLE AND CONTESTED
- THE NORTHERN LANDSCAPE: CONCEIVED, ENCOUNTERED, IMAGINED
- THE ANIMATED LANDSCAPE

Associated Exhibition
SIA Gallery Sheffield
4th – 31st July 2016



Department of Media Arts and Communication, Sheffield Hallam University

<https://northernlight2016.wordpress.com/>

SHEFFIELD HALLAM UNIVERSITY - DEPARTMENT
OF MEDIA ARTS AND COMMUNICATION

NORTHERN LIGHT: LANDSCAPE PHOTOGRAPHY AND EVOCATIONS OF THE NORTH
MONDAY 4th July, 2016

9:00 – 9:30 Registration and Coffee / Tea

9:30 – 9:45 Welcome and Introductions

Keynote Lecture

9.45 – 10.50 Professor Liz Wells (University of Plymouth, UK) followed by Q & A
Nordic light, lands and landscape: Photographic Modes of Investigation
[Summary Abstract](#)

Art frames ways of seeing and questioning the contemporary world. Focusing on contemporary photography from Scandinavia and Finland, Liz Wells will consider ways in which aesthetic strategies and photographic methodologies, including responses to specific qualities of light, contribute within image-led investigations of landscape. Examples discussed will include work by Per Bak Jensen (Denmark), Heidi Morstang (Norway), Marja Pirilä (Finland), Jorma Puranen (Finland), Tyrone Martensson (Sweden).

10.50 – 11.10 Refreshments

Panel 1 – THE ARCTIC NORTH: AT THE LIMITS OF REPRESENTATION

1) 11:10 – 11:30 Professor W. Brian Whalley (Department of Geography, University of Sheffield)

Travellers and explorers, photography and other imagery: changing observations characterizing Lyngen, North Norway.

2) 11:30 – 11:50 Susan Brind and Dr. Jim Harold (Glasgow School of Art)

"At the Limits of Reliable Information" – Finland's Arctic Borders with Sweden, Norway and Russia.

3) 11:50 – 12:10 Dr. Julia Peck (University of Gloucestershire)

Bringing the sublime back down to earth: Olaf Otto Becker's renegotiation of the sublime in a neo-liberalised and climate changing world.

12.10- 13.30 Discussion followed by LUNCH

Conference poster and programme (part):

'Northern Light – Landscape, Photography and Evocations of the North'
2016

Dissemination

Project 1:

Conference and Seminar Papers incorporating 'Letters' from Scandinavia:

Brind, S and J Harold, *"At the limits of reliable information": Finland's Arctic borders with Sweden, Norway and Russia*, delivered at 'Northern Light: Landscape Photography and Evocations of the North', Sheffield Hallam University, 4-5 July 2016 – Panel 1, Day 1.

Brind, S and J Harold, *'Art: Enactment, Presence and Prophecy'* for 'Writing on the Walls: Literature and Theology for this World', at Glasgow University, 27 October 2017.

Brind, S and J Harold, *'Art: Enactment, Presence and Prophecy'* (revised conference paper delivered to doctoral students), Department of Theology, Literature & the Arts, Glasgow University, January 2018.

'Writing on the Walls', Poster and call for papers, Glasgow University.

27 October 2017

University of Glasgow
Friday 27th October 2017
10am-6pm

WRITING ON THE WALLS

Literature and Theology For This World

Austerity, the refugee crisis, Brexit, Trump...we are living in an age of uncertainty. What do literature and the arts matter in times such as these? What is the role of theo-poetics when the world is weighing in the balance?

This day colloquium will celebrate the past and present contribution of the research network Literature, Theology and the Arts at Glasgow, whilst exploring the interdisciplinary study of religion, art and literature in today's political and social contexts.

We welcome proposals for 20-minute papers addressing the theme. Speakers will be encouraged to submit their contributions for consideration by the journal *Literature and Theology*. Email abstracts of 100-200 words to anna.fisk@glasgow.ac.uk by Mon 4th Sept.

Plenary Speakers

David Jasper

To mark his retirement as Professor of Literature and Theology
Celebratory reception to follow at 5pm, University Chapel

Heather Walton

Inaugural lecture as Professor of Theology and Creative Practice

FREE, to register email anna.fisk@glasgow.ac.uk by Thurs 12th Oct

Dissemination

Project 2.

Telavåg, Sotra Island, Norway (13th November 2018).

Artists' visual essay (pp. 108-118)

published in

'Fluid Territories', University of Bergen, 2020.

Note:

The Launch and Dissemination of the **Fluid Territories** Book has been impacted by Covid-19. The book was published in March 2020 and, to date, it has not been possible to organize any related events as a result.



Telavåg, Sotra Island, Norway (13th November 2018), artist pages published in 'Fluid Territories',
University of Bergen, Norway, 2020,

ISBN 978-82-690937-9-7.

Dissemination

Project 2.

Creative Centre for Fluid Territories – *Nomadic Dialogues* – Telavåg

12-16 November 2018

A week long programme of presentations, talks, screenings, dialogues, and fieldwork in Telavåg, culminating in an exhibition of work in progress in Gallery 61, University of Bergen and artist talks.

Speakers included:

Hakan Gurcan Sicakkan, Professor Department of Comparative Politics, 'On Citizenship; Public Sphere; Globalisation; Politics of Diversity, Mobility, and Identity'.

Dániel Péter Biró - Associate Professor, The Grieg Academy – Department of Music, 'Composing Spinoza's Ethics: Charting a Migration of Spirit Through Sound'

Joakim Gusland, Curator, The North Sea Maritime Museum, 'On Televåg'.

Creative Centre for Fluid Territories – *Nomadic Dialogues* – Telavåg,

University of Bergen, Faculty of Art, Music & Design, 12-16 November 2018

Programme of events and speakers

Monday 12th	Tuesday 13th
10 Opening words; Professor Johan Sandborg	9.- 16. Field trip Telavåg
10.15 On Citizenship; Public Sphere; Globalisation: Politics of Diversity, Mobility, and Identity. Hakan Gurcan Sicakkan – Professor Department of Comparative politics.	10.-10.30 Viewing of film; "The Telavåg Tragedy" The North Sea Maritime Museum
11.15 Composing Spinoza's Ethics: Charting a Migration of Spirit Through Sound Dániel Péter Biró – Associate Professor, The Grieg Academy – Department of Music	10.30 Joakim Gusland –on Televåg
12 Lunch	11.30 Lunch
	13-16 Individual or small group exploration of surroundings
	16 Return Bergen
	19 "Nomadic Dinners" <small>Joint dinner with "Nomadic Structures – "ProtoStudio" Workshop Department of Art. Course administrator Professor Eamon O'Kane.</small>
Wednesday 14th	Thursday 15th
13 Between imaginary boundaries Marija Miloshevska – performing artist and designer	9-16 Field trip Telavåg Individual or small group exploration of surroundings
14 Presentation of <i>Nomadic Dialogues</i> – Arnedalsuka.	Thursday 15th Group discussions and preparation for Gallery 61 event
15 Discussion CCFT core researchers	
19 Gathering dinner at the house boat	Friday 16th Gallery 61 event

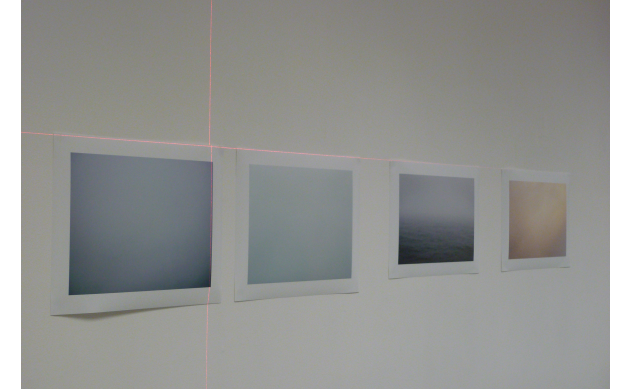
Dissemination

Project 2.

Creative Centre for Fluid Territories – *Nomadic Dialogues – Telavåg*

12-16 November 2018

Exhibition of work in progress in Gallery 61, University of Bergen – Artist talk on research undertaken towards the generation of Output 2: *Telavåg, Sotra Island, Norway (13th November 2018)*.



Top row: Exhibition view, Gallery 61, University of Bergen: Selection of initial prints for *Sotra Island, Norway (13th November 2018)*

Bottom row: Artist talk by Susan Brind for Gallery 61, University of Bergen, 16 November 2018

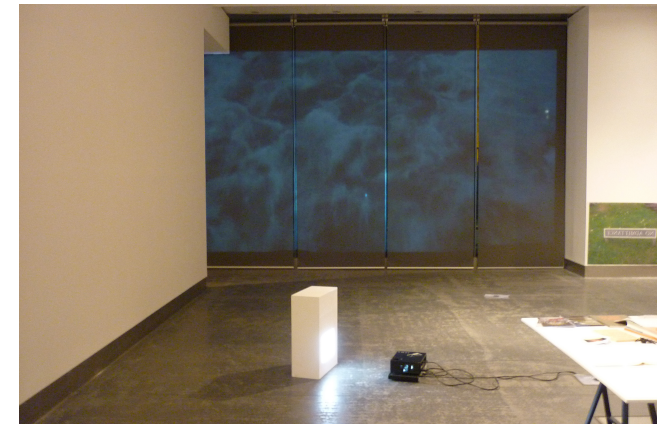
Dissemination

Project 3. *'Odda/Orkney: In a place like that'*

Reid gallery, Glasgow School of Art

16-21 September 2014

- Programme of lunchtime gallery talks to contextualise the exhibition by:
 - Lesley Punton (16 Sept)
 - Theresa Moerman Ib (17 Sept)
 - Alan Grieve (18 Sept)
 - Michael Barr (19 Sept)
- Artist's talks by Susan Brind, Shauna McMullan and Prof Duncan Higgins (16 Sept)
- Open Doors weekend viewing (20 & 21 September)



Four installation views including photographs, video projection and research materials that informed the research
'Odda/Orkney: In a place like that'

Reid gallery, Glasgow School of Art, 16-21 September 2014

Dissemination

Project 3. 'Odda/Orkney: In a place like that'

Reid gallery, Glasgow School of Art

16-21 September 2014

Blog established to disseminate the research:

<https://oddaorkney.blogspot.com> [accessed 15/1/21]

Odda < > Orkney

A collaborative research initiative between The Bergen National Academy of Art (KHiB) Glasgow School of Art (GSA) and Creative Scotland (CS). Starting in the form of a journey by three artists between Bergen, Odda, Orkney and Glasgow

Friday, March 4, 2016

On-going reading list.

'Of Walking In Ice', Werner Herzog (1974) A diary account of a winter walk Herzog took from Munich to Paris, on hearing his friend was dying. He believed the adversity he would face on walking to her would keep her alive. (JB)

'The Faraway Nearby', Rebecca Solnit (2013) The title comes from a phrase Georgia O'Keefe would sign off with on her personal correspondence, when she moved to the desert. This book traces the journey of the accumulation of memories versus memory loss, tracing journey's Solnit makes during a period when her mother slowly succumbs to Alzheimers. (JB)

A field guide to getting lost, (2006) and Wanderlust: A History of Walking (2014), Rebecca Solnit, are both beautifully written, thoughtful and insightful. Another superb book is Savage Dreams: A Journey into the Landscape Wars of the American West, where the first part of the book describes the origins

Blog Archive

- ▼ 2016 (1)
 - ▼ March (1)
 - [On-going reading list.](#)
- 2014 (3)

Evidence

Project 1.

Book launch: “To coincide with the publication of our book, *Northern Light: Landscape, Photography, and Evocations of the North* (Chris Goldie & Darcy White (eds.) Transcript Verlag, Spring 2018) Sheffield Hallam University will hold a second conference around critical issues arising from the photographic representation of the northern landscape.” (see website below)

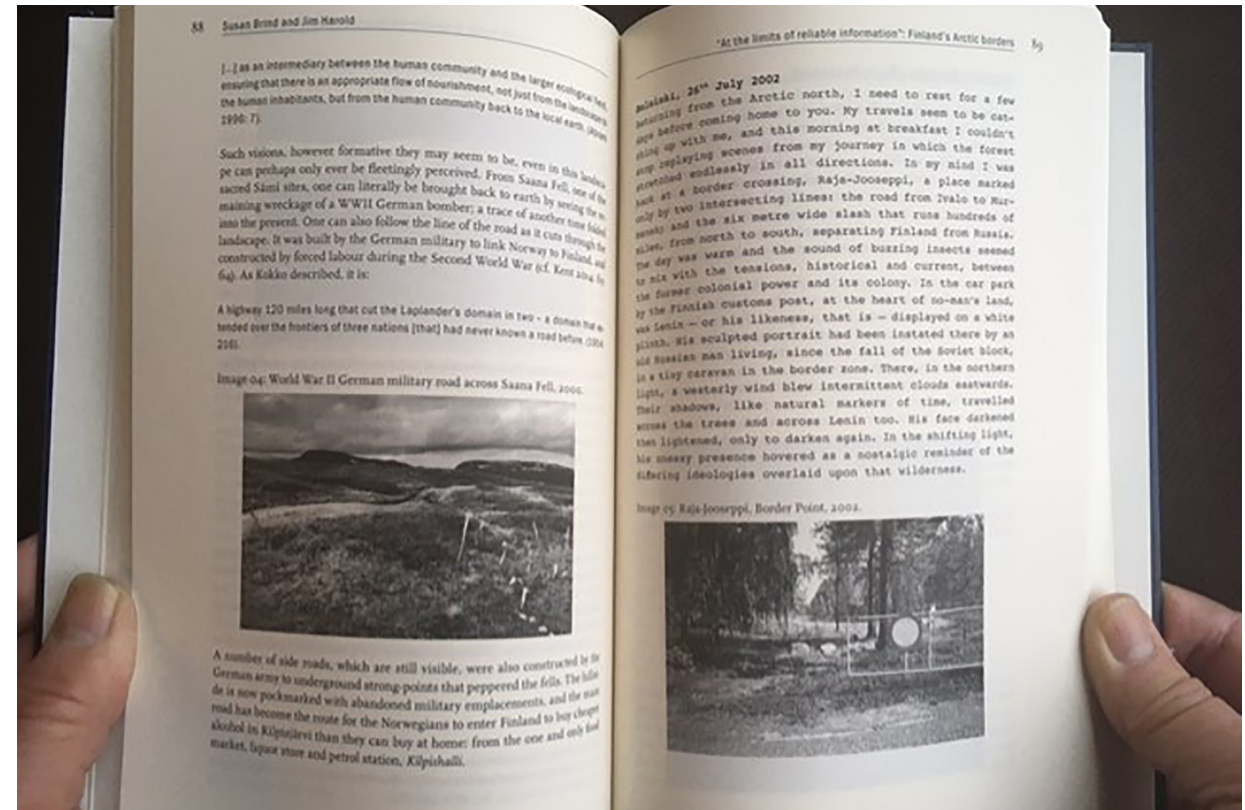
NORTHERN LIGHT: CRITICAL APPROACHES TO PROXIMITY AND DISTANCE IN NORTHERN LANDSCAPE PHOTOGRAPHY

Sheffield Hallam University, 2-3 July 2018:

<https://artdotearth.org/northern-light-landscape-photography-conference/>

NORTHERN LIGHT “is a research group based at the Sheffield Institute of Arts (SIA) that recognises the shared themes and interests related to landscape, the north and its representation Outputs to date have included two two-day academic conferences, two open exhibitions, the publication of a book of academic papers and a book of artwork from the 2016 exhibition.” (see website below).

<http://www.northernlight.photos/>



Pages from book chapter in:

Northern Light: Landscape, Photography, and Evocations of the North (Chris Goldie & Darcy White (eds.), pp 77-97, Transcript Verlag. Published in Spring and launched in July 2018.

Evidence

Project 2.
Telavåg, Sotra Island, Norway (13th November 2018)

University of Bergen
Faculty of Fine Art,
Music and Design

THE GLASGOW
SCHOOL OF ART

NOTTINGHAM
TRENT UNIVERSITY

UNIVERSITY of NICOSIA

Nomadic Dialogues – Telavåg

November 12. – 16.
2018

The feeling of living in coherence with a historically anchored place is arguably challenged by the onset of globalisation, migration, tourism and social media. Over the last decades, these conditions have influenced and contributed to a growing sense of displacement and alienation in Europe. It is no longer uncomplicated to acknowledge a belonging to a place, a group or a nation. As we move towards the first quarter of the third millennium, the impermanent and shifting influence of globalisation, economic division, migratory encounters and the divide between north and south, create a sense of instability, ideological conflict and threat. The notion of belonging to a place seems ambiguous and increasingly contradictory. The most fundamental contradictions, perhaps, consists in the tension between the universalising forces of global modernity and the autonomy of the local community or society.

"Nomadic Dialogue –Telavåg" will through the violent history of the remote village of Telavåg, seek to explore the narratives of place and belonging. This dialogue will be distinctly interdisciplinary and places concepts such as landscape, space and topography in play with, for example, cosmopolitanism, ecology, identity, urbanisation and homeland.

www.nomadicdialogues.com

Creative Centre for Fluid Territories – Nomadic Dialogues – Telavåg,
University of Bergen, Faculty of Art, Music & Design, 12-16 November 2018

Exhibition publicity

Evidence

Project 3. 'Odda/Orkney: In a place like that'

The screenshot shows the Glasgow School of Art (GSA) website interface. At the top, the GSA logo is centered, with navigation links for 'Research', 'Visit GSA', and 'About GSA'. A search bar is located in the top right corner. The main content area features a large photograph of a modern, circular outdoor structure with a glass roof, situated in a scenic landscape with mountains and a lake. To the left of the image is a sidebar with event details:

- Life** (highlighted)
- Event:** In a place like that Exhibitions
- Event Type:** Exhibition
- Location:** Reid Gallery, Reid Building, The Glasgow School of Art, 164 Renfrew Street, Glasgow G3 6RF
- Open:** 20 Sep 2014 - 21 Sep 2014
 - Sat 10:00 - 17:00
 - Sun 10:00 - 17:00
- Quicklinks:**
- Image:** Courtesy Susan Brind

Below the image, the event information is summarized:

EVENT INFO
→

In a place like that

Reid Gallery 16-21 September 2014
(Public access during lunchtime talks only)

Drop in Friday 19 September 6-7pm. (This will coincide with the preview of **Posters of the Cuban Revolution**)

Doors Open Weekend 20 & 21 September, 10am-5pm

During Freshers Week, the Reid Gallery becomes a space to focus on themes around landscape and a number of projects that have been undertaken by the GSA community and invited practitioners. The gallery will be a studio, for the collaborative staff research project *In a place like that: Between Orkney and Odda*.

A complementary series of public lunchtime talks present different ways that a further four invited speakers have spent their time in the landscape. Bring your sandwiches. The gallery will be open to the public during these hours only.

Studio: In a place like that: Between Orkney and Odda

Susan Brind, Duncan Higgins, Shauna McMullan

Studio: In a place like that: Between Orkney and Odda

Susan Brind, Duncan Higgins, Shauna McMullan

How do we understand the concept of 'place'? In summer 2014, three researchers from GSA and Bergen made a journey between Odda in Norway and Orkney in Scotland. By travelling between centres and margins, the group saw the journey as a form of artist residency, and as a method of researching the role of art in relation to landscape and place. The overall objective of the research is to open a space for dialogue between historical fact, rational thought, embodied knowledge, and the poetic space of language and imagining. This studio time sees the researchers re-meeting, to reflect on this journey and develop their ideas and discussions into next steps.

This is a collaborative research initiative between Glasgow School of Art (GSA), The Bergen National Academy of Art (KhIB). Phase 1 supported by Creative Scotland.

Left and Right: Screenshots from Glasgow School of Art Exhibitions Archive

<https://www.gsa.ac.uk/life/gsa-events/events/i/in-a-place-like-that/>

[accessed 15/1/21]

Evidence

**Creative Centre for Fluid Territories –
Research Catalogue:**

<https://www.researchcatalogue.net/view/380422/380423>

Reading Landscape:

<https://readingthelandscape.com>

and

<http://www.gsa.ac.uk/research/contemporary-art-curating/reading-landscape/>

Acknowledgements

Project 1:

For enabling our first two research field trips to North West Finland and Finnish Lapland (Oulu, Torneo, Rovaniemi and Kilpisjärvi): thanks to academic colleagues in the Faculty of Art & Design at the University of Lapland in Rovaniemi for assisting us with accommodation and logistical arrangements to tour and stay in Northern Lapland.

Thanks also to Kimmo Lehtonen of Turku University for curating an exchange project which prompted our research visits and the University of Northumbria for financial assistance for Jim Harold which enabled us to make the field trips.

For our subsequent research field trip to the North East of Finnish Lapland (Rovaniemi, Ivalo, and Inari): thanks to the Nordic Institute of Contemporary Arts, and the Arts Council of Lapland for accommodation in Ivalo.

Most importantly, special thanks to the Finnish photographer, Jaakko Heikkilä, for generously

sharing his local knowledge of the Swedish Finnish border territory around Torneo.

Project 2

We are grateful to the University of Bergen for funding our travel and accommodation, which enabled fieldwork, and for providing access to photographic print facilities during our research visit. Thanks also go to CCFT members and especially to Prof Johan Sandborg and Linda Lien for arranging access to the North Sea Maritime Museum during a period of its closure and securing speakers for our 'Nomadic Dialogue'. Thanks also to Joakim Gusland, Curator at the Maritime Museum for generously sharing his knowledge and insights into the Museum's archive.

Project 3

We are grateful to Amanda Catto and Creative Scotland for funding that enabled the initial collaboration and research visits with Professor Duncan Higgins to Bergen and Kaunas; to GSA Research Development

Nottingham Trent University, for enabling fieldwork in Odda and Orkney; and to the University of Bergen for providing accommodation for stopovers during the journey. We also acknowledge the support and insightful curating of Jenny Brownrigg, Director of Exhibitions at Glasgow School of Art who facilitated '*Odda/Orkney: In a Place like that*', and who enabled an exhibition with research, process and dialogue at its core.

Finally, colleagues within Reading Landscape Research Group at GSA should be acknowledged: particularly Dr Nicky Bird, Jenny Brownrigg, and Lesley Punton; as well as fellow research colleague-collaborators in the Creative Centre for Fluid Territories, from Bergen, Nicosia and Nottingham Trent universities; in particular Shauna McMullan and Prof Duncan Higgins. Their intellectual, creative and professional support is invaluable.