

22 MAR 24 • 12 MAY 24

Down in the Bog: Hibernation

TROMSØ KUNSTFORENING/
ROMSSA DÁIDDASIIDA

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KEEP IT WET !

What do you imagine when you think of the word peatland? Can you evoke a temperature, a smell, a sound, a feeling?

A deep dive into the specific ecosystems of the peatlands is what bridges the artists, places, contributors and stories in *Down in the Bog: Hibernation*. The peatland is the opposite of boundaries. It is liquid and solid, a cooperative ecosystem consisting of minerals, nutrients, plants, bacteria, and so much more. A living memory-medium where visible and invisible stories are held – over thousands of years. A hybrid archive considered to be a portal between the worlds of the living and the non-living. Their archives can tell us about known and unknown cultural histories throughout different eras as well as changes relating to climate. Like Sphagnum mosses spreading their spores across land– and waterscapes, a shapeshifting web of peatland connections with learnings and groundings will arise and be dispersed. With tools rooted in local knowledge and habits, the exhibition project borrows from and amplifies research practices and artists' work; the biological, historical and contemporary composition of these peatlands which have been visited, smelled and listened to.

DOWN INTO THE BOG, LAYER UPON LAYER, UPON LAYER...

Down in the Bog: Hibernation is the first out of three chapters that will compose *Down in the Bog – Thinking with Peatlands* as a whole. Its focus

on peatlands has several intentions, inspirations, and parallel connections. Its heart rhythm follows a base tone interwoven with threads of which Ensayos, an international nomadic feminist research practice, has spun through their long-term work on peatland conservation in Patagonia and beyond.

In *Hibernation*, peatlands have therefore been carefully borrowed to act as a guiding map and compass, to create cross-pollinating meeting grounds for art, environmental issues, and people. Embodied knowledge – remember how our own watery bodies are related to the cycles of other water bodies. By taking a closer look at historical, cultural, and contemporary changes in the environments around us in Sápmi / Northern Norway, Estonia, and selected places elsewhere, *Hibernation* presents artists and a variety of works informed by diverse cultural histories, multi sensorial practices, music and instrument cultures, queer ecology, and feminism. Narratives and formats that stimulate the senses such as smell, sound and moving image, are keywords for the works in the exhibition. The project is in an ongoing process and will therefore form itself, layer by layer, like the peat, responding to questions and topics that can open up and connect us to peatland cultures. Alongside the works on display, a program with talks, concerts, and workshops will ground the meetings and (re-)learning.

WHAT IS MORE SUSTAINABLE THAN THINKING WITH PEATLANDS?

In 2021, the United Nations launched its environmental program and the report «Economics of Peatlands Conservation, Restoration and Sustainable Management», which concluded that it is essential to protect wetlands and peatlands in order to maintain a stable climate and to facilitate the already existing and enormous archives of carbon capturing peat. Recently, the Norwegian Environment Agency¹ has suggested the banning of further reduction of Norwegian peatlands. In Romssaerklæringen² (the Romssa Resolution), the current political platform of Tromsø municipality, it is written that permission will not be given to build any new leisure facilities in areas containing peatlands, shoreline, or topsoil. Peatlands are important habitats for endangered species, it stores CO₂, and can be used for recreation and foraging. It contains life-important water reservoirs.

The need for protection of peatlands and other ecosystems have been made visible and available to the public by NINA (the Norwegian Institute for Nature Research) in collaboration with the Norwegian Broadcast Corporation (Nrk) footnote³. Recently, they published an overview of the degradation of nature areas in Norway over the past five years. This is the first time such an overview have been published.

A scent memory is tickling my nose right now. It is evoked when thinking of a warm day on a mire close to my home. Filling my lungs with the air, full of molecules, telling invisible stories from what is and has been present there. An embracing composition of pure pleasure. Curious undeciphered information, a direct transmission from the berries, blossoms, the sweetness. Animal. Funky, dirty. Attractive. Wet.

BUT, WHAT ARE ACTUALLY PEATLANDS?

International Peatland Society is an organization dedicated to the responsible management and Wise Use of peatlands and peat. They give the following description: «Peatlands are terrestrial wetland ecosystems in which waterlogged conditions prevent plant material from fully decomposing. Consequently, the production of organic matter exceeds its decomposition, which results in a net accumulation of peat. In cool climates, peatland vegetation is mostly made up of Sphagnum mosses, sedges and shrubs and are the primary builder of peat, whereas in warmer climates graminoids and woody vegetation provide most of the organic matter.»⁴

— AND WHY ARE THEY IMPORTANT?

One of the most important tasks from a contemporary point of view is its ability to store CO₂. In some places peatlands are still under-regulated, being mined, drained (re-wet!) and becoming a degrading habitats in comparison to the importance they carry for the environment at large.

Drained peatlands now make up an estimated yearly 5 percent of global greenhouse gas emissions from human activity. The European Union is striving to become the first climate-neutral continent by 2050. In the European Green Deal there are since 2022 legally binding goals for restoring ecosystems and the proposal includes peatlands. The deal is requiring the Member States to restore 70% (changed to 50% in 2023) of their degraded and agriculturally used peatlands, half of it through rewetting. Historically, drainage of wetlands has been important for expanding agriculture, making way for infrastructure and residential housing. It has paved the highway for peat mining, an active extraction business in for example Estonia; one of the few countries in Europe still mining and exporting peat as a non-sustainable resource. The restoring of mires, and partly the work put forward by Estonian Nature Fund, are key to Estonia's climate action plan, as the simple fact is that hectares of open peat mines are emitting CO₂ on immense industrial scales.

TEMPORARILY RECLINING ON A PILE – ENTANGLED IN WOOD, GREEN AND BROWN

It is now the month of March. The light has returned here in the north and every day it is sharing more of the eternity of the day than the darkness of the night. At this time of the year, due to our geographic location in Sápmi/Northern Norway, the outdoors is still covered with ice and snow. Some places this weather is called the Fool's Spring; it is constantly changing between being

slippery, wet, snowy, sunny, cold, and warm. *Down in the Bog: Hibernation* has therefore taken the imagination as a starting point - in what one cannot see with the bare eye – in order to fuel this powerful tool for inner and outer changes, and through the act of giving nutrition for dreaming. Learning with and through the multi-sensorial, the artworks, concerts, and conversations are languages and expressions to translate and imagine the learnings from peatlands, which at the time are invisible for the eyes.

Tromsø Kunstforening / Romssa Dáiddasiida (TKF) is soon turning 100 years old and due to renovation of its home in Muségata 2, it moved to temporary premises at Hvilhaug (a former care home for the elderly that later also housed a kindergarten) in October 2023. When adapting the premises, originally built for the purpose of social care, into a space for art, an effort was made to maintain the social and caring qualities of the space, for example through reuse of materials. The old linoleum floor has been repaired in the former living room which now is the main exhibition space. The interiors have been realized in collaboration with the Material Bank for Creative Projects and reuse is a consistent value for TKF. This former context of care is also central to working with *Hibernation*. What can be evoked by engaging with art in such a building? Does the former context still resonate? Remains from its previous use are present. A building with interior made for a human scale; to use, be useful, and caring. This chimes well with the base rhythm for the exhibition project at large. The context of raising

care for diverse ecosystems becomes interconnected with the history of these premises and can therefore, like the soft vibration of a soon to arrive Spring, be humming within the *Hibernation*. The expansion of acts of caring; for bodies, for land- and waterscapes, human, the-other-than-human bodies, will be voiced.

While planning the contours for creating the exhibition's actual physical body, the main guideline has been to reuse as much as possible from the previous exhibition. The intention is also to reimagine the former usage of the space and let the light again flood this living room. While assembling the spatial needs for *Hibernation*, the gesture intends to make a careful blend from one exhibition to another. Together with the brilliant technical team of this exhibition, *Hibernation* has been supported to take shape while elegantly and playfully moving within the material limits and spatial possibilities constructed by the architecture itself, the existing wooden materials and colours of green and brown.

THINK DEEPLY.

A selection of posters included in the exhibition build an imaginary bridge to spark border-crossing attention to current wetland issues. The poster commissions by Randi Nygård, Søsja Jørgensen and Geir Tore Holm are created to be used by environmental organizations as part of their communication work related to peatlands. This poster project will also be growing along with the chapters where new work will be added. The idea is inspired by the work *Næe looduses*

*liitlast!*⁵ by the Estonian graphic designers Villu Järmut and Enn Kärmas. Here «The Bog and Phosphorite Wars» of Estonia of the '80s are addressed, highlighted by two posters from a time period where environmentalists and visual artists came together to show their opposition to phosphorite mining and the drainage of mires. A parallel and well-known historical protest from this region is the Alta action in Sápmi / Northern Norway, where Sami artists and environmentalists protested the damming of the Alta-river. Still today there are important ongoing protests aiming to stop mining, disposal of mining waste into the fjord, and wind power developments across the land. The gesture of aligning historical and new posters for the purpose of being used, aims to anchor deeper learning. *Think Deeply* is a proposal for an act of engagement, from artist Geir Tore Holm. *Hibernation* aims to honour the important work done previously in relation to similar environmental struggles.

Scents as vessels for conservation efforts? *The Gift of Scent* – created by Ensayos' Smell the Peatlands collective, was a scent-gift to the *Turba Tol Hol-Hol Tol*, the Chilean pavilion at the 59th La biennale de Venezia. Curated by ensayista and founder of Ensayos, Camila Marambio, *Turba Tol Hol-Hol Tol* was a collective project with many actors, an experimental conservation device, a wet fiction, and path aimed at supporting the existing eco-cultural conservation efforts of the Patagonian peatlands. Building on this contribution, Ensayos has elaborated the scent artworks to be presented alongside

sound and text. A brand-new scent-book *Odorant Peatlands / Turberas Olorosas* is also included. It represents the wetlands and peatlands of Karokynká, Tierra del Fuego; Bog Hollow, New York; Bogerudmyra, Oslo; and Minjerribah, Quandamooka Country including four scent vials representing each location and a booklet with texts. *The Gift of Scent* continues to give, and highlights the necessity of peatland protection.

Sinking into the underground, surrounded by roots, peat, ancient stones, bones, textiles, and soil, there might be eyes watching. As a silent nod, perhaps like a humming vibrating from the underworld, *Their Roots Permeate the Stone*, by artist Laura Pöld, can be related to this boundaryless, dreamlike, parallel world; a place of portals, where the living fade into the unknown. Imagine how bacteria, bones, and minerals, which are part of your body right now, are directly related to these parallel invisible landscapes.

Rising from the embrace of the underground and rather spending the time outdoors, on peatlands for example, and in close contact with soil, has proven to have antidepressant effects. This is generated by a scent of the substance geosmin, produced by bacteria in the earth and recognized by the human nose as the smell of wet soil. *Soo* (Bog) is a digital reproduction of the original graphic work from 1966 by the late artist Concordia Klar. It is here to celebrate the peatlands, their beauty, and to remind us of the complexity and our entanglements with all other living organisms.

The audiovisual collaboration *Land Bodies, Decomposing Mass* might open up the ground to more clarity. Lie down for a while and let yourself sink into the bog. A hypnotizing voice holds your hand, and a guiding narrative takes you across, within and under peatlands that the artists Ingrid Bjørnaali, Maria Simmons and Fabian Lanzmaier have encountered.

Let us return to the beginnings of this text to give attention to the current peat mining industries. How come millions of tons of Estonian peat end up in greenhouses in the Netherlands? The mass production of orchids is one example of systematized displacement of the ancestral peat. In the film *Thirst*, from Kristina Norman's *Orchidelirium Trilogy*, we get a glimpse into the flower industry and its contribution to disrupting the lifegiving hydrological cycles. From the perspective of the orchid, Norman makes visible a larger web of consequences created by the capital machinery, how it is feeding on our desires and builds an imagination of abundance to keep the consequences of mass production out of the way.

Protecting global peatlands locally is the core focus of *The Venice Agreement*. This unique of its kind agreement represents the commitment from peatland custodians around the world to change the paths towards effective conservation of wetlands and peatlands. It was developed during a two-day meeting and was born from the transdisciplinary work of Ensayos and Wildlife Conservation Society Chile, supported by the Greifswald Mire Centre. The Venice Agreement was

signed during a historic assembly on the 2nd of June 2022, on World Peatlands Day. *Down in the Bog – Thinking with Peatlands* will take part in the follow-up meeting, which will happen on the 2nd of June 2024, to integrate relevant findings in the second chapter, *Sporulation* (June), and the third chapter, *Thinking with Peatlands* symposium (September). The symposium is co-curated by Camilla Fagerli and Karolin Tampere and aims to respond to layers of coincidences, questions, contexts, and places, which at this point of writing is in hiatus; slowly compressed into memory matters of other forms that are currently unknown. The third chapter will revisit the format of a place where the spores that have been spread can be invited to take root and grow deeper. The thinking with peatlands will happen while walking on and near peatlands, addressing the history of and current battles in Rávdnjevággi/Finnheia and Sállir/Kvaløya here in Tromsø municipality. Through conversations, field recordings, music, and research practices, the symposium will focus on local issues through a global lens.

Imagine the first scent wafting up into the nostrils when at dawn your body slowly glides into a seemingly bottomless forest lake. The top layer of this water is pleasantly tempered after a day in intensive care of the sunrays. The first alluring smell of this slowly heating lake; wet, woody, earthy, mosses, minerals, deepness of soil. Crisp.

Hibernating, hidden and protected by the snow. Resting, dwelling, dreaming, sinking in. While everyone is sleeping, everyone is working. Shhh ...

Karolin Tampere is an artist and curator based in Romsa/Tromsø, Sápmi. She has a particular interest in collaborative and socially engaged practices, sound and listening. Since 2004 she has regularly contributed to Sørfinnset skole/ the nord land and together with Åse Løvgren the ongoing collaboration Rakett begun in 2003. Karolin is since 2011 part of Ensayos and is currently a PhD Research fellow at Tromsø Art Academy, UiT - The Arctic University of Norway and Faculty of Fine Art, University of Bergen. Tampere is part of the research group Worlding Northern Art (WONA) at the Faculty of Humanities, Social Sciences and Education at UiT - The Arctic University of Norway.

- 1 <https://www.miljodirektoratet.no/aktuelt/nyheter/2023/desember-2023/foreslar-forbud-mot-nedbygging-av-myr#:~:text=%22Stortinget%20ber%20regjeringen%20legge%20frem,og%20utbygging%20av%20samfunnskritisk%20infrastruktur.>
- 2 The political platform for the political management of Tromsø municipality for the period 2023-2027 by the Labor Party, the Socialist Left Party, the Red Party, the Green Party and the Center Party. <https://tromso.arbeiderpartiet.no/nyheter/romssa-erklringen-presentert/>
- 3 https://www.nrk.no/dokumentar/xl/nrk-avslorer_-44.000-inngrep-i-norsk-natur-pa-fem-ar-1.16573560
- 4 https://www.nrk.no/dokumentar/xl/nrk-avslorer_-44.000-inn
- 5 *Nåe looduses liitlast!* (See the Nature as Your Ally!) (1987) was shown in the excellent exhibition «Art in the Age of the Anthropocene» at KUMU, Tallinn, 2023. Curated by Linda Kaljundi, Eha Komissarov, Ulrike Plath, Bart Pushaw and Tiit Saadoja. Curator of sustainable practices: Karin Vicente. [https://kumu.ee/en/syndmus/art-in-the-age-of-the-anthropocene/.](https://kumu.ee/en/syndmus/art-in-the-age-of-the-anthropocene/)

CONCORDIA KLAR

SOO (BOG).(1966).
ART MUSEUM OF ESTONIA
REPRODUCTION OF ORIGINAL
LITHOGRAPHY

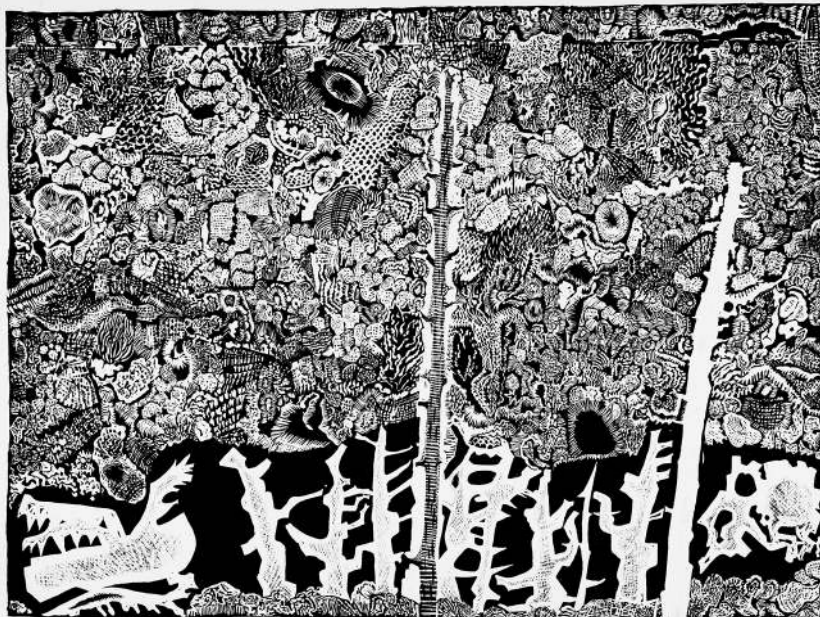
Soo (Bog) is a digital reproduction of the original graphic work from 1966 by the late artist Concordia Klar. It is here to celebrate the beauty of the peatlands, and to remind us of the complexity and our entanglements with all other living organisms.

ABOUT THE ARTIST

Concordia Klar (1938–2004) was an Estonian printmaker who graduated from the Estonian State Art Institute in 1963. Soon after she became interested in surrealist ideas alongside her writing of poetry. Motives of women and nature have been very important in her imagery.

“My mother was a great nature lover and spent time in the forests and peatlands gathering berries and mushrooms. The soul of nature is present in this print in its intricate expression of strange forms and mysterious atmosphere.”

This reproduction of *Soo (Bog)* is printed by kind permission of her daughter Maria-Kristiina Ulas.



ENN KÄRMAS, VILLU JÄRMUT

NÄE LOODUSES LIITLAST!
(SEE THE NATURE AS YOUR ALLY)
(1987)

MILLINE ON JÄRGMINE SUUTÄIS?
(WHAT SHOULD WE BITE INTO NEXT?)
(1988)

OFFSET RE-PRINT OF ORIGINAL POSTER WORK

With permission from the artists and the Estonian Art Museum.

These two posters sets the tone for this exhibition project by giving a glimpse into the history of art and environmental activism in Estonia. In the '70s and '80s environmentalists and visual artists came together in a political movement to fight ongoing destruction of biodiversity. First, in what has been named «the Bog Wars», against the Soviet central government's massive plans of draining vast peatland areas and later on in «the Phosphorite Wars», against the creation of huge phosphorite mines. The movement managed to secure the creation of 30 bog protection areas and put the mining plans on hold. A large percentage of phosphorite is used for fertilizer; phosphorus from rock phosphate is also used in food preservatives, baking flour. The context of these poster works in Villu Järmu's own words in an email conversation prior to this exhibition: «The poster with images of half loaves of rye bread was made during the time when the Estonian public was worried about the Soviet authorities possibly starting mining of

phosphorite and about opening new mines in the areas of Toolse, Muuga, and Viru. The poster is a stand against environmental pollution.»

A parallel and more well-known protest from our own region in the north is the Alta action in Norway/Sápmi where Sami artists and environmentalists protested against the building of the hydropower plant in the Alta-river.

ABOUT THE ARTISTS

Villu Järmu (1943) and Enn Kärmas (1948) worked in tandem as poster designers in the 1980s. They were among the most productive and playful poster designers and worked in the medium of staged photos and photo montage. Poster art had an important position in the Estonian art scene of the 1980s and this enabled them to test the very boundaries of the medium, and to use the two-dimensional surface to enter into dialogue with other kinds of art as well as the innovative trends within them, which otherwise could only be addressed in restricted circles in Soviet Estonia. Together they have designed about 140 posters.



Enn Kärmas and Villu Järmut
Näe Looduses Liitlast! (See the Nature as
Your Ally!) (1987), Estonian Art Museum
(note the original image is in colour)

GEIR TORE HOLM
SMIEHTA ČIEKŇALIT /
MÖTLE SÜGAVALT
(THINK DEEPLY)

RANDI NYGÅRD
LA MYRA PUSTA VATN
(LET THE BOG BREATHE WATER)

SØSSA JØRGENSEN
MYE MER MYR
(MUCH MORE MIRE)

POSTERS (2024)
OFFSET PRINT

The artists have been asked to make new posters inspired by the intentions of *Næe looduses liitlast!* These posters are produced in the context of the *Down in the Bog — Thinking with Peatlands*, the two exhibitions at Tromsø Kunstforening and EKKM — Estonian Contemporary Art Museum. It is a collaboration with the environmental NGO, Sabima, which is an umbrella organization for biological associations in Norway that works to raise awareness around and stop the loss of natural biodiversity. Sabima focuses on peatlands and currently lobbies to make new legal agreements to protect the Norwegian wetlands much better than the existing regulations of today do. They currently have ongoing campaigns spreading engagement and knowledge about peatlands to a wider public. The Sabima organisation will be free to use these posters for their needs in newspapers and social media. This poster project is initiated by Randi Nygård in dialogue with Karolin Tampere. It is anchored in Randi's long term research and relationship with the environmental organisation Sabima.

The project will be continued at EKKM in June where designers in Estonia have been invited to respond to the same task. The gesture of including the older and new posters in this exhibition aims towards anchoring deeper learning and to continue the tradition of collaboration between environmentalists and visual artists, to honour important work and engagement in relation to environmental struggles in the past as well as the present.

ABOUT THE ARTISTS

Randi Nygård is interested in representations of the bog's inherent value. She believes that poetic mindsets are necessary if we are to make better representations in management and legislation for plants, animals, and ecosystems. The poetic view, as understood by her, is the insight that our words, numbers, and systems can never fully encompass what is alive and vibrant around us, and that we need to open up towards that which cannot be fully understood, but is yet sometimes sensed, in addition to scientific facts. One of Nygård's methods is to get surprised by poetic discoveries done by scientists, such as that the scent of pine trees can create clouds and make it rain, that bogs are breathing water, or that our teeth are connected to our memories.

Søssa Jørgensen was educated at Trondheim Academy of Fine Art (1995), and has a master's degree in landscape architecture from NMBU, Ås. She is interested in human-animal relations, both through daily practice and theory.

At the farm, Øvre Ringstad, which is both a home, a prism and context to engage in her artistic work, she interacts with her animals: a long-term project of deepening understanding, exercise and curiosity building on these relations. Parallel to individual work that includes video, two-dimensional works, sound and performance, she communicates and writes about contemporary art. Søsassa has for several decades collaborated with fellow artist Yngvild Færøy on sound art, radio and podcasts as artistic expression. When she started Balkong with her partner Geir Tore Holm in 1993, their home was the exhibition venue. Questions about what art can be, and in what contexts it can be included, became central to their work with art as practical dialogue. In 2003, they established, together with artists from Thailand, Sørfinnset skole / the nord land in Gildeskål, Nordland.



Geir Tore Holm graduated from Trondheim Academy of Fine Art in 1995. Together with Søsassa Jørgensen he established Sørfinnset skole/ the nord land in Gildeskål, Nordland, in 2003. Geir Tore Holm was head of project for establishing the Art Academy in Tromsø – UiT in 2007. From 2009 to the dissertation defense in 2017, he was a fellow in artistic research at KHiO – the Academy of Arts in Oslo with the project *Poetics for changing aesthetics*. He is the holder of Government's Guarantee Income for Artists and recipient of the 2015 John Savio Prize. Together with Lars Mørch Finborud he curated the retrospective exhibition of Nils-Aslak Valkeapää/Áillohaš at Henie Onstad Art Center, Oslo in 2020.

Poster sketch, Randi Nygård, 2024

ENSAYOS

Ensayos is an international nomadic feminist research practice initiated by a group of artists and researchers in 2010 on the archipelago of Tierra del Fuego, which is located at the southern tip of Patagonia, Indigenous lands of the Selk'nam, Yaghan, Kawéskar, and Haush peoples. Ensayos (Spanish for “inquiries”, “essays” or “rehearsals”) was initially focused on the ecopolitical issues impacting Tierra del Fuego and its inhabitants – past and present, human and other than human. Today more archipelagos have come into view, with research “pods” growing in Norway, New York, and Australia. The mission of Ensayos has been to expand eco-cultural conservation work in Tierra del Fuego and other archipelagos through art, science, and community projects in partnership with existing ecological and cultural conservation initiatives.

THE GIFT OF SCENT (2022–2023)

Through sound, text and scent artworks Ensayos presents their research-in-progress addressing de-extinction, multispecies dialogues and memory. The work highlights the necessity of global peatland protection.

From our limited verticality and perception, we can usually only experience a fragment of peatlands from their watery surface. The bogs and fens of Australia, North America, and Norway are diverse in their ecologies, cultural meanings, and conservation status. They were sites of inquiry, connection, and meditation during Ensayos residencies with artists, indigenous activists, and scientists. As a result

of this creative fieldwork, three international Ensayos “pods” conjured gifts of scent from their local peatlands to contribute to the multisensory experience of the exhibition *Turba Tol Hol-Hol Tol*, at the Chilean pavilion during the 59th Venice Biennale. There are many smells, intra-actions, and life forms within all of these peatlands that we are not privy to. We give you these olfactory offerings as speculative dives into the depths of peatlands —sniffing and thinking with all of the hidden layers, stored matter, and lively interspecies relations that make them crucial sites of eco-cultural heritage.

A Gift of Scent

[Minjerribah/Terrangeri] 2022

Audio, 14 minutes,

Created by Karolin Tampere. Edited with Caitlin Franzmann.

Composed with recordings of Denise Milstein's interview with Sonja Carmichael, Freja Carmichael and Caitlin Franzmann. Field Recordings by Leecee Carmichael, Caitlin Franzmann, Randi Nygård and Lawrence English. Additional field recordings by Nigel Jacket, Andrew Spencer and Lars Edenius from xenocanto.org. Additional voices Ernst Risan and Guro Risan. Poem written by Caitlin Franzmann and recited by Amaara Raheem. Music by Vera Dvale. Mixed and Mastered by DJ Sotofett. Courtesy of Ensayos.

jalo gaba 2022

glass vessel, ungaire reed, incense cones
Glass Vessel: Sonja Carmichael and Caitlin Franzmann with Jarred Wright.
Incense: co-created through conversations, shared research and the many hands of Sonja Carmichael, Freja Carmichael, Leecee Carmichael, Renee Rossini, Caitlin Franzmann, Glynn Carmichael, Jasper Coleman and Ira.

A smokey portal carrying knowledge from damp peat archives caressed by a cool salty breeze. A blend of healing essences

slowly burned, gifting wallum scented signals to vital canopies of generations to come.

A Gift of Scent

[*Bog Hollow, Amenia, New York*] 2022

Audio, 14 minutes

Created by Karolin Tampere. Edited with Caitlin Franzmann.

Composed with recordings of Denise Milstein interviews with Christy Gast and agustine zegers. Field Recordings by Randi Nygård and Karolin Tampere. Additional voices Ernst Risan and Guro Risan. Music by Vera Dvale. Mixed and Mastered by DJ Sotofett. Courtesy of Ensayos.

Damp and Rich 2022

glass vessels, scents

Scent: Christy Gast and agustine zegers.

Glass vessel: Jarred Wright.

Damp

A full-body submersion into the damp ecosystem of vital, water-retaining mosses, and waterlogged flora. An invitation to imagine the uneven contours of *Sphagnum capitula* as perfectly designed aqueous carrier bags. A call to drip, pour, leak, slip, slide, and become slippery.

Rich

A dense meshwork of the musky, malted, medicinal, and tarry saps, excretions, and notes that connect peatland life through the aromatic molecules they produce within their digestive, root, and trunk systems. They are knotted together by an acidic note mimicking the uniquely low pH of the bog that makes all this richness possible.

A Gift of Scent

[*Bogerudmyra, Oslo, Norway*] 2022

Audio, 12 minutes

Created by Karolin Tampere. Edited with Caitlin Franzmann.

Composed with recordings of an interview with Randi Nygård. Field Recordings by Søsja Jørgensen, Randi Nygård and Karolin Tampere. Additional Field Recordings by Lars Edenius, Stein Ø. Nilsen, Magnus Wadstein, Dag Österlund (xeno-canto.org), Jennifer Jerret (NPS & MSU Acoustic Atlas). Additional voice Guro Risan. Poem by Randi Nygård and recited by Ernst Risan. Music by

Vera Dvale. Mixed and Mastered by DJ Sotofett.

Courtesy of Ensayos.

Wolves in the Mire 2022

glass vessel, scent

Scent: Randi Nygård and

Simon Daniel Tegnander Wenzel.

Glass vessel: Jarred Wright.

As we press our fingers into the peat moss, a strong scent of ocean, wet soil, dried grass, seaweed, pine, and rain, arises. There are hints of wet wool and animals, like a dog, or a wolf. It is fresh, earthy, dark, resinous, fertile, and rich.

Peatlands are ancestors, 2022

infographic wall text

Courtesy of Ensayos

Bog is Good, ¡Vivan las Tuberas!, Hol-Hol Tol, 2022

Posters

Designed by: Christy Gast,

Camila Marambio, Rosario Ureta with collaboration from WCS-Chile.

Courtesy of Ensayos

Odorant Peatlands / Turberas Olorosas, 2024

Scent Book

an edition representing the wetlands and peatlands of Karokynká, Tierra del Fuego; Bog Hollow, New York; Bogerudmyra, Oslo; and Minjerriabah, Quandamooka Country. The edition includes four scent vials representing each location as well as a booklet with texts by Camila Marambio and agustine zegers, Hsuan L. Hsu, and Kashina.

ABOUT THE ARTISTS

Elisa Jane Carmichael is a Ngugi woman belonging to the Quandamooka People (Moreton Island/Mulgumpin and North Stradbroke Island/Minjerriabah, Queensland). Her practice visually explores the beauty of nature and surrounding environment, drawing inspiration from her cultural identity and heritage.

Freja Carmichael is a Ngugi woman and curator belonging to the Quandamooka People of Moreton Bay, Australia. Over the past decade, she has worked alongside other First Nation artists, communities, art centers, and national and international art organizations on exhibitions, documentation, research, and writing projects. Carmichael's work is dedicated to collaborative curatorial approaches and promoting First Nations fiber knowledges, practices, and cultural exchange.

Sonja Carmichael is a Ngugi woman belonging to the Quandamooka people from North Stradbroke Island in Queensland. She works specifically in the medium of fibre basketry and woven sculpture and has revitalised traditional weaving techniques. Her work is informed by her family's deep cultural connections to the land and seas of Minjerribah. She draws inspiration from the many stories connected to traditional Quandamooka weaving and also explores contemporary materials and techniques – in particular, discarded 'ghost nets' and fishing lines - to express her concerns about the preservation of the natural environment. An active member in her community, Carmichael is a leader in the regeneration of Quandamooka weaving, passing on cultural knowledge and skills through workshops, exhibitions and field research.

Jarred Wright is a glass artist from Christchurch, Aotearoa, currently living in Meanjin (Brisbane), Australia. He is a scientific glass blower working in the chemistry, nano-technology and microbiology industry. He is influenced

by the organic forms that arise in the imperceptible microcosm of nature and how the amorphous solid/fluid that is molten glass can accurately portray it. All of his work is shaped by hand (and mouth) while molten hot in the old tradition of bench torch glass blowing techniques.

Caitlin Franzmann is an artist based in Brisbane, Australia. She creates installations, sonic experiences, performances, and social practice works that focus on place-based knowledge and embodied practices. She originally trained as an urban planner, working for several years in policy and strategic planning. Since 2010, she has been working with Ensayos, a collective research initiative focused on ecopolitical issues impacting Tierra del Fuego and other archipelagos.

Camila Marambio is a curator, researcher, and writer who delights in telling circular stories. In 2010, she founded Ensayos, a collective research initiative focused on ecopolitical issues impacting Tierra del Fuego/Karukinka and other archipelagos. Since 2011, Marambio has been experimenting with performance creating solo and collaborative pieces concerned mostly with human and non-human health and healing.

Renee Rossini is an ecologist and educator from Australia who is interested in the overlap of scientific practice and environmental philosophy. She has rich experience in her country, from the coastlines to the arid zones, but she always preserves a strong focus on the conservation of Australia's unique flora and fauna. Her practice is rooted in autecology and queer ecology, centering

the diversity of narratives that exist in each organism and its interaction with its kin and its environment.

Rosario Ureta is a comprehensive designer from the Universidad Católica de Chile. Her work focuses on graphic design for scientific outreach projects. She is a designer at the Museo del Hongo (Mushroom Museum) and collaborates with Ensayos Tierra del Fuego in Chile. She worked on the visual identity of the Chilean Pavilion at the 59th International Art Exhibition at the Venice Biennale and was part of the participatory design of the Venice Agreement, a declaration for the protection of peatlands.

Christy Gast is an artist whose work across media stems from extensive research and site visits to places she thinks of as “contested landscapes.” She is interested in places where there is evidence of conflict in human desires, which she traces, translates or mirrors through her art practice. Since 2010 she has worked with Ensayos, a collective research practice working on issues of political ecology in Tierra del Fuego and other archipelagos.

agustine zegers is an artist, writer, and bacterial community born in Chile. zegers’s work studies and, at the same time, seems to commemorate the very complex links of existence and interdependence among those of us who inhabit this Earth as living and nonliving matter. Through texts, performances, and olfactory installations, zegers constructs weavings of thought that propose a perception of the body not as a unit,



but as a multitude. By integrating epistemologies from queer theories into their artistic methodologies, zegers mobilizes strategies of care that reach microscopic dimensions by involving bacterial colonies, aromatic molecules, or food ingestion in their artistic projects.

Simon Daniel Tegnander Wenzel works with performance, video, scent, sound, and installation. Driven by curiosity and a desire for learning new skills through tacit knowledge, he looks at ancient traditions and alternative technology and uses personal experience and fabulation, to engage with natural materials and their cultural significance. By giving space for playfulness and dissociation in his work, Wenzel aims to outline strategies for resistance and an embodiment of knowledge that can challenge personal, environmental and normative structures in a western urban society.

Randi Nygård (bio on pg. 12)

Randi Nygård and
Simon Daniel Tegnander Wenzel
Wolves in the Mire (2022)
Photo: Christy Gast

INGRID BJØRNAALI
MARIA SIMMONS
FABIAN LANZMAIER

LAND BODIES,
DECOMPOSING MASS (2023)
VIDEO INSTALLATION
22 MIN 33 SEC

Land Bodies, Decomposing Mass is an audiovisual collaboration between Ingrid Bjørnaali, Maria Simmons and Fabian Lanzmaier, focusing on peatlands and their interpretation through various recording and 3D computing technologies. As a natural part of all technology, glitches can, according to Legacy Russell's 'Glitch Feminism' be witness of a potential opposition [from the multitude that is a biotope] to being reduced to binary code. The artists therefore see it fit to leave the technological interpretation as is, embracing all misreadings. The text of the voiceover is based on research, myths, and field notes from their encounters with peatlands. It is also informed and inspired by texts written by Anna Tsing, Karen Barad, and Espen Sommer Eide, from the books 'Arts of Living on a Damaged Planet' and 'Spectres 1: Composing Listening/Composer L'ecoute'. The audio consists of edited field recordings from the physical peatlands as well as synthesizer produced sounds. The artists met and initiated this collaboration during a Mustarinda residency in Finland and at BEK in Bergen.

Supported by Fond for Lyd og Bilde, Canada Council of the Arts, UKAI Projects, and BEK – Bergen centre for electronic arts.

ABOUT THE ARTISTS

Ingrid Bjørnaali is a multidisciplinary artist who records biotopes in various states of their world-building processes. With the aim to learn from our surrounding nature and co-existing species, she makes intimate close-up readings through e.g. photogrammetry, which relates to satellite mapping and mediation of anthropocentric spaces and monuments. She obtained an MFA from the Oslo National Academy of the Arts, with periods spent in Helsinki at Kuvataideakatemia's "Time and Space Arts". Works have been exhibited in i.a. Toronto, Helsinki, Berlin, Milano, Zagreb, Reykjavik, and Timișoara.

Fabian Lanzmaier is a musician and sound artist living in Vienna. In his site-specific and often collaborative works, he explores the connection of sound and other media such as performance, sculpture, light, and video. He uses audio synthesis to explore aspects of texture and structure of sound as well as its presence within space. In his recent work he is experimenting with perception and ideas of natural / artificial sounds, fluid and ambiguous environments.

Maria Simmons is a Canadian symbiotic artist who investigates potentialized environments through the creation of hybrid sculptures and installations. Her work embraces contamination as an act of collaboration. She collects garbage, grows yeast, ferments plants, and nurtures fruit flies. She makes art that eats itself.



Ingrid Bjørnaali, Maria Simmons,
Fabian Lanzaier. Film still from
Land Bodies, Decomposing Mass (2023)

LAURA PÕLD

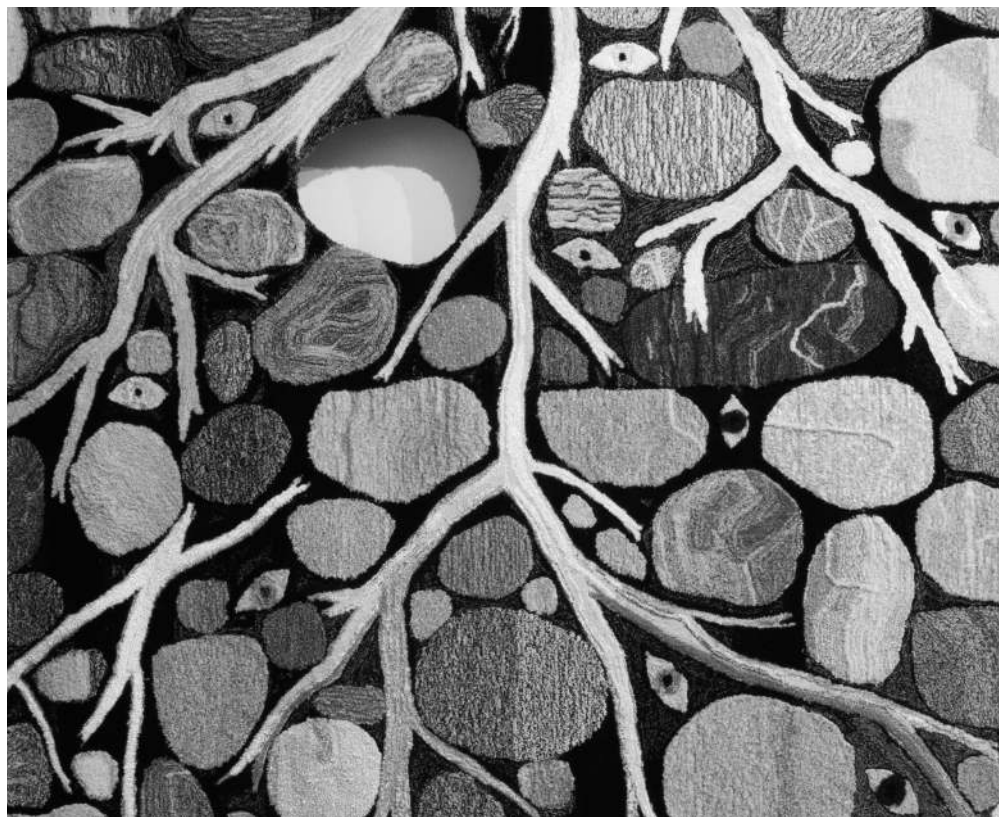
NENDE JUURED LÄBIVAD KIVI
(THEIR ROOTS
PERMEATE THE STONE)
TUFTED WOOL, BURLAP, ROPE,
(2022–2023)

Floating around, elevated from the underworld, the eyes surrounded by soil, rocks and roots, are following you wherever you move. *Their Roots Permeate the Stone* was initially produced as set design for the dance performance “Artefactourism: rumours and ruins” i 2022. Since then it has been revisited and presented in Põld’s constellations of exhibitions and installations. In the context of *Down in the Bog: Hibernation* this work is given the role of opening up doors towards playful dreamlike parallel worlds, places of portals, where the living fades into the unknown. Take a moment and imagine how the bacterias, bones and minerals deeply integrated in your body are in direct relation to and of such ambiguous landscapes.

ABOUT THE ARTIST

Laura Põld is an artist, educator, and curator living in Tallinn and Vienna. She is currently working as Visiting Associate Professor at the Estonian Academy of Arts, Department of Installation and Sculpture. Põld studied ceramics at the Estonian Academy of Arts in Tallinn (BA), painting at the University of Tartu (MA) and sculptural conceptions and ceramics at the University of Art and Design, Linz (MA). Laura Põld is working in interdisciplinary crafts and sculpture-based practice.

Her work explores the history of crafts, environmental history, fundamental human and more-than-human skills and needs, including community, safety and shelter. Her often large-scale installations either take over or interfere with the allocated venue and its historical and political context. Embracing neurodiversity, Põld’s practice is also an ongoing commitment to fostering awareness and inclusion for diverse perspectives in the art world.



Detail from Laura Põld, *Nende juured läbivad kivi* (Their Roots Permeate the Stone), 2022-2023.

KRISTINA NORMAN

THIRST — FROM THE
ORCHIDELIRIUM TRILOGY, (2022)
VIDEO LOOP
14 MIN 23 SEC

Copyright Rühm Pluss Null

The film *Thirst* is a post-human choreography of displaced plants and machines. The thirst for luxury and abundance is the force that keeps the capitalist machinery running. The dry wells and the thirst for drinking water is what the local communities in Estonia are left with as the fragile wetlands are being drained for peat excavation in their neighbourhoods. Millions of tons of Estonian peat end up in greenhouses in the Netherlands where peat is needed as a component of the soil substrate for phalaenopsis orchids. While the mass-produced orchids may seem like a pathetic mimicry of what once was an extravagance of the elites, they are now a consumer good available for almost everyone. But the customers of cheap orchids have indeed consumed luxury, considering the massive invisible resources used during the manufacture process.

Thirst is an episode of Kristina Norman's Orchidelirium film trilogy, commissioned for the Estonian Pavilion at the 59th International Art Exhibition – La Biennale di Venezia. Kristina Norman's *Orchidelirium* film trilogy offers multiple ways to reflect on the legacies of colonialism. Investigating forgotten connections between Eastern Europe and the global south, it relates to the post-Socialist countries' often uncomfortable rediscovery of their colonial history. Being first and foremost

interested in the contemporaneity of colonial past, the films explore the workings of neo-colonialism in the age of accelerating crisis, but also hint towards the possibility of resistance.

ABOUT THE ARTIST

Kristina Norman (b.1979, lives and works in Tallinn) is an artist whose interdisciplinary work includes video installations, sculpture, and projects in the city space, as well as documentaries and performance. She is interested in the issues of collective memory and forgetting, the memorial uses of the public space, but also the subtle sphere of the body politics that transgresses the boundaries between the public and the private. In 2009 she represented Estonia at the 53rd International Art Exhibition – La Biennale di Venezia with a solo project, a multilayered mixed media installation *After-War*. The project was a study of a conflict around the relocation of a Soviet monument in Tallinn and Norman's public intervention in the former location of the monument became one of the most debated artworks in re-independent Estonia. In 2022 Norman represented Estonia at the 59th Venice Biennial with an ecocritical exhibition *Orchidelirium. The Appetite For Abundance*, a duo show with Bitra Razavi, curated by Corina Apostol. Norman's experimental film trilogy commissioned for the Estonian Pavilion, offers multiple ways to reflect on the legacies of colonialism from a specific Eastern European perspective.



Kristina Norman. Film still, *Thirst* from *Orchidelirium* film trilogy (2022)

VENICE AGREEMENT

PROTECTING GLOBAL PEATLANDS LOCALLY POSTER, (2022)

Signed during a historic assembly on June 2, 2022, *The Venice Agreement* represents a commitment by peatland custodians from around the world to change the trajectory of the ecological and cultural management of these wetland ecosystems towards effective conservation. By taking a bottom-up approach that recognizes local initiatives as key collaborators in the international process of peatland conservation, *The Venice Agreement* sets a new standard for the valuation and practice of protecting and restoring our planet's peatlands at the local level.

Developed during a two-day meeting at TBA 21's Ocean Space, *The Venice Agreement* was born from the transdisciplinary work of Ensayos and WCS-Chile, supported by the Greifswald Mire Centre. Camila Marambio of Ensayos curated the project and was supported in design and organization by Bárbara Saavedra, Nicole Püschel, and Antonieta Eguren of WCS-Chile, with Susanne Abel and Jan Peters participating from the Succow Foundation / Greifswald Mire Centre.

The Venice Agreement values the fact that the well-being of people and peatlands are deeply connected, and that thoughtful, responsible, and accountable actions can protect and restore this unique relation for generations to come. At the same time, the Agreement recognizes specific

needs to achieve effective peatland protection. Therefore, it is essential to create: an active local-to-global coordination, multi-layered collaboration, immediate and effective protection of healthy peatlands, and a new framework for recognition of the cultural, spiritual, and ancestral value of peatlands. Meaningful resources are necessary to protect and restore peatlands through innovative solutions. As Dr. Bárbara Saavedra emphasizes, "*The Venice Agreement* invites us to dissolve the cultural, financial, and social barriers, and to assume the evident ecological fact that we all depend on nature, and the ethical and practical need to care for peatlands," because, as Reverend Houston Cypress (who calls the peatlands of the greater Everglades home) cited during the closing ceremony, "...peatlands are ancestors".

Down in the Bog — Thinking with Peatlands will be taking part in the second Venice Agreement meeting on June 2nd 2024.

Feel free to download and share the agreement:
www.turbatol.org/venice-agreement.html

Local environmental education and... it is essential that it includes an... of biological and ecological... scientific, scientific, journalistic...

Peatlands are not destined to be imposed... increased by law, technology, or... strategies. They are built to serve the local... protecting and restoring to our peatlands, for...

THE VENICE AGREEMENT ON PEATLANDS

- 2022 -

Peatlands are power.
Yes, carbon engines, rivers of life, biodiversity.

Ticking, ticking, alive, murmuring, sensitive, sensual.

Peatlands are memory. Flowing and folding into deep dark matter they hold our future.

Consistent connection through webs of roots, mosses, minerals, glacial retreats, organic synthesis, human life, and

multi-species kinship.

Peatlands are ancestors. One and indivisible, thumping like a beating heart, beating with yours, and mine, the spongy wetlands underfoot drink from the heavens and breathe the beauty of color.

Smell it? **(YES!)**

Respect the living/dead peat, include its language into your songs.

We hold peatlands dear. Near and far we care, because we walk the past, that moves us to encourage healing. A gesture, a humble twirl of fate.

Territorial rumors tell us that now we must sink into the cycles of regeneration, reparation, restoration.

Peatlands are teachers. Masters of rest, caretakers of water, libraries of climate evolution, of composition and decomposition. If they know, we may know.

Intergenerational custody, the honour to serve, invites you, come, listen to the bog holler. A call from the origin/ future of life.

Peatlands work with us, even if you are only a small portion of planetary land mass, we are in service of your contributions. (Any). Mutuality. Ho-Ho-Ho!

WE NEED:

- Immediate and effective protection of healthy peatlands
- A new framework for local to global coordination
- Multi-layered collaboration
- Recognition of cultural, spiritual, and ancestral value of peatlands
- Re-wetting of degraded peatlands
- Political and public awareness and the will to steward peatlands
- Local inventory of global peatlands
- Meaningful resources to protect and restore peatlands
- Paludiculture and other innovative livelihoods
- Continuous re-education of ourselves to increase our appreciation and love for peatlands

WE VALUE:

- Well being of People and Peatlands
- Reverence for ancestral and spiritual realities
- Collection and dissemination of knowledges
- Thoughtful action
- Responsibility and accountability
- Laughter and joy
- Multifaceted diversity
- Intergenerational and transdisciplinary relationships
- The unknown

LOCAL

- Ideas and inspiration
- Sensitivities
- Curiosity and creativity
- Complexities and uniqueness
- Consciousness
- LOVE

GLOBAL

- Sharing of knowledges
- Attentive listening and empathy
- Coordination
- Diversity and inclusivity
- Decolonization

WE CARE FOR PEATLANDS

I AGREE WE AGREE TO PROTECT GLOBAL PEATLANDS LOCALLY

AND YOUR



Handwritten notes and drawings on the right side of the page, including phrases like 'Peatlands are not destined to be imposed', 'I AGREE WE AGREE TO PROTECT GLOBAL PEATLANDS LOCALLY', and 'AND YOUR'.

ON THE BORDER — DOWN IN THE BOG

ARTIST BOOK
(2024)

CONTRIBUTORS:

GEIR TORE HOLM
HILDE HAUAN JOHNSEN
SØSSA JØRGENSEN
MAGNUS SKEI HOLMEN
CAITLIN FRANZMAN
RANDI NYGÅRD
DENISE MILSTEIN
SIMON DANIEL TEGNANDER
WENZEL

Design: Caitlin Franzman

Ed. Karolin Tampere

This publication is built with moments from *On the Border - Down in the Bog (Trekksrøysa)* a shared experience in the format of a 5 day mountain hike. Organized as part of an Ensayos#6 residency the group walked across state borders in Sápmi to examine the borders from the perspectives of geography, geology, geopolitics, biotopes, language, legislation and poetry. The essayistas were together looking for animal footprints, migration routes, for people, plants, animals and rivers. What are borders, and what does it mean to cross them? These questions have once again gained new attention. In some contexts it is said that borders exist to be crossed. What about those that do it unknowingly? Plants, seeds,

animals: on land, in water and in the air? It is in the margins (the marginal zones) that new biotopes are developed, where plants and other life are challenged, strengthened, reshaped. This is where the future happens.

The publication will be produced as part of the workshop in Riso printing with the book platform MONDO Books on April 4th.



Still from video by Magnus Skei Holmen

PROGRAM

With invited contributors and guests, the exhibition will at moments serve as a framework for concerts, conversations and meals.

A stage for sharing themes and listening experiences that open up and connect us to familiar and unfamiliar stories from peatlands and their cultures.

Note: To not miss details and possible change of dates, times or places. Please also follow information from Tromsø kunstforening / Romssa Dáiddasiida online

04.4.24 3–7PM

POWER TO THE PEATLANDS! A RISO-PRINTING WORKSHOP IN COLLABORATION WITH MONDO BOOKS

Learn riso-printing while defending peatlands with slogan aesthetics! A selection of flyers, logos or images from this workshop will be proposed to be used by environmental organizations that are working with peatlands.

Interested? Please contact: post@tromsokunstforening.no / subject line: Riso-workshop 4.4.24. Limited capacity.

22.3.24

6-9PM WELCOME TO THE OPENING OF DOWN IN THE BOG: HIBERNATION

25.03.24 3–5PM

ARTIST TALKS IN COLLABORATION WITH TROMSØ ACADEMY OF ARTS

«Art, Ecology and Enchantment» by Caitlin Franzman and «Attempts to stage a landscape» by Laura Põld
Please note location: The Black Box, Tromsø Academy of Arts, Grønnegata 1, Romsa/Tromsø

09.4.24

ONLINE PRESENTATION BY PIRET PUNGAS KOHV, CULTURAL GEOGRAPHER FROM ESTONIAN FUND FOR NATURE

Historically bogs has been looked upon as ugly, useless, dangerous and therefore unwanted (except for fuel). But this view on peatlands has slowly changed in the public mind. But how and why? This talk will focus on some moments in this history of change by touching upon issues on nature and national identity, tourism, and economy in Estonia today.

13.4.24

CONCERT BY ELINA WAAGE MIKALSEN

Elina is a Sámi-Norwegian interdisciplinary artist, musician and composer from Romsa/Tromsø, Sápmi. In her sound practice, she often mixes field recordings, voice, electronics, and

home-built instruments to create sonic spaces that exist somewhere between reality and fantasy. A place where untold stories and cosmologies layer over us, or perhaps push the curtain aside. It is the emotional and narrative properties of sound that interests her, and how sound can function as a time machine that causes time to collapse and sets both past and future in motion. For the past two years, she has been artist-in-residence at the Borealis Festival for experimental music, where she focuses on Sami ways of listening, sound-based practices and experimental approaches.

27.4.24

2PM central time / 3PM eastern time
INTERNATIONAL PUBLICATION
LAUNCH: ODORANT PEATLANDS /
TURBERAS OLOSAS BY ENSAYOS

This is an edition representing the wetlands and peatlands of Karokynká, Tierra del Fuego; Bog Hollow, New York; Bogerudmyra, Oslo; and Minjerribah, Quandamooka Country. The edition includes four scent vials representing each location as well as a booklet with texts by Camila Marambio and agustine zegers, Hsuan L. Hsu, and Kashina. The event will have simultaneous English/Spanish translation.

Note: Please register by filling in the form at ensayostierradelfuego.net

11.5.24

CONCERT BY ESTONIAN
KANTELE PLAYER EVA VÄLJAOTS

Eva is a folk musician who plays various types of traditional kannel – an ancient string instrument widespread in Finno-Ugric cultures. Her performances employ widening playing techniques, bringing out the variegated timbre of kannels. In 2022 she was nominated as the best solo artist at the Estonian folk music awards, Etnokulp. Her debut album Hundinuiuõis * Bulrush Bloom was released the same year and consists of her self-penned music, which she performs on several kannels and hiuu kannel/jouhikko.

12.5.24

LAST DAY OF EXHIBITION!

2.6.24

VENICE AGREEMENT – PROTECT
GLOBAL PEATLANDS LOCALLY.
ON THE GROUND LOCAL ACTION

SAVE THE DATE! 27–29.9.24
THINKING WITH PEATLANDS –
SYMPOSIUM

Curated by Camilla Fagerli
and Karolin Tampere

Through conversations, field recordings, music, and research practices, the symposium will focus on local issues through a global lens. Walks, talks and listening on and near peatlands in Rávdnjevággi/Finnheia and Sállir/Kvaløya.

Follow Tromsø kunstforening / Romssa29
Dáiddasiida online to keep updated on
new information

COLOPHONE

Tromsø Kunstforening / Romssa Dáiddasiida is a space for contemporary art, exhibiting new, experimental art and artists. Starting in 1924, we continue to present boundary-pushing exhibitions, projects in public space, performances and workshops that are open to all. The program includes international and emerging artists, with special attention to projects that are rooted in the region. We are home to the artist-run book shop, Mondo Books, and the Materialbanken for Kreative Prosjekter (MBKP), which allows you to donate and collect various materials for reuse.

This year we turn 100 years and due to renovation of our original home in Muségata 2, we have relocated to temporary premises at Hvilhaug.

Address: Mellomvegen 82, 9007
Romsa/Tromsø
Wed-Sun 12:00-17:00,
free entrance, coffee and tea.

THANK YOU:

All the involved artists, contributors and conversation partners of the project *Down in the Bog -Thinking with Peatlands*; for all the trust given boarding this journey that has just begun.

All employees at Tromsø Kunstforening / Romssa Dáiddasiida and especially director Camilla Fagerli, producers James Lee and Ruth Alexander Aitken.

The brilliant installation and tech team for the building and guidance with the exhibition design: Amalie Holthen and Robert Julian Badenhope Hvistendahl of Materialbanken for Kreative Prosjekter, Mihaly Stefanovicz, Markus Fredriksen, Kaja Boudewijn.

My excellent supervisors anne szefer karlsen and Hilde Hauan Johnsen for the ongoing support, inspiring conversations and critical feedback.

The Estonian Art Museum: Sirje Helme, Ivar-Kristjan Hein and artists Villu Järmut and Enn Kärmas for granting the permission to reprint the posters *Näe looduses liitlast* and *Milline on järgmine suutäis?* Maria-Kristiina Ulas for granting the permission to reproduce *Soo (Bog)* by Concordia Klar.

Research assistance: Maria Helen Känd and Evelyn Raudsepp of EKKM (Estonian Museum of Contemporary Art), Piret Pungas-Kohv of Estonian Fund for Nature, Linda Kaljusti (curator of *Art in the Anthropocene*) at KUMU, Camilla Fagerli of Tromsø Kunstforening / Romssa Dáiddasiida and FRAME - Rehearsing Hospitalities - a collective research visit to Tallinn in 2023.

Thank you Ensayos and all essayistas for over a decade of friendship, imaginative inspiring creation and learning across the beautiful world of contexts and places <3

DOWN IN THE BOG: HIBERNATION

Editor: Karolin Tampere

The majority of the texts describing the works and artists are included with permission from the artists and re-edited for this booklet.

Graphic design, guide book: Joana Machado

Graphic design, posters and social media:

Joakim Bartsch, arc Gestaltung

Translations English/Norwegian: Terje Øverås with Camilla Fagerli

Proofreading: Camilla Fagerli

Printer: Lundblad media AS

Print edition: 150

This exhibition guide is also available as a PDF at www.tromsokunstforening.no

The project is supported by:

The Norwegian Art Council

Tromsø Kunstforening / Romssa Dáiddasiida is supported by The Norwegian Ministry for Culture and Equality, Tromsø municipality and Troms county Collaborating partner: Sabima

Tampere is part of the research group Worlding Northern Art (WONA) at the Faculty of Humanities, Social Sciences and Education at UiT - The Arctic University of Norway. The exhibition is part of Karolin Tampere's ongoing research as a PhD fellow in artistic research at Tromsø Art Academy - UiT The Arctic University of Norway and The Faculty of Fine Art, University of Bergen.

**THINK DEEP! BOG IS GOOD!
RE-WET, RE-WET, RE-WET!**

Down in the Bog: Hibernation is the first of the three chapters of the overall project *Down in the Bog: Thinking with Peatlands* composed by Karolin Tampere.

Down in the Bog: Hibernation is an exhibition and a place for learning and sharing from peatlands around the world, arguing for the need of increased attention and care. Slowly growing, like peat forming, this is a project-in-process. The works on display, the discursive and live program, aim at large to give poetic, imaginative and dreamlike nutrition to more sturdy layers of awareness, knowledge and care. To together learn from the ecosystems of Peatlands.

The project will continue its second chapter *Sporulation* presented at EKKM (Estonian Contemporary Art Museum) in Tallinn opening June 14th, 2024, to return to Tromsø in September with the third and deepest layer. The symposium *Thinking with Peatlands* is co-curated with Camilla Fagerli and will respond to the resonances activated alongside the forming of the previous chapters. Save the date for the 3 day symposium September 27-29, 2024.

