

ARTICA

A person with dark hair, wearing a red and white striped shirt, is sitting at a wooden desk in a room. They are looking out a large window at a snowy mountain range. In the foreground, the desk is cluttered with various items: a silver thermos, a white mug, a smartphone, a plate with a croissant, a bottle of orange juice, and some crumpled paper. A desk lamp is also visible on the left side of the desk. The window shows a view of a town with blue and red houses, and a large, snow-covered mountain in the background under a clear sky.

ANNUAL REPORT 2022



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INTRODUCTION

January can be a difficult month for lots of Svalbardians, we are in the deep of the dark season, the temperature has dropped and the wind howls across the landscape creating dancing snow patterns. Those few brave adventurers that drive out into the pitch-black on snow scooters, are rewarded with glimpses of light on the horizon that won't reach the sleeping city of Longyearbyen until late January.

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This month for Artica is always busy as we look back on the year that has been to review, process and prepare for the next set of eager residents to arrive. January 2022 started with the opportunity to collaborate with two local residents, social anthropologist Zdenka Sokolíčková (Dept. of Social Anthropology University of Oslo) and photographer Dagmara Wojtanowicz to present their exhibition (see page 35) It was an excellent event and gave an important platform for the non-Norwegian teenagers of Longyearbyen to express some of the difficulties they face alongside personal achievements and joy.

This pathed the way for other community engagement events including printing workshops for children and adults, an audio walk podcast made by the local Svalbard Folkehøgskole art students, a Vision Workshop hosted by resident Vibeke Koehler, where participants could share their environmental ideas and dreams for the future of Longyearbyen. the *First Friday Coffee Club*, our monthly meet-up for local creatives and those passionate about arts, design, craft, literature or just coffee, continued to create a fantastic buzz of conversation at the Artica workshop and provided the residents with an opportunity to meet the locals.

The summer rolled in fast and we experienced the return of cruise ships of thousands of tourists to Svalbard after two years of restrictions. This experience brought up many opposing questions, which can be difficult to answer. The fear of watching a landscape you have fallen in love with change, the misunderstanding of what possible futures await this archipelago. *Future Community Garden*, an imaginary vertical garden and public art-installation created by local school children and families, appeared outside of our workshop to explore these questions further and try to respond to the aporia feelings we experience as locals (see page 43).

You will see that in this year's annual report we have once again pushed ourselves to explore, challenge and learn about our home alongside the fantastic artists, writers and researchers that come to stay with us. All that was achieved would not have been possible without the support of the Ministry of Culture, Fritt Ord, trusts and foundations.

We are proud of the quality and reach of 2022's programme. We offered artistic inspiration and creative experiences; supporting residents, communities, visitors and our network throughout the year. I am confident that we will continue to be an incredibly special place that cares for where we are and how we share it.

- **Charlotte Hetherington, Director**



Main Photo: Charlotte Hetherington, Portrait: Catherine Lemblé





THINK, CHALLENGE, INSPIRE

Artica Svalbard is one of Norway's leading not-for-profit residency foundations. Based in Longyearbyen, Svalbard we are a place for thinking slowly in a fast changing world. Working with Svalbard's natural cycle from the midnight sun to the polar night, we place great emphasis on deep thinking around some of the most pressing issues of our time. Challenging the perspectives of the polar regions and welcoming knowledge we don't have, in order to inspire change.

Artica Svalbard was founded on the 8th of November 2016. The work of the foundation is made possible by the on-going financial support of the Norwegian Ministry of Culture and Fritt Ord (the Freedom of Expression Foundation).

ARTICA SVALBARD



Ingrid Wildi Merino filming with videographer Tom Warner



Augustin Maurs visits Mine 7 with Artica's Charlotte Hetherington and Lisa Bakk Bøen



OUR RESIDENCY PROGRAMME

In a fast moving world Artica offers a place to slow down, providing our residents with time to think, to challenge and be challenged, and to inspire.

Questioning the idea of residencies as temporary, Artica works closely with the key partners: Norwegian PEN, Office for Contemporary Art Norway (OCA) and the Queen Sonja Print Award to support the artists, writers and researchers that come to Svalbard. Their physical stay is temporary, but the experience, friendship and knowledge (shared and gained) grows.

Our pioneering programme of residencies, artist development, community events, offsite commissions and collaborative network have gained an international reputation.

In 2023 we will welcome the first Nordnorsk Kunstmuseum and The Norwegian Nonfiction Writers' and Translators' Association (NFFO) nominations.



OUR RESIDENTS IN 2022:

Nominated by Norwegian PEN

Vibeke Koehler, Lene Therese Teigen, Erling Pedersen, Marianne Solberg, Taciana Niadbaj

Nominated by the Queen Sonja Print Award

Heehyun Jeong, Inma Herrera

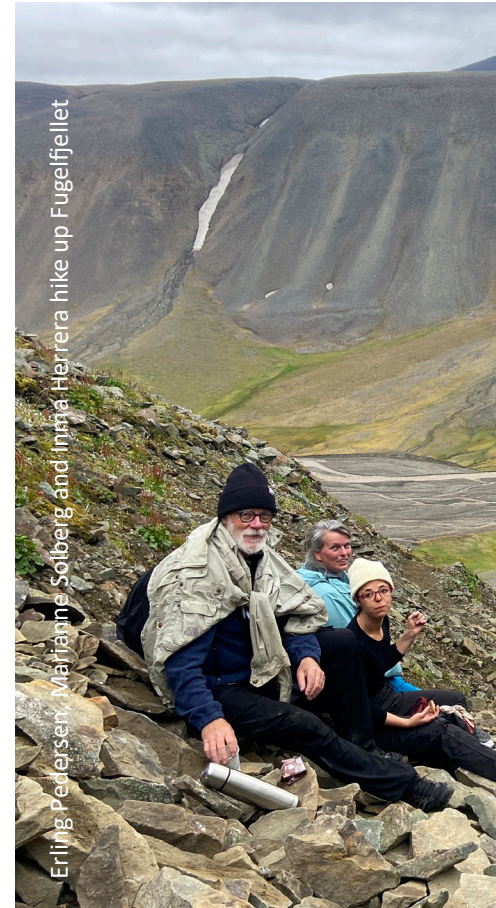
Nominated by the Office for Contemporary Art Norway (OCA)

Augustin Maurs, Ingrid Wildi Merino
Susan Schuppli

ARTICA SVALBARD



Heehyun Jeeong and Floortje Zonneveld hike in Adventdalen



Erling Pedersen, Marianne Solberg and Inma Herrera hike up Fugelfellet



Susan Schuppli and Henry Bradley at Isford Radio



Taciana Niadbaj in Longyearbreen Ice Cave

INMA HERRERA

NOMINATED BY QUEEN SONJA PRINT AWARD

Inma Herrera (b. 1986, Madrid, Spain) is a visual artist living and working in Helsinki since 2014. She has a Fine Arts Bachelor Degree and a MA in Art Creation and Research from UCM, Madrid. She was trained as a Print Media Specialist at the Spanish Royal Mint in Madrid, and she holds MFA studies from Kuvataideakatemia, Helsinki.

Herrera works on practice-based projects which examine process, genesis, transformation and materiality in relation to image-making techniques. She works “with” and “from” printmaking due to its characteristics as an expressive language. Through this experimentation and analysis, she also explores how this medium expands into the form of installation and how its limits blur when combined with video, performance, and sculpture.

Herrera’s work has been exhibited nationally and internationally. In the last few years, she has been shown in Austria (Crosssections at Kunsthalle Exnergasse), Sweden (Crosssections at Konstfack), Spain (F2 Gallery, Pilar and Joan Miró Foundation, Laboral Center of Contemporary Art, Centro Federico García Lorca, and ARCO Madrid, among others), Italy (Processi 145 in Spanish Academy in Rome and Impronte Romane at The Temple University) Tunisia (Climbing Through the Tide at B7L9) and Finland (Amos Rex Museum, ForumBox, Gallery G, Exhibition Laboratory, SIC Gallery, Kosminen, Oksasenkatu 11, etc.)

She is currently represented by the Spanish gallery F2 in Madrid, and is working on projects in Finland and Spain.

“After years of dwelling in the domains of the magnetic land of Finland, I have come to understand the importance of nature and the human agency as an integrating part of it. Svalbard opened up a latent although not yet fully explored need of addressing such topics. Remaining coherent with the base of my artistic research, my stay at Artica Svalbard made clear the emergency of it. This project became a collective effort due to the extreme conditions of the Arctic landscape and its wildlife. This collaboration built bridges to develop a more complex and ambitious body of work, as I had to work along with the assistance of geologists specialists in the matter, and the team of Artica, which expanded the scope of complexities tackled in the project.”

- Inma Herrera





HEEHYUN JEONG

NOMINATED BY QUEEN SONJA PRINT AWARD

Heehyun Jeong (b. 1984, South Korea) studied at the University of Art Braunschweig in Germany, graduating from Olav Christopher Jenssen as a master student.

Jeong's practice focuses on observations of phenomena that she finds in nature, translating them using different painting and printing techniques. The beginning of her work often stems from an intensive and precise period of observation, followed by her own understanding and interpretation of nature. This combined with Jeong's imaginary view of the surface, creates an invisible bond between nature and man, between life and transience: the work is finished when a consensus has been found between her will and the will of the picture.

"The mighty beautiful landscape did not accept me, it was not for human beings as living beings. I wasn't there for sure, but nevertheless, thanks to all the efforts of previous and current fellow human beings there. I was more or less forced by the landscape not only to exist as a sophisticated and ungrateful city dweller, but to exist as a delicate creature in hard surroundings. I was grateful, although I was allowed to experience this landscape. That was touching."

- Heehyun Jeong

VIBEKE KOEHLER

NOMINATED BY NORWEGIAN PEN

Vibeke Koehler (b. 1980, Norway) had her first work of fiction published in April 2021. The rich debut novel *Tankespinneren* (*The Mindspinner*) is set mostly in Norway, and was chosen to be promoted for publishing abroad by NORLA even before it was released. The storyline in *Tankespinneren* explores magic and imagination as a means of transformation, in relation to the biodiversity loss and resource depletion human behaviour is causing in the real world today. While, at the same time, the story of the main character is a journey through loss and alienation towards hope and action.

Vibeke's work as a writer and also as the manager of a nationwide network of grassroots initiatives in Norway, is strongly inspired by the ecosophy of Arne Næss. Joy of life and a connectedness to the innate value of nature, including humans, is at the core of her devotion to storytelling and aspiring metamorphosis of individuals and systems.

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With a diverse background in theatre studies, Arabic language and literature, communications and sustainability, Vibeke likes to explore unexpected synergies and the crossovers of different fields and motives. At the moment she is working on the two planned sequels to *Tankespinneren*, and adaptations for TV and theatre. Vibeke is a representative for civil society for Bærekraftige liv at the Climate Council of the Minister of Climate and Environment in Norway, and in the Nordic Civil Society Network, and is also a board member of the green think tank Pan.

"The spectacular nature in Svalbard and the climate issues this region is facing has been a great inspiration for my writing. The darkness of the season as well. This has materialised in the motives in the manuscript – and wove itself into some of the magic I came up with for the characters to play with.

*During the weeks at Artica I wrote 200 pages of the first draft of *The Prince of Weavers*. I was extremely concentrated and inspired at the same time. As a writer I can't stress enough how valuable that is. This draft has now been revised once, and is soon ready to go to print with Cappelen Damm.*

But not the least, the stay at Artica has influenced my life in itself. I will always have that as part of my person and as part of my writing."

- Vibeke Koehler



Photo: Tom Warner



LENE THERESE TEIGEN

NOMINATED BY NORWEGIAN PEN

Lene Therese Teigen (b. 1962, Norway) is a Norwegian author, playwright and director based in Oslo. She has worked as a writer, director and dramaturge since 1989, mainly in theatre, but also in film, television, radio drama and as an author of fiction. She has broad international experience, both as a director and playwright. Her plays have been produced and performed in Japan, Iceland, South Africa, Canada, Indonesia, Uruguay and Australia, along with the Nordic countries.

Integration of academic research with artistic works is central to her production. As a playwright she creates texts with several equal characters, and her artistic works are marked by a special focus on gender awareness and equality.

From 2009 until July 2015 Teigen was the president of WPI – Women Playwrights International and is now a senior advisor to WPI. She has been a guest lecturer and professor at the drama departments in Oslo, Bergen and Trondheim. Lene Therese Teigen has held positions at the Norwegian Arts Council, the Writers Guild of Norway and at several institutional theatres as well as the National Broadcasting Company of Norway.

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Her newest play *Time Without Books* premiered at the National Theatre in Uruguay, Teatro Solis in Montevideo, on May 9th 2018, was nominated for 5 Florencio prizes and won, among 275 productions, the prize for the best ensemble. It has since been running consequently for 5 seasons at La Escena in Montevideo.

“I was lucky to get a chance to visit the Museum with you guys from Artica – and look into their archives, which also gave me new ideas for my project. I managed to dive quite deep into my ideas which were not that much developed before I came – and therefore also got the opportunity to let the meetings I had in Longyearbyen during my residency colour my ideas of how Svalbard Letters can take form.”

- Lene Therese Teigen

ERLING PEDERSEN

NOMINATED BY NORWEGIAN PEN

Erling Pedersen (b. 1947, Romsdalen, Norway) is a Norwegian author and scriptwriter. Having worked as a mathematics and arts teacher before leaving the profession in 1980 to become a freelance writer, Pedersen has written over forty novels and short stories for children, young people and adults. Key works include a tetralogy about a family on a small farm on the west coast of Norway, a trilogy about King Christian IV and his Norwegian women and a one-hundred year story. Pedersen has also written over forty manuscripts and plays for television, film, theatre and radio.

Taking inspiration from his passion for ornithology Pedersen often uses birds as metaphors in his writing. In 2020 he published *Minstens lange reise*, a children's book about a barn swallow's first year of life. From the day "the little one" leaves the nest in a Norwegian barn, following his journey to South Africa, until his return to the barn with a partner to nest with his own eggs. In 2021 he followed up with *Lisa og havørningen*, a story about a girl who takes care of an orphaned young white-tailed eagle. Pedersen is currently finishing his next piece, *Kråka som ville bli ravn* - The crow that wanted to be a raven, which is due for release in 2022.

"It was a memorable and wonderful stay. The basis for the application was the work on a planned children's book about the ice gull - ivory gull in English - which is a rare and endangered species. Artica Svalbard had earlier put me in touch with the Norwegian Polar Institute in Tromsø, and the researcher Hallvard Strøm. He received my input in a very accommodating way, as he researches precisely this species on the Barents Islands every summer. [...] Three of Strøm's co-researchers were to fly over the ice gull colonies to count the year's population. I got to join one of two trips, Longyearbyen - Nordaustlandet round trip. Along the way, we were also set down at one of the nesting sites, with opportunities to photograph the species. The work on the seagull book got off to a good start and an opportunity for research and insight that one could otherwise only dream of. The stay was also rewarding when it comes to my other writing. The apartment at Blåmyra was excellent for concentration, reflection and work, which I made full use of."

- Erling Pedersen



Photo: Svalbardposten



MARIANNE SOLBERG

NOMINATED BY NORWEGIAN PEN

Marianne Solberg (b.1968, Norway) is a non-fiction writer, freelance journalist and independent researcher. She currently writes for Ny Tid / Modern Times Review (a quarterly Norwegian International non-fiction book review) and is working on two books about the Norwegian philosopher and writer Ludvig Holberg (1683-1754) and his treatment of natural law. Other projects include a research study of censored theatre as an area of critical and political thinking in the royal absolutism of Denmark at the 18th century, the century before the independent act in 1814.

Solberg's background is in performing arts (1992-1998). She studied at Skrivekunstakademiet (the Writer's Academy in Bergen), the University of Bergen, the University of Southeast Norway, and at the University of Gothenburg, Sweden. She worked in theatres as a writer and auteur-director. For this work she received the State's 3-year work grant for younger artists (1998-2003) and the City of Bergen Council Grant for young artists (1999).

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"The aim of my stay was multifold. Because of the international situation, I needed to carefully study different backgrounds. I read articles by former Artica resident, Rune Ottosen with great interest and found the connection with the ice melt and the territorial and Northwest Passage very interesting. Ottosen is right that there is too little talk about Svalbard... I benefited greatly (and enjoyed!) from interesting and inspiring conversations with the other fellows, in particular I would like to mention Inma Herrera and Ingrid Wildi-Merino."

- Marianne Solberg

TACIANA NIADBAJ

NOMINATED BY NORWEGIAN PEN

Taciana Niadbaj is a writer, poet, translator, human rights activist and the current president of PEN Belarus. She was born in Polack, studied in Minsk (2000-2006), Vilnius and Lublin (2006-2011), worked in Warsaw (2011-2015). In 2015 she returned to Belarus, where she worked for independent media (Press Club Belarus), for Belarusian literature, culture and human rights (PEN Belarus) and coordinated other cultural, media and publishing projects. Taciana is the author of the poetry book *Sirens Singing Jazz* (Polotsk Labyrinths, 2014), for which she received the Maksim Bahdanovič Debut Award. She also translated Ewa Thompson's *Songwriters of the Empire. Russian literature and colonialism* (2009) into Belarusian, and co-translated Leszek Kolakowski *Our Merry Apocalypse* (2012), Anna Burzynska and Michal Paviel Markowski Twentieth-century literary theories.

When PEN Belarus was in 2021 banned in Belarus by the Belarusian authorities, Taciana was forced to leave her home country for security reasons. She now lives in Poland where she continues her work for PEN Belarus, Belarusian culture and human rights.

- Taciana Niadbaj





AUGUSTIN MAURS

NOMINATED BY THE OFFICE FOR CONTEMPORARY ART NORWAY (OCA)

Augustin Maurs (b.1975, France) is a French musician and composer based in Berlin. He studied in Paris and at the Hanns Eisler Academy of Music in Berlin. He was a fellow of the Darmstadt International Institute of Music (IMD) and a guest of Ensemble Modern Akademie in Frankfurt. His work combines conceptual, performative and collaborative practices, often bringing the musical experience outside the musical field.

During his residency Augustin researched for a new commission by the Bergen Assembly 2022. The piece was part of The Coalman section of Bergen Assembly and is based on the histories of coal and mining. The composition was created in collaboration with Norwegian choirs, electronic artists and musicians, with input and material from his stay on Svalbard.

Augustin Maurs focuses on the interpretation and the contextualisation of music, as well as on the exploration of different musical practices. His projects have been presented among others at the Berlin Philharmony, at the Observatory of the Arts of Dilijan (Armenia), at the Hamburger Bahnhof in Berlin, at the Beishan Broadcast Wall (Taiwan), at the Academy of Arts in Berlin, at the Busan Biennale 2018, the New York Goethe Institut, the Ljubljana Biennale in 2019, or at the KW Institute for Contemporary Art Berlin. He has also curated numerous sound exhibitions and projects notably on the invitation of the Geneva art fair.

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"It is an important part of this stay that there is no pressure to have to perform, produce and I came to Svalbard to look for possible relations between raw resources and the human voice. In line with my transdisciplinary premises, I attempted to draw links between subjects and areas, like between geology and music. As if we could enter and leave these disciplines, as if we could extract and deduce from them when it suits us, as if we could actually escape from them. Is that research? In the end, it was not about entering a stuff that I didn't know about, but rather realising how much I am part of it. That we are in geology as much as we are in music, in an ongoing flow of memories and anticipations. In the impossibility of separating ourselves from the timbre of our voices, or from the dynamics that inhabit our movements. I had to travel this distance, to walk on this millions of years old ice, to make this tiny but primordial shift."

- Augustin Maurs

INGRID WILDI MERINO

NOMINATED BY THE OFFICE FOR CONTEMPORARY ART NORWAY (OCA)

Ingrid Wildi Merino (b. 1963, Santiago de Chile) lives and works in Santiago de Chile. Having migrated to Switzerland in 1981 she studied at the University of Fine Arts in Zurich (Hochschule für Gestaltung und Kunst in Zurich) and received her postgraduate in Visual Arts at the University of Geneva, (Haute Ecole d'Art et Design Genève). Since 2005 she has been professor at the University of Art and Design Geneva (Haute Ecole d'Art et Design Genève), and since 2011 is professor of Master of Visual Arts at the same University. As professor at the University of Geneva her work researches and explores the problems linked to migrations, memory, identity, dislocation, social and cultural movement.

In 2005 she represented Switzerland at the Swiss pavilion for the 51st Venice Biennale, 2006 Telefonica Buenos Aires, 2007 L'oeil-écran ou la nouvelle image, Casino Luxembourg – Forum d'art contemporain, Luxembourg. In 2009 at the 7th Biennale Mercosul – Invited by Chile, Rio Grande do Sul, Brazil, 2010 Museo de la Solidaridad Salvador Allende. 2011 Aargauer Kunsthhaus, Aarau, Aargau, Switzerland, 2013 Centro Wilfredo Lam, La Havana, Cuba. She received the 2009 Prix Meret Oppenheim, the national art award of Switzerland. From 2007 and 2011 she has been the author and curator of the exhibition project Dislocación.

“From the window of my apartment the landscape looked like a postcard, like a scene from a Nordic fiction film. An unreal image, a fiction or a model for a movie scene. Every time I got up in the morning and looked out from my window at the landscape, I couldn't believe that the majestic mountains were there all the time, imposing themselves on my gaze. It may seem ridiculous for hectic modern urban life, but the presence of the great snow-capped mountains of Longyearbyen made me observe every single movement I did inside the apartment with much more calm. A context of such calm and absolute silence changes our perception of ourselves. One sees oneself looking out and the landscape returns the gaze in turn.”

- Ingrid Wildi Merino





Susan Schppel with Henry Bradley

SUSAN SCHUPPLI

NOMINATED BY THE OFFICE FOR CONTEMPORARY ART NORWAY (OCA)

Susan Schuppli is an artist-researcher based in the UK whose work examines material evidence from war and conflict to environmental disasters and climate change. Current work is focused on the politics of cold and is organised by the provocation of “Learning from Ice”. Creative projects have been exhibited throughout Europe, Asia, Canada, and the US.

She is a recipient of a COP26 Creative Commission “Listening to Ice” along with Mohd. Farooq Azam & Faiza Ahmad Khan sponsored by the British Council, which involves scientific and community-based work at Drang Drung Glacier in Ladakh. Schuppli has published widely within the context of media and politics and is author of the new book, *Material Witness: Media, Forensics, Evidence* published by MIT Press in 2020. She is Director of the Centre for Research Architecture, Goldsmiths University of London and is an affiliate artist-researcher and Board Chair of Forensic Architecture.

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During her residency Susan worked on her Community Satellite project, for more information:

<https://susanschuppli.com/COMMUNITY-SATELLITE-PROJECT>

“I arrived in early April for a two-week period along with Henry Bradley, in order to revisit a project that had been initiated prior to the pandemic, but which had consequently been put on hold. Henry is an artist in his own right and has been working with me on aspects of the “Learning from Ice” project including our previous visit to Svalbard. I was grateful for the nominating and financial support of OCA and Artica and also for helping to bring and house Henry. Throughout our time in Longyearbyen we were assisted generously by many people: crucially Charlotte and Lisa from Artica who helped me to plan and reach out to potential people and sites as well as Tom and Miguel who facilitated local activities. It was a fantastically collegial atmosphere and felt very genuine. While the initial project slated for 2020 had a more specifically scientific orientation, the recent residency cast a somewhat wider net in exploring some of the infrastructures: SvalSat, Eiscat, Kjell Henriksen Observatory, Isford Radio as well as external views of the Global Seed Vault and various mining sites that coalesce on and around Svalbard and related processes of material transmission from environments and humans to technologies.”

- Susan Schuppli



Arctic Chamber Music Festival at Artica, Photo: Eva Grøndal

PROJECTS, EVENTS & COMMUNITY ENGAGEMENT

Artica is very proudly located in Longyearbyen and we believe in using our unique position to engage, support, challenge and promote discussions and thinking about the Arctic in a creative, welcoming and relaxed environment.

In 2022 we hosted four large scale events and a series of adult and children's workshops, talks, film screenings, an exhibition and book launch plus the monthly coffee club for Longyearbyen's creative community. Studio visits from researchers at the University of Quebec, University of Chicago, University of Austria and Tideland Studios in Copenhagen. Students from the International Program in Design and Architecture, Chulalongkorn University in Bangkok, Thailand and art students from Kassel College of Arts in Germany. Curator and artist visits from Toronto (Nordic Bridges commission), Fulbright Arctic Chair and the Arctic Circle residency.



Christmas card printing workshop



Solfestuka 2022 - Sun-Catcher workshop



Taciana Njadbaj studio talk with students from Kassel College of Arts, Germany



TEENAGERS WITHOUT LAND

20 - 23 JANUARY 2022

In January 2022 we invited the community to *Teenagers without land*, a photography exhibition which is a collaborative project by social anthropologist, Zdenka Sokolíčková (Dept. of Social Anthropology University of Oslo) and photographer Dagmara Wojtanowicz.

In April 2021 there were over 100 children living in Longyearbyen with other than Norwegian citizenship. Almost 30 children come from the Philippines, there are children from Thailand, Russia, Sweden, Ukraine, Germany, Finland, Denmark and other (altogether almost 20) countries worldwide. Zdenka Sokolíčková conducted research on the offspring of non-Norwegian migrants to Longyearbyen, with the support of Svalbard Science Forum. As part of the collaboration Dagmara Wojtanowicz documented the worlds of five non-Norwegian teenagers living in Longyearbyen.

The exhibition was held at Fossil, the old coal power plant from 20th until 23rd of January 2022 in Longyearbyen and went on to be exhibited in Oslo in January 2023.

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"Thank you for the exhibit! It was interesting to learn more about Svalbard beyond what's depicted in the mainstream media"

"Thank you for paying attention, listening and conveying, documenting! Thank you for framing and telling about the past, present and future. Lost opportunities... New opportunities... Life! Proud of the young people. Grateful to you. My wish: Make a book!"

"Such an incredibly strong exhibition!"

"A wonderful project and great exhibition, location and concept!"

"Beautiful exhibition - important topic. Great that you highlight the children's perspective!"

"An interesting project revealing a part of Longyearbyen rarely (if ever) exposed. Hope this beautifully illustrated work sparks thoughts, insight, discussions, reflections. Strong young people."

Quotes from the exhibition guest book

A YEAR WITHOUT TREES

5 FEBRUARY 2022

In February we launched *A Year Without Trees*, an audio walk created by a group of 12 students from the Svalbard Folkehøgskole and artist Floortje Zonneveld.

The audio walk was part of a project which began in October 2021, *The Slow Adventure*, an exploration into the world we live in and an ongoing collective artistic research project. It raises a dialog that illuminates the landscape and gives insight into the nature of our surroundings. Collaborating with young people, the various workshops and site-specific experiments are designed to open up the senses (touch, sound, vision, smell), igniting curiosity and inspiring moments of discovery.

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During the launch of the audio walk we screened a short film made about the project which you can watch here:

<https://www.articasvalbard.no/videos/the-slow-adventure-a-year-without-trees>





ARTICA LISTENS 2022: RETURN TO NATURE? THE TRANSFORMATION OF A POST-COAL MINING LANDSCAPE

16 SEPTEMBER 2022

For Artica Listens 2022 we hosted a public symposium at The Arctic University of Norway, Academy of Arts in Tromsø on 16th September 2022. Inviting leading experts from the Nordics in architecture, ecology, archaeology, history and the arts to discuss the Svea environmental clean-up project and related issues.

- How do you protect and restore nature and the landscape after extraction?
- What was there before, how has it changed and what will be left behind?
- How do you “clean-up” without compromising cultural heritage?
- What would it look like if we worked with nature and design to help solve some of these issues?

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The guest speakers were:

Thomas Juel Clemmensen - Professor of Landscape Architecture at UiT The Arctic University of Norway and Head of the landscape architecture programme at the Academy of Arts in Tromsø.

New Mineral Collective (Tanya Busse and Emilija Škarnulytė) - A platform that looks at contemporary landscape politics to better understand the nature and extent of human interaction with the earth's surface.

Maria Jensen - Associate Professor in Arctic Geology at The University Centre in Svalbard and Head of the Arctic Geology Department.

Ingvild Sæbu Vatn and Lilli Wickström - Architects at LPO Arkitekter's office in Longyearbyen.

Kjerstin Uhre - Associate Professor in landscape architecture at UiT, the Academy of Fine Arts in Tromsø and partner at Dahl & Uhre Architects, who have received awards for their urban and built projects.

Anatolijs Venovcevs - PhD candidate in the Institute for Archaeology, History, Religious Studies, and Theology at the UiT The Arctic University of Norway as part of the project Unruly Heritage: An Archaeology of the Anthropocene.

ARTICA WRITINGS 2022: SVEA

Inspiration for Artica Writings 2022 came from the Svea project discussed during Artica Listens. We commissioned four new essays by leading experts from the Nordics in architecture, ecology, archaeology and social history. This collection is available on our website in Norwegian and English and will be produced as a limited print-run publication later in 2023.

Artica Writings 2022 contributors:

THOMAS JUEL CLEMMENSEN

Professor of Landscape Architecture at UiT The Arctic University of Norway and Head of the landscape architecture programme at the Academy of Arts in Tromsø, with the essay: *EMBRACING ENTROPY / Å ØNSKE ENTROPIEN VELKOMMEN*

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CECILIE GRO VINDAL ØDEGAARD

Professor, Department of Social Anthropology, University of Bergen, with the essay: *Landscaping transition and (geo)politics/Grunnarbeid for omstilling og (geo)politikk*

LARS ERIKSTAD AND DAGMAR HAGEN

Senior Research Scientists, Norwegian Institute for Nature Research (NINA), with the essay: *Restoration of Svea and Lunckefjell area: Perspectives on Landscape, Processes and Appearance*

INGVILD SÆBU VATN AND LILLI WICKSTRÖM

Architects at LPO Arkitekter's office in Longyearbyen, with the essay: *Svea | post | Mine / Svea | post | Gruve.*



Svea, April 2019



Svea, June 2022



NAARCA: FUTURE COMMUNITY GARDEN

20 - 30TH OCTOBER 2022

Future Community Garden is part of a larger three stage project commissioned by the Nordic Alliance of Artists' Residencies on Climate Action (NAARCA) and took place in Svalbard, Scotland, Iceland and Denmark throughout October 2022. The long term aim of this project is to create, from an art educational point of view, tools for climate change education that are integrated into daily teaching programs, and that are interdisciplinary, creative, informative and empowering.

For the Longyearbyen project, we collaborated with artist Floortje Zonneveld to offer the local schoolchildren from third and fourth grade alongside the community the chance to make prints in response to questions about biodiversity and the future of the surrounding nature. Together, we wanted the artwork to discuss the climate crises without judgement, by opening a conversation with an ironic statement - what might grow on Svalbard in future?

43

We created an outdoor art installation with the colourful plant life designed by the children and families that remind us of the warmer places in the world and invited the community to think about how Svalbard's unique nature is transitioning and being challenged due to climate change.

<https://www.articasvalbard.no/projects/future-community-garden>

"I had a lot of fun learning about art."

"Can we come to Artica every week?"

Quotes from the participating children

EVENTS & COMMUNITY ENGAGEMENT



- 20-23 Jan **Teenagers Without Land**
Photography exhibition at Fossil
- 4 Feb **First Friday Coffee Club**
We went on to host eleven coffee clubs over the year with over 150 people attending.
- 5 Feb **A Year Without Trees**
Public event, film screening and audio walk
- 26 Feb **Artist talk: Sigri Sandberg** hosted by the Arctic Chamber Music Festival
- 3 Mar **Longyearbyen Vision Workshop**, hosted by Vibeke Koehler
- 12 Mar **Solfestuka 2022: Sun-Catcher Workshop**
- 22 Mar **Residents talk with Augustin Maurs and Lene Therese Teigen**



- 21 Apr ***Arctic Archipelago***, film screening and artist talk with Susan Schuppli and Henry Bradley
- 8 Jul **Artist in Residence Summer BBQ**
- 23 Jul ***Drømmen om et tre*** book launch, with Maja Lunde
- 16 Sep ***Artica Listens 2022: Return to Nature? The Transformation of a Post-Coal Mining Landscape***
Public symposium at UiT, Tromsø
- 9 Oct **NAARCA: *Future Community Garden* family workshops**
- 12-13 Oct **NAARCA: *Future Community Garden* school workshops**
- 20 Oct **NAARCA: *Future Community Garden* public art installation launch**
- 24 Nov **Artist in Residence social dinner**
- 10 Dec **Christmas card printing workshop for adults**

ENGAGEMENT IN NUMBERS

HOSTED
8
CHILDREN
FOCUSED
EVENTS



167
CAME TO COFFEE
CLUB

TOTAL IN PERSON
ATTENDANCE 2022:
980



HOSTED
3
YOUTH FOCUSED
EVENTS





ARTICA LISTENS
ATTENDANCE:
42



HOSTED
2
RESIDENT
WORKSHOPS

HOSTED
3
RESIDENTS
TALKS



HOSTED A
BOOK LAUNCH &
PHOTOGRAPHY
EXHIBITION



PUBLISHED
THE FIRST
ARTICA WRITINGS
BOOK

Zdenka Sokolíčková + Dagmara Wojtanowicz
inviterer til / invite to:

Fotoutstilling Tenåringer uten land
Photo exhibition Teenagers without land

📍 **FOSSIL** (Det gamle kullkraftverket, Longyearbyen)

20. januar 18-20
(18:00 åpning med taler og snacks /
opening with talks and snacks)

21. januar 16-19
22. januar 10-12
23. januar 12-14

Gratis inngang. Free entry.



FRITT ORD ARTICA LONGYEARBYEN LOKALSTYRE lpo SVALBARD SCIENCE FORUM

Family Printing Workshop at ARTICA



Join Artica Svalbard on Sunday 9 October for a free family printing workshop, where we will take a playful look at the future of Svalbard's nature.

Future Community Garden: a family printing workshop for parents and kids!

Sunday 9 October
12:00 - 14:00

Artica Svalbard,
Vei 608-3
(next to the fire station)

To book email
info@articasvalbard.no

This workshop is part of larger community project taking place during October, looking at Svalbard's unique nature and the changes we are experiencing due to climate change.

Living on Svalbard means being part of a small community, high up in the Arctic, where the effects of global warming are visible all year round. We have learnt to walk around our vulnerable nature in ways that protect it, that is how we take care of the mosses, the lichen and plants that are growing low to the ground.

But what will Svalbard look like in future? How will our surrounding landscape change? How can we relate to the nature around us and take care of it?

During the workshop you will create your own imagined nature prints that will go towards building a temporary community garden, which aims to provoke conversation about the complex climate situation on Svalbard.

This workshop is suitable for adults and children aged 6 upwards.

Please wear old clothes as you might get messy!

ARTICA FRITT ORD lpo

RETURN TO NATURE?

THE TRANSFORMATION OF A POST-COAL MINING LANDSCAPE

Inviting leading experts from the Nordics in architecture, ecology, archaeology, history and art to present ideas and new discussions.

How do you 'clean-up' without compromising cultural heritage? How do you protect and restore nature and the landscape after extraction? What was there before, how has it changed and what will be left behind?

PUBLIC SYMPOSIUM
Friday 16 September, 09:30-17:00
Location: UIT, Academy of Arts, Grønnegata 1, 9008 Tromsø
For booking and further details visit www.articasvalbard.no

IS AN AUDIOWALK

CREATED BY THE A GROUP OF 12 STUDENTS FROM THE FOLKEHOGSKOLEN I LONGYEARBYEN IN COLLABORATION WITH ARTICA SVALBARD.

WE ENCOURAGE YOU TO LISTEN WHILST WALKING, WHETHER THAT BE IN A CITY, FOREST, BEACH OR FIELD.

ALLOW YOUR MIND TO WONDER AS YOU HEAR SOUNDS AND CONVERSATION ABOUT A SENSE OR FEELING OF HOME.

A YEAR WITHOUT TREES

PUBLIC EVENT BRING: YOUR OWN HEADPHONES + PHONE

SATURDAY 5 FEBRUARY BETWEEN 15.30 - 17.30
YOU ARE WELCOME TO JOIN AT ANYTIME

THE AUDIOWALK IS 20 MINUTES LONG
OUTDOORS AUDIOWALK - BONFIRE - SNACKS + VIDEO ABOUT THE PROJECT

LOCATION: ARTICA



COMMUNICATIONS & DIGITAL

ARTICA MIGHT BE IN A REMOTE LOCATION BUT OUR AUDIENCE IS GLOBAL

POSTERS

Artica's local audience has recovered after two years of Covid-19 restrictions. We continued to use printed and digital posters for in-person events. By using local notice boards in the supermarket, post office, university and shopping centre means we reach a wider demographic of people.

PUBLICATIONS

This year we produced the first printed version of the Artica Writings essay commissions. The publication featured 2021's series which looked to the ocean for inspiration, inviting writers, artists, poets and scientists to share their thoughts on our oceans. This limited edition publication has been designed by City Edition Studio, the book's jacket is made from plastic recovered from the Andaman Sea in South East Asia, where fishermen are trained and paid to collect, sort, wash and shred plastic waste which is used to make book cloth.

The publication is available from Artica Svalbard and the essays are in both Norwegian and English. Thank you to Fritt Ord for their generous support in funding this project and to all the writers for their inspiring essays: Philip Hoare, Dora Garcia, Holly Corfield Carr and Frank Nilsen and the translators: Janet Holmén, Einar Blomgren and Eirik Ulltang Birkeland for Språkverkstaden.

WEBSITE

Since launching the new website in 2021 we have continued to provide our growing digital audience with content related to our programme that reflects many of the ideas, themes and subjects that are discussed by our residents and community. Our digital content provides an opportunity to promote these discussions further afield and to connect globally with our audience.

DIGITAL IN NUMBERS

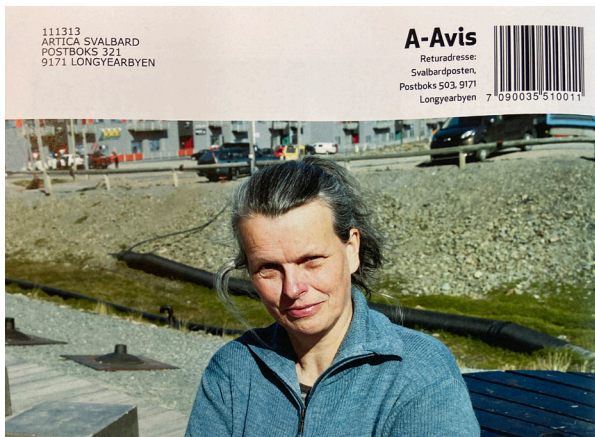
- Website: Over 10,000 unique visitors in 2022 with top visits from Norway, United States and United Kingdom
- Podcast listens to date (all podcasts): 532 in 29 countries
- Film views to date (all films): 5.4k in over 30 countries

SOCIAL MEDIA 2022 (FACEBOOK/INSTAGRAM/TWITTER)

- Facebook: 252 new followers and 204 new page likes (up by 31% from 2021)
- Our Instagram reach was up by 77.2% from last year (2021)
- Twitter: 398 impression per month (average) Twitter 1.9K impressions per month (average)

PRESS

Artica continued to receive attention in the press and on social media in 2022. Here is a selection of the coverage about our programme, events, projects and interviews with the residents and Artica's director Charlotte Hetherington.



GJESTEFORFATTER: Marianne Solberg skal tilbringe sommeren i Longyearbyen.

FOTO: TUVÅ BULL HJELTNES

Vil utforske sårbarheten i naturen

Hun var 18 år da interessen for det polare først meldte seg. Forfatteren Marianne Solberg håper å få inspirasjon og ro til å skrive i sommer.

– Tuva Bull Hjeltnes

Hun har jobbet som både manusforfatter og regissør, og har bakgrunn fra arbeid med scenekunst ved ulike teatre. I tillegg er hun sakprosaforfatter og frilansjournalist, og skriver blant annet for kommentaravisen Ny Tid.

Første gang hun satte fotene i Longyearbyen var i 2012, og denne turen gjorde inntrykk. Fjellene rundt byen fascinerer henne, det samme gjorde den store stillheten i naturen. Nå er hun tilbake, denne gangen som gjesteforfatter hos Artica.

Solberg jobber for tiden med to bøker om den norske filosofen og forfatteren Ludvig Holberg (1683-1754) og hvordan han brukte naturretten i sine verk.

Holbergs arbeid med naturrett er spesielt aktuelt i dagens geopolitiske spissede situasjoner med økt press i nordområdene, ifølge Solberg. Hvem eier et land, eller hvem har retten til å eie det, og hvem har retten til å leve i livene sine i landet? Spør hun.

– Holberg ville insistert på at mennesker er fornuftige og vennligsinne mennesker med ovne til å samarbeide, de fleste ønsker å leve fredelige liv, sier Solberg. I arbeidet med Holberg prøver hun å sette

– Her opppe skjønner man hvor lite mennesket er i den store sammenhengen, sier Solberg.

Det å få være på Svalbard mens hun skriver, tror hun hjelper mye på inspirasjonen. Og arbeidstiden den finner hun enten hjemme, på biblioteket, eller en av de lokale kafeene og restaurantene i Longyearbyen.

Besøket i sommer blir nok ikke det siste for Solbergs del, for hun er klar på at hun gjerne vil tilbake til 78 grader nord.

– Jeg håper å få komme tilbake til Svalbard igjen allerede til høsten, sier Solberg.

Men, hun kan si så mye som at målet er å finne ut noe om Svalbard, hvordan livet er og hvilke utfordringer dette livet har å by på. Nøkkelord i arbeidet hennes er Nordkalotten, det nordiske og sårbarheten i naturen.

– Jeg hadde lyst å komme hit i markertiden. Lys og mørke er motiv i mye av det jeg skriver, og jeg hadde lyst å kjenne hvordan det er. Jeg har aldri bodd i en mørketid før.

Oppholdet på Svalbard har sammenheng med utgivelsen av boken Tankespinneren.

– Jeg skriver fantasieromner for barn. Jeg fikk gitt ut den første boken min i fjor, men det er et konsept jeg har jobbet med i cirka seks år. Ideen dukket opp for ti år siden. Det har vært en lang prosess, sier hun. Ideen til

Holberg har Solberg også et annet spennende prosjekt på gang.

– Jeg skal prøve å skrive poesi, forteller Solberg, som helst ikke vil rope for mye om arbeidet ennå.



FOTOUTSILLING: I januar stilte Zdenka Sokolickova og Dagmara Wojtanowicz ut fotoutstillingen «Tenåringer uten land» FOTO: MARCUS ISACHSEN

Tenåringer uten land

I midten av januar var ble det arrangert fotoutstilling i det gamle energiverket Fossil. Her stilte Sosialantropolog Zdenka Sokolickova og fotograf Dagmara Wojtanowicz frem bilder av ungdommer i Longyearbyen med ikke-norsk statsborgerskap.

– Hvis man bare forsker på det kan man skrive en artikkel eller lage et foredrag. Det er ikke det vanlige folk bryr seg om. Da tenkte jeg på å lage noe visuelt, sier Zdenka.

Målet til fotografen var å fange små glimt av ungdommenes liv. med kamera i sekken fulgte hun ble hun derfor med alle de små og store hendelsene i løpet av deres hverdag.

– Vi begynte å prate. Både om det vonde, men også det trivelige. De fortalte meg om hvilke drømmer de har, sier hun.

Ungdommene skiller seg fra andre ungdommer i byen ved deres kontinuerlige kamp mot byråkratiet og deres statsborgerskap. De har utfordringer med å tegne seg rettigheter og funksjoner i samfunnet andre tar helt for gitt.

– Det handler om alt fra å få helseforsikring, reiseforsikring, opprette banktjenester, få stipend fra lånekassen og en plass på videregående skole, sier Zdenka.

I løpet av utstillingshelgen var 150 besøkne innom Fossil for å se sett bildene og høre historiene om ungdommene.



FORFATTER: Vibeke Koehler skriver på sin andre bok i markedet på Svalbard.

Fantasiforfatteren fant roen i mørket

Vibeke Koehler (41) har jobb, leder en organisasjon, har tre barn og en lidenskap for skriving. For å gjøre mer av det siste sikte hun mørket på Svalbard.

– Barre Haugli (tekst og foto)

– Jeg skal skrive ferdig en bok og har fått et skriveopphold fra Artica-stiftelsen. Dette passer meg veldig fint, fordi det er utrolig vanskelig å finne tid til å skrive skikkelig, sier Koehler og fortsetter:

– Jeg hadde lyst å komme hit i markertiden. Lys og mørke er motiv i mye av det jeg skriver, og jeg hadde lyst å kjenne hvordan det er. Jeg har aldri bodd i en mørketid før.

Oppholdet på Svalbard har sammenheng med utgivelsen av boken Tankespinneren.

“ Da kan det hende at jeg lærer meg å ikke hate å fryse

boken kan under et generasjonstreff på en terrasse i hjembyen Bergen.

– Ideen kom da jeg satt på terrassen sammen med min mor, min betenemor og min datter, fire generasjoner. Mia, mor skulle lære min datter å strikke, akkurat som hun hadde prøvd å lære meg, men jeg

prosessene. De måtte gjemme magien sin inne i noe som så uskyldig ut. Derfor gjemte de det inne i håndarbeid. Strikkepinne er egentlig tryllestaver, og mønstrene i striketoget er magiske formler som gjør magiske ting, forteller Koehler.

Hun har også en ide om en vokserom med utspiring på Svalbard. Stikkordene til den boken er genmanipulering, frøbeveleg og en mann fra et universitet i Paris.

– Frøbevelet satte i gang masse tanker og det kommer nok litt med i den boken. Jeg skriver nå, sammen med opplevelsen av mørketiden, men det vil sannsynligvis ikke forandre hele setningen jeg har planlagt hittil, sier hun.


Hun forteller at hun har skrevet godt siden hun kom, men at hun nå ventrer på at lyset skal komme tilbake.

– Jeg har aldri opplevd at det er så mørkt, det totale mørket. Men jeg har jo hele tiden den følelsen at det snart blir lyst, og så blir det ikke det. Noe annet i meg sier også at jeg må gå og legge meg, sier hun og legger til: «Snart blir det lyst på ordentlig – da blir det ikke lengre bare en følelse.

ΛAKAPIK
ET NETTMAGASIN INNEN KUNSTKRITIKK

ARTICA SVALBARD:
SPARKING
CONVERSATIONS
THROUGH ARTIST
RESIDENCIES IN THE
WORLD'S NORTHERNMOST
TOWN

Interview with Charlotte Hethentington, director of Artica Svalbard.



Inside the print studio at Artica Svalbard. Photo: Tom Væver

DACS
Main Menu

Art + Environment - Nordic Alliance of Artist' Residencies on Climate Action (NAARCA)



NAARCA is a collaboration between seven Nordic residencies, which focuses on the climate emergency. The Alliance is co-led by **Cove Park** (Cove, Scotland) and **Saari**

Aktuelt

LANDSKAP

Norges siste kullgruver – tilbake til naturen?

Etter 100 års gruvedrift er Sveagrava på Svalbard nå i ferd med å demonteres, og landskapet skal tilbakeføres. Bygninger rives, noe flyttes og bevares, mens enkelte inngrep overlates til naturen selv å håndtere.

Takst Astrid Fadnes

«Hva er et naturlig landskap, og når var et landskap originalt?» Dette spørsmålet åpnet foredraget til Maria Jensen under «Return to nature», et symposium i Tromsø i midten av september om transformasjon av post-kullgruvelandskapet. Møtet var innledet av kunstprogrammet Artica Svalbard sammen med LPO Arkitekter og landskapsarkitekturprogrammet på UiT, Norges Arktiske Universitet, og Sveagrava var hovedtema – kullgruva på Svalbard som er eid og driftet av statsseide Store Norske siden 1916. Da Stortinget i 2017 vedtok avvikling av gruvedriften, nedsatte Store Norske en tverrfaglig gruppe for demontering av anlegget og restaurering av det arktiske landskapet.

Maria Jensen er professor i arktisk geologi ved Universitetsentret på Svalbard, og med et geologisk perspektiv bidro hun til å trekke de viktigste lange linjene i dette tusenårsperspektivet på landskapsformasjon, og transformasjoner som geologifaget tiller, og Sveagrava base som et blaff å regne. I norsk kulturhistorisk sammenheng, regnes det likevel som en milepæl når det i høst tas de siste restaureringsprosjekt.

TILBAKEFRING AV LANDSKAP OG KULTUR
– Det å zoome ut og zoome inn, har vi brukt som en aktiv verkty i arbeidet, forteller arkitekt

tekt Ingvald Sabu Vatn, som sammen med Lilli Wikström presenterer sitt doktograpisprosjekt «Berførd Landscapes – contested prospects in Sápmi» med alternative kartleggingsmetoder for mineraler og ressurser. Geologiprofessor Maria Jensen fremhever hvordan Svea allerede har etterlatt seg spor.

– Du kan ikke ta det tilbake, restaurere landskapet til en eller annen statisk fortid. Nettopp denne erkjennelsen har vært viktig for arbeidet med Sveagrava. Økologisk restaurering må vektlegge hvordan natur er dynamisk, fremholder NINA-rapporten, samtidig som den understreker at Svea også er et område med en lang kulturhistorie og vernet kulturlinjer. «Samspillet mellom dynamisk natur og kulturverdi, er avgjørende for at det fremtidige landskapet skal få høy kvalitet og integritet», konkluderer rapporten. I tillegg til å ivareta de store landskapsverdiene knyttet særlig til bre- og fottresser, samt vegetasjon og plante- og dyreliv, er flere av kulturminnene knyttet til gruvedriften automatisk fredet. Sabu Vatn beskriver hvordan det har gjort arbeidet til en kompleks prosess med mange involverte faggrupper:

– I den tverrfaglige gruppen, skulle vi jobbe med både forurensting, naturrestaurering, hydrologi og kulturarv. Det inkluderte en kunnskapspann og omfattende kartlegging, tillatelser fra ulike myndigheter, scenarior

Aktuelt

beskrivelser og detalplener med prinsipper for hvordan vi for eksempel skulle restaurere veier, forteller arkitekten. Gruvestruktur og avfall, katanlegg og forurensete jordmasser har blitt fjernet – hele 40.000 tonn masser er blitt sendt med skip til fastlandet. Mange av sjøene og lylingene som var etablert opp i brene, er også fjernet. LPO fikk oppdraget med selvs opprydning, men utvidet på et vis sitt mandat gjennom å bringe inn gjenbruksaktiva i prosjektet.

FLYTTING AV HUS OG STÅL
Det var ingen fast bosted i Sveagrava, men til enhver tid var det omtrent 225 personer ved anlegget som nå er avviklet. Over hundre bygninger – boliger, haller, anleggsgyngner og flyttir – stod igjen. Det enkleste hadde vært å rive alt ned, forteller arkitekten fra LPO, men fremfor å sanere alt, brakte de inn sirkulærøkonomisk tenkning som en del av avviklingsprosessen.

I samarbeid med Store Norske og med støtte fra Doga og Svalbard Miljøvernfond, initierte de prosjektet «Rett form Rett plass», for flytting og gjenbruk av mange av bygningene som egentlig var planlagt å destrueres.

– Vi snudde om på det og vurderte alt som stod igjen som materialbanker, ressurser som kunne få ny funksjon og bruk, forteller Lilli Wikström.

Den dominerende byggepraksisen på Svalbard i dag er preget av en midlertidig praksis med enorme transport- og utslippkostnader, der materialer og masser importeres fra fastlandet, og fraktes tilbake igjen etter sanering som avfall, utdypet Wikström.

– Vi så på restaureringsprosjektet som en mulighet til å utforske nye prinsipper for å redusere byggenæringens enorme klimautslipp, samtidig som vi mener Longyearbyen er et viktig sted for å teste ut nye ideer for gjenbruk av bygninger.

I tillegg til å bidra til ombygging for ny bruk av de fredede bygningene som ble stående, har LPO prosjektert løsninger for flytting og gjenbruk av maskinistboliger, gjenbruk av modulære trebygg til brakkerigger og ny bruk for flytårnet og anleggshaller. En av boligene har blitt gjenbrukt som velferdstyre, den ble flyttet 70 kilometer av en bulldozer over en bre «stakern», en karakteristisk fagverkkonstruksjon i rodt stål som en gang ble brukt for å frakte kull, fremhever Wikström som et industrihistorisk symbol fra Svea. I samarbeid med lokalstyret i Longyearbyen, jobber LPO nå med å ivareta den kan gjenbrukes som en gang, og skyll over et elv, og på den måten også tillere et industrihistorisk bil bygn.

GRUVE 7, DET SISTE KULLET
Den aller siste rest av norsk kullgruvedrift holder seg imidlertid gløende litt til. Gruve 7, som ligger i sør i Longyearbyen, er også en del av avviklingsplanen. På grunn av de skybete kullprisene som følge av krigen i Ukraina, besluttet Store Norske i høst å inndra gruvedriften frem til sommeren 2025.

Tross utrettelisen er avviklingsplanen likevel under utarbeidelse og skal etter planen foreligge ved årsskiftet, forteller Ingvald Sabu Vatn fra LPO. Det skal fortsatt være mye arbeid på å bære seg på lærdemene fra restaureringen

av Svea, men understreker at det i dette prosjektet ligger helt andre forutsetninger. Gruve 7 er en byner gruve med infrastruktur som og involverer i større grad Longyearbyen lokalstyre og gruva som en del av byutviklingen.

Landskapsarkitekt Kathrine Jensen er styll tilrådt som arealplanlegger i Longyearbyen byens administrative enhet som tilsvarer kommunen på fastlandet. Hun forteller hvordan de har jobbet med å gjenbruke materialer fra Sveagrava til et trelandskap med stitemuligheter i gjeng, tegnet av Multi-consult. Som landskapsarkitekt ser hun verdien av å beholde også deler av gruve 7 som en del av større kulturmiljø i kombinasjon med naturrestaurering.

– Du får da hele gruvehistorien her, fra gruve 1 til gruve 7, den aller siste. Det er også flere fordeler med å bevare veien opp til gruva. Det er allerede et utfarstede i dag, og et sted man tar med besøkende for å se på utviktene. Området har et stort potensial og det gjelder å finne den rette etterbruken uten at det går på bekostning av naturen, sier Jensen og forteller om den omfattende energiomstillingen i Longyearbyen nå er inne i.

– Med utfasing av kullkraftverk, er målet nå at hovedforsyningen skal være basert på fornybar energi. Da kan området rundt gruve 7 med eksisterende infrastruktur være aktuelt med tanke på at man skal ha minst mulig inngrep i ubæret natur, sier landskapsarkitekten.



LPO har prosjektert løsninger for flytting og gjenbruk av maskinistboliger, gjenbruk av modulære trebygg til brakkerigger og ny bruk for flytårnet og anleggshaller. En av boligene har blitt gjenbrukt som velferdstyre. Den ble flyttet 70 kilometer av en bulldozer over en bre. Foto: Store Norske



– Du kan ikke ta det tilbake, restaurere landskapet til en eller annen statisk fortid, sier geologiprofessor Maria Jensen. Nettopp denne erkjennelsen har vært viktig for arbeidet med Svea (bildet). Foto: LPO Arkitekter

Arktikknytt
16/9/2022

Arktikknytt
16/9/2022



Photo: Tom Warner

FUTURE PROGRAMME

In November 2022 we were very pleased to announce that Norsk faglitterær forfatter- og oversetterforening would be joining Artica as a key partner.

Norsk faglitterær forfatter- og oversetterforening (The Norwegian Nonfiction Writers' and Translators' Association, NFFO) will nominate residents alongside our existing key partners Nordnorsk Kunstmuseum, Office for Contemporary Art Norway (OCA) and the Queen Sonja Print Award. This on-going partnership has established Artica as a leading residency programme in Norway, not only helping the foundation offer best practice but also supporting us in our values:

Professional impact, Engagement, Influence change.

We will continue to develop the linked programme of events, workshops, talks and larger scale projects throughout 2023.

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NOMINATED RESIDENTS IN 2023:

NFFO

Åse Kristine Tveit, Kristin F. Olsen, Trine Hamran

Nominated by the Queen Sonja Print Award

To be announced soon

Nominated by NNKM

Nabil Ahmed, Maritea Dæhlin, Grace Ndritu, Ruth Maclennan, Nicole Rafiki and Patrick Bongoy

Office for Contemporary Art Norway (OCA)

Yamile Calderón, Helene Sommer, Nikhil Vettukattil

PLANS FOR 2023: PROJECTS

NAARCA 2023 PROGRAMME

NAARCA, the Nordic Alliance of Artists' Residencies on Climate Action, is a three-year project bringing together residencies from seven countries to collaborate on research, residencies, commissions, institutional change and education around climate action. Please visit NAARCA's new website for more information on the partner residencies and NAARCA's innovative programme: <https://naarca.art/>

In addition to residency exchanges, art and writing commissions, and engagement workshops, NAARCA is delighted to announce its new podcast series, *Testing Grounds*. As the climate crisis accelerates, how can residencies be testing grounds for new – and better – ways of living and working?

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This eight-episode series brings together artists, researchers and activists from across the Nordic region and Scotland to explore this question. The first episode was released on Friday 27 January 2023, and will be monthly thereafter. *Testing Grounds* is currently in the top 25% of podcast downloads in our category and has listeners in 33 countries.

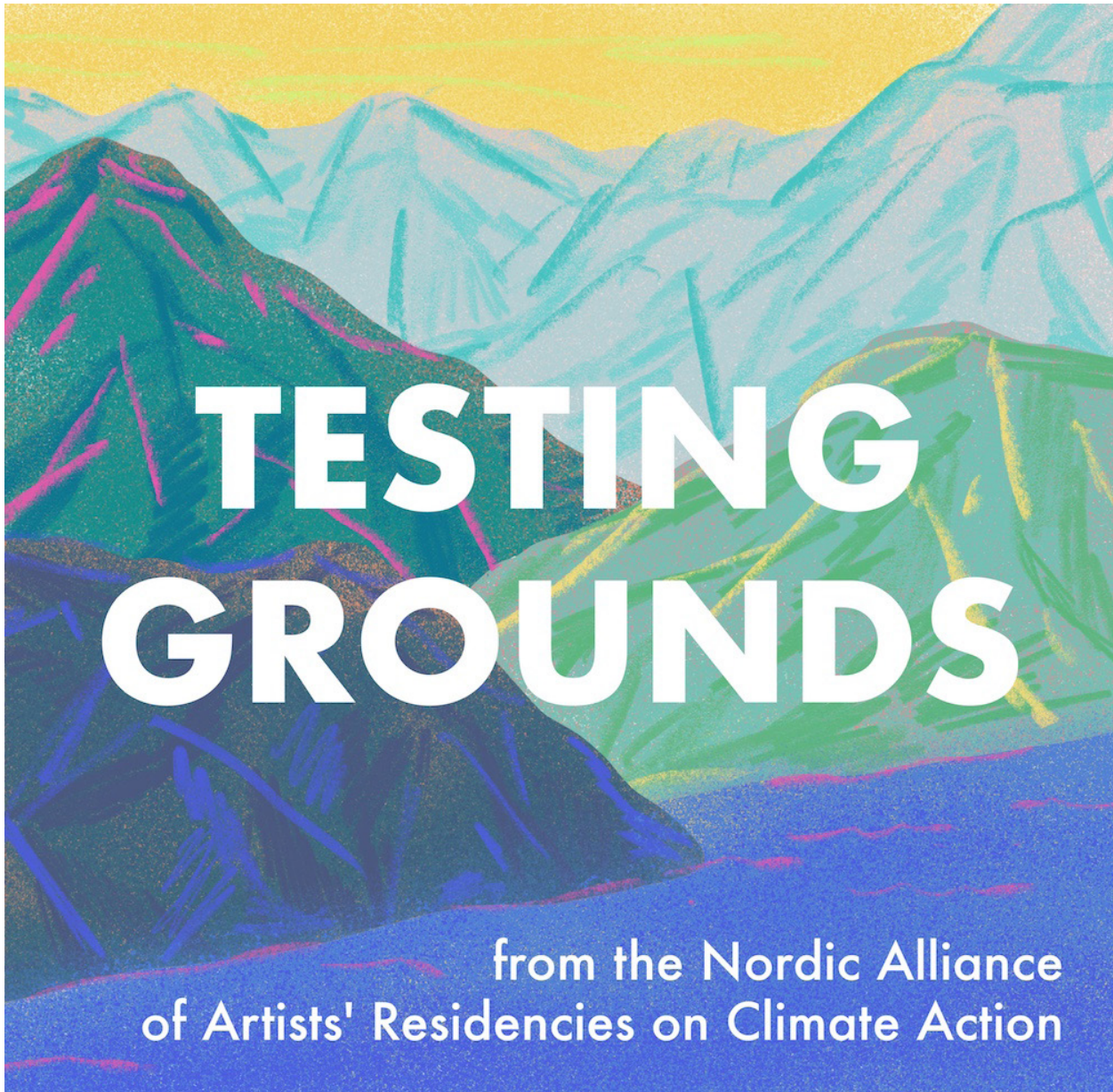
NAARCA, co-devised by Cove Park (Scotland) and Saari Residence (Finland), was launched in November 2021 and aims to build a long-term bridge between Scotland and the Nordic countries around the most pressing global issue of our time. The collaboration is founded upon the geological, climatological, historical, and linguistic similarities that unite both regions, and is the starting point for a permanent, expansive and holistic network of cooperation.

ENVIRONMENTAL POLICY AND ACTION PLAN

We want to be fully honest, we are 6 years late in working on our environmental policy and action plan, there is a lot of ground to make up but we are fully committed to being more responsible as an organisation based in the Arctic.

So in 2023 we will begin developing a policy and action plan to deal with the elephant in the room - why do we fly residents to Svalbard?

We will be working with NAARCA (the Nordic Alliance of Artists' Residencies on Climate Action) to help us structure our thoughts and efforts, and steer our policy and action plan. This is a continuous journey that won't happen overnight, but we are committed to do and be better.



Jaana Eskola, NAARCA Eco-Coordinator visited Artica in 2022.



Norwegian PEN and Artica Lecture 2018. Photo: Dagmara Wojtanowicz



Cristina Lucas, *Flags of Svalbard Citizens*, Artica Listens 2019. Photo: Kanerva Karpo

PLANS FOR 2023: EVENTS

LONGYEARBYEN LANTERN LECTURES

In October 2023 Artica will present a new season of collaborative Lantern Lectures with local scientists, researchers and thinkers. The name and concept for the series comes from a common form of public presentation used in the 1870s and early 1900s in Britain: Lantern lectures were a common form of diversion and education, using a magic lantern to illustrate scientific lectures, entertainment, current events, political campaigns, missionary fundraising or humanitarian causes.

This form of presentation and the topics of discussion aligns with our interest in life-long learning, using informal places (outside the education system) to share knowledge. News on the guest speakers will be announced in September.

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ARTICA LISTENS IS BECOMING A BIENNIAL EVENT, LAUNCHING IN 2024

Since 2019, Artica Listens has taken place annually each autumn in Northern Norway. Bringing local and international audiences to in-person and digital events. We have worked with artists, writers, researchers, architects, historians, scientists, policy makers and communities to discuss some of the key issues facing the Arctic and beyond.

This year Artica will begin working with a new strategy which also includes developing an environmental policy for the future. The beginning of this work means we have looked at our programming, events and residencies and decided to change Artica Listens into a biennial event, hosting the next edition in 2024.

There are practical and conceptual reasons for this change.

Firstly, it allows time to review past editions and make decisions around the structure of the event. Looking in detail as to who this event is for and how we can use it to make the biggest impact for our audience.

Secondly, it allows time to work closely with artists, partners, organisations and funders over the next year. Incorporating our vision, goals and strategies to develop an exciting, challenging and thoughtful programme.

News on 2024's event will be announced throughout 2023.



Charlotte Hetherington and Lisa Bakk Bøen, Photo: Angel Valiente

STAFFING AND GOVERNANCE

STAFF

Charlotte Hetherington - Director

Lisa Bakk Bøen - Residency and Studio Coordinator

Our gratitude goes out to Artica's wider network who supported our activities in 2022.

THE BOARD

In January 2023 we announced the appointment of a new board member, Susanne Kaluza, CEO of the House of Literature Foundation in Oslo.

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Chair: **Anne Berit Figenschau** - Director of Tax North

Board Members:

Jan Martin Berg - Former director of Galleri Svalbard in Longyearbyen

Moa Björnson - Development manager in Træna municipality in Nordland

Susanne Kaluza - new board member, CEO of the House of Literature Foundation in Oslo

Sveinung Lystrup Thesen - Deputy member, property manager at Store Norske in Longyearbyen

Ina Otzko - Visual artist and board member for Nord-Norske Bildende Kunstnere

KEY PARTNERS

**N O R S K
P E N**

**NORD
NORSK
KUNST
MUSEUM**

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Norwegian PEN, is a non-profit and independent member organisation founded in 1922, dedicated to defending international rights of freedom of expression, linguistic rights and to supporting writers at risk and writers in prison. PEN Norway is the Norwegian branch of PEN International, the world's largest writer and freedom of expression organisation. PEN Norway's goal is that everyone should have the right to express themselves freely.

PEN Norway focuses on activities related to freedom of expression, and it strives to increase public awareness of the value of free debate and free expression, nationally and internationally. The organisation helps writers, journalists and artists in countries where freedom of speech and freedom of information is under pressure, where colleagues are harassed, persecuted, monitored and imprisoned because they exercise their right to express their opinion. PEN Norway administers the Norwegian part of the international cities of refuge for persecuted writers. The network is run by ICORN (International Cities of Refuge Network). Today, there are 18 Norwegian cities of refuge; more than 85 persecuted writers have come to Norway as ICORN writers since 1995.

Nordnorsk Kunstmuseum is a powerhouse for northern Norwegian art, with high ambitions and international perspectives. Our mantra is that art moves. Emotions, ideas, politics, knowledge, society; everything can be set in motion by art. The museum delivers relevant art experiences of high artistic value for both locals and visitors. Through active, critical and constructive programming, we leave traces from Anchorage in the west to Russia in the east. Through exhibitions, dissemination work and collaboration, we make art a natural part of life in Northern Norway.

OCA Office for
Contemporary
Art Norway



THE
QUEEN
SONJA
PRINT
AWARD

Office for Contemporary Art Norway (OCA) is a non-profit foundation created in 2001 by the Norwegian Ministries of Culture and of Foreign Affairs. Its principal aim is to foster dialogue between art practitioners in Norway and the international arts scene, and to support artists and cultural practitioners based in Norway in their activities around the world. To this end, OCA's discursive, exhibition, publication, residency (in Oslo and internationally) and visitor research programmes focus on bringing to Norway the plurality of practises and histories at the forefront of international artistic debates; they are very involved with actively participating in such debates nationally and internationally. OCA has been responsible for Norway's contribution to the visual arts section of La Biennale di Venezia since 2001. In the forthcoming 2022 edition the Nordic Pavilion will be transformed into the Sámi Pavilion featuring artists from all sides of the Nordic nation state borders that divide Sápmi.

The Queen Sonja Print Award (QSPA) was founded in 2011 by HM Queen Sonja of Norway and the renowned Norwegian artists Kjell Nupen and Ørnulf Opdahl, together with master printer Ole Larsen (of Helsingborg, Sweden). The QSPA Foundation's objective is to generate interest in and elevate contemporary graphic art, especially among emerging artists. The Foundation wishes to encourage the art of printmaking and inspire ambitious artists to establish themselves on the international art scene.

The QSPA selects three awardees biannually. QSPA Inspirational Award is awarded to a young promising graphic artist from a Nordic country, an artist still in education or one who has just finished his/her art training. Queen Sonja Print Award, currently the world's largest international print award, is given to an artist who has excelled in the printmaking field. QSPA Lifetime Achievement Award is a celebration of an artist's career and lifetime contribution to graphic art and printmaking. The QSPA Foundation collaborates with prominent museums, artists, curators and fine art print publishers from around the world in order to support and stimulate this important artistic field.

THANK YOU TO THE FOLLOWING FUNDERS AND SUPPORTERS



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**TORONTO
BIENNIAL
OF ART**



LONGYEARBYEN
LOKALSTYRE