

**I N T E R N A T I O N A L**

**L A N D A R T**

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Falland er et lite småbruk beliggende på Fall i Søndre Land kommune, i Oppland Fylke, Norge. Eiendommen er på 4,5 mål, inneholder et hovedhus og en låve, og har en flott utsikt over Randsfjorden. Billedkunstner Caroline Ho-Bich-Tuyen Dang og komponist Kjell Samkopf kjøpte stedet, og bosatte seg der, i 2012.

I tillegg til et sted å bo og å etablere egne hensiktsmessige helårs arbeidsstudioer for sitt arbeid innen henholdsvis billedkunst og musikk, er Caroline og Kjells intensjon å gjøre Falland til en møteplass for kunstnere og kunstinteresserte, samt et sted for permakultur og permakulturinteresserte. Sidestillingen av kunst og permakultur oppleves som meningsfull, der den underliggende drivkraften er et ønske om en økt personlig oppmerksomhet, og en mer bevisst ansvarsfølelse om menneskets plass i, og forhold til, naturen.

De startet opp virksomheten sommeren 2014 med gjennomføring av *Internasjonalt Land Art Prosjekt på Fall, Søndre Land*, som ble avholdt i perioden 27. juni til 13. juli. Deltakerne var profesjonelle kunstnere med mange års erfaring i sine felt innen Land Art / billedkunst, lydkunst / musikk: Sue Pedley, Alison Clouston og Boyd (Australia), Kaisu Koivisto (Finland) og Egil Martin Kurdøl, Caroline Ho-Bich-Tuyen Dang og Kjell Samkopf (Norge).

Under det to uker lange prosjektet arbeidet hver kunstner med et valgt utendørs område på Fall, og med utgangspunkt i landskapet, og funnet materiale, skapte de ulike stedsspesifikke kunstverk. Kunstnere var bedt om å gjøre bruk av materialer de fant på stedet.

Prosjektet ble avsluttet med en Åpen Dag, lørdag 12. juli; en offentlig visning der publikum var invitert til en guided tur sammen med de deltagende kunstnerne, hvor disse presenterte sine arbeider. Det ble da også avholdt et offentlig forum der lokale interesserte, etter en innledning av professor Hans-Jørgen Wallin Weihe, fikk et innblikk i arbeidet, prosessen og tankene bak.

Bakgrunnen for dette prosjektet var et tidligere samarbeid som ble holdt i Burraborang Valley, Australia, New South Wales i 2003. Samlingen i 2014 var en slags re-union som samlet noen av kunstnerne som deltok den gangen.

*Internasjonalt Land Art Prosjekt på Fall, Søndre Land* ble støttet av Billedkunstnernes Vederlagsfond og Oppland Fylkeskommune.

*Falland is a smallholding located in Fall, Søndre Land municipality in Oppland county, Norway. The property is 4.5 hectares, which includes a main house and a barn and has open view of Randsfjord lake. In 2012, visual artist Caroline Ho-Bich-Tuyen Dang and composer Kjell Samkopf bought the property and it is presently where they reside.*

*In addition to being the artists' home, Falland have intentions of establishing suitable work studios for themselves, respectively. Moreover, there is an aspiration to create Falland into a meeting place for artists and those interested, as well as a place for learning of permaculture and practice. This fusion of art and permaculture gives meaning as the underlying objective is for a development of greater personal awareness and a conscious sense of responsibility about our place and relationship with nature.*

*In summer 2014, Falland started with the implementation of International Land Art Project in Fall, Søndre Land, which was held from 27 June to 13 July. The participants were professional artists with many years of experience in their fields of Land Art / Fine Art/sound art / music: Sue Pedley (AUS), Alison Clouston and Boyd (NZ/AUS), Kaisu Koivisto (FIN) and Egil Martin Kurdøl (NO), Kjell Samkopf (NO) and Caroline Ho-Bich-Tuyen Dang (VN/AUS/NO)*

*During the two-week project each artist selected an outdoor working space within Falland and the surrounding areas. And from the inspiration of landscape, found materials, local histories they were able to create various site-specific artworks. Artists had access to materials found at their site and many refuse materials at Falland. This was an integral part of the project.*

*The project concluded with an Open Day, Saturday July 12; In the scheduled program the list started with an artist guided tour followed by lunch and an informal forum. The public forum opened with a commentary introduction by Professor Hans-Jørgen Wallin Weihe, which gave the audience further insight into the work process and background to Land art.*

*The background for this project started with an earlier collaboration that was held in Burraborang Valley, Australia, New South Wales in 2003. The gathering in 2014 was, in some way, a re-union that gathered some of the artists who participated in rural Australia over 11 years ago..*

*International Land Art Project in Fall, Søndre Land was supported by Billedkunstneres Vederlagsfond og Oppland Fylkeskommune.*

## **AN ART PROJECT AT FALLAND**

### **CAROLINE HO-BICH-TUYEN DANG**

During summer last year, a group of seven artists came together for The International Land Art Project, which took place in Fall. The setting was idyllic by Randsfjord lake, two hours' drive outside of Oslo in the small community of Søndre Land. Falland is a smallholding that Kjell Samkopf and I bought two years earlier. It is our home; workspace and a wish to create a place for cultural gatherings. It is here where we invited five other artists to participate in The International Land Art Project between 27.06 – 13.07.2014.

The idea for The International Land Art Project came to light a year before Falland became home to us in 2012. Foreseeing that 2013 would be ten years after the initial gathering of 22 artists in Burratorang, Australia, this prompted serious planning to have another gathering that year. However, the gathering this time would be limited to a handful of symbolic artists due to restricted facilities and funding. The meeting would have been more spectacular with all artists involved from 2003.

From the seven artists of the Project two artists, Alison Clouston and Boyd were the first on our guest list. Both artists were organisers for the Burratorang International Artists' Workshop and their property in the bush was host to the Workshop. The third artist from Australia was Sue Pedley who has collaborated and has close ties with Alison and Boyd. These three artists would be those whom have made the longest of all journeys to come to Norway. However, for Alison and Boyd this was not their first visit as was the case for Sue Pedley. While the remaining two artists in the group were native Scandinavians coming from Finland, Kaisu Koivisto and the other, Egil Martin Kurdøl from local Lillehammer.

The arrival of the artists to Falland, Norway was full of excitement and expectation. After a welcoming's dinner and a good night's rest the artists orientated themselves to their surrounds and were ready to work. As a facilitator for the Project it was interesting to observe the developmental process of each artist. Egil Martin Kurdøl, being local had visited and seen the surroundings on several occasions. It was perhaps clear that he should prefer to work out in the woods amongst tall trees and dense shrubs. Within the remaining artists from abroad, it was Sue Pedley whom had secured her working site through email conversations prior to her arrival to Falland. From photos and descriptions it was decided that the stone bridge and barn could be a site for her. The barn with its substantial surface size of 150m<sup>2</sup> has a presence that dominates Falland at first glance. This weathered-worn old building had stood there from as early as 1938, which has an appearance that would invite many to wonder about its past. It was, therefore, not surprising that the barn drew interest and inspiration from artists, Alison Clouston and Boyd. So for the last arrival of Kaisu Koivisto from Finland this meant that the barn was now occupied and that her chosen site had to be found elsewhere. As coordinators, Kjell and I had anticipated that the artists could be interested in working outside our 4.5 hectare property. An assessment of the surrounding areas of Falland we located potential working sites for the artists. Through the assistance of Søndre Land municipality we were able to identify the owners and approach them for temporary use of their land. After a day's wandering, Kaisu came to conclude that a site in the outer range of Falland further down from the barn would be most suitable for her project.

The project continued on its course and every day the artists worked and played together with trips to Skrankefoss for an afternoon swim before dinner. As the artists knew one another as friends from previous meetings there was a harmonious working environment as each worked on their own while also assisting each other. The first weekend the artists were informally briefed about the local histories of Søndre Land, Randsfjord and Falland from local resident and former teacher, Else Berit Røyne. This gave the artists histories of the area which inspired thoughts to create their projects. Also in the first week, the artists were invited to Madstun, our neighbouring artist friends Jon Balke and Tone Myskja. Madstun is an inspiring cultural landmark in Søndre Land which impresses

with a house and studios made from environmentally friendly material and are engaged in solutions for power efficient energy. The visits to and by the locals was important to give the artists a mapping of Falland in association with its geographical placement. A final visit which left an impressionable memory was to Hov Church. Pastor Øystein Wang, gave us an exclusive tour of the wooden church that was built in 1781 during the Baroque period in Norway. His stories of the church and events resonated with the artists as he enthusiastically offered us viewing of special garments and objects from the church's collection. The tour ended with a surprising rendition on piano by Øystein. The surprise of the music echoed and overflowed throughout the cross-planned architecture of the church.

These numerous experiences had informed and inspired the artists to create works that gave a sense of belonging to the site-specific works. *On clover*, a performance and installation by Alison Clouston and Boyd captured the prosperous life on the farm of the past residents. Entwined with recordings of the surroundings of trees and bees and archive images of previous tenants, this created an insightful and haunting interpretation of the past and present life on Falland. Sue Pedley's *Bjørkebrua/Birch bridge*, also made strong associations with the barn and place. Young cuttings of birch trees were gathered; tied together and hung in place at the opening loft of the barn and onto walls of the house. The word bridge conjures up images of connections. To connect, two or more separate entities and bring them together. The birch cuttings that hang from the barn to the stone bridge can be interpreted this way. As do the broom-attached birch on the house with the ground. The work makes 'connections' between countries; people; animals on the land and nature. Kaisu Koivisto made two different works at different locations. Drawn to discarded materials in the barn left by previous tenants, Kaisu re-presented a homemade canoe by raising it on stilts over a sea of new cut overgrowth. The spectacular, 'Floating on green' ultramarine-blue colour of the canoe contrasted with the green surroundings. Closer to the house, Kaisu created a second conceptual work that consisted of seventeen ceramic plates placed flat on the ground and each with a figurine-like form made from blueberry twigs and orange tape for 'Main course'. Also within the confines of Falland is my own contribution to the project. Foreseeing that I would be preoccupied as a coordinator, I had designed a project that required early preparations. 'We are all going to be mushroom fertilizer', is a project that required a longer period than the two weeks permitted by the visiting artists. In fact, many weeks prior to and after the International Land Art Project were required for this project. Growing of plants and bacteria takes time. Sunflowers, rucola, sourdough starters and mushroom were ingredients for this work. As does the act of listening, according to Kjell Samkopf. His site specific work at nine different places for 'Studie i å spille for kråkene / Studies in playing for the crows', which involve the interplaying of sounds from these places with playing of the composed structure of notes on milk bottles will test listeners to focus on nuances that would otherwise be absent without a shift in the listener's attention. The last of the seven artists, Egil Martin Kurdøl, found saviour away from the campsite up over the train tracks in the forest overlooking Falland. Here he created three works, two of which were under the same title, 'Min ide om spontane sammenligninger/My idea of spontaneous comparisons'. These two works were in close proximity to each other so that they could be viewed from their respective positions. One structure is tall and angular and the other low and curving. The third work, 100 meters away from these is a work inspired by Kurdøls readings and fascination for Olav Viker's writings. At the site of, 'Til Olav Viker' one can visualize, by sight, a line over Randsfjord on to an area which was once a farm to Viker. To locals, Olav Viker was an acclaimed novelist who wrote about imaginings of the deep woodlands and farm life, both poetic and enigmatic.

The International Land Art Project culminated to an Open Day on 12.07.2014. An intimate group of local people from Søndre Land and surrounding areas came to attend the day, which started with a performance by Alison Clouston and Boyd; guided tours to the artworks; soup lunch and an engaging talk lead by Hans-Jørgen Wallin Weihe around and about Land art/environmental art; spirituality and the role of art and artists in a changing world driven by capitalism. It would be that those who came to the Open Day gave their support in attendance had also witness the beginning of Falland's first art project and the setting for future programs.

## **ARTISTS AT WORK**

Throughout the time the artists were at Falland, each artists developed and worked on their ideas for a site-specific project from the first day. A few had ideas before arrival and they became clearer with the passing days as more stories and information. The artists gather their ideas from different opportunities such as their contact with local people, visiting nearby places and also from the materials they found at Falland.





## **OPEN DAY 12.07.2014**

An intimate group of locals from Søndre Land and nearby areas came to Open Day. The day started with a performance by Alison Clouston and Boyd with their site-specific installation in the barn, On clover. This performance was followed by a guided tour with the remaining artists to their works and soon after lunch and an informal discussion regarding Land Art/environmental art, spiritual resonance in a society focused on progress and the economy.







## **OVER FOUR SEASONS**

The following photographs were taken over a period of eight months from after the departure of the artists through to April the following year. These pictures document the changing seasons and its effects on the works at their site-specific outdoor locations. Each work is captured, highlighting the distinct Norwegian seasons of Autumn, Winter, Spring and Summer again where the project began.



