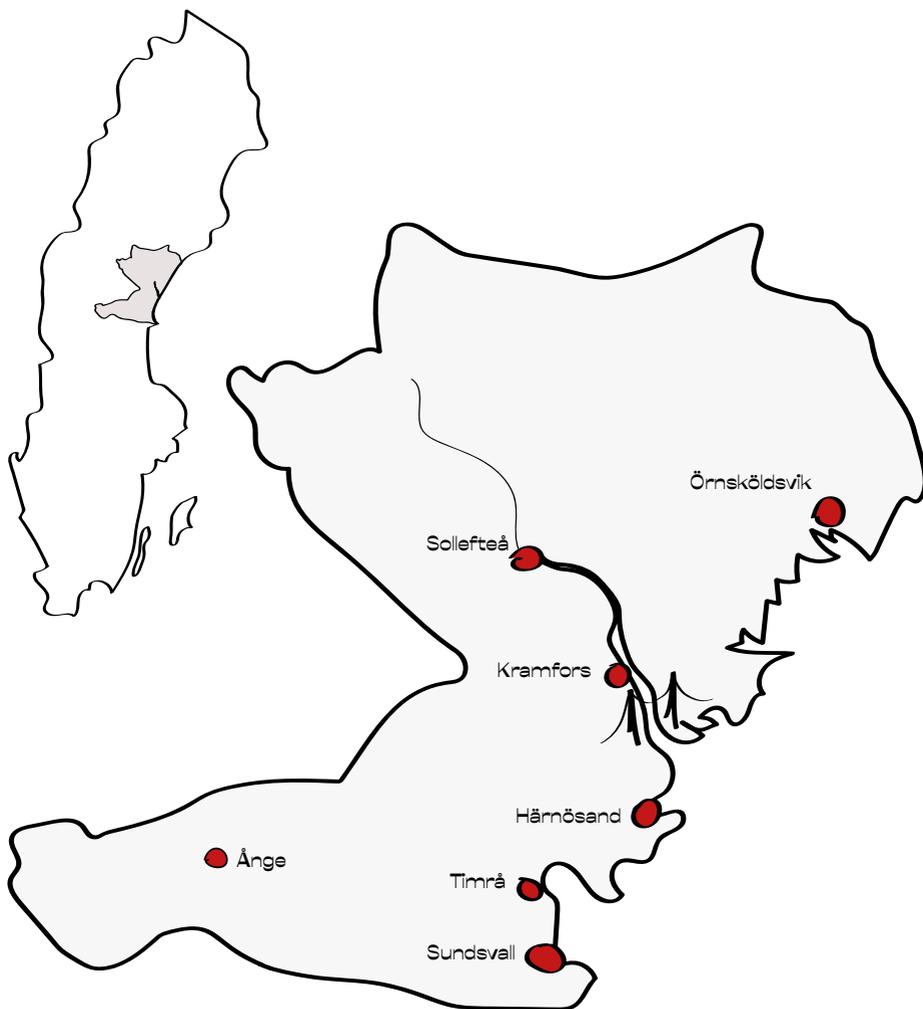




Triennalen

Apotekshuset Konst och Kultur Sollefteå
Örnsköldsviks museum och konsthall
Västernorrlands museum
Härnösands konsthall
Sundsvalls museum
Kramfors konsthall
Ånge konsthall
Timrå kommun
2022

Västernorrland





Konstfrämjandet

Konstfrämjandet is dedicated to its mission “art for everyone”. We see art as a way of reflecting on ourselves and society. Together with artists, participants and our members, we offer alternative perspectives on the times we live in. We produce and distribute art all over Sweden, through new works, exhibitions, books and encounters. Konstfrämjandet is independent from any political party and is active all over Sweden through its affiliates and districts, which are diverse but united in their strong commitment to art and society. Our members are various social movements, including community education centres and trade unions.

We are dedicated to the importance of art, and want to contribute to making art accessible to everyone in a fair and equal society.

Konstfrämjandet Västernorrland is a non-profit organisation that seeks to make contemporary art accessible and promote the role of art and artists in society.

With collaboration as our starting point, Konstfrämjandet Västernorrland seeks to promote small and major arts practitioners, organisations and initiatives that are already active in the region, mapping the diverse artistic and cultural landscape. Through outreach programmes, art can contribute to expanding our ability to reflect on and think about society, collectively and as individuals.

The Västernorrland district of Konstfrämjandet was launched in 2021 and has a mobile operation throughout the region

The first Triennial in Västernorrland was made possible with funding from the Swedish Postcode Foundation and is organised by Konstfrämjandet Västernorrland in collaboration with Västernorrlands Museum, Apotekshuset Konst och Kultur Sollefteå, Härnösands Konsthall, Kramfors Konsthall, Sundsvalls Museum, Timrå Municipality, Ånge Konsthall, Örnsköldsviks Museum och Konsthall and Region Västernorrland.



Triennalen 2022

Where the Wind Blows

All the artists featured in this exhibition have links to Västernorrland, as the regional nature of many of their works reveals. The exhibition curator Björn Norberg has chosen Wind as the Triennial theme.

This theme is open to many different interpretations. Wind is an explicit symbol for directions, forward and back. We can have a tailwind or struggle against the wind, or have wind in our sails. The artists have also approached the theme in many ways. We find literal interpretations, and broader or more figurative ways of looking at it. Wind power is controversial in Västernorrland and in many other parts of the world. It raises the question of who owns the resources and the land, and who decides over job opportunities and futures. Wind power is therefore linked to many other issues, such as reindeer farming, outdoor recreation, mining, social economics and the environment.

The Triennial features 33 artists in all the regional municipalities and art spaces. They represent a diversity of voices and styles, together giving a picture of contemporary dialogues and the world we live in. Be prepared for the unexpected and for things that raise new discussions about our present, our past and our future.

Participating artists: Andreas Brännlund, Annikka Kronlid Arvidsson, Birgitta Ricklund, Cecilia Björk, Cecilia Hultman, Cecilia Ömalm, Christian Bjärgö, David Larsson, Elin Kristoffersson, Elin Maria Johansson, Elme Ämting-Selja, Emilia Bergmark, Emma Löfström, Fredrik Nordin, Ida Rödén, Ina Palm, Ingvar Sjöberg, Jenny Berg, Jenny Lundgren, Josefine Östberg Olsson, Linda Lason, Linnéa Therese Dimitriou, Lisa W Carlsson, Margareta Klingberg, Maria Mäki, Maria Sundström, Mats Adelman, Max Book, Nina Svensson, Oscar Kaleva Karlsson, Sonia Hedstrand, Ulla-Carin Winter, Ylva Westerlund.



Where the Wind Blows

The 2022 curatorial theme

The theme of the 2022 Triennial is Wind, a universally relatable phenomenon. Wind can be interpreted literally or symbolically in many different ways. We have a tail wind, or struggle against the wind, we have wind in our sails, the wind bites our cheeks, a storm is brewing, a minor setback is a breeze compared to a major disaster, and we wait for the wind to turn or for the winds of change.

In social debate, the figurative meanings are less interesting. Wind is central to something that concerns many people in Västernorrland – wind power. A question that may seem fairly straightforward at first glance but has major implications, which explains why it has become so important.

The resistance to wind power may seem strange to an outsider, considering the potential to reduce our dependence on Russian gas and oil, and wouldn't it be great if we could replace all fossil fuels with renewable energy sources? Everyone agrees about that, but the fitters and technicians who build the wind parks are not locals, hardly any staff is needed to run them, and the electricity they generate is sent to plants far away. What Västernorrland gets is environmental damage, limitations in the freedom to roam the forests, uglified vistas and further encroachments on an already struggling reindeer farming industry. This pattern is familiar from the mining and forest industries and the hydroelectric power plants in the north. Money and job opportunities are siphoned off and northern Sweden is left mainly with the drawbacks. The question is what these wind parks can offer the region in exchange.

Wind power is all about resources, who owns them and who exploits them. It is a matter of silence, nature, sustainability, environment, but also of the distribution of resources between urban and rural areas, between north and south Sweden, and ultimately, between inland and coastal areas. This is partly what makes the question of wind power so crucial.

The history of wind power goes back 6,000 years, when people first began using sails on their vessels. This technology was dominating until steamboats took over in the mid-1800s. Many expressions and similes relating to wind come from when shipping depended heavily on winds and weather conditions, and we can still relate to them today. As the saying goes: "If one does not know to which port one is sailing, no wind is favourable." That's probably sound advice. Although, sometimes it can be good to drift with the wind, since that way of getting through life can lead to many new experiences. But we need an overarching vision of where we are heading.

Where can we find that in Västernorrland, with its multiple identities? The inland forests, the Sami land, the dramatic high coastline, fishing along the coast, shipping to and from the businesses and industries in the major ports, and the network of railways, bridges and roads inland.

As the climate crisis closes in on us, the interest in wind power and other renewable energy sources is growing. The tendency is a return to wind, water and sun – while fossil fuels will most likely be seen as an unfortunate historic parenthesis linked to the 20th century. This going back to the roots is strong in many areas, not least in the field of art, where we have seen a renewed interest in craft skills and traditional techniques over the past decade. There is also a greater focus on the rural districts and smaller communities outside the major cities. So, the future for Västernorrland could be looking up.

Thus, the theme of the Triennial is Wind, since it is so deeply connected to the current social debate, and, thus, to the development of Västernorrland and Norrland in general. This creates a broad potential for artists to interpret and design within the framework of the Triennial. Together, they will be a wind that blows through the tops of the firtrees in the north and south of Sweden the inlands and the coastline. A wind that is felt everywhere. A wind that carries a message of a new era and new possibilities. It supports our backs and resuscitates. This wind is the air we breathe, that fills the lungs of the trumpeter who blew the cease-fire signal in Ådalen in 1931. It is a wind that tells of sacrifices



made on the way to the society we live in today.

We are now organising the first Triennial in Västernorrland, and the concept holds an inherent commitment to future major art initiatives in the region every three years. This raises hopes for change, a forward-looking and evolving arts scene that has its eyes on the world – while drawing attention to Västernorrland. Harnessing the wind is an excellent way to get the process going. We put our finger to the air to feel where the wind blows. But first, maybe we should ask ourselves: where do we want to go? The Triennial offers no clear or simple answers to that question, but art could show us the way.

Together with artists who live or have lived in the region, or who have other ties to it, all those involved in the project and myself as its curator, we have had the opportunity to look back in time, scrutinise our heritage, track movements in the past and the future. Now, we hope that everyone who visits the exhibition will begin to see the place where we want to go, to understand the winds that are blowing, the winds that will take us there and the winds that hold us back.

-Björn Norberg, 2022



triennialen.se