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Taneli Eskola
Mike Golding
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Reeta Gröhn-Soininen
Ilkka Halso
Yvonne Hindle
Antonia Hirsch
Päiviikki Hirvonen
Helinä Hoppa
Antti Huittinen
Per Hüttner
Airi Ikonen
Torvo Jaskanen
Christy Johnson
Ulla Jokisalo
Arijana Kajfes
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Merja Miettinen
Roz Mortimer
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Pasi Mäkinen
Okko Oinonen
Saku Paasilahki
Jyrki Parantainen
Jorma Puranen
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Ali Proctor
Lucy Rutherford
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Ben Smith
David Sprot
Chris Whitfield
Rebecca Wood
Rachel Woodley
Helen Young

*Cover image
Chris Dorsett (UK)
Chanting Genealogies
1987-9 (detail)*

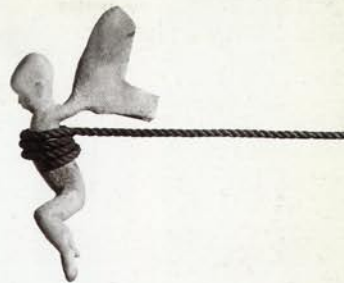


*Helen Baker Alder (UK) and students
from the Polytechnic of North Karelia
(Finland).*

*A swathe of blue felt unfolds from the
loom to the window, "... a blanket of
darkness to cover the skies of the north"*

*Living room of the Virsuvaara house,
No. 16.*

MUISTOJA SYVÄLTÄ DIVERS MEMORIES



Muistoja Syväältä is the latest exhibition by the Divers Memories Project. The imaginations of over seventy artists have been fused with the reservoir of Karelian history and culture at Pielisen Museum. The result is a unique event which brings present and past into vital contact. This catalogue records the thought-provoking mix of fact and fiction which comes about as newly created exhibits are introduced into the permanent collection. A guide and map is included to help you locate each intervention.

As you track down Muistoja Syväältä amongst the historic buildings at Pielisen Museum it will become apparent that Divers Memories is more than an arts project: it is a way of distilling our collective vision of the past. The opportunity to exhibit in the evocative surroundings of this museum has attracted a remarkable cross-section of creative people. The contributors range from professional artists with established reputations to art students and local school children. Many of them are Finnish but there are also exhibitors from Canada, Chile, the Czech Republic, Germany, Great Britain, Holland, Norway, Sweden and the USA. We hope that the exhibition will add extra pleasure to your visit to this wonderful museum.

Divers Memories is the outcome of a decade of work by the artist Chris Dorsett at the Pitt Rivers Museum in Oxford. More recently his concept has taken on an international identity as a large-scale research project funded by the Department of Visual and Performing Arts in the University of Northumbria at Newcastle. Muistoja Syväältä is one of a series of exhibitions which the project is initiating in museums throughout the UK and Europe. The exhibition was made possible by a collaboration between the University of Northumbria and the Polytechnic of North Karelia.

 VAPOR Timber Oy

 POHJOIS-KARJALAN KÄSI-JÄ
TAIDETEOLLISUUSOPPILAITOS

 Lieksan Saha Oy

 AURA-SOMA

PIELISEN MUSEUM

PAPPILANTIE 2, 81720 LIEKSA, NORTH KARELIA, FINLAND

15 MAY – 15 SEPTEMBER 1996

UNIVERSITY of
NORTHUMBRIA  of NEWCASTLE



The Point of Origin

CHRIS DORSETT: RESEARCH FELLOW,
DEPARTMENT OF VISUAL AND PERFORMING ARTS,
UNIVERSITY OF NORTHUMBRIA AT NEWCASTLE

A memory presses on my imagination. An old photograph lies at the bottom of an archive box wrapped in protective fabric. I pull back this loose shroud to view the image. Beneath the cloth two rustic men pause in the midst of an unfamiliar action. I remember being curious about their ritualistic pose. As the photograph belonged in the Pitt Rivers Museum it seemed appropriate to seek an explanation but the abundance of anthropological information only served to beguile me further. Looking back, this was a time of deepening wonder: it was the point at which Divers Memories began to coalesce in my imagination.

The picture was taken by a travel writer from Helsinki named I. K. Inha who, in 1894, bicycled through the remote region of East Karelia. In the village of Uhtua he photographed two brothers chanting the runes. The museum says that the kinds of verse traditionally intoned in this manner were the source of the most famous epic poem in the Finnish language, the Kalevala. Furthermore, at that time, collections of Karelian ballads and

folklore were supplying a cultural genealogy for the Finnish independence movement. A new state was emerging after centuries of domination by Sweden and Russia. It seemed to me that beneath the weight of this history the men in the photograph were eloquently diffident. They grasped hands but their grip was light. As Inha's new-fangled camera pinned down the passing of time they appear to have escaped the range of its focus.

Years later, this frozen image awoke in me the pleasure of incongruity in the museum environment. I gave over my creative practice to organising a loose confederacy of artists whose playful improvisations with historical and scientific displays questioned the seamless coexistence of collected things. Once started, many creative hands began adapting and transmuting the idea: firstly in the Pitt Rivers; then with other collections; and now here, at the

Opposite page: The Pitt Rivers Museum, Oxford during the Divers Memories exhibition of 1994.

*Into Konrad Inha
Two Karelian Chanters, 1894
(reproduced by courtesy of
the Pitt Rivers Museum,
Oxford University).*



Pielisen Museum in North Karelia. And so the project has grown to an enormous size. During this time, the form of interventionism we have developed has taken the name 'Divers Memories'. It serves to distinguish us from the single, authoritative narrative of history and, for that matter, the individual identity of any one 'author'.

But the story does not stop here. In modern-day Karelia the project is caught up in the full creative force of the past. Many inhabitants hold vivid memories of the lost part of their region which was ceded to the Soviet Union in 1945. Nestor Norppa, a local headmaster, grew up in this territory but left, along with four hundred thousand others,

in order to retain his Finnish citizenship. This year we journeyed together back across the border into his past. He sat in the front of the vehicle constantly turning to narrate the passing landscape to his passengers. On his lap lay a book of old photographs: he gestured at a grainy picture of houses on a bend in the road and I saw that the same road now snakes through an empty forest. Since the border was opened five years ago Nestor has become a skilled conveyor of a missing history. For the Russian Karelians he visits every year he is re-drawing the map. He repopulates their forest with missing villages, fills mysterious gaps in their towns with forgotten restaurants and shops.

His memory is so extensive that he could assign to every fragment of building material, every rock and plant, a Finnish story rather than a Russian one.

On my return a message was waiting at the hotel. Professor Heikki Kirkinen, the leading authority on Karelian culture, had arranged a meeting. Having heard about our project at Pielisen Museum he wanted to show me a map of the borderline shifting this way and that over a period of eight centuries. To explain Divers Memories I showed him the Inha photograph. He laughed. He has known for a long time that Inha asked the two brothers to pose in the manner of the Kalevala. This sort of field-work, he said, was closer to theatre than anthropology. It appeared that the Finnish nationalist-educators of the last century employed fiction as much as fact, art as much as history, in their preparations for statehood. The idea of a proto-nation lost beneath the over-arching histories of Russia and Sweden was itself a folk-tale.

I think it is relevant to the Divers Memories exhibition at Pielisen Museum that the mythical homeland

of Finnish culture was an eternally divided terrain – the 'luckless lands of the north' as the Kalevala puts it. It is customary to regret the marginalization, or cloven identity of those who live at the edge, but for the purposes of story-telling a divide is a potent and productive device. Frontiers are the sites of creative crossings, as if discontinuity demanded fabrication. It is now common to talk of folklore developing horizontally, within 'climates' or 'zones', rather than along vertical family trees. Cultural identity is something acted out between neighbouring groups and if they do not share a language, so much the better. The process is enhanced by translation and misunderstanding. When you visit the Pielisen Museum to see Divers Memories you will be entering this kind of fractured zone. The antipathy between historical fact and artistic fiction generates a rich and complex borderland. Although we provide catalogue notes which describe where our interventions may be found the only navigator you need for a truly creative crossing is your own imagination.



Mariana Kempas
(Aurinko Children's Art School, Lieksa).
Collage made for Divers Memories with
Airi Ikonen and Tolvo Jaskanen.

"What are we doin'?"
"Don't ask me 'cos I don't know."

Opposite page:
Granary of the Stenius family
(18th century) at Pielisen Museum.



Visual Rhapsody JEROME FLETCHER: NOVELIST

At the heart of Chris Dorsett's original idea for *Divers Memories* is a photograph. It was taken by the Finnish writer and photographer, I. K. Inha on a visit to East Karelia at the end of the 19th century. It portrays two old Karelian men, brothers, sitting face to face, their hands joined, as they sway back and forth, chanting verses from the great epic, the Kalevala.

This narrative poem was collected in the Karelian region by Elias Lönnrot during the 1830s. It consists of cycles of loosely-linked verse tales, one of which deals with Lemminkäinen and his attempted seduction of the Maid of the North. In the process, Lemminkäinen gravely insults an old blind herdsman called Dripcap, who kills him ...with one flashing stroke/smote the man into five bits/into eight pieces, tossed him/into Tuonela's river/into the Dead Land's eddies.

When she learns of her son's fate, Lemminkäinen's mother asks Ilmarinen the Smith to make ...a copper rake/prong it with prongs of iron;/forge prongs a hundred fathoms/long.... With this, she trawls the River of the Dead for the body of her son. *And it was the third time that/a mass of entrails came forth/on the iron rake./Mass of entrails it was not/but wanton Lemminkäinen.* The old woman persists in her gruesome task. *She dredges once more/with the copper rake/along Tuonela's river/both along it and across:/she gets some hand, gets some head/she gets half of the back bone/the other half of the rib/and many other scraps....* Now Lemminkäinen's mother ...worked on wanton Lemminkäinen/joining flesh to flesh/bones to bones fitting/and limbs to limbs/sinews to sinew fractures.

This is an extraordinary attempt at reconstruction or rather, 're-membering'. The old woman literally 'remembers' the dismembered body of her son. But to accomplish this task, she invokes three different figures:-

1. *Sweet woman of the sinews/come here where you are needed/a bundle of sinews in your arms/a ball of membranes under your arm/to bind up sinews/knit up sinew-ends/in the wounds that are cloven/in the gashes that are torn! Just as Ariadne spun the thread by which Theseus remembered his way out of the labyrinth, so a spinner is needed to 're-member' Lemminkäinen. But if this is insufficient ...*

2. *...there's a lass upon the air/in a copper boat!.../come, lass, off the air/maid, from heaven's pole/row the boat down the sinews/shake it down the limbs/row through gaps in bone/and through cracks in limbs!/Put the sinews in their place/and set them in their setting.* This brings to mind the action of the two brothers which is frozen by the Inha photograph. As part of the process of remembering and chanting, the old men clasp hands and sway back and forth as if rowing. It is the action of rowing which re-members the body of the hero and the body of the epic poem.

3. *Then take up a fine needle/threaded with silken thread:/sew with fine needles/with tin needles stitch/knit up sinew-ends/with silken ribbons bind them!* The needle brings to mind not only the notion of surgery, but also that of rhapsody. Rhapsody (from the Greek, 'to stitch' and 'song') describes the method of composition of all epic poetry. The Karelian brothers are also rhapsodists, sewing together the songs of the Kalevala through the process of memory. The cantos of the epic poem are akin to the body parts of Lemminkäinen that have to be dredged up from the River of the Dead, resurrected from the waters of oblivion and sewn/sung together to recreate the narrative.

There is a sense in which the visitor to every *Divers Memories* exhibition re-enacts the re-membering of Lemminkäinen by his mother. In dredging the river of the museum, the visitor brings to the surface a number of images – the body parts of *Divers Memories* – which are sewn together through an act of rhapsodic looking. This activity takes on a particular intensity in the context of the Pielsinen Museum. In effect the conjunction of museum and exhibition engender a new form of visual epic poetry.

Chris Dorsett (UK)
Fredrik Fahmsson examines the reflections in a Karelian looking-glass.
From 'Speculative Vanitology: the study of mirrors from different cultures.'



"Olen liikkunut 1990-luvulla Skandinavian saagoissa mainittujen legendaaristen Bjarmian asukkaiden, vepsäläisten, eli vepsäläisten parissa. Ennen 1000-lukua vanhoissa venäläisissä kronikoissa mainitaan tästä kauppiainakin tunnetusta heimosta, jotka kävivät kauppaa reitillä, jonka toinen pää ulottui viikinkelhin toinen Arabimaihin. Muinaisesta Bjarmiasta pääsee Venäjänmeren kautta jokia pitkin nykyiseen Lieksaan. Myöhemmin vepsäläiset hävisivät vuosisadoiksi historiasta.

Valokuvassa olevat ihmiset seisovat parhaaseen heinänteokoikaan Venäjällä Vepsän sydämessä Ojattijoen Mäkijärven kylän raitilla vuonna 1994. Lyhyt pysähdys valokuvaajan toivomuksesta matkalla lähellä olevasta kyläkaupasta pellolle.

Vunukalle on haettu juotavaa. Suomalaisen olinen mies kainostelevan pikkutyön kanssa, viikate kuten se aina on tehty, laustalla pistoaita, ulkorakennuksen pääty ja



halkopinot: kevätahavan aikana tehdyt puut ovat jo kuivuneet odottaen talvea. Kuvasta henkii harmonia ja aika omasta lapsuudestani 1930-luvulta, ehkä aika oman isäni lapsuudesta. Vasta kotona vedosta tehdessäni huomaan kaupasta ostetun mehukannun tarkemmin: muovinen suomalainen mehukannu Mehukatti, tuote tästä ajasta. Juuri muuta kaupassa ei ole ollutkaan, tiedän, paitsi tietysti niitä perustarvikkeita, leipää ja vodkaa."

Mikko Savolainen

Mikko Savolainen (Finland)
A photograph taken recently in the village of Ojattijoki (Vepsä) which shows a local farmer still using tools like those on display in the museum. In ancient times the people from this region prospered as traders between Karelia and Asia. Today they appear caught in the past. This image is one of eight photographs placed by the artist in the display areas of the main museum building.

The word was put around about Divers Memories...



The photographer Leena Saraste suggested many artists in Finland.

Jorma Puranen (Finland)
Photographs of 19th century ethnographic portraits returned to the landscape in which the subjects once lived.
In the office of the Talviesijoki log cabin by the Memorial Tree, No. 77.



Tone Arstila (Finland)
Bus shelter with large colour photographs. The stories people tell about their scars.
Shelter loaned by Joensuu City Council. Outside the granary of the Stenius family, north of No. 19.
"Ka minä rupesin vain puhistamaan sitä puimurtti ku vijjat oli jo pultu. Niin äänetön on se silppur siinä, kun se vauhillaan leikkovaa. Enkäminä häntä muistanna että se on piällä. Hetkessä oi käs poikki. Kelloki oi lentännä parinkymmenen metrin päähän sängelle. Sitä kun on jo sotavammoo toisessa kässä, niin tul noita koneenrotteloita hankittuu että tulis ies jotenkin tehty."



Telling tales...

"Back in 1993 there were some thousand photographs. Grainy black and white pictures tossed into boxes, some wrapped in string or ribbon, small memorials to the unidentified individuals they pictured. Box upon box, tucked under the bed, in cupboards, hidden away. An archive of glimpses within the transient space of a French hotel room, temporarily a home for art.

Previously there were days in the library looking for the right photographs, searching for faces, for eyes surveying an unknown scene. Days of dusty books and a dry throat, my hands acquiring the rhythm of the turning pages. Finally, a thief of meaning, I selected, translated, re-presented. Photographs which allude to tales other than their origins: some not yet told, others barely imagined.

The work is translated again: different stories may be told in Finland. One hundred of these photographs are left to erode and fade outdoors, caught on lengths of rough jute twine and knotted onto a tree which has been barked in memory of the dead. The location is too obvious, photography's kinship with the deathly so well observed. Perhaps this has been a wilfully naive choice, some kind of indication of the charged banality of the objects in the folk museum, where the excessively familiar still yet have tales to tell.

I have longed to tell you such stories, indeed I confess that outside of this text, their presence is haunting and persistent. I find myself crossing and re-crossing the same paths: a tangle of circumstances begin to cohere. If I could only sit you down and begin to let you in on a few secrets, imagining your coincidence of understanding, of recognition, whispering to each other late into the evening when it is right that such tales be told."

Joanne Lee

*Opposite page: Joanne Lee (UK)
Black and white portrait photographs
tied to the Memorial Tree, No. 77.*

*Magi Viljanen (Finland)
One of a set of memory stones.
Each one has a portrait of a person
photographed by the artist in a
different country.
Along path, near Orthodox Memorial,
No. 56.*



Divers Memories

Established links exist between the University of Northumbria and the Polytechnic of North Karelia via the Erasmus scheme. Building on this a group of artists from Northumbria visited Karelia last year to develop ideas for the exhibition. The results were a number of collaborative pieces which utilized the wood and textile technology resources of the Polytechnic.

Gerda Ripper (UK) and students from the Polytechnic of North Karelia (Finland).

Felt clothes from the fairy story about a girl descended from the tallest tree in the Karelian forest.

Municipal Granary, No. 82.

Muistoja Syvältä näyttely Lieksassa

VARPU-LEENA TIRRONEN: HEAD OF FINE ART AND DESIGN, POLYTECHNIC OF NORTH KARELIA; PRINCIPAL OF ART AND CRAFT, NORTH KARELIA COLLEGE

Pohjois-Karjalan käsi- ja taideteollisuusoppilaitos osana Pohjois-Karjalan ammattikorkeakoulua on saanut yli kahden vuoden ajan olla mukana kuvanveistäjä Chris Dorsettin organisoimassa kansainvälisessä, valta- ja maakunnallisessa yhteistyöprojektissa, jonka toisena päävaikuttajana on ollut Northumbrian Yliopisto Englannin Newcastlessa.

Oppilaitoksestamme on ollut mukana n. 45 opettajaa ja opiskelijaa, joista 2-asteen opiskelijat ovat toteuttaneet pääsääntöisesti mm. englantilaisten taiteilijoiden suunnitelmia ja AMK-kuvataideopiskelijat, jotka esiintuovat itsenäisiä töitään, samoin kuin osa opettajakunnastamme.

Esineet ja ympäristöt ovat kuin avoin sanakirja. Eri yhteyksissä yksittäisiin esine-sanoihin, -sanapareihin, kokonaisiin teksteihin on kätkeytyä erilaisia ja erilaisia merkkejä; muistoja, tunteita ja tunnelmia todella syvältä. Oman aikamme maailma on edessämme nyt kokonaisuutena, pieniä yksityiskohtia myöten. Kauppojen hyllyt ovat kuin rivejä kirjan sivulla, eri osat kuin kirjan lukuja. Kadut ja rakennukset, tiet ja pellot aikamme nykyhistoriaa. Ne kaikki kertovat hyvistä ja huonoista päätöksistä, suunnittelun onnistuneista ja epäonnistuneista toteutuksista. Ilman aakkosia ja kielioppia, sanaston tunteista, tuon esine- ja ympäristökirjan rikkaita viestejä ei osaa lukea eikä ymmärrä sen moniulotteista sisältöä. Kouluissa tätä lukutaitoa opetetaan liian vähän. Se edellyttää pitkäjänteisiä omakohtaisia "syventäviä opintoja",

itsestä lähtevää uteliaisuutta ja kiinnostusta.

Museot ovat perinteisesti tallentaneet mennyttä, mutta aina tulevia varten, jotta jälkipolvet oppisivat lukemaan: keitä he ovat ja mihin he kuuluvat. Näin arkiset esineet, taideteokset jopa työvälineet faktuina ovat aina olleet meille viesti menneisyydestä.

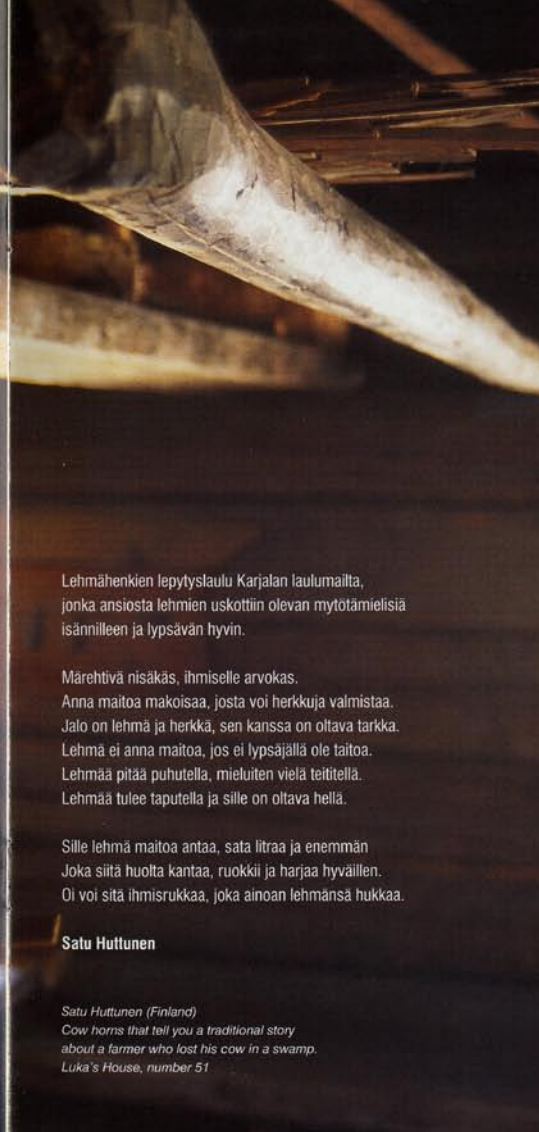
Kuitenkin esineteos ilman ihmistä – tekijää, ostajaa, omistajaa, käyttäjää – ei ole muuta kuin ainetta aineen joukossa. Vasta ihminen tuo siihen hengen, sielun. Syntyy vuorovaikutusuhteita ihmisen ja esineen tai/ja ympäristön välille. Esineet ovat olemassa juuri niiden merkitysten kautta, joita me ihmiset annamme niille.

Yleisellä tasolla esineet voi nähdä merkeinä eri elämisen muodoista; miten ihmisen omat arvot heijastuvat hänen esineympäristössään. Valmistaja antaa materiaalille työnsä kautta uuden merkityksen, joka tulee katsojalle näkyväksi esimerkiksi muotoina ja väreinä, ääninä tai tuoksuina. Tämä vuorovaikutusuhde on enemmän kuin kahden materiaalin tai kappaleen suhde toisiinsa. Ihminen on aidosti osa esineiden maailmaa ja päin vastoin. Ihminen jäsentää maailmaansa ympärillään olevien esineiden kautta. Aikanaan esineet olivat niin osa ihmistä, että ne haudattiin hänen mukanaan. Tutut esineet ympärillä luovat turvallisuutta niin lapselle kuin aikuiselle.

Tässä Divers Memories-näyttelyssä on edessämme uusi tapa jäsentää teosmaailmaa. Kohdata mennyttä ja tuleva yhtä aikaa. Kohdata

nykyaikaiset esineet keskellä historiaa. Kohdata mielikuvitus keskellä tosiasioita. Kokemus on hulkaiseva. Ottamalla kaikki aistit käyttöömme: naemme, kuulemme, haistamme, tunnemme. Näistä yksittäisistä kokemuksista ja tunteista syntyy taustasi yhteinen kokemus ja tunne – yhteinen ymmärrettävyys ("This ocean of shared feeling is the place where we become one with one another"). Uskon, että tällaisista yhteisistä kokemuksista nousee esiin sellaiset tärkeät ja merkittävät arvot, jotka luovat ihmisen olemassaoloon elävyyttä ja aitoutta, mutta samalla myös haavoittuvuutta – heikkoudestakin esiintunkevaa voimaa.

Jaettu kieli tämän näyttelyn "esine-sanakirjan" äärellä on kuin siemen, joka toivottavasti ohjaa toteutusta ja merkitysten syntyä eteenkin päin niin, että uskallamme rikkoa rajoja, kyseenalaistaa totuttua. Suostumme voimakkaisiin epäilyksiin, mutta myös loisiin yllytyksiin. Näin opimme lukemaan erilaisia ihmis- ja maailmankäsityksiä tähän näyttelyyn tehdystä ja esille pannuista töistä kuin myös perinteisestä museon esineistöstä ja esillepanosta. Pielisen museo antaa mahtavat, poikkeavat puitteet Divers Memories-näyttelylle. Voimme vajota tai hypätä muistoihimme ja nykypäivään uudella tavalla. Ja ne kantavat meitä tulevaan.



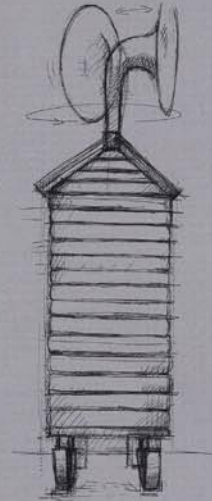
Lehmähenkien lepytyslauu Karjalan laulumailta, jonka ansiosta lehmien uskottiin olevan mytötämielisiä isännilleen ja lypsävän hyvin.

Märehtivä nisäkäs, ihmiselle arvokas.
Anna maitoa makoisaa, josta voi herkkuja valmistaa.
Jalo on lehmä ja herkkä, sen kanssa on oltava tarkka.
Lehmä ei anna maitoa, jos ei lypsäjällä ole taitoa.
Lehmää pitää puhutella, mieluiten vielä teititellä.
Lehmää tulee taputella ja sille on oltava hellä.

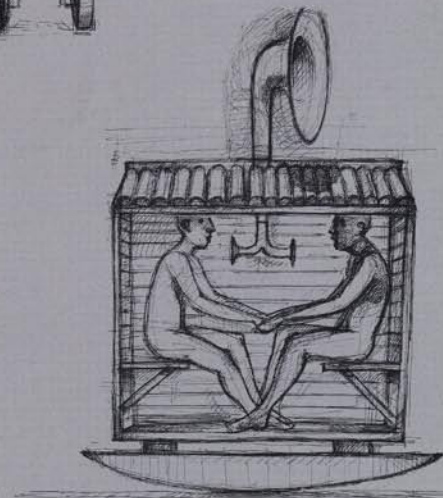
Sille lehmä maitoa antaa, sata litraa ja enemmän
Joka siitä huolta kantaa, ruokkii ja harjaa hyväillen.
Oi voi sitä ihmisrukkaa, joka ainoan lehmänsä hukkaa.

Satu Huttunen

Satu Huttunen (Finland)
Cow horns that tell you a traditional story
about a farmer who lost his cow in a swamp.
Luka's House, number 51



Keith McIntyre (UK)
Design for a rocking cabin with a large
horn in the roof.
"A Kalevala karaoke machine once used to
boost the morale of agricultural workers."
To be placed near the river, between
Nos. 72 & 73.





Chris Dorsett (UK)

"In 1894 the anthropologist Fredrik Fahnnson examined the old looking-glass hanging by the door of this farmhouse. He believed he could learn about Karelians from their mirrors. However, the harder he looked, the more he was diverted by his reflection. He was forced to use this viewing shield in order to inspect the glass without distraction."
Virsuvaara Farmhouse, No. 16.

Through the doorway
Jessica Shaw and pupils from Ponteland High School, Northumberland (UK)
Spare Lung Suit

"These outfits and the stories that go with them were invented in workshops at Ponteland School and displayed at the Bagpipes Museum in Morpeth. Afterwards they travelled with me to the Aurinko Children's Art School in Lieksa. Aini Ikonen, Toivo Jaskanen and the pupils responded by making 'bagpipe' stools that played when used in the manner of the brothers in Inha's photograph. The project was funded by Ponteland High School and the British Council."

Pirtin pienen pahasen
Paikallensa vaajan¹ päähän,
Polun varteen koivun alle,
Vaen ei murtoon² peolle³.

Tekokset korniat koristeiksi,
Peiksi⁴ maata matkaajalle,
Sisältä koreaksi; koiksi⁵,
Ehk⁶ murrin henki asujaksi.

Saa tuoho katon nousemahan,
Jos henki majan majoittavi,
Lahjaksi uuvesta koista
Auvo pirtin pereen⁷ myötä,
Ain⁸ tihulainen⁹ pois pysyvi.

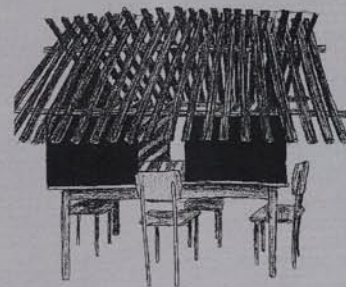
Karjalainen "runovärssi"

Vanhan uskomuksen mukaan
saattoi tällaisen haltijatalaksen
kurkistusaukosta nähdä haltijan,
jos oli onni myötä.

Jokke Saharinen
Johanna Uotinen

- ¹ paalu
- ² metsä
- ³ peto
- ⁴ peti
- ⁵ koti
- ⁶ perhe
- ⁷ pahalainen

Elizabeth LeMoine (Canada)
Model Cabin Designs.



INSTEAD OF BEING COMPLETELY
RUSTIC: THE WALLS MADE OF
SOME SORT OF SEAMLESS,
MODERN MATERIAL. THE ROOF
OF SLATED WOOD. THIS WOULD
MAKE A WONDERFUL PATTERN
OF LIGHT INSIDE THE STRUCTURE.

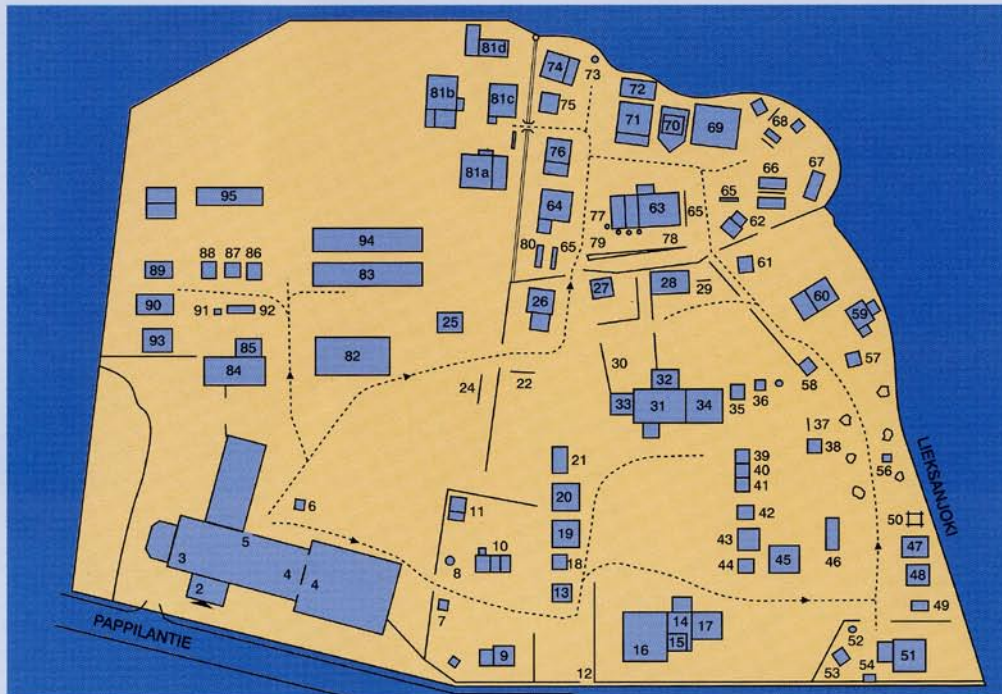
ANOTHER VIEW:

PERHAPS A BOAT IS NOT AN
APPROPRIATE FORM, BUT I
LIKE THE INVERSION, THE
DARKNESS INSIDE AND ALSO
THE "RIS CASE" EFFECT
IT WOULD HAVE.



AN ADAPTATION OF A DOGSET
WAMBLEBONE HOUSE DRESSED
WITH SKINS. I THINK THIS
IS TOO LOADED AND WOULD
OVERSHADOW THE OBJECTS
BUT THIS GAVE ME THE
IDEA OF A BOAT...

END VIEW



RAPORTTI S. 2

Klo 00.12 lähestyin kohdetta rauhallisesti kävellen pyörätietä pitkin. Tarkastein jo mahdollisuutta ylittää aita museon pihaan, kun vastaantulijan auton valot pyyhkäisivät turkkiani. Toteutin karhumaisen käytöksen periaatetta: ryntäsin takajaloilleni ja kovaa laukkaa museolle.

Rakennusrykelmän keskellä lörmäsin päin bussipysäkkiä. Kalautus rauhoitti mieleni. Vetäisin tossut jalkaan, ja ryhdyin etsimään kohdetta.

Se on kartassa numero 9. Mökillä selvisi aikamatkaaja Väinö Valonpojan lopullinen kohtalo: hänen kallonsa lepää lattialla, ajatuksenlukukynät on nostettu muinaisuuniin reunalle. Sukumme pyhiä kivespusseja on ripustettu sinne tänne kuin käsipyyhkeitä! Luin muinaisloitsun:

Tuoll' on otso synnytelty, mesikämmen käännytetty, luona kuun, malossa päivän, otavaisen olkapäällä,

ihminen impien luona, tykönä äitin tyttären. Yhtehen yhytetty, kuni munan sisustainen, kahdesta kauniista, toinen toisensa sisähän: kankahalla kasutetusta, mättähättien makoajasta, inehmoitten impyestä, maamon marjasta hyvästä, yhtehen yhytetty, otson otsainen inehmo.

Kiersin mökin kolme kertaa ja siirryin

järven rantaan kello 01.05, josta minut merkin annettuani siirrettiin takaisin aikaamme. Jatkoitoinenpiteet: seuranta. Arkistosta löytämäni lehtileike liitteenä.

Joensuussa 23052158 aikamatkaaja Omena Valontytär.

JOHANNA WESTERSUND

Hilke Liisa Himanen DIRECTOR OF PIELISEN MUSEUM

Pielisen museo on Pohjois-Karjalan suurin museo ja samalla se on yksi suurimmista perinteisistä ulkomuseoista. Sen rakentaminen ja kehitys kertoo lieksalaisesta museorakentamisen historiasta. Vaikka museo on nykyisin laaja ja monipuolinen, sen alkuna on ollut koululaisille havaintoesineiksi kerätty yksityiskokoelma, jonka sijaintipaikkana oli silloisen Pielsjärven Sokojärven koulun ullakko.

Sokojärven koulumuseon kerääjä oli koulun vastavalmistunut opettaja Onni E. Koponen. Hän kierteli 1930-luvun keskivaiheilta alkaen ympäri Pielsjärveä ja Lieksaa ja keräsi erilaisia kansanomaisia esineitä, rahoja ja kirjoja yhteensä 1000 kappaletta. Tässä kokoelmassa oli hyvä alku, josta Onni E. Koponen jatkoi museon kehittämistä.

Jatkosodan aikana museo oli pakattuna laatikoihin. Vasta Onni E. Koposen palattua opettajan virkaan Lieksaan 1948, sai museotyö taas vauhtia. Näyttelytilat olivat Lieksan keskuskoululla kunnes 1973 saatiin ulkomuseon yhteyteen tiilinen päärakennus. Museotyöhön tuli mukaan metsänhoitaja Ilmari Karvonen 1950-luvulla. Hänestä tuli museolautakunnan pitkäaikainen puheenjohtaja. Yhdessä Koponen ja Karvonen kehittivät ideaa ulkomuseosta. Rakennuksia varattiin ulkomuseota varten eri puolilta Lieksaa. Museolla on yhtä joitakin myllyjä Lieksan eri kylissä.

Ulkomuseolle etsittiin paikkaa Lieksan kauppalan lähetytyiltä ja loppujen lopuksi päädyttiin pappilan maalle Lieksanjoen ja Sokojoen yhtymäkohtaan. Ulkomuseon rakentaminen päästiin aloittamaan 1963. Ensimmäinen rakennus, Virsuvaaran tupa, avattiin yleisölle syksyllä 1965. Rakennustahti jatkui kiivaana 1960- ja 1970-luvulla, jolloin rakennettiin kolme pihapiiriä, myllytermä, metsämuseo Savotaranta ja maatalousosasto.

Nykyisellään rakennuksia on n.70. Lisäksi alueella on erilaisia rakennelmia kuten haasia ja pieles sekä portteja ja aitoja.

Metsämuseossa on kääppiä 1930-, 1940- ja 1950-luvulta sekä muita savotan rakennuksia. Lisäksi siellä on uitto- ja metsätyövälineitä ja -laitteita metsätöiden koneellistumiseen asti.

Mökkiläisen asunto on vuosisadan ensikymmeniltä. Mahtitalonpojan talo on sisustettu 1700- ja 1800-lukua esittäväksi. Talon pihaa reunustavat aitat ja talousrakennukset. Vanhin taloista on sisustettu esittämään 1600-lukua, vaikka itse päärakennus onkin vuodelta 1765.

Myllytermällä on kaksi vesimyllyä, tuulimylly ja myllärin sauna.

Maatalousosaston keskeisenä rakennuksena on Pielsjärven pitäjän viljamakasiini vuodelta 1850. Maatalousosastossa on maatalousvälineitä ja -työkaluja ajalta ennen maatalouden koneellistumista.

Ulkomuseon kuuluu myös palo-osasto, jossa on rautateiden sammutusvaunut, kaksi paloautoa ja pienempää sammutuskalustoa.

Näyttelyhallissa on näytteillä kansanomaisia esineistöä ja joitakin käsityöläisammatteja kuten räätälin ja suutarin ammatit. Esillä on myös vuosisadan vaihteen lieksalaista säätyläiselämää esittelevää sekä toisen maailmansodan aikaan liittyvää aineistoa.

Guide (Tiis is tö kii to tö Daivöös Memoriis)

■ Opening ceremony

Lotta Pyykkönen (Finland)

A special event arranged by the artist for the preview of Muistoja Syvästä.

■ Museum desk, No. 2

Christina Holmlund (Finland)

Individual memorial badges for members of the museum's staff. Each one is a photographic portrait of a 19th century ancestor printed onto mirror glass. These may be purchased.

■ Throughout the Main Building and Open Air Museum

Tuukka Uusitalo (Finland)

Snap-shots of funereal portraits placed casually about the museum environment.

■ Main Building, No. 4 (The Lobby)

Christy Johnson (USA) and Roz Mortimer (UK)

Split/Suite
The Making of Finland in Three Movements
A six-minute video.
"A look at Finland's history of divided territory and moving boundaries from an outsider's view. The images are chosen for their symbolic potential. Each of the sequences explores both the social and the geographic changes in the Country.

The National Anthem of Finland sets the tone. The three sequences (movements) use the structure of repetition and splitting to represent how national identity is formed."

Lizzie Thynne and Nicky West (UK)

The House
A sixteen-minute video.
Lizzie returns with her Karelian mother to her home town of Terijoki for the first time since 1945.

Mikko Savolainen (Finland)

Five photographs taken recently in the village of Ojattijoki (Vepsä) which show local farmers still using tools like those on display in the museum. In ancient times the people from this region prospered as traders between Karelia and Asia. Today they appear caught in the past. Three further pictures can be found hidden in the 'Agriculture' and 'Housekeeping' cases. It is difficult to tell them apart from the museum's historical photographs.

■ Main Building, No. 4 (The Display Area)

Mox (Finland)

A fax written in dialect: "Nii kiittää ko sittapörrön siivet." An old saying from the village of Jaakkima.
Inside case: 'Model Farm'

Ilkka Halso (Finland)

Photographs of trees in cemeteries with names cut into their bark. This practice was meant to stop the dead wandering from their graves.
Opposite case: 'Firearms'

Merja Miettinen (Finland)

Knitted copper dress.
Inside case: 'Fishing'

Päivi Kekäläinen (Finland)

"There was a time when glass was so rare that even broken fragments were considered valuable ornaments."
Inside case: 'Jewellery and Spectacles'

Christy Johnson (USA)

Two photographs appropriated from the artist's family album. One shows the cabin that her great grandfather built when he arrived in America from Sweden, the other is the wooden house in which she grew up.
Near to the model houses

Antonia Hirsch (Germany)

Photographs of a curator's hands using sign language.
Above case: 'Prehistoric Objects'

Arijana Kajfes (Sweden) and Roger Andersson (Sweden)

Shadowy portraits of the artists superimposed onto an unidentified street.
Inside case: 'Traditional Healing'

Joyce Kline (Canada)

"You are in Pielisen Museum in the year 2050. The objects you are looking at date from the time of the Abortion Wars, a conflict that engulfed Western culture at the beginning of the 21st century."
Inside case: 'Wedding Dress'

Jessica Shaw and pupils from Ponteland High School, Northumberland (UK)

"It is said that words freeze in the northern air. This waistcoat with an auxiliary lung allowed the wearer to conserve warm breath on long journeys as well as store spoken conversation." Clothing and equipment based on a story that occurs in Renaissance travel literature and Siberian folk-tales.
Inside case: 'Dyberg's Drawing-room' (Other exhibits connected with this story can be found in buildings 17, 46, 76 and 81c).



Joyce Kline (Canada).

Pablo Riquelmo (Chile)

Tiny bronze chairs.
Inside case: 'Dyberg's Drawing-room'

Veli Granö (Finland)

Photographs of collectors and their collections.
Inside case: 'Children's Toys'

Reeta Gröhn-Soininen (Finland)

Paper cut-out dolls.
Near case: 'Children's Toys'

Kapa (Finland)

Two invented museum displays. A collection of medical instruments used by a 19th century monk who healed people. Alongside this is a presentation about old mirrors which are said to retain the image of the last person to look at them as their reflectiveness fades.
Near case: 'Orthodox Religion'

David Dye (UK)

"On a flight over Finland I first read about Kaamos. The snow everywhere appeared pillow-like. Pielisen Museum seemed to slumber and my dreams were unusually clear."
Inside case: 'Dyberg's Bedroom'

Anu Akkanen (Finland)

Photographic images of sinister kitchen utensils printed on old ceramic plates.
Inside case: 'Dyberg's Kitchen'

Oria McHardy (UK)

Two Molotov Cocktails containing toy soldiers in a snow storm.
Inside case: 'Second World War'

■ Near Play Cottage, No. 6

Laura Hämtäinen (Finland)

Small unidentified flying object.

■ Cottage 1910s, No. 9

Pirjo Hirvonen (Finland), Susanna Päiviä (Finland), Päivi Saarela (Finland), Ulla Suonio (Finland)

The fictional history of a ruined cabin near the border.

■ Toilet, near No. 10 (through peephole)

Saku Paasilaihti (Finland)

A colour photograph of a beautiful yet destructive aspect of nature.

■ Sauna, No. 11

Kristiina Seppänen (Finland)

A sauna figure.

Jyrki Parantainen (Finland)

A set of fire pictures.

■ Entry hall of Farmhouse, No. 14

John Alder (UK)

They Ring Bells
Soundscape
"When the rivers flow back to their fountains, so the ear, the organ of fear, will seek out the twilight of obscure caves and woods..."

■ Living room of the Virsuvaara house, No. 16

John Alder (UK)

The soundscape continues in conjunction with the following piece by Helen Baker Alder.

Helen Baker Alder (UK) and students from the Polytechnic of North Karelia (Finland)

A swathe of blue felt unfolds from the loom to form a "... blanket of darkness to cover the skies of the north. In the half-light it will be worth remembering that sound and memory are sometimes benign".

Chris Dorsett (UK)

Speculative Vanitology: the study of mirrors from different cultures

"In 1894 the anthropologist Fredrik Fahnsson examined the old looking-glass hanging by the door of this farmhouse. He believed he could learn about Karelians from their mirrors. However, the harder he looked, the more he was diverted by his reflection. He was forced to use a viewing shield in order to inspect the glass without distraction."

Kapa (Finland)

Small glass bottles containing water from lakes which before the war were in Eastern Finland but are now on the Russian side of the border.

Pasi Mäkinen (Finland)

Eight photographs apparently taken just before a series of tragic incidents earlier in this century.



Christy Johnson (USA) and Roz Mortimer (UK).

■ Living room of the Kelovaara house, No. 17

Pia Saari (Finland)

A Käspaikka unlike any traditional Karelian napkin you have seen before.

Airi Ikonen, Toivo Jaskanen and pupils from Aurinko Children's Art School, Lieksa (Finland)

Traditional sound stools.

Jessica Shaw and pupils from Ponteland High School, Northumberland (UK)

Spare Lung Suit – including baby pouch.
"A typical survival outfit used by Karelian evacuees in order to prevent their lungs from freezing."

■ Vasseli's Shop, No. 18

Tuula Lehtonen and Ulla Jokisalo

'Asthma Bronchiale'.



Henna Asikainen (Finland).

■ **Outside the granary of the Stenius family, north of No. 19**

Tone Arstila (Finland)
Bus shelter with large colour photographs. The stories people tell about their scars. Shelter loaned by Joensuu City Council.

■ **Drying-house and a shed for chaff and straw, No. 26**

Saku Paasiltahti (Finland)
Colour photograph of a beautiful yet destructive aspect of nature.

■ **Storehouse, No. 43**

Mike Golding (UK)
A series of 'sun' pictures. Domestic things photographed using old fashioned techniques.

■ **Boat of an island farm, No. 46**

Jessica Shaw (UK)
Karelian Lungs
"The lungs of respected Karelians were extracted and preserved because they were believed to contain traces of oral poetry."

■ **Outside Luka's House, No. 51**

Johanna Uotinen, Jokke Saharinen and students from the Polytechnic of North Karelia (Finland)
A small shed-loft (nila) containing three small rugs. A home for elves.

■ **Luka's House, No. 51**

Henna Asikainen (Finland)
Glass millstones and powdered glass once used to murder unwanted babies.

Satu Huttunen (Finland)
Cow horns that tell you a traditional story about a farmer who lost his cow in a swamp.

■ **Outi Martikainen (Finland)**

A silk glove.

Toivo Jaskanen (Finland)
An old engraving showing the City of Oxford as it appeared when Luka's house was built. A reference to the origins of Divers Memories.

■ **Along path, near Orthodox Memorial, No. 56**

Magi Viljainen (Finland)

A set of memory stones. Each one has a portrait of a person photographed by the artist in a different country.

■ **Cottage with sauna, No. 60**

Christy Johnson (USA) and Roz Mortimer (UK)

Vihta bruising. A photographic sequence (with sound recording) displayed in the sauna doorway.

Chris Dorsett (UK)

A fire temple on the living room stove.

John Kippin (UK)

A memory bottle placed amongst the ornaments in the living room.

■ **Windmill, No. 61**

Merja Miettinen (Finland)

Two improbable millstones made out of felt. To be found leaning against the building with the other millstones.

■ **Miller's Sauna, No. 62**

Barry Cawston (UK)

A glass transparency placed in the window at the rear of the cabin. It shows the interior of a Vietnamese hut.

■ **Log Cabin from Talviesjoki, No. 63**

Elizabeth LeMoine (Canada) and students from the Polytechnic of North Karelia (Finland)

A model cabin on a table containing tiny objects made of cellophane. A crystalline matchbox, fir cone and pile of spent matches lie beneath the glass lamp.
"Millions of unrecorded gestures linger in neither shadow nor light."

■ **Juha Suonpää (Finland)**

Two colour photographs of bears. One is in the kitchen and another in the storeroom at the back.

■ **Pusurinjoki Log Cabin, No. 64**

Katrin Maske (Norway)
A glass bowl with a photograph of a hand embedded inside. Placed on the table that has been set for the lumberjack's lunch.

■ **Helinä Hoppa (Finland)**

A felt corset placed on the kitchen table amongst the various utensils used by the female cook.
"Pielisen alueella asuneet saamelaiset omasivat huovutustaidon. Tuon ajan vaimoväki käytti huovutettua korsettia raskaassa työssä tukemaan selkäänsä, lämmittämään kehoaan arktisissa olosuhteissa ja korostamaan naisellisia

muotojaan. Naiset ovat käyttäneet kyseistä korsettia vielä tämän vuosisadan puolella."

■ **Leena Saraste (Finland)**

"Huoneentaulu"
Proverbs embroidered onto photographs. Hanging on the interior wall of the female cook's sleeping compartment.

■ **Near No. 66**

Päivikki Hirvonen (Finland)
Some curiously shaped roots and stones that appear to have been made into a nest by an unidentifiable creature.

■ **In the river by the poles, best seen from between buildings Nos. 67 & 68**

Jani Kukkonen and Marko Kärki (Finland)

Sunken boat and castaway fisherman.

■ **Near horse-powered raft, No. 69**

Stepanka Pivcova

A collection of shell creatures in an old boat.
"The river is brown, muddy and dark. 'What might be at the bottom of the river?' wonders the fisherman as he casts his net. 'What might live in the depths of this murky water?' he asks as he pulls it back over the side of the boat. When he looks to see what he has caught he

notices something unusual: the net is filled with curious shells. Could this be his lucky day? Well, much to his surprise he finds a tiny person living inside each shell and as he opens more and more, they even begin speaking to each other. 'He is like us, only much bigger' they say. The fisherman discovers that the tiny shell people also live out of water and so he takes them home to show his children."

■ **On the river bank, near No. 67**

Ivo Tol (Holland)

"You are invited to write a message and choose between burying it in the ground or throwing it in the river."

■ **Stable, No. 71**

Taneli Eskola (Finland)

A contemporary photogravure of the Finnish landscape.

■ **Near the river, between Nos. 72 & 73**

Keith McIntyre (UK) and students from the Polytechnic of North Karelia (Finland)

A rocking cabin with a large horn in the roof.
"A Kalevala karaoke machine once used to boost the morale of agricultural workers."

■ **Sauna, No. 74**

Kristiina Seppänen (Finland)
A sauna figure.

■ **Boat-house next to Logging Camp Storehouse, No. 76**

Jessica Shaw (UK)
More Karelian lungs.
(see also No. 46)

■ **Memorial Tree, No. 77**

Joanne Lee (UK)

Black and white portrait photographs tied to the Memorial Tree.

■ **In the office by the Memorial Tree, No. 77**

Jorma Puranen (Finland)
Photographs of 19th century ethnographic portraits returned to the landscape in which the subjects once lived. A set of three images is hanging with the old photographs of forestry workers on the side wall and another single image is resting against the window behind the desk.

■ **Outi Martikainen (Finland)**

Chris Dorsett's diving suit. Traditional Karelian felt version based on a 17th century suit in the Raabe Museum in North-West Finland.

■ **Cabin, No. 81a**

Sanna Skants (Finland)
Old photographs printed onto rusty saws.

■ **Tarja Tella (Finland)**

Clothed skis and a photograph of them in use.

■ **Petri Anttonen (Finland)**

Two images photographed in the forest: 'Spirits of Time'.

■ **Toivo Jaskanen (Finland)**

Two pieces:
a) "Maleivitsin matkakäymälä." (by the door)
b) A model of a timber drying stack.
(see full-sized version near No. 95)



Käsityötaito on A ja O

Leena Saraste (Finland).

■ On top of chimney, No. 81b

Jane Brettle (UK) and students from the Polytechnic of North Karelia (Finland)
A sky temple.

■ Suolajoki Log Cabin, No. 61b

Pekka Turunen (Finland)
Colour photographs of locals.

■ Sleeping Hut for log-floaters, No. 81c

Jessica Shaw and pupils from Ponteland High School, Northumberland (UK)
Hut used in the 1952 expedition to catch frozen words.

■ Municipal Granary, No. 82

Okko Oinonen (Finland)
Six contemporary Kalevala portraits.

"...my reality has been totally taken over by the Kalevala and it feels as if characters from the age of the Kalevala have entered modern times whilst I myself have returned to the 11th century. The Finns have not changed at all, only our identity has been lost. My task was to find from this age the right persons and make the characters come to life once again through the medium of the large format camera. It is as if the Kalevala heroes of the Finnish people never leave us. From generation to generation they are born again. Our identity is in the Kalevala even if we were living in the 31st century."

Gerda Roper (UK) and students from the Polytechnic of North Karelia (Finland)

Felt clothes from the fairy story about a girl descended from the tallest tree in the Karelian forest.

■ Between Nos. 25 & 81a

Yvonne Hindle (UK) and students from the Polytechnic of North Karelia (Finland)

Ambient installation in a small cabin using coloured aromatic oils in glass phials. Sponsored by Aura Soma (UK).

■ Storehouse, No. 86

Per Hüttner (Sweden)
Two photographic works for a gunsmith's workshop.

■ On path, near No. 92

Kapa (Finland)

Small stones with photographic portraits printed on them scattered on the gravel.

■ Shed for boats, No. 93

Merja Miettinen (Finland)

Knitted dresses of copper thread placed amongst the fishermen's nets.

■ In the vicinity of No. 95

Toivo Jaskanen, Airi Ikonen, Tauno Nevalainen and Armas Ruokolainen (Finland)

Very large traditional drying stack of timber with a room inside. A memorial to the artist's father. Sponsored by Vapo Timber Co. and Lieksan Saha Co.

Taapeli

"...Sitten kiännettiin se kiramo siellä ja lähettiin siirtämään siinä vengissä ja sitten yks-kaveri jäi kiäntämään sitä venkkii, kun aina se venki piti kiänttää se piätien mukkaan, kun sahalta tuli lasti. Ja sitten sitä lähettiin isäsi kanssa työntämään. Minä olin vielä työntämässä siitä etupalkista ja isäsi oli sitten siinä minun jälessä. Siinä ei ollut, liekkö pari metriä väliä ollut suunnilleen. Siitä vengistä piästiin ja työnnettiin oisko joku kolmekymmentä metriä suurinpiirtein. Ja minäkkään, tuota kun se kone iäntelöä ja helissöö, kun se on epätasaset ne ratat oli paikoin ja niin minä tuota vielä arvelin, että vielä pitäis piästä jotta... Hiastu se koneen työntö ja eihän se kunnolla joutunut sekkään kolomas kaveri sieltä, se joka jäi sitä venkkii kiäntämään. Ja sitten viikkasen taakseni, niin ka, mies on... tuota selälään ja rautapunnus on siinä vieressä. Se oli semmonen tappaus, että minä en – kuullukkaan – sitä..."

5. 6. 1996
Toivo Ikonen,
sahatyömiehes
saw worker

MUISTOJA SYVÄLTÄ/DIVERS MEMORIES

Organiser: Chris Dorsett, Principal Investigator, Divers Memories Research Project, University of Northumbria at Newcastle.
Liaison Officer in Finland: Satu Huttunen, Polytechnic of North Karelia.
Workshops at Polytechnic of North Karelia: Helinä Hoppa, Matti Kuorila.
Workshops at Aurinko Children's Art School and Ponteland High School: Jessica Shaw, Airi Ikonen, Toivo Jaskanen.

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*Inside back cover: Kapa (Finland)
Small stones with photographic portraits printed on them scattered on the gravel (detail).
On path, near No. 92.*

