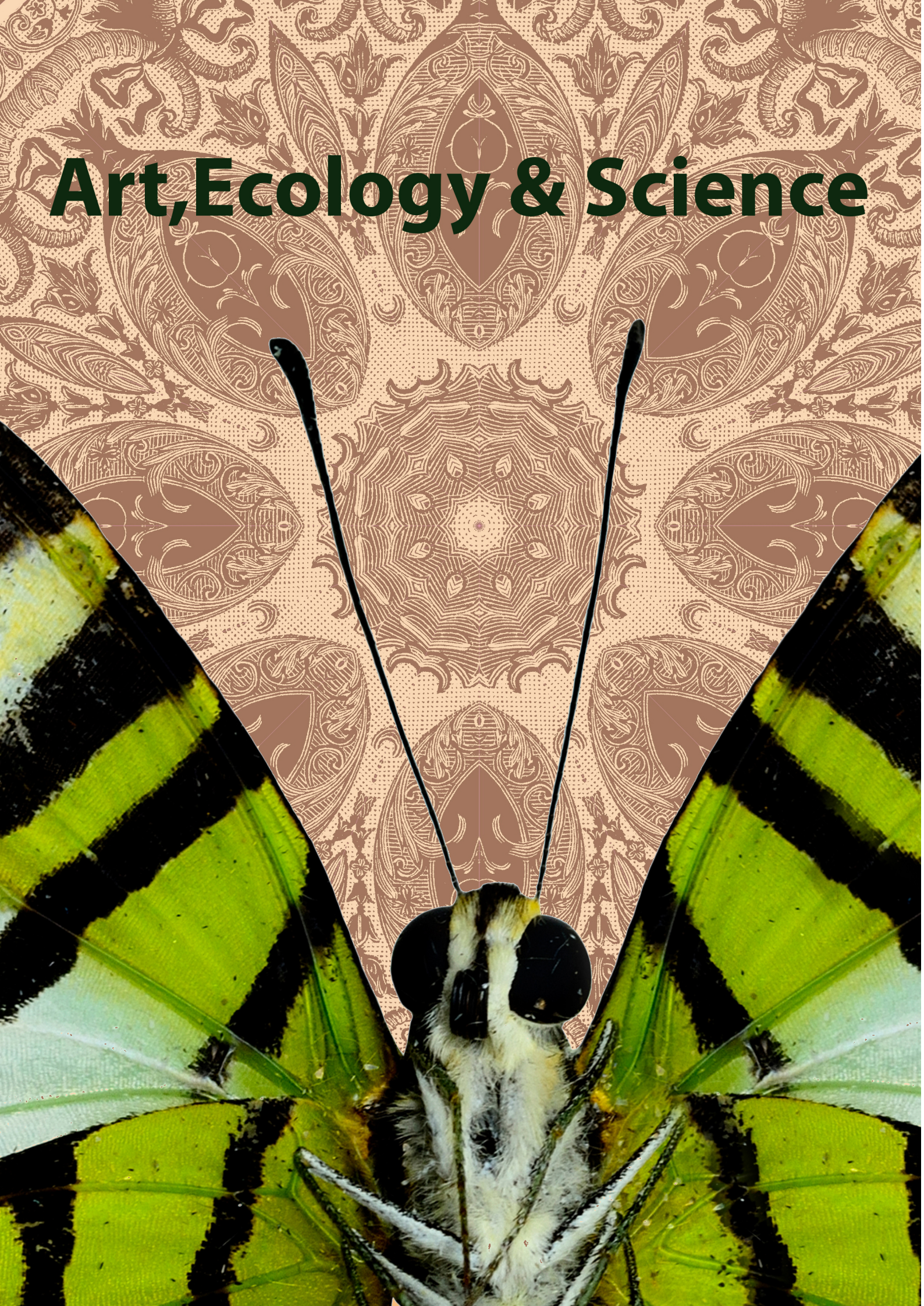
Art,Ecology & Science



Art, Ecology & Science

ARNA is a NGO and we work through the Culture Dimension of Sustainability. Our base area is The Avian Kingdom, now planned to become the core area for a new UNESCO biosphere reserve in Vombsjösänkan.

The landscape of the future biosphere is a rural valley in the south of Sweden. It is a landscape with memories of humans since more than 12.000 years back and traces of the first farmers have been found in Brunnshög outside the city of Lund. Today two large science facilities are built up at Brunnshög. The synchrotron MAX IV was inaugurated 2016 and ESS, the European Spallations Source, is under construction. Both are decicated to material studies for the gain of a greater understanding of life on Earth. The the future biosphere reserve Vombsjösänkan and the high-tech-future-science are like two worlds. Both devote their work to support a sustainable development. But will they interact?

In the ARNA-project Art, Ecology & Science we have involved artists, natural scientists and children to explore where the two worlds of a future biosphere reserve and the science facilities meet. As a starting point for explorations through art the participants have used the theme 'Perspective through details'. The theme has also been used to study the interaction between landscape and humans in the Cascade Head biosphere reserve in Oregon and Vombsjösänkan.

Art is a way to explore what it is to be human. Were we come from, who we are today and what we can become to be in the future. Art tells stories of a changing world. We need such stories more than ever.

In this publication we have collected experiences from key participants in the project. It is stories about the search of knowledge, finding a deeper understanding and the creation of visions. But there is also a underflow, a feeling of beloning to Earth and a wish to unfold its mysteries. That is the point where Art, Ecology & Science meet.

Kerstin Jakobsson
ARNA

www.arna.nu

Read more about the project at
www.arna.nu/art_ecology_science.html

Driven by Curiosity

Our practice is driven by curiosity and our desire to learn and understand more about the environment that we all inhabit. Our love of nature and ecology is a strong influence on our individual professional practices. We also collaborate where our interests intersect, carrying out international, interdisciplinary art and ecology projects.

Art and science are both ways of looking at and describing the world, more specifically to our interests, different ways of studying and understanding nature. Through our differing perspectives as artist and scientist we see and describe the world differently but we both work to draw attention to the distinct elements of the natural world that intrigue us.

In this ARNA commissioned project 'Art, Ecology & Science' we drew links between a UNESCO Biosphere Reserve in the USA as well as a possible future biosphere reserve in Swedish Vombsjösänkan.

In Sweden, we encountered worlds-in-miniature on an autumnal forest floor, with hundreds of upright fungi forming a toadstool city. There were underwater worlds, with snails slowly gliding on the underside of a pond surface and a curious pike that demanded to be in shot. Palaeoecologist Anna Broström shared her research on ancient pollen from cores into the bottom of Vomb Lake. Through the lens of her microscope we looked back in time to pollen that was present at the time of Jesus.

Whilst sitting on the front verandah at Grass Mountain (Sitka Center for Art and Ecology, Oregon, USA) nature came to us every day: coyote loped past and paused to sniff the air, chipmunks cavorted, bounding from one tree to another, female elk called eerily like forest sirens, the randy bull elk sniffed the ground - an olfactory detective following a female scent. The sea mist regularly rose and we took to our new pastime, 'mist bathing,' minute droplets caressing our skin. In both places, excursions into autumnal forests provided wonderful opportunities to collect and select material, developing a digital palette to create moving image artworks. The residency provided opportunities to contribute to communities, to present our work at schools, festivals and to university students. We hoped to shine light on things that local people may take for granted through familiarity, or that have been overlooked in the slog of everyday life. Maybe our presence, as strangers in a new land, with our curiosity, naivety and fresh eyes and little or no knowledge of a place, will provide an excuse for people to discuss, provide more room for curiosity and conversations, provide permission to ask questions.

Anna Glynn & Peter Dalmazzo
Visual Artist & Biologist
Australia

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. ! . 4! 18 3(%- ! 23%1 234$% 32 - ! $%! &4,, $! 8 %7#412)/ . 3/ ! 2 0! 13 / &3(%#/ 412%)24! , 4,341% . 5)1/ . - % 3 ! . $! 341% (% %7#412)/ .). #,4$%$ 23/ 02 ! 3 36 / ,! . $! 136 / 1+2). 3(% 5)! .). ' $/ - 01/ $4#%$ " 8 ! 13)232). 1%2)$% #% ! 3 ! . $! 5)2)3 3/ ;2 (/ 42%). ! 1,92! 6)3(! +80% - %%3). ' 6)3(36 / 4231! ,)! . ! 13)232). 1%2)$% #% (% %5% 3 6 ! 2 ! 24##%22 ! . $ ( )' (,8 ! 001%#)! 3%$ " 8 3(% 234$% 32 3 6 ! 2). 20)1). ' 3/ 3(% 3/ ,%1 ! " / 43 ;2 ! #3)5)3)%2 3/ 2%% 3(% ! 136 / 1+2 ! . $ 3! ,+ 6)3(3(% ! 13)232 ! . $! ,2/ 3/ %70%1)% #% 3(% " %1 43)&4, 6). 3%1 ,! . $2#! 0% / & 3(% 5)! .). ' $/ - . 0! 13)#4,! 1 ;2 6 / 1+ 6)3( ). #/ 10/ 1! 3). ' 3(% #4,341! , $)- % 2)/ . / & 2423!). ! "),)38). 3/ 01! #3)#! , ! #3)5)3)%2). ! 20%#)&)# ")/ 20(%1%! 1%1)2 / &). 3%1%23 3/ 42 " %#! 42%)3 2(%$2 . %6 ,)' (3 / . 3(%3(%/ 1%3)#! ,)224%2 #/ 5%1%$). 3(% - ! 23%1;2 #/ 412% ;2 &)1- ! . #(/ 1! ' %). ! 20%#)&)# ! 1%1 3(42 01/ 5)$%2 ! .)- 0/ 13! . 3 #/ . #1%3% %22 3/ 3/ 0)#2 / 3(%16)2% $)2#422%$). ' % %1! , 3%1- 2 : ! . $ 01/ 5%$ 3/ " % %20%#)! ,,8 5! ,4! " ,% 3/ 3(% - ! */ 1)38 / & 3(%). 3%1 ! 3)/ . ! , 234$% 32 6 (/ (! $. / 3 8%3 " %% / 432)$% 3(%#)38 / & 4. $

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(%*/). 3 #/ . &%1% #% 6),, " %! 20,% $)$ / 00/ 134.)38 3/ $%5%/ 0 ! $%%0%1 $)! ,/ ' 4% " %36 %%). 3%,%#34! , 2#(/ ,! 12( )0 ! . $! 13)23)# 01! #3)#%). 3(% &)%$ / & % 5)1/ . - % 3! , (4- ! .)3)%2 ! 1/ 4. $)224%2 3(! 3! 1%/ & #/ . #%1 3/ 42 ! ,, 1/ - 3(% 0/). 3 / & 5)%6 / & 3(% ! 23%1;2 1/ ' 1! - 3(% #/ ,,! " / 1! 3)/ . 6)3(3(42 1%01%2% 32 ! 5! ,4! " ,% ! $$)3)/ . 3/ 3(% #411)#4,4- ! 2)3 / 0% 2 40 3(% 0%120%#3)5%2 / & ! 13 ! . $ % 5)1/ . - % 3! , ! #3)5)2- % ,/ / + &/ 16 ! 1$ 3/ #/ . 3). 4%$ #/ ,,! " / 1! 3)/ .

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1/ &%22/ 1 / & 13)23/ 18 ! . $)24! , 34$)%2)1%#3/ 1 / & 34$)%2 / &3(% . 3%1 ! 3)/ . ! , ! 23%1;2 1/ ' 1! -).)24! , 4,341% 4. $.)5%12)38 6 %$%

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* 0$% %2!/0% 02! .0, .+& 0 +10 /01 !*0' ".+) 0$ #. ! 7./%# /'+(* * 82!/0 /'+(* % &8 +) 1*%% (%5 , .0%% 0 .%. 0+ 0$! +10 ++. 3+.'/$+, $!(* %0+ 1 0%* * (! 01.!/ +* % #! +) , +/%%* / 3!((/ ! +(+#% (+* !, 0' /1 $ / 3 0. * . +* 5 (!/ , $+0+/5*0$!/% %) %%.5 * ! +/5/0) /!.2%!/ $! (//!/ 3!.! (/+ 2%%5 03+ +" 0$! , .0%% 0+.5 .0%0 ** (5** * !0. () 66+ ".+) 1/0 (% $!5/$+3! /(%!/ * 0('! +10 0$!% .03+.' * (/+ +10 0$! , .+& 0

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Omslag: Arnold Hagström
Layout: Kerstin Jakobsson