

LIAF 2019



Photo: Trygve Luktvasslimo

LIAF 2019 takes its inspiration from the multitude of inhabitants, materials, struggles, and processes that reside and take place within the extremely wide intertidal zone surrounding the islands of Lofoten. Cyclical, turbulent, ruthless, and beautiful, LIAF has opened up four conversations in dialogue with this environment, to observe the space diminish and expand, and to follow the liminal ebbs and flows.

This intertidal zone is home to continual arrivals and departures, of disappearances and the reappeared. It is a neighbour to the powerful maelstrom, Moskenesstraumen, and as always at the mercy of the Moon. On the threshold of the land and the ocean, it exposes flotsam and scattered detritus, and it contains some of earth's hardest and most ancient plants and animals - organisms that are subject to the unpredictable forces of the weather, living things that routinely endure extreme fluctuations in temperature, salinity, oxygen levels, light, and space. Among them creeps the starfish - with an eye on each arm, a witness to several events at once.

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LIAF 2019 is now being realised along the shorelines in both the Western and Eastern regions of the Lofoten archipelago. As of October 2018, the biennale is initiating a set of collaborations with several artists and artist groups who will each undertake a long-term engagement with the islands - one of whom will undertake a LIAF residency in their own home. The curatorial 'arms' of LIAF are both guiding and guided by these places, and by artistic ideas and processes, as the artists embed their respective work in the local settings. These engagements will shape a wider exhibition and public programme, opening on 30 August and lasting until 29 of September, 2019.

'From the horse's mouth' is the arm that considers resilience, community, messages, and communication from human and other-than-human perspectives. 'Thinking tide, sensing scale', draws attention to (natural) phenomena and the apparatus through which events are sensed and measured. 'Splash, stress & elasticity' is the arm that considers the high tides of human and non-human migration, seasonal tourism, competition, space, and cycles. 'Maths, matter & body' observes the relationships and tensions between the human body, solid matter, algorithms, gravity, and statistics. The fifth and unnamed arm is dedicated to the unspecified.

Confirmed participants include: **João Pedro Vale & Nuno Alexandre Ferreira, Futurefarmers (Amy Franceschini and Lode Vranken), Signe Lidén, Trygve Luktvasslimo, Tricia Middleton, and Kateřina Šedá** (more artists to be announced soon). For four of these artists/artist-groups the engagement implicates working in Lofoten for a residency-production period between three-five months and being involved in a number of local productions and events.

The curatorial team of LIAF 2019 (**Hilde Methi, Neal Cahoon, Karolin Tampere, and Torill Østby Haaland**) are interested in the dynamic movements of the curatorial 'arms' as processes of continual revision and responsive re-conceptualisation, as directions that frame and shift focus, and as methodologies that foster energy, proximity, and poetics throughout the whole of the festival. The 'artists-in-residence' format - as part of, and in spite of the art biennale context - considers how this approach can provoke new affinities, knowledge, and empowering encounters that are invested in local agencies and place, and that connect to otherwise unreachable (local) communities, companions, and collaborators.