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Another North: Landscape Reimagined, an exhibition featuring the work of six innovative contemporary Nordic artists, opened at Scandinavia House in May of 2016. On view throughout the summer, a selection of 19 photographs and media installations highlighted contemporary Nordic artists who use landscape to portray the boundary between the known and the unknown.

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Over the last 20 years, Nordic artists have increasingly elected to use photography and film not as tools to capture “reality,” but rather as means of reimagining landscape as a multivalent space at once familiar and otherworldly, visible and invisible, accessible and remote. Comprised of photographic and video works, *Another North* explored landscape as a place of complication, rather than revelation, and investigated channels into new ways of seeing.

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The exhibition featured six artists — Eija-Liisa Ahtila, Ole Brodersen, Sigurður Guðjónsson, Simen Johan, Susanna Majuri, and Pentti Sammallahti — who have taken a range of different approaches to rendering and considering contemporary landscape.

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Finnish artist Eija-Liisa Ahtila, a native of **Hämeenlinna** who lives and works in Helsinki, has long been considered a master of the cinematic installation form, with work conceptually organized around the construction of image, language, narrative, and space.

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Horizontal, her 10-meter-wide projection of a monumental spruce tree, explores biologist Jacob von Uexküll’s proposition that different worlds of living beings exist simultaneously, and questions human centeredness, human perception of nature, and the way in which film articulates and shapes perception.

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Norwegian photographer Ole Brodersen has had an intimate understanding of the uncontrollable quality of nature since childhood, having been raised on the car-free southern archipelago of Lyngør.

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He has since explored the presence of natural phenomena through encounters between manmade objects and untouched nature through his large-format print series “Trespassing.”

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Norwegian and Swedish photographer Simen Johan’s images are intricate digital constructs that explore the boundaries between opposing forces like natural and artificial, known and unknown.

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On view in the exhibition, his prints from the series “Until the Kingdom Comes” depict a natural world that is at once familiar and otherworldly, incorporating elements that the artist has photographed in various geographical landscapes within the Nordic landscape.

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Icelandic visual artist Sigurður Guðjónsson works with moving imagery and installations with carefully synchronized soundscapes, creating immersive and multi-faceted compositions in complex loops and rhythmic schemes.

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His 2012 work *Veil*, a 60-minute video, renders an invisible wind visible, capturing a gauze veil of black sand woven by gusts of wind on an Icelandic beach.

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Finnish photographer Pentti Sammallahti has explored the sensitivity and beauty of the world displayed through its animalistic existence, and is known for his meticulous approach to printmaking as well as for developing innovative printing techniques.

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His intimate, uncanny, black-and-white photographs such as the 1974 *print Ristisaari, Finland (Frog In Water)*, offer momentary glimpses into a supernatural North beyond our own.

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Finnish artist Susanna Majuri, a member of The Helsinki School of photography, has been known for her magical images using recurring themes of the North as both a landscape and a state, incorporating water as a key element. Her 2009 print *Treasure* transforms a familiar scene of green marshland into a cinematic dreamscape.

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“My photographs can be seen as different places for emotions,” Majuri has said of her work. “I want to narrate feelings like in novels.”

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Together, the works in *Another North* explored the ways these artists investigate, question, and complicate human perception of the natural world, capturing unnoticed or invisible phenomena and quietly hinting at a multitude of spatial and temporal worlds, both constructed and not, just beyond our reach.

CREDITS

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