



Artist Symposia

2011 – 2019

Meet Art from the B7 Islands

Åland · Bornholm · Gotland · Hiiumaa · Öland · Rügen · Saaremaa



Seven Baltic Sea islands, each with unique coastal landscapes. But one thing all seven have in common: surrounded by the Baltic Sea, in every direction one can see water coloured by the light in wonderful colours. Every islander carries the melody of the sea in his heart.

B7 Baltic Islands Network

The B7 Baltic Islands Network is a network of the 7 largest islands in the Baltic Sea from 5 different countries. Bornholm (Denmark), Gotland (Sweden), Hiiumaa (Estonia), Rügen (Germany), Saaremaa (Estonia), Åland (autonomous region of Finland) and Öland (Sweden) started their cooperation in 1989.

The B7 cooperation is a partnership of equals. The member islands believe that as a cooperation they can influence developments for their common good. Together they lobby to promote island issues at national and EU level, work at political, public official and grass root levels to exchange experiences and ideas, to guarantee the well-being of the islanders.

Situated in the attractive and dynamic Baltic Sea area the B7 islands have a unique and diverse nature and a safe living environment. They are united by a strong maritime culture and history.

The islands' heritage is unique when compared to other parts of their countries and the Baltic Sea Region. It is a strength on which the islands wish to build and develop.

B7 Baltic Islands Network want to contribute to strengthening and to developing the common culture, heritage and history and extend their unique roots and identities.

Promoting the cooperation between cultural institutions and artists, the B7 decided to support a series of art projects, started in 2011, that gives islands' artists the chance to jointly develop their ideas, to promote artistic exchanges and cultural understanding.

So far, project locations were an old empty hotel (Rügen), an abandoned quarry (Gotland) and a closed slaughterhouse (Åland). The artistic installations were always based on time-sensitive issues moving us all. Just this was of great interest for residents and guests of the B7 islands.

All parties are now looking forward to the 2014 edition of this linking project on Bornholm.

B7 Baltic Islands Network

Das B7 Baltic Islands Network ist das Netzwerk der 7 größten Ostseeinseln, die zu 5 verschiedenen Ländern gehören. Åland (autonome Region Finnlands), Bornholm (Dänemark), Gotland (Schweden), Hiiumaa (Estland), Öland (Schweden), Rügen (Deutschland) und Saaremaa (Estland) begannen ihre Zusammenarbeit im Jahr 1989.

Die B7 Kooperation ist eine Partnerschaft Gleicher. Die Mitgliedsinseln sind überzeugt davon, dass sie mit dieser Zusammenarbeit ihre Inseln weiter voran bringen können. Gemeinsam setzen sie sich auf nationaler und europäischer Ebene für Inselthemen ein. Sie tauschen auf politischer, Verwaltungs- und Vereinsebene Ideen und Erfahrungen aus, um so zum Wohlergehen der Inselbewohner beizutragen.

Die B7 Inseln genießen die Vorteile ihrer attraktiven Lage im dynamischen Ostseeraum. Sie sind begünstigt durch eine einzigartige und vielfältige Natur, bieten ihren Bewohnern ein sicheres Lebensumfeld und sind durch eine starke maritime Kultur und Geschichte vereint.

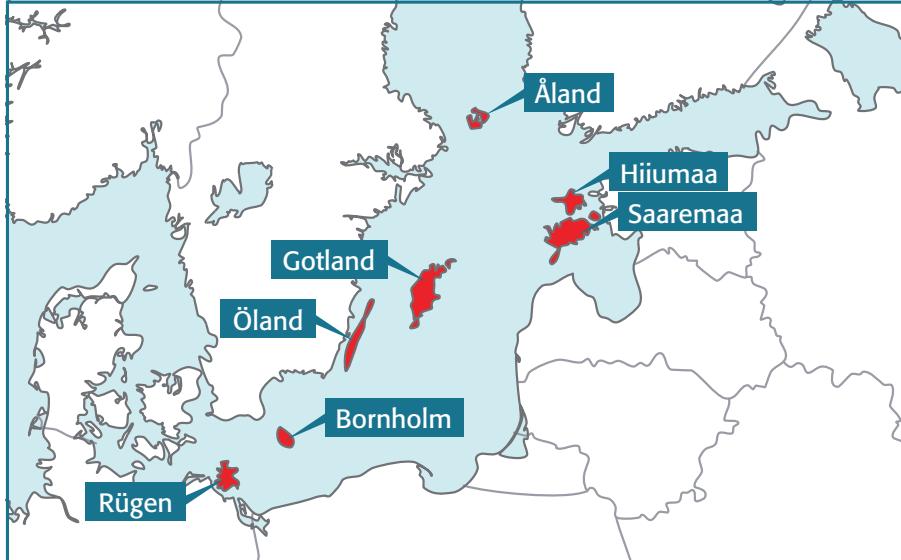
Das kulturelle Erbe der Inseln ist einzigartig im Vergleich zu anderen Gegenden in ihren Ländern und im Ostseeraum. Es verleiht ihnen eine besondere Stärke, auf die die Inseln ihre Weiterentwicklung aufzubauen wollen.

Das B7 Baltic Islands Network hat es sich zur Aufgabe gemacht, das gemeinsame kulturelle und historische Erbe zu stärken und weiterzuentwickeln sowie die einzigartigen Wurzeln und Identitäten der Mitgliedsinseln aktiv mitzugestalten.

Mit der Förderung der Zusammenarbeit von Kultureinrichtungen und Künstlern haben sich die B7 im Jahr 2011 entschlossen, eine Serie von Kunstprojekten zu unterstützen, die den Künstlern der Inseln die Möglichkeit gibt, ihre Ideen gemeinsam umzusetzen und den künstlerischen Gedankenaustausch sowie die kulturelle Verständigung zu fördern.

Bisher fanden diese Projekte in einem alten leerstehenden Hotel (Rügen), in einem verlassenen Steinbruch (Gotland) und in einem geschlossenen Schlachthaus (Åland) statt. Grundlage der künstlerischen Installationen waren stets uns alle bewegende, zeitkritische Themen. Gerade das fand bei Bewohnern und Gästen der B7-Inseln reges Interesse.

Alle Beteiligten sind jetzt gespannt auf die Fortsetzung dieses verknüpfenden Projekts 2014 auf Bornholm.



B7 Baltic Islands Network

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This exhibition was commissioned by B7 Baltic Islands Network.

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Die Ausstellung wurde im Auftrag von B7 Baltic Islands Network erstellt.
Konzeption und Gestaltung: Ellen Kock
Fotos: Ellen Kock, mitwirkende Künstler

B7 Artist Symposia

2011 – 2019

Dear artists and organizers,

We are very pleased to be able to present all the artists, organizers, contributors and supporters of the six B7 artist symposia since 2011 this retrospective and memorial work.

In 2015, exhibition panels of the symposia on Rügen, Gotland and Åland were drawn up. The exhibition has since been shown on Åland, Hiiumaa, Saaremaa and Rügen.

In preparation for the symposium in 2018, the exhibition panels of the symposia on Hiiumaa and Saaremaa were created.

In 2018 the anniversary symposium „Get out of the comfort zone“ took place on Rügen in the Orangerie in Putbus. In parallel, all the works previously created as part of the B 7 artist symposia were presented in the rooms of the Orangerie.

This documentation presents the exhibition panels from 2011 to 2017 in the original layout as well as the works newly created in the orangery in 2018. All artists participating in this year's symposium were full of optimism and would like to see a continuation of these already traditional artist symposia.

We would like to take this opportunity to thank everyone involved and wish the artists to continue the project series of the B7 artist symposia. Enjoy this documentation and all the wonderful memories.

Martina Schwinkendorf
B7 Baltic Islands Network

Liebe Künstler und Organisatoren,

wir freuen uns sehr, mit dieser Dokumentation allen beteiligten Künstlern, Organisatoren, Mitwirkenden und Unterstützern der sechs seit 2011 durchgeführten B7-Künstler-Symposien eine Art Rückschau- bzw. Erinnerungswerk in die Hand geben zu können.

2015 wurden Ausstellungstafeln zu den Symposien auf Rügen, Gotland und Åland erarbeitet. Diese Ausstellung wurde zwischenzeitlich auf Åland, Hiiumaa, Saaremaa und Rügen gezeigt.

In Vorbereitung auf das Symposium 2018 entstanden die Ausstellungstafeln zu den Symposien auf Hiiumaa und Saaremaa.

2018 fand auf Rügen in der Orangerie in Putbus das Jubiläumssymposium „Raus aus der Komfortzone“ statt. Parallel dazu wurden in den Räumen der Orangerie alle bisher im Rahmen der B7-Künstlersymposien erschaffenen Werke durch diese Ausstellungstafeln präsentiert.

Diese Dokumentation bildet all diese Ausstellungstafeln (2011–2017) im Originallayout sowie die 2018 in der Orangerie neuerschaffenen Werke ab. Alle in diesem Jahr teilnehmenden Künstler waren voller Aufbruchsstimmung und würden sich eine Weiterführung dieser inzwischen Tradition gewordenen Künstler-Symposien von Herzen wünschen.

Wir möchten an dieser Stelle allen Beteiligten danken und den Künstlern wünschen, dass sie die Projektreihe der B7-Künstler-Symposien weiter fortführen können.
Viel Freude mit dieser Dokumentation und den wunderbaren Erinnerungen .

Martina Schwinkendorf
B7 Baltic Islands Network
Landkreis Vorpommern-Rügen

2011	Rügen	SceneChange · Artists fill the emptiness of the old hotel at Cap Arkona
2012	Gotland	Islands · Landart at Bunganäs
2013	Åland	MeetArt · Artists fill the emptiness of the Gölby old slaughter-house
2014	Hiiumaa	Flow · Artist bring to life Kärdla old power plant
2017	Saaremaa	Dissonance · Artists reflections along Kuressaare light traffic way
2018	Rügen	Get out of the Comfort Zone · Orangerie Putbus
2019	Bornholm	Sensing Vang

SceneChange - Messages and Visions

25 artists fill the emptiness of the old hotel at Cape Arkona

In 2011 Rügen held the Presidency within the B7 Baltic Islands Network, as for the first time artists from the Åland Islands, Bornholm, Gotland, Hiumaa, Öland, Rügen and Saaremaa met for a joint art project.

Rügen is an island that has fascinated artists for centuries. With its landscape and its varied coastline Rügen presents a special, natural studio for many genres of art. In 2011, a very different platform for the work of artists was created at Cape Arkona.

In 2011 the municipality Putgarten situated in the north of Rügen had planned a temporary exhibition with artists from Mecklenburg and Vorpommern in the Old Hotel at Cape Arkona. The building stood empty for years and should be applied to a future cultural use. Art in the vacancy entitled „SceneChange - Messages and Visions“ seemed to be just the right bridge to the future.

In this project, within which 15 Mecklenburg artists were invited to, the B7 project has been integrated. So, six artists from the other Baltic Sea islands visited Rügen from 28 May until 6 June 2011.

The artists occupied the void, the abandonment, the zone of waiting with vital, content-filling and form-giving subjectivity, with their ideas, their messages. For six months, the empty building/hotel was converted into a publicly accessible habitat where traces of existence, issues of time set into the light and new creations related to space met the visitors.

This exhibition was staged more than a traditional art exhibition. Artists and artisans of various genres participated.

The artists presented not only their work but with their individual flair they included their room installations and their room presentations into the situation or the architectural structures of the old hotel.

Not only the „spent“ building, but also the selection of materials that may have been taken from the abundance of our time, made a statement - should be a message.

The artists were enthusiastic about this project idea initiated by Ellen Koch and implemented in collaboration with the municipality Putgarten. In addition to the creation of art works, the project should initiate many personal encounters between the artists of the Baltic Sea islands and start the exchange of ideas between them.

Anna from Gotland went home inspired with the idea to continue this project on Gotland in 2012.

2011 hatte Rügen die Präsidentschaft innerhalb des B7 Baltic Islands Network inne, als sich zum ersten Mal Künstler der Ostseeinseln Åland, Bornholm, Gotland, Hiumaa, Öland, Rügen und Saaremaa zu einem gemeinsamen Kunstprojekt begegneten.

Rügen - eine Insel, die seit Jahrhunderten Künstler fasziniert hat, bietet mit seiner Landschaft, seinen vielseitigen Küsten das besondere, natürliche Atelier für viele Genres der Kunst. Im Jahr 2011 wurde am Kap Arkona eine ganz andere Plattform für das Wirken von Künstlern geschaffen.

Die Gemeinde Putgarten im Norden der Insel Rügen hatte 2011 im alten Hotel am Kap Arkona eine temporäre Ausstellung mit Künstlern aus Vorpommern und Mecklenburg geplant. Das Gebäude stand seit Jahren leer und sollte zukünftig einer kulturellen Nutzung zugeführt werden. Kunst im Leerstand mit dem Titel „SzenenWechsel – Botschaften und Visionen“ schien also genau die richtige Brücke in die Zukunft zu sein.

In dieses Projekt, zu dem 15 Mecklenburger Künstler eingeladen waren, wurde das B7 Projekt integriert. So waren 6 Künstler von den anderen Ostseeinseln vom 28. Mai bis zum 6. Juni 2011 zu Gast auf Rügen.

Die Künstler besetzten die Leere, die Verlassenheit, die Zone des Wartens mit vitaler, inhaltsfüllender und formschaffender Subjektivität, ihren Ideen, ihren Botschaften. Für sechs Monate wandelte sich das leer stehende Gebäude/Hotel in einen öffentlich begehbar Lebensraum, in dem Spuren des Daseins, ins Licht gesetzte Themen der Zeit und raumbezogene Neusetzungen auf die Besucher trafen.

Diese Ausstellung war mehr als eine traditionell inszenierte Kunstaussstellung. Künstler und Kunsthändler verschiedenen Genres nahmen teil.

Die Künstler präsentierten nicht nur ihre Werke, sondern bezogen ihre Rauminstallationen, Rauminszenierungen mit ihrem individuellen Gespür in die Situation bzw. die baulichen Strukturen des alten Hotels ein.

Nicht nur das „verlebte“ Gebäude, sondern auch die Auswahl der Materialien, die möglicherweise dem Überfluss unserer Zeit entnommen waren, setzten ein Zeichen – sollten eine Botschaft sein.

Die Künstler waren begeistert von dieser Projektkonzept, die durch Ellen Koch initiiert und in Zusammenarbeit mit der Gemeinde Putgarten umgesetzt werden konnte. Neben dem Erschaffen der Rauminstallations, stand das Kennenlernen und der Gedankenaustausch der beteiligten Künstler ganz im Vordergrund und so gab es viele persönliche Begegnungen zwischen den Künstlern der Inseln. Anna von Gotland fuhr inspiriert mit dem Gedanken, dieses Projekt 2012 auf Gotland fortzusetzen, nach Hause.

Dies war ein Projekt der Gemeinde Putgarten und von B7 Baltic Islands Network. Es wurde auch gefördert durch die Kulturstiftung Rügen, die Tourismus GmbH Kap Arkona, Förderverein Kap Arkona und den Landkreis Rügen.

This was a project of the Municipality of Putgarten and B7 Baltic Islands Network. It was also funded by Kulturstiftung Rügen, the Tourist Board Cape Arkona, Friends of Cape Arkona e.V. and the County of Rügen.



SzenenWechsel

25 Künstler besetzen die Leere
im Alten Hotel am Kap Arkona



4. Juni – 31. Oktober 2011

Täglich geöffnet i4 - 37Alten Hotel am Kap Arkona direkt neben den Leuchttürmen
Juni, September 10 – 17 Uhr - Juli, August 10 – 18 Uhr - Oktober 10 – 16 Uhr
Dies ist ein Projekt der Gemeinde Putgarten. Es wurde gefördert durch die Kulturstiftung Rügen, die Tourismus GmbH Kap Arkona, den Förderverein Kap Arkona e.V., 37R, den Landkreis Rügen und B7 Baltic Islands Network



Rügen

SceneChange - Messages and Visions

25 artists fill the emptiness of the old hotel at Cape Arkona

Opening 4 June 2011

With over 100 guests, unique musicians, 22 of the involved artists and wonderful weather this opening was an unforgettable evening. At midnight, all participants climbed the new lighthouse and enjoyed the view over the Baltic Sea with fascinating moonlight.



Rügen



thoughts in hiding
molten glass frits
stars in hiding, our thoughts ...
can a ray of light help to see the sky again?

Regina Kaufmann
Rügen, Germany

The Sky in the Basement
SceneChange - Messages and Visions

Rügen 2011

3
Göhren
Henne
Kükens
Narven
Ost
West



Where is the past?
Where is the childhood?
Will they come back again?

Come swing.

Lene Degett
Bornholm, Denmark

The Chalk Circle 2011
SceneChange - Messages and Visions

Rügen 2011

Berit Koenig
Gelael
Hiltraut
Jana
Nurteza
Paul
Oleah

7



To be or not to be?
How to be?
Authors: Valev und Kalli Sein
We all enjoy being in light
but –
if there is Light,
there must be Shadows somewhere, too ...
We always left something.
Shadows. Brighter or darker.
Look behind and around you, notice.

Valev and Kalli Sein
Hiiuma, Estonia

House of Lights
SceneChange - Messages and Visions

Rügen 2011

Bernhard
Gefäß
Hiltraut
Kerry
Nurissa
Paul
Oleah

7

My installation was conceived and created the week before the opening reception. I am inspired by old town records used with the intention to show how the Baltic Sea connects people around the shores.



Anna Viktoria Norberg
Gotland, Sweden

Fata Morgana, Traces at Cape Arkona
SceneChange - Messages and Visions

Rügen 2011



Fuel Rods
or
Please open only after 35,000 years

Where should we go? What is to become of us?
Where does this lead?
Hide, bury, sink, burn, poison, karstify, devastate.

Hellcats want to live and live well, in the beautiful green.
Get what they need to beautify their being.

What is to become of us? Where does that leave us?

Sorry, we did not know enough, maybe you have the solution

StefanNo

Rügen, Germany

Fuel Rods

SceneChange - Messages and Visions

Rügen 2011





Frank Otto Sperlich

Art is communication is exchange

A concert hall – let's say in Warsaw. I sit in the hall with Swedish, Russian and American friends. We all enjoy the music, more or less, like the Polish audience does.

In Berlin I go to the German Theatre with my three friends. We see or listen to Henrik Ibsen's „The Wild Duck“ in German. Only I can understand the piece.

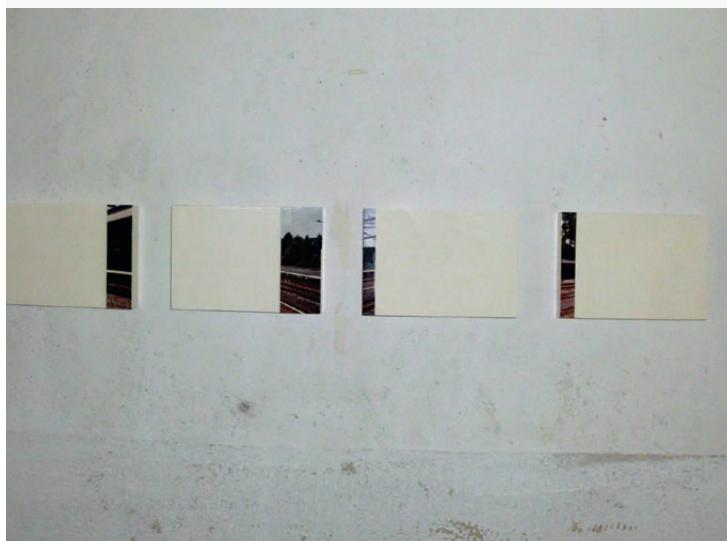
Language is the most important form of human exchange. It connects, but it also excludes. Just those who do not speak the language. So how to overcome this exclusion?

There is no language that everyone understands.
I go the opposite way, speak a language that no one understands.
Or maybe everyone can understand it?
Only everyone in a different way?

Isn't the language of some politicians meaningless as well?
Empty words.
Do I respond to a world waffling more and more?
Or will I get completely naked through my speech?

Everything is reduced, focuses only on the person speaking. Can you get involved, can you laugh, be affected, be compassionated, alienate, refuse ...

Language as pure sound, accessible to everyone - no distracting words. You replace them with their own thoughts and feelings.

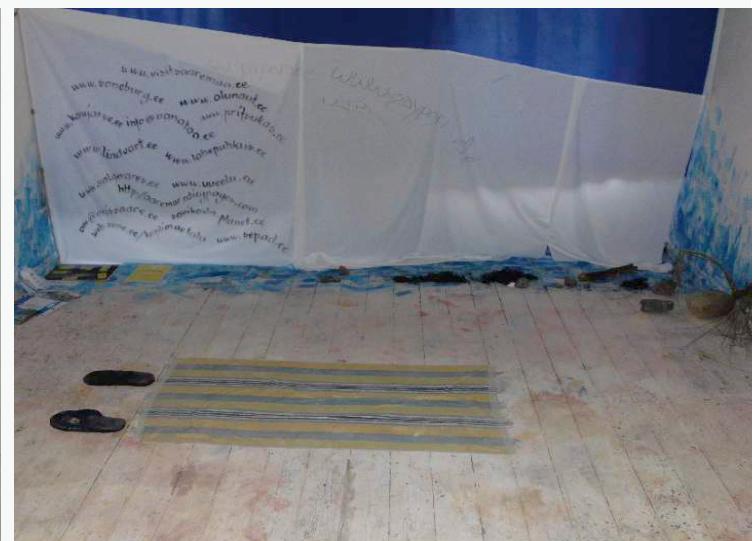


Minna Öberg

David Franklin's off-cuts.

My friend David Franklin is interested in trains and photography. Before putting his pictures in a photo-album he crops away the parts he doesn't like. I am intrigued by the objects and spaces he chose to cut away and how he made this selection. The actual motif is missing.

These off-cuts represent the annoying bits in our life we rather forget and the passing of time - David Franklin now crops his pictures on the computer.

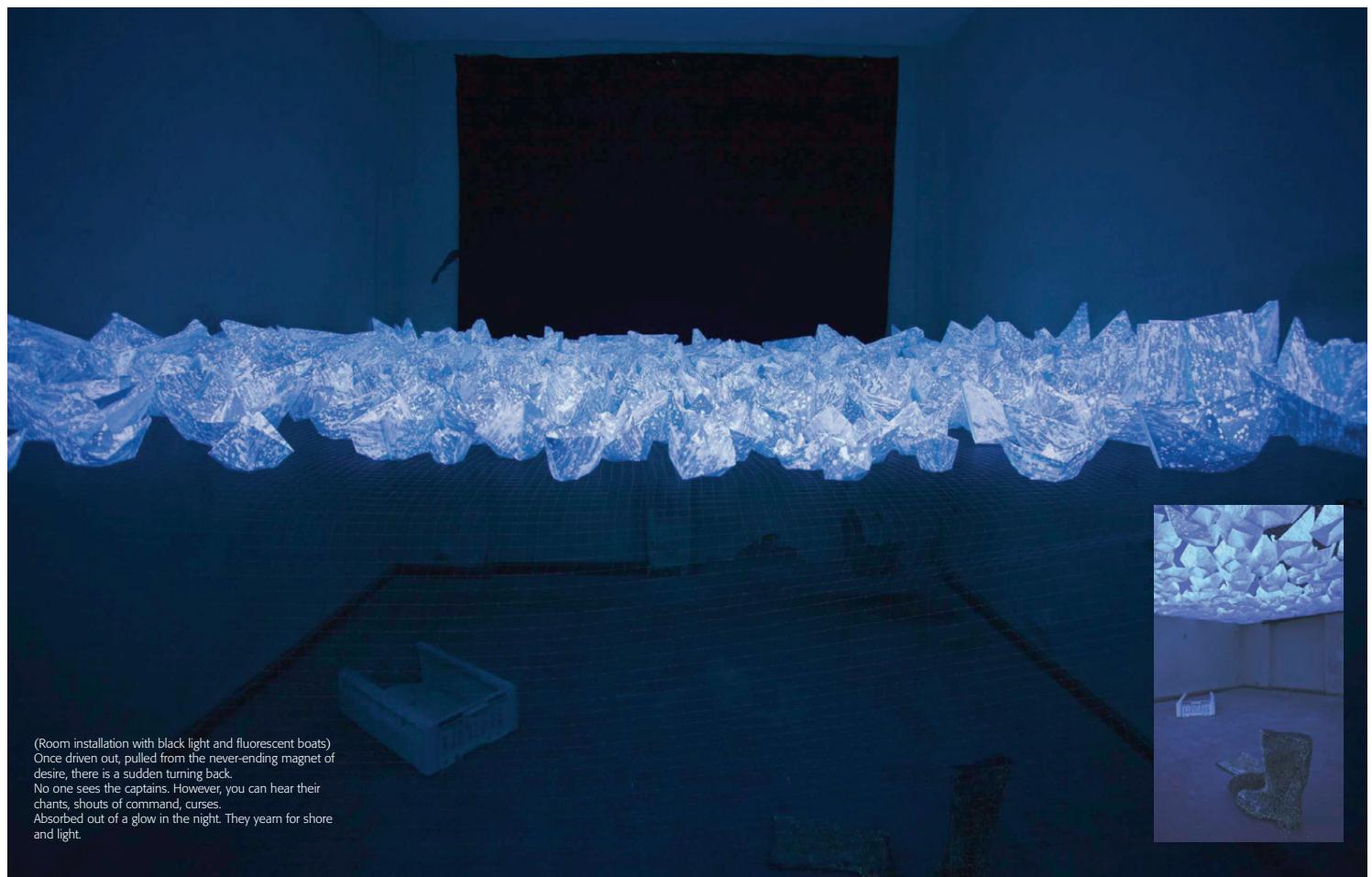


Reine Väli

Traditional and modern

Saaremaa is an island, where old and traditional meets new and modern. There are corners, where you find yourself from centuries ago: old farms with stone walls, fishermen cottages and churches from 13th century. And modern glass and steel architecture in Kuressaare town. And you always can be in touch with people all around the world, because there is internet everywhere.

So, step in, lay down, enjoy the air, take your mobile phone and discover Saaremaa from www.visitSaaremaa.ee. Tere tulemast! Welcome!



TO Helbig

Rügen, Germany

The Return

SceneChange - Messages and Visions

Rügen 2011



Britta Naumann

Rügen, Germany

No Future without Memory

SceneChange - Messages and Visions

Rügen 2011





EllenNa Thoughts Sofa
Rügen, Germany

Franziska Uhl Metamorphoses
SceneChange - Messages and Visions



Inga Carriere Messages
Rügen 2011

3



The installation 'Start's End End's Start' deals with the demolition of the old building and its reconstruction elsewhere. The continuity is displayed by using the same size and shape of the house. The installation symbolizes the simultaneity of existence and non-existence, presence and absence, the same in different forms, as well as the movement from one towards the other.

Rainer Fest
Rügen, Germany

Start's End End's Start
SceneChange - Messages and Visions

3

Rügen 2011

Tree of Visions

The tree which is to carry our vision,
a tree created here from the abundance,
will remind us of forgotten values,
of the real wealth of this world.

A tree bears so much in himself,
he is alive, he is vision.

*When planning a year, plant corn.
When planning a millennium, plant trees.
(Kuan Chung)*

In the Crown 10 painted papier mâché works
Seeds, seed pods
Sprouts in the resting phase.
Genes inherited through the mother plant,
but also hidden predispositions for a new,
individual character of the new life.



EllenNa

Rügen, Germany

Tree of Visions

SceneChange - Messages and Visions

Angelica Russ

In the Crown, 10 papier mâché works

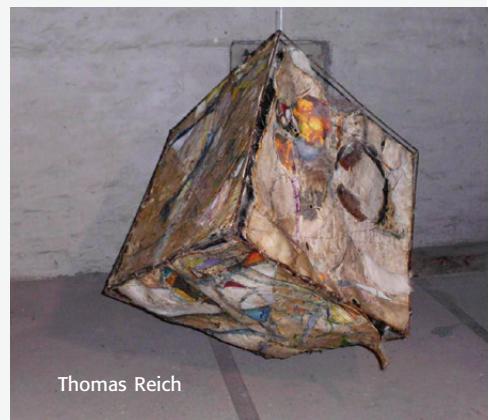
Rügen 2011



Lene Degett



TO Helbig



Thomas Reich



Angelica Russ



Regina Kaufmann



Jutta Winckler



Frank Otto Sperlich und Matthias Gerlach



SceneChange - On the attic from the old hotel
objects from artists to the theme „Housing“

Rügen 2011

Islands · Landart at Bungenäs

Islanders meet art in the landscape

In the last week of May 2012 eight international and five Gotland artists attended the Gotland residency on Bungenäs Peninsula.

The concept of the B7 artists' meeting was similar to the one from Arkona—finding inspiration in a unique place: Bungenäs. It is located in the very north-eastern part of the main island of Gotland, just a few kilometres from Fårösund where the boats to Fårö run. Bungenäs encompasses all the northern Gotland magic with the barren, windswept landscape that inspired Ingmar Bergman to move to Fårö.

Bungenäs has a history of being Gotland's largest limestone quarry (in the 1950s) until the military bought the peninsula in 1963, fenced it off from the public and used it as a strategic location during the cold war. Bungenäs, having a great big harbour, was a perfect place to host a big coastal surveillance radar station buried deep in the quarry.

The bunkers are still present, however, the military has almost completely left Gotland and a land development company, which is currently selling about one hundred lots in this 1.6 square kilometre area, now owns Bungenäs. The fencing is still present and no motorized traffic is allowed and the silence is an important part of the environment.

The development planning permits only for building discrete houses, architecturally placed with care for both the nature and history of the peninsula. The artists had a guided tour of the historical Bungenäs and its secret bunkers.

Already during the Rügen project it became apparent that island artists share a common living situation, independent on nationality. The institution of B7 and the location and past history of Bungenäs together bring attention to how the Baltic Sea has returned its water barrier into a link that connects across nations and cultures.

The Estonian islands of Saaremaa and Hiiumaa are just on the other side of the horizon and in rare weather conditions it is possible to see a mirage of the inlet of the Gulf of Riga reflected in the sky on the east coast of Gotland.

At the end of the residency the area was opened to the public for a one week exhibition to be explored by foot or bike. Local school children were guided around the artwork created in the landscape.

It was a perfect opportunity to create interactive land art and another contribution to a cultural Baltic 7 network that may be made permanent.

ARTISTS

Lene Degett, Bornholm

Valev Sein & Kalli Sein, Hiiumaa

EllenNa, Rügen

Michael Lintzen, Rügen

Helle Kvamme, Öland

Richard Kuusk, Saaremaa

Minna Öberg, Åland

Berit Ångman Svedjemo, Gotland

Eva Bergenwall, Gotland

Katharina Bjerke, Gotland

Torbjörn Limé, Gotland

Anna Viktoria Norberg, Gotland

2012 in der letzten Mai-Woche waren acht internationale und fünf Gotländer Künstler zum Symposium nach Gotland auf die Halbinsel Bungenäs gekommen. Das Konzept für dieses Arbeitstreffen der B7 Künstler war dem von Rügen ähnlich. Mit der Halbinsel Bungenäs wurde ein einzigartiger Ort für künstlerische Inspirationen gefunden. Bungenäs im nordöstlichen Teil der Hauptinsel Gotland, nur wenige Kilometer von Fårösund entfernt, wo die Fähre nach Fårö abfährt. Dieser Ort hat die ganze Magie von Nordgotland mit seiner kargen, windgepeitschten Landschaft, die Ingmar Bergman inspiriert hat, nach Fårö zu ziehen.

Bungenäs war früher Gotlands größter Kalksteinbruch (in den 1950er Jahren), bis das Militär die Halbinsel im Jahr 1963 gekauft, eingezäunt und im Kalten Krieges als strategischen Standort nutzte. Der große Hafen, war der perfekte Ort für eine große Radarstation zur Überwachung der Küste, die tief in den Steinbruch gegraben wurde.

Die Bunker sind noch vorhanden, aber das Militär hat Gotland fast vollständig verlassen. Jetzt gehört Bungenäs einem Landentwicklungsunternehmen, das derzeit in diesem 1,6 km² großen Gebiet etwa einhundert Grundstücke verkauft. Der Zaun ist noch vorhanden und motorisierter Verkehr ist nicht erlaubt. Die Stille ist ein wichtiger Teil dieser Terrains.

Die Entwicklungsplanung erlaubt nur den Bau diskreter Häuser, die sich in die Natur und die Geschichte der Halbinsel einpassen.

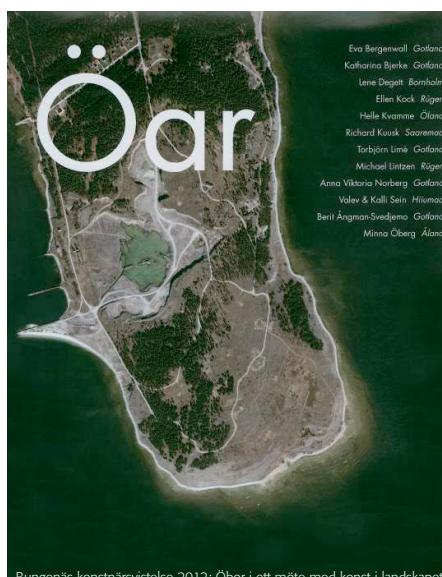
Die Künstler hatten die Gelegenheit, an einer Führung durch das historische Bungenäs und seine geheimen Bunker teilzunehmen.

Schon im Vorjahr auf Rügen wurde deutlich, dass die Lebenssituation der Inselkünstler überall ähnlich ist, unabhängig von deren Nationalität. Die Lage und Vergangenheit von Bungenäs weisen uns darauf hin, wie die Ostsee von einer Wassergrenze zu einer Verbindung von Nationen und Kulturen wurde, woran die B7 Islands Network einen großen Anteil haben.

Die estnischen Inseln Saaremaa und Hiiumaa liegen nur auf der anderen Seite des Horizonts und ganz selten, unter besonderen Wetterbedingungen ist es möglich, eine Fata Morgana in der Rigaer Bucht zu sehen, die sich am Himmel über der Ostküste von Gotland spiegelt.

Zum Ende des Symposium fand eine Vernissage statt und das Gebiet war der Öffentlichkeit für eine einwöchige Ausstellung zu Fuß oder mit dem Fahrrad zugänglich. In Führungen wurden die Kunstwerke in der Landschaft Schulkinder vorgestellt.

Es war also die perfekte Gelegenheit, interaktive Land-Art zu schaffen und mit der Begegnung der Kulturen im Ostseeraum das Netzwerk um B7 zu stärken.



Bungenäs konsträrvistelse 2012: Öbor i ett möte med konst i landskapet



Gotland

Islands · Landart at Bungenäs

Islanders meet art in the landscape

Land Art at Bungenäs

In the barren, windswept landscape of northern Gotland: an old limestone quarry with a small lake, an ancient port, abandoned bunkers, woods, endless rocky beaches - all on 1.6 km², which means plenty of space for meeting and inspiration. Living there and getting into this landscape, this brought forth unique ideas. Land art was the subject for the artists - work with the nature and the remains of the past in this landscape.



Gotland



We live in these buildings made from rock.
We are organic, decomposable as this wood.
We live in these times what steel holds together and
plastic makes us wonder,
do we all really need this?
Maybe all of this is here to tear us apart or
maybe this is all here to keep us together.
The illusion of safety in our houses is intoxicating.
Is this too much?



Richard Kuusk

Saaremaa, Estonia

Tihe

Islands - Landart at Bungenäs

Gotland 2012



28 stones in a desert:
Names and dates written with blood
Precious lives: 42 fallen Danish soldiers
in a senseless war in Afghanistan.
28 pieces in a game: If one falls – all fall
(Faller en, faller alla).



Lene Degett

Bornholm, Denmark

Brott

Islands - Landart at Bungenäs

Gotland 2012





Torbjörn Limé

Gotland, Sweden

Grauzone

Islands - Landart at Bungenäs

Gråzon (gray area) is a model of wood in 1:1 scale of a bunker from Gotland's earlier line of defense against the east.
Gotland has a few decades demilitarised and the defense is finished.

Now it seems that the Swedish government is planning to militarize the island for a possible threat from some indeterminate country. Work Gråzon comments this gray area of possible military preparations on Gotland that no one really knows much about. While expressing the wooden bunker an absurd contrast. Who can protect himself in a bunker of wood and air?



Gotland 2012



Installation consisting of a circular water surface.
Bungenäs' military history represented by the control
and defense, maybe a defense of human life.
We all come to a point in our lives
when we no longer have control over life and death,
then we can only accept one event.

Berit Angman-Svedjemo

Gotland, Sweden

Uppskiken

Islands - Landart at Bungenäs



Gotland 2012



During thorough inventory of Bungenäs natural limestone fountain moss has found. On one of the concrete barriers on the old military training course has been painted a pattern based on fountain moss plant parts. The pattern is painted with a color that in time shall get the moss to thrive on the concrete. How to find it? From the entrance walk south, then the first way right down to the sea. Turn right at Disponentvalla, go left at the next crossroad, keep left and follow the yellow sign until the beginning of the training course.

Katharina Bjerke

Gotland, Sweden

Kalkkällmossa

Islands - Landart at Bungenäs

Gotland 2012



Valev and Kalli Sein

Hiiumaa, Estonia

Invasion of Stones. Denudation

Islands - Landart at Bungenäs

Gotland 2012





Exploring the hidden bunkers on Bungenäs I started by recording my voice in an underground bunker using words "Du gamla, du fria" (You old, you free): The first sentence of the Swedish national anthem.
I continued to explore a second bunker close to the water. This bunker I wanted to transform to a room for dreams.
You are welcome to use this room for dreaming.



Helle Kvamme
Öland, Sweden

Du Gamla, Du Fria
Islands - Landart at Bungenäs

Gotland 2012



Filling human needs, an interactive installation built of human-shape metal forms and sand. To fill the shape you need to dig a hole. An emerging pattern in the sand of human shapes and holes.

Minna Öberg
Åland, Finland

Fylla Behov
Islands - Landart at Bungenäs

Gotland 2012





Michael Lintzen

Leitermann

Flugmensch,
the Dream of Flying in Peace
over all Borders.



Eva Bergenwall,

Sea Gullaxy

For me, the seagull is one of the birds that conveys a sense of freedom - the long white wings against the blue sky and their laughter in the wind.

The weather vane I have therefore placed on the jetty in Bungenäs, as an outpost against the open space and the world.



Anna Viktoria Norberg

IndeX Marks the Spot #2

If you draw an imaginary line between the fishing buoys they create an X above a large stone under the surface in the water. The installation, with "Swedish-summer-archipelago-flags", marks a point in the ocean that represents Sweden, as well as helping boats to navigate away from danger.



Michael Lintzen | Anna Viktoria Norberg | Eva Bergenwall

Rügen, Germany

Gotland, Sweden

Gotland, Sweden

Islands - Landart

Gotland 2012





EllenNa

Rügen, Germany

Creative Encounter

Islands - Landart at Bungenäs



Yellow cubes on the white stones beach.
Yellow cubes in the little lake.

Moments of creative encounter with the nature.
We may like it, this picture, take a photo and
discover something new in every moment of this
encounter (light, shadow, colours, movement.)
After that the cubes do not belong there any more.

The yellow cubes represent all our abundance,
represent everything in that world
that we think we need.

We find many million-year-old stones at the beach.
But what will future people find many years after
us?

We can see it, have a look at our oceans: White
squares in the little lake - our plastic and other was-
te we have produced for a "better life".

The wind takes the squares and the cubes today
here and tomorrow there.
We can't control it!
We think it is good for us and life goes on

When will we ever learn?
Where is the creative encounter with our planet?



Gotland 2012



MEAT ART from the B7 Baltic Islands Network

Artists fill the emptiness of Gölby old slaughter-house



Artists from the seven islands in the Baltic Sea met in the slaughter house Ålands Andelsslakteri, Gölby from 23–31 May 2013. Eight participants from Bornholm, Gotland, Hiiumaa, Rügen, Saaremaa, Öland and four from Åland arrived for the one week residency on the Åland islands. During this week the exhibition in the abandoned slaughter house in Gölby was created, opened on 30 May 2013 and shown during the summer.

Ålands konstmuseum, the art museum of the island, had been closed for renovation in the spring so this was a good opportunity to attract people to see the exhibition and show contemporary art outside Mariehamn.

Green possibilities were the theme of B7 on the Åland islands and of this art project as well. We tried to use recycled materials only for our installations.

Those who could not bring the necessary materials could find them in the local second hand stores. We also had access to all the junk lying around this interesting building which has a history reaching back to the beginning of the last century.

Some of the artists arrived with clear work plans; others got their inspiration on site, in the old slaughter house. With their installations, the artists succeeded to visualize the potential of the abandoned place. And the residents and tourists on the Åland islands could visit a very special art exhibition.

The concept this residency was pursuing is the continuation of ideas planted on Rügen in 2011 and continued on Gotland in 2012.

Funding this art project the B7 Network contributed one more time to turn the Baltic Sea from a water barrier into a link that connects across nations and cultures.

ARTISTS

Lene Degett, Bornholm
Valev Sein & Kalli Sein, Hiiumaa
EllenNa & StefanNo, Rügen
Helle Kvamme, Öland
Richard Kuusk, Saaremaa
Berit Ångman Svedjemo, Gotland
Mia Engund, Åland
Anna Holmström, Åland
Minna Öberg, Åland
Annukka Turakka, Åland

Künstler der sieben Inseln in der Ostsee trafen sich vom 23. – 31.5.2013 im Schlachthof Ålands Andelsslakteri, Gölby. Acht Teilnehmer kamen von Bornholm, Gotland, Hiiumaa, Rügen, Saaremaa, Öland und 4 von Åland. Sie waren für eine Woche zum Symposium auf Åland eingeladen. In dieser Zeit wurde die Ausstellung im verlassenen Schlachthof in Gölby erschaffen, am 30.05. eröffnet und während des Sommers gezeigt.

Ålands konstmuseum, das Kunstmuseum der Insel, wurde im Frühjahr zwecks Renovierung geschlossen. So war das eine gute Gelegenheit, zeitgenössische Kunst außerhalb von Mariehamn zu präsentieren.

Grüne Möglichkeiten war das Thema des B7 Projektes auf den Åland-Inseln. Recyclingmaterialien standen bei der Verwendung für die einzelnen Installationen an erster Stelle. Wer seine Materialien nicht mitbringen konnte, hatte auf Åland die Möglichkeit diese in lokalen Second-Hand-Läden und Lägern zu finden. Auch all das Gerümpel rund um das alte Schlachthaus, deren Geschichte bis zum Beginn des letzten Jahrhunderts zurückgeht, konnte verwendet werden.

So gab es Künstler, die mit ihrer ausgereiften Idee anreisten und andere, deren Inspiration sich erst vor Ort im alten Schlachthaus einstellte. Den Künstlern ist es wiederum gelungen, das Potenzial eines verlassenen Ortes mit ihren künstlerischen Installationen sichtbar zu machen. So konnte auch den Einheimischen und Touristen der Insel Åland eine etwas andere Kunstausstellung gezeigt werden.

Das Konzept dieses Symposiums war die Fortsetzung der Ideen, die 2011 auf Rügen entstanden sind und an die 2012 auf Gotland angeknüpft wurde.

Die Institution der B7 hat durch die Förderung dieses Kunstprojektes wieder ein weiteres Stück dazu beigetragen, dass die Ostsee von einem Grenzraum zum Ort der Begegnung der Kulturen geworden ist.



Åland

MEET ART from the B7 Baltic Islands Network

Artists fill the emptiness of Gölby old slaughter-house

Green Possibilities

Meet people, meet art, meet landscape, meet materials on the Åland islands. Åland, with its special charm - surrounded by thousands of small islands, with the special red granite at all their coasts (including the asphalt is reddish), with lots of greenery and bizarre forests, with large and small ferries, unique nature reserves and only a few empty buildings.

For example, the old slaughterhouse in Gölby - here, the artists met to implement their ideas for "green possibilities" using recycled materials.

For a period this abandoned place was awakened to life by art. So, the potential of the old Gölby slaughter house became visible to both locals and tourists, who could see a slightly different art exhibition here.





Lene Degett
Bornholm, Denmark



Gold bars 2013
One man's trash
another man's treasure



Meat Art 100 XI 9751
MEET ART in the old slaughter-house

Åland 2013



We are all the same biological matter on this rock.
We come from the dirt, we become the dirt in a
perpetual circle.
Our EGO makes us think we are better.
Let the changing of matter be bloody for those
who's ego is blinding them.
We are one.

Richard Kuusk
Saaremaa, Estonia

Perpetual Matter
MEET ART in the old slaughter-house

Åland 2013

Beritlaan
Gefest
Hilressa
Kärra
Nuressa
Päid
Öland

7



EllenNa & StefanNo

Rügen, Germany

Pressing a button is not enough

MEET ART in the old slaughter-house

Åland 2013



Valev and Kalli Sein

Hiiumaa, Estonia

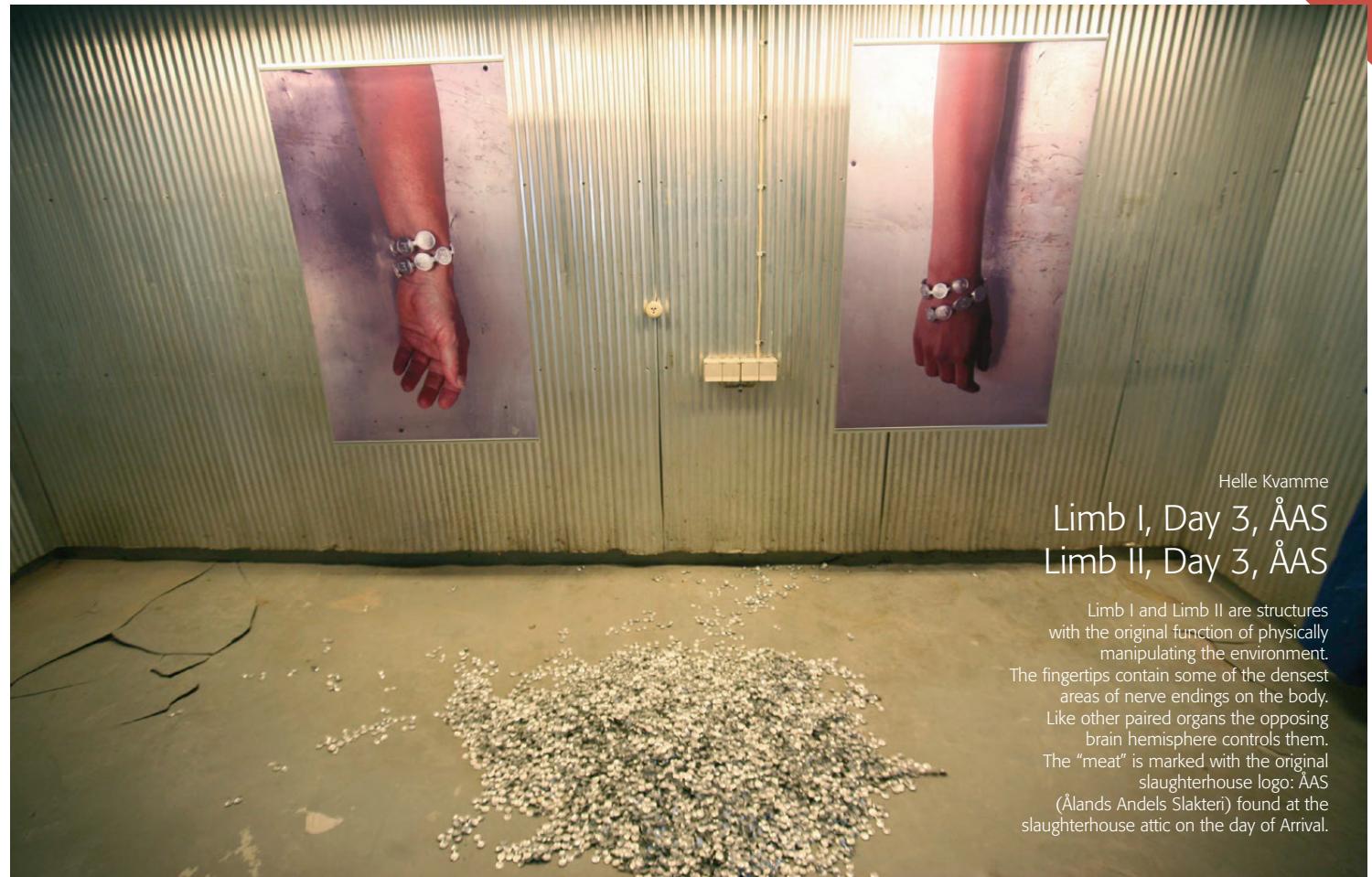
Every step has consequences

MEET ART in the old slaughter-house



Åland 2013





Helle Kvamme

Limb I, Day 3, ÅAS Limb II, Day 3, ÅAS

Limb I and Limb II are structures with the original function of physically manipulating the environment. The fingertips contain some of the densest areas of nerve endings on the body. Like other paired organs the opposing brain hemisphere controls them. The "meat" is marked with the original slaughterhouse logo: ÅAS (Ålands Andels Slakteri) found at the slaughterhouse attic on the day of Arrival.

Anna Holmström

Ouch!

This is all about relationship stupidity. Based on my bad decisions. Again and again. I never learn. I am reused.

Minna Öberg

Eat less meat

If you eat less meat the resources of the earth last longer.



Mia Englund

Has the steak got legs?

someone has left
someone has had enough
something was taken for granted
so, someone moved



Helle Kvamme | Minna Öberg | Anna Halmström | Mia Englund

Öland, Sweden

Åland, Finland

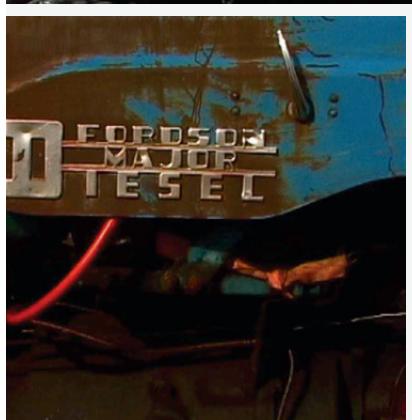
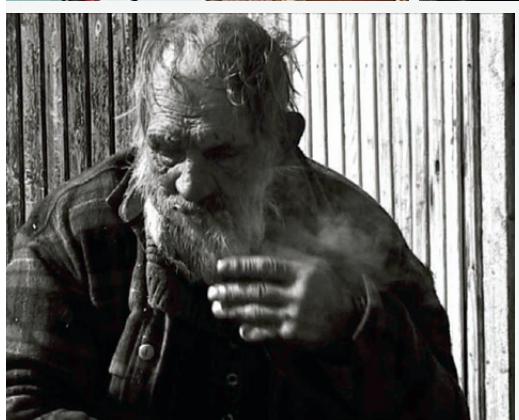
Åland, Finland

Åland, Finland

MEET ART

Åland 2013





Annukka Turakka

Kalle, 4 min 16 sek

Berit Ångman Svedjemo
Survivors, 2 min 40 sek

Survivors relates to questions about survival and how to go on living. A condition we share with animals.



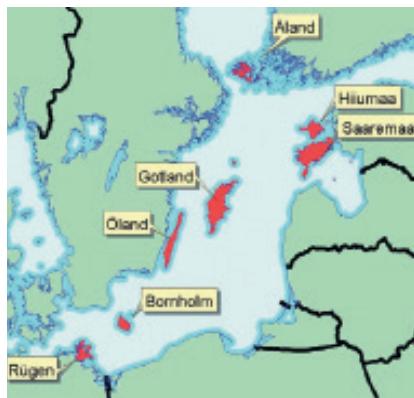
Berit Ångmann Swedjemo | Annukka Turakka
Gotland, Sweden

Åland, Finland

MEET ART in the old slaughter-house
Åland 2013

Flow · Everything is in Motion

Artists bring to life Kärdla old power plant



The participating artists were:

Minna Öberg (Åland)
Lene Degett (Bornholm)
Jennie Olofsson (Gotland)
Helle Kvamme (Öland)
EllenNa and StefanNo (Rügen)
Richard Kuusk (Saaremaa)
Sander Raudsepp (Saaremaa)
Valev and Kalli Sein, Maret Kukkur,
Ott Lambing, Toomas Kokovkin,
Lia Ludig-Alvere, Mart Rannast,
Natalia Kuh, Sulev Loopalu and
the Tubala Aanagama ceramic group (Hiiumaa)

Some of the works will be shown
in the exhibition.



For the fourth time since 2011 artists from the B7 islands came to the Estonian Baltic sea island of Hiiumaa. They met to work together, to get to know the host country, people and artists and to create an exhibition of art works and installations. Mainly using materials they found on site, the artists spent a week working on their „FLOW“ projects. The theme was given by the exhibition venue – the old, disused power plant in the town of Kärdla. Here, in the first week of June 2014, very different installations were created, which illuminate the topic of flow-stream-energy from different perspectives. From illuminators to photo compositions that illustrate the flow of time on Hiiumaa, the artists of the B7 islands show their thematic reflections between generators, in the control center or in the corridors of the old power plant.

„We have never had an international art event of such magnitude here on Hiiumaa“, said Ermo Mäeots, representative of the B7 People-to-People working group, at the opening of the exhibition on June 5, 2014. „This is truly a historic moment“.

Throughout the summer, visitors could come to see the interesting and eclectic exhibition. The rush of visitors had been unbroken all the time and the interest in the international exhibition was huge.



Kärdla diesel power plant built in 1954 was in use until the end of the 1970s, when island was merged with the cable running electrical power to the mainland. After having been closed, the plant served as a reserve station retaining authentic equipment installed 40 years ago. Surprisingly, some of the equipment is still in working order, being the only one of a kind in Estonia. The power station is under state protection as both a technological and construction monument and has never been repaired – the true Soviet atmosphere and Leninist slogans have been fully preserved. In summer, cultural events are organised in and around the station for people to find themselves in an environment entirely different from the garden city romance – in a world of diesel odour charged with drowsing energy.



Zum vierten Mal nach 2011 kamen Künstler von allen B7-Inseln zusammen. Diesmal waren sie auf der estnischen Ostseeinsel Hiiumaa zu Gast, um gemeinsam zu arbeiten, Land, Leute und Künstler kennenzulernen und eine Ausstellung mit Kunstwerken und Installationen zu erschaffen. Hauptsächlich mit Materialien, die sie vor Ort fanden, arbeiteten die Künstler eine Woche lang an ihren Projekten zum Thema „Flow“. Das Thema wurde vom Ausstellungsort vorgegeben – dem alten, stillgelegten Kraftwerk in der Stadt Kärdla.

Hier entstanden in der ersten Juniwoche 2014 sehr verschiedene Installationen, die das Thema Strom-Fluss-Energie aus den unterschiedlichsten Richtungen beleuchten. Von Leuchtkörpern bis hin zu Fotokompositionen, die den Strom der Zeit auf Hiiumaa veranschaulichen, zeigen die Künstler der B7-Inseln zwischen Generatoren, in der Schaltzentrale oder den Fluren des alten Kraftwerks ihre thematischen Reflexionen.

Von den Teilnehmern der Insel Hiiumaa erfuhrn die Gast-Künstler in gemeinsamen Erkundungen Interessantes und Wissenswertes über die Insel Hiiumaa und Estland.

„Wir hatten noch nie ein internationales Kunstereignis von solchem Ausmaß hier auf Hiiumaa“, sagte Ermo Mäeots, Vertreter der B7-Arbeitsgruppe People-to-People, auf der Eröffnung der Ausstellung am 5. Juni 2014. „Das ist wirklich ein historischer Moment“.

Den ganzen Sommer über konnten die Besucher die interessante und vielseitige Ausstellung besuchen. Der Besucheransturm war seit der Eröffnung ungebrochen, das Interesse an der internationalen Ausstellung groß.



Das 1954 gebaute Dieselkraftwerk Kärdla war bis Ende der 1970er Jahre in Betrieb, als die Insel über ein Stromkabel vom Festland versorgt wurde. Nach der Schließung diente das Werk als Reservekraftwerk mit authentischen Anlagen, die 40 Jahre zuvor installiert wurden. Überraschenderweise ist ein Teil der Ausrüstung noch funktionstüchtig und es ist das einzige seiner Art in Estland. Das Kraftwerk steht unter Denkmalschutz und wurde nie repariert – die wahre sowjetische Atmosphäre und die leninistischen Parolen sind vollständig erhalten.

Im Sommer werden kulturelle Veranstaltungen im und um das Kraftwerk herum organisiert, und so finden sich die Menschen hier in einer völlig anderen Umgebung als in der Gartenstadtmontage wieder - in einer Welt von energiegeladenem Dieselgeruch.

Hiiumaa 2014



A Century in Hiiumaa I-III

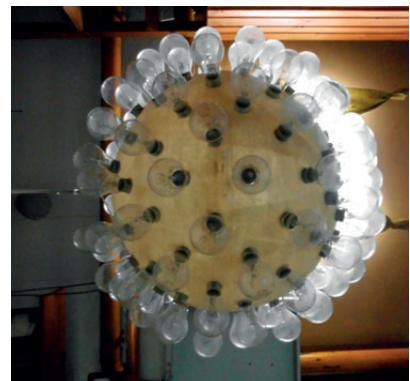
Toomas Kokovkin, Hiiumaa

Six works from recent photographic research, where he superimposed historical photographs with nowadays situations – taken at exactly the same place wherever possible. Restaurant at the place of lime kiln, old and new harbour, ladies skiing on the river, the road over frozen sea... The pictures give a philosophical perspective of the century, but also surprise us – not much has changed since early 1900ies!



Turn off the Light

Minna Öberg, Åland





Shelter I Jennie Olofsson, Gotland

When I was a child and the air force practised on defending my island from the Russians. I took to the woods.

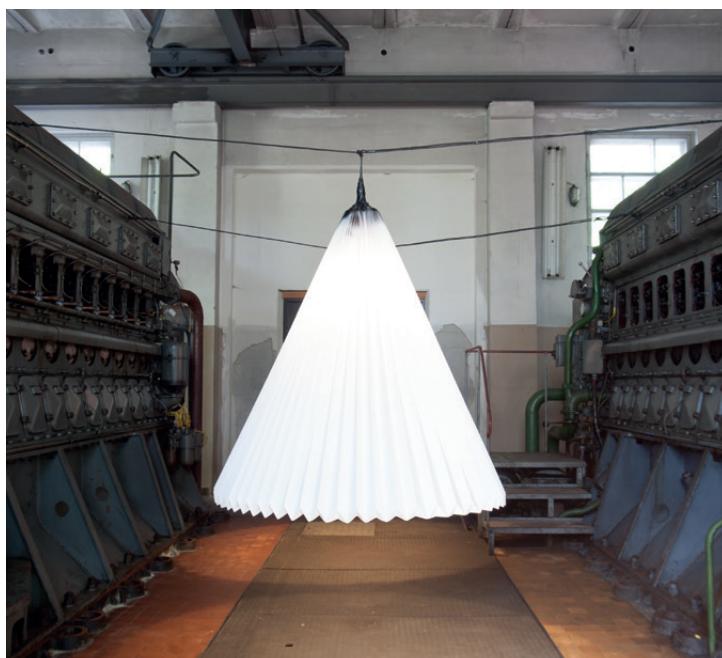
In the woods I gathered bits and pieces of whatever I could find and built shelters for protection. It was a game, a flow and a rhythm. My trip to Hiiumaa and my visit to the Power Plant have brought back my childhood memories.





Make Yourself at Home

Lene Degett, Bornholm





Shelter II

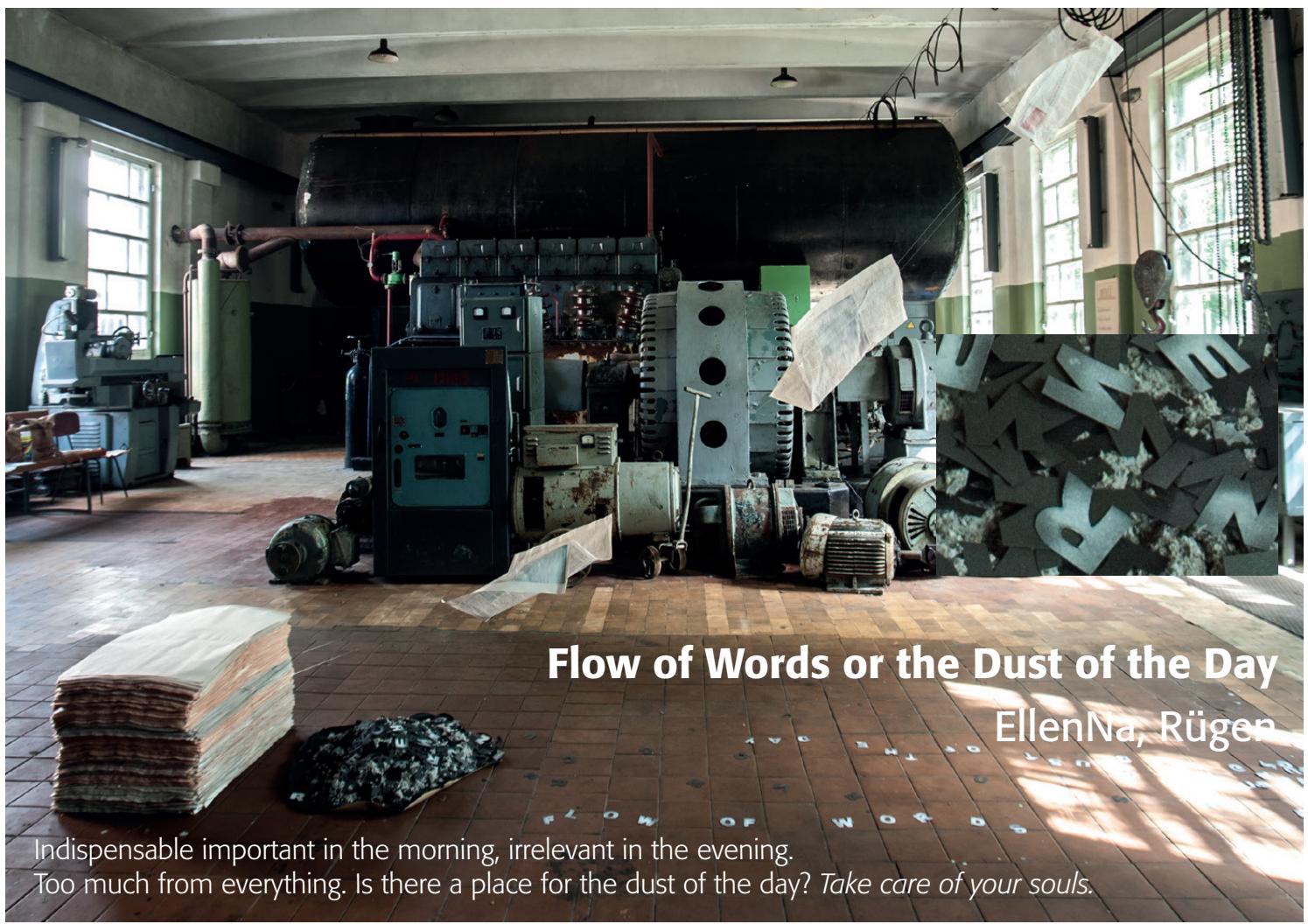
Jennie Olofsson, Gotland





Power Plant: TREE

StefanNo, Rügen



Flow of Words or the Dust of the Day
EllenNa, Rügen

Indispensable important in the morning, irrelevant in the evening.
Too much from everything. Is there a place for the dust of the day? *Take care of your souls.*



3 Kilometers of Anonymity

Richard Kuusk, Saaremaa
Sander Raudsepp, Saaremaa



Dissonance

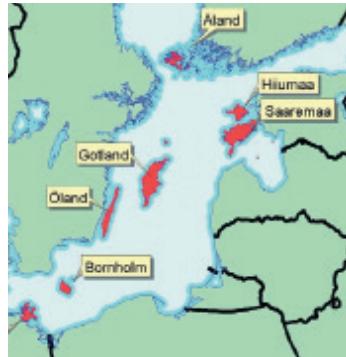
Artists reflections along Kuressaare light traffic way

Saaremaa is the Estonia's largest island with about 2672 km², the fourth largest Baltic Sea island and limits the Gulf of Riga in its northern waters. In 2016, the fifth artist symposium of the B7 Islands took place on Saaremaa.

After the places of artistic activity in previous years were a vacant old hotel, an old limestone quarry, an abandoned slaughterhouse and a decommissioned power plant, the artists met in Kuressaare on Saaremaa from May 17th to 24th, 2016, to work to the project topic DISSONANCE along the light traffic road on the outskirts of the town center.

DISSONANCE was a site-specific art project. Sculptures and installations were made of freely chosen materials and arranged along the bicycle road in a light traffic area over a total length of approx. 24 km. This road is not only popular among Kuressaare citizens for cycling but also as a hiking trail, for jogging or inline skating. On a length of 18.5 km, the road is illuminated. A survey of Kuressaare citizens has shown that they are very pleased with their light traffic roads and enjoy using them in many ways. So the installations created during the international B7 art project „Dissonance“ along the road in Kuressaare enjoyed and amazed their viewers throughout the summer.

With this popular road was once again created a unique place for artistic inspiration and its perception by many visitors. The Artists Symposium 2016 on Saaremaa was a meeting place for the nations and cultures of the Baltic Sea, who had also got to know it as a water border. Everyone is hopeful that the artist symposia of the B7 Islands Network will continue and that the Baltic Sea will remain a sea of encounters.



The participating artists were:

Nayab Ikram (Åland)
Ursula Sepponen (Åland)
Anna Viktoria Norberg (Gotland)
Berit Ångman Svedjemo (Gotland)
Anna Sui (Saaremaa)
Emand (Saaremaa)
Sander Raudsepp (Saaremaa)
Kaido Kalf (Saaremaa)
Madis Vaher (Saaremaa)
Valev Sein and Kalli Sein(Hiiumaa)
Some of the works will be shown in the exhibition.

Saaremaa ist mit etwa 2672 km² die größte Insel Estlands, die viertgrößte Ostseeinsel und begrenzt den Rigaischen Meerbusen in seinen nördlichen Gewässern. 2016 fand das fünfte Künstlersymposium der B7-Inseln auf Saaremaa statt.

Nachdem in den Vorjahren die Orte des künstlerischen Wirkens ein leerstehendes altes Hotel, ein alter Kalksteinbruch, ein leerstehendes Schlachthaus sowie ein stillgelegtes Kraftwerk waren, trafen sich die Künstler vom 17. bis 24. Mai 2016 in Kuressaare auf Saaremaa, um entlang des Geh- und Radweges am Rande des Stadtzentrums zum Projekthema Dissonanz zu arbeiten.

Dissonanz war ein ortsspezifisches Kunstprojekt, bei dem Skulpturen und Installationen aus frei gewählten Materialien in einer verkehrsarmen Zone auf einer Länge von 24 km entstanden. Dieser Weg ist bei den Bewohnern Kuressaares nicht nur zum Radfahren sondern auch als Wanderweg, zum Joggen oder Inline-Skaten beliebt.

Auf einer Länge von 18,5 km ist der Weg beleuchtet. Eine Umfrage unter den Bewohnern von Kuressaare hat gezeigt, dass sie diesen Weg lieben und ihn vielseitig nutzen. So erfreuten und verblüfften die während des internationalen B7-Kunstprojektes „Dissonanz“ entstandenen Installationen den ganzen Sommer hindurch ihre Betrachter.

Mit dem beliebten Rundweg wurde wieder ein einzigartiger Ort für künstlerische Inspirationen und deren Wahrnehmung durch viele Besucher gefunden. Das Künstler-Symposium 2016 auf Saaremaa war ein Ort der Begegnung der Nationen und Kulturen der Ostsee, die diese auch als Wassergrenze kennengelernt haben.

Alle sind voller Hoffnung, dass die Künstler-Symposien des B7 Islands Network weitergeführt werden und die Ostsee ein Meer der Begegnungen bleibt.



Saaremaa 2017



Madis Vaher, Saaremaa

Spectator

The spectator has a couple of problems:

- The subjectivity of the act of spectating, resulting from past experiences, gathered info, and the peculiarities of the sensory apparatus
- Cognitive dissonance, the contradiction of a subjectively constructed reality and the real world
- The urge to change the real world, so that it would match the subjectively constructed reality
- The damage done to the surrounding environment, due to the previously described problem

Despite his (or her) problems, it is easy to relate to the Spectator, differences between her (or him) and us are subtle, (s)he is almost one of us.



Kaido Kalf, Saaremaa

Evergreen

Low-resolution, green texture of a salamander's skin is applied to a group of tree trunks. The salamander changes its skin tone according to situation and the surrounding environment. Conceptually, I try to turn your attention to the fact that there are a lot of endangered species living in Estonian forests, that usually remain invisible to us. Also, the forest is in a state of constant change and colour variations, like the skin of the salamander.



Valev and Kalli Sein, Hiiumaa

Free Time

A trunk-clock working in co-operation of man and sun. A person of average height (ca 170cm) standing in the right place (in the middle of the trunk's edge) will cast a shadow showing the real local solar time. The agreed zone time that defines our daily life is ca 25 minutes ahead of the real local solar time.

In the summer, when the clock is changed, it is even more – 1 hour and 25 minutes. Climb up the trunk and you get ca 1,5 hours of free time. Just like that. You can even take beautiful and safe poses up there to spend your time in a totally free way. Enjoy!



Berit Ångman Svedjemo, Gotland

The Gift

The art work relates to questions of how people, or communities, handle hard situations in life and about their capacity to move on whatever happens. Piles of soil are placed in a pattern that looks like a braid or a trace, referring to how we gather together. The soil is removed and the remaining hole appears like a wound in the landscape.



Emand, Saaremaa

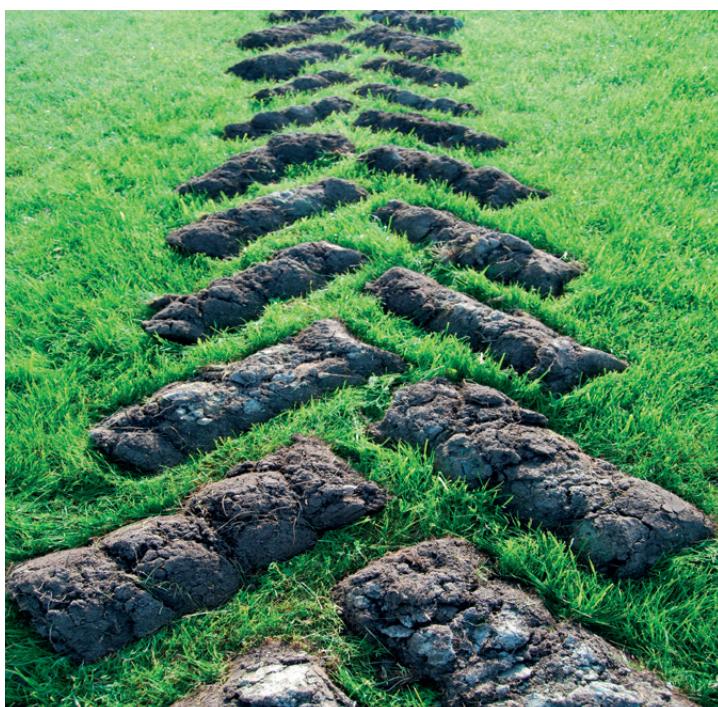
To the Soil you will return

Experiment/installation by Emand addresses 3 dissonances in paper and printing industry:

1. The most printed book in the world is the Bible, about God'sefforts to save the sinful humankind. At the same time, paper and printing industries are one of the most contaminating industries in the world, destroying humankind.
2. The production of paper products is excessive. Paper and printing industries are related to deforestation, since paper industry is based on forest industry.
3. It is ironic that the author herself has studied print preparation and is teaching it currently.

Driven by the dissonances mentioned above, the author has created an experiment of mixing soil and overproduced paper products with plants and seeds. The aim of the experiment is to find out how long does it take for the printed material to decay and whether plants can grow in this kind of a mix. It is the hope of the author to save this way a bit of nature and atone her double-faced activities.

The installation „To the Soil You Will Return“ is composed of 3 boxes made of recycled wood, soil, printed material and plants. Box No 1 is filled with soil and overproduced books. Box No 2 is filled with soil and overproduced advertising material. Box No 3 is filled with soil and overproduced newspapers.







Symposium and Exhibition 2018

GET OUT OF THE COMFORT ZONE in Orangerie Putbus

It is now seven years since the successful start of B7 artists symposia. As initiators of these encounters we were particularly pleased to welcome again the artists of the B7 islands to the continuation of this project in 2018.

Rügen – an island that has fascinated artists for centuries with its landscape, its coasts, chalk cliffs and tree-lined avenues offers to artists a special studio for many genres of art. Rügen has a that offers a platform to one or more artists every 6 weeks – the Orangerie Putbus. As County Gallery and supervised by the Cultural Foundation Rügen, it is well known across the borders of our county district.

In 2018, after 7 years the B7 symposium will again take place on the island of Rügen. We consider this a kind of an anniversary and for this special occasion we have found a special venue for the event and its presentation – the Orangerie Putbus. Putbus is a small town in the south-east of Rügen. The Circus – a circular street with a central tree and path system surrounded by white classicist houses – characterizes the place as well as its vast parks with several historic buildings to which the orangery belongs.

From May 26th to June 3rd the symposium 2018 took place. The artists worked in the orangery on the topic „Get out of the comfort zone“. The resulting art works together with the documentation of the 5 previous symposia turned the rooms of the KulturStiftung Rügen into an overall experience. Until July 7th, 2018 the exhibition offered a broad public the opportunity to participate in the reflections of the artists on the theme.

Teilnehmer · Patizipaters

Åland, Finnland

Minna Öberg & Edward Johansson

Bornholm, Dänemark

Lene Degett & Lars Holmsted

Gotland, Schweden

Anna Viktoria Norberg
Berit Ångman Svedjemo

Hiiumaa, Estland

Kalli Sein & Valev Sein

Rügen, Deutschland

EllenNa
Günther Jagnow
Günther Haussmann
Marlen Melzow
Ania Rudolph & Rainer Görß
Frank Otto Sperlich
StefanNo

Sieben Jahre sind vergangen seit dem Start 2011 der erfolgreich durchgeführten B7 Künstler-Symposien. Wir freuen uns als Initiatoren dieser Begegnungen besonders, die Künstler der B7-Inseln 2018 zur Weiterführung dieses Projektes begrüßen zu können.

Rügen – eine Insel, die seit Jahrhunderten Künstler fasziniert hat, bietet natürlich mit seiner Landschaft, seinen Küsten, Kreidefelsen und Allen das besondere Atelier für viele Genres der Kunst. Und Rügen hat einen wunderbaren Kunstort, der alle 6 Wochen einem oder mehreren Künstlern eine Plattform bietet – die Orangerie in Putbus. Als Galerie des Landkreises und betreut durch die Kulturstiftung Rügen ist sie über die Grenzen unseres Landkreises bekannt.

2018 nun findet das B7-Symposium nach 7 Jahren wieder auf die Insel Rügen zurück. Es ist eine Art Jubiläum und für diesen besonderen Anlass haben wir einen besonderen Ort für die Präsentation gefunden – die Orangerie in Putbus. Putbus ist ein kleines Städtchen im Süd-Osten von Rügen. Der Circus – eine kreisförmige Straßenanlage mit mittiger Baum- und Wegeanlage und umgeben von weißen klassizistischen Häusern – prägt den Ort so wie seine weiten Parkanlagen mit mehreren historischen Gebäuden zu denen die Orangerie gehört.

Vom 26. Mai bis 3. Juni fand das Symposium 2018 statt. Die Künstler arbeiteten in der Orangerie zum Thema „Raus aus der Komfortzone“. Die so entstandenen neuen Arbeiten und die Dokumentation der 5 vorangegangenen Symposien ließen die Räume der Kulturstiftung Rügen zu einem Erlebnis werden. Die Ausstellung bot bis zum 7. Juli 2018 einem breiten Publikum die Möglichkeit, teilzuhaben an den Reflexionen der Künstler zum Thema.



GET OUT OF THE COMFORT ZONE

Do we not always find ourselves dissatisfied ... in a world of abundance, living in the comfort zone? It is the area of routines, habits, good care. The comfort zone is very cozy and seductively comfortable to persist. Don't we lock ourselves in ... or out? What's on the sacrificial table for the preservation of this seemingly safe zone? Do we ourselves build up the walls of the comfort zone?

How do the new media affect perseverance in the comfort zone and how could, how would our world look like if we stepped out of the comfort zone more often? Do we really want change instead of boxing and acting? We could start with mindfulness and ask ourselves what part do we play in present deficiencies?

ACCOMMODATION AND ACTIVITIES

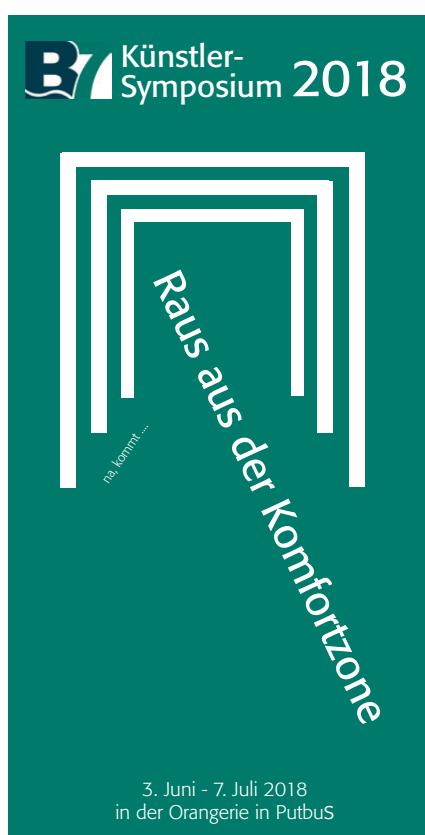
The artists lived in 2 houses close to each other in the village Nardevitz, municipality of Lohme. Lohme is a village on the edge of the Jasmund National Park, 3 km hiking trail to Königstuhl (Rügen's large chalk cliff) and located directly on the northeast coast of the Jasmund peninsula. The tremendous powers of the sea, the sunset in the sea from the 40 m high steep bank and the surrounding hilly landscape with its gems have inspired many artists.

From 28 of May to 1 of June the artists worked daily on their projects. Together they sailed from Sassnitz along the chalk cliffs to the Königsstuhl. The second excursion was a HANOMAG tour through the national park forests, to ancient tombs, chalk lakes and beautiful viewpoints on the chalk coast. On Friday afternoon we made a tour through the old town of Sassnitz. Even for those participants who have been on the island before it was a discovery to experience the flair of the old town of Sassnitz with the view far over the sea.

EXHIBITION OPENING

On June 2, 2019, the exhibition of the B7 Symposium 2018 projects and the documentation of the previous symposia was opened in the Orangerie in Putbus.

Deeply impressed the interested visitors admired the projects that had been created since 2011.



RAUS AUS DER KOMFORTZONE

Ertappen wir uns nicht immer wieder dabei, unzufrieden zu sein ... in einer Welt des Überflusses, des Lebens in der Komfortzone? Sie ist der Bereich der Routinen, der Gewohnheiten, der guten Versorgung.

Die Komfortzone ist sehr gemütlich und verführerisch bequem zum Verharren. Sperren wir uns dabei nicht selbst ein oder aus? Was liegt alles auf dem Opfertisch für die Erhaltung dieser scheinbar sicheren Zone? Stellen wir die Mauern der Komfortzone womöglich selbst auf?

Wie beeinflussen die neuen Medien das Verharren in der Komfortzone und wie könnte, ja wie würde unsere Welt aussehen, wenn wir öfter aus der Komfortzone heraustreten würden?

Wünschen wir uns wirklich Veränderung statt Boxkampf und Schauspiel? Dann könnten wir mit der Achtsamkeit beginnen und uns fragen, welchen Anteil wir selber an Missständen haben?

UNTERKUNFT und UNTERNEHMUNGEN

Die Künstler wohnten in 2 nahe beieinander stehenden Häusern in der Gemeinde Lohme im Ortsteil Nardevitz. Lohme ist ein kleiner Ort am Rande des Nationalparks Jasmund, 3 km Wanderweg bis zum Königstuhl (großer Kreidefelsen) und direkt an der Nordostküste der Halbinsel Jasmund gelegen. Die hier erlebbaren gewaltigen Kräfte des Meeres, der Sonnenuntergang im Meer vom 40m hohen Steilufer und die umgebene hügelige Landschaft mit ihren Kleinoden haben schon so manchen Künstler inspiriert.

Vom 28.1. bis 1.6. arbeiteten die Künstler täglich an ihren Projekten. Gemeinsam fuhren alle mit dem Schiff von Sassnitz entlang der Kreidefelsen zum Königsstuhl. Der zweite Ausflug war eine HANOMAG-Tour durch die Wälder des Nationalparks, zu alten Gräbern, Kreideseen und zu wunderschönen Aussichtspunkten an der Kreideküste. Am Freitagnachmittag besuchten wir die Sassnitzer Altstadt, was selbst für die bereits auf der Insel gewesenen Teilnehmer eine Entdeckung war – das Flair der Altstadt von Sassnitz mit dem Blick weit über das Meer.



AUSSTELLUNGSERÖFFNUNG

Am 2. Juni 2019 wurde in der Orangerie in Putbus die Ausstellung der Präsentation der Projekte des B7-Symposiums 2018 und der Dokumentation der vorangegangenen Symposien eröffnet. Von vielen Interessierten wurden die Projekte die seit 2011 entstanden waren, erstaunt bewundert.



Exhibition room with a project from Åland Valev & Kalli Sein (2013).
Every Step has Consequences, each act leaves traces in our environment.
Our 'soul detector' sounds harmoniously only of well-balanced movements.

Kalli + Valev Sein, Hiiumaa
God-Working Studio
Very Personal Universe



Minna Öberg & Edward Johansson, Åland



Reflection

This piece is the meeting point between two concepts. On the one hand the public communication of the notice board and on the other hand the sculptural aspect of the word. In converging they are dealing with issues of what we feel comfortable sharing with our surroundings and ask us to reflect over the private and the public display of information.

Frank Otto Sperlich, Rügen
Get out of the Comfort Zone – the daily Birth



StefanNo, Rügen
PATHfinder
Exciled into the comfort zone on Terra Absurda



Lene Degett & Lars Holmsted, Bornholm



Chalk and Walk – Get out of the Zone!

Chalk the shoes – with the finest chalk from Europe. Be in time – the borders are closing!

The installation is the true story of millions of people walking away, trying to get somewhere to make a life for themselves and their families, searching for a new country. They escape, appear, embrace each other, come into sight, become reality and they are here amongst you.



Berit Ångman Svedjemo, Gotland
Let it be

A comfort zone is a fragile place to be in. We often find ourselves on the border to a comfort zone and sometimes outside. We have a desire and a longing for homecoming. But the comfort zone is not our home, so we keep going. Sometimes we stop for a while.



EllenNa, Rügen
FREE or CAUGHT
Thoughts create reality

Enter the circle in the middle of the room ... alone or for two
Sit down on the cubes ... in the orange bowl in front of you ...
words, statements.
Get into it ... Imagine ... you switch to zero ... at every meeting.
Start thinking together with your counterpart: What kind of thoughts, feelings, role models, questionable rules you could or should abandon/throw overboard, to find the way out of the comfort zone.



Every encounter, every event creates new possibilities ... this one, too. We decide, we have the chance to change from a resource exploiter to a potential developer, from the bored one to the enthusiastic one, from a person directed by others to a person with a new inner attitude. Waiting for better times ... doesn't work!

Marlen Melzow, Rügen
DrawnII: Field Ghosts

Rapeseed raps yellow over the fields of the island.
Scythes whirring at the edges.
Wild plants are looking for new places.
Even ghosts need root and flower.



Günther Jagnow, Rügen Out of the Comfort Zone



What does comfort mean?
Does it mean that our behavior destroys
the habitat of the earth?
Does it mean to indulge our pseudo-
lifestyle at the expense of others?
Does it mean to wage wars for the
preservation of our comfort?
Of this comfort, which generates war,
flight, expulsion and foreclosure, we
need to get OUT.

The horror future
is horror present!



Günther Hausmann, Rügen My Hooodie is my Castle

The Hoodie – the clothing of robbers,
thieves, hooligans, neo-Nazis, counter-
feitors, juvenile delinquents, dealers,
stalkers, graffiti-sprayers?

It falls short.

The Hoodie – The expressive gesture
and the confession of the post-Indus-
trial hunter and collector who silently
shouts his defiant NO!.

A garment as a confession.

Blaming the establishment for ever-
ything that goes wrong in this world.
You do not get our vote!

It is the new 68ers who soon start
families, replace the old and form the
world according to their ideals.





Anna Norberg, Gotland SAR – Search and Rescue

The MULTILATERAL International Convention on maritime search and rescue

Hamburg April 1979. 52 States was represented: Denmark, Finland, German Democratic Republic, Federal Republic of Germany, Sweden, Union of Soviet Socialist Republics

2.1.1 Parties shall ensure that necessary arrangements are made for the provision of adequate search and rescue services for persons in distress at sea round their coasts.

3.1.1 Parties shall co-ordinate their search and rescue organizations and should, whenever necessary, co-ordinate search and rescue operations with those of neighbouring States



Ania Rudolph & Rainer Görß, Rügen Complex Inter national Situations

As art precariat we don't live in a comfort zone. Art is weapon, waffle, hunger art and/or power luxury. Art as a survival art addresses life questions that lead to the presence of contemporary history.

1916. The Sykes-Picot secret agreement between the governments of Paris and London at the end of the First World War, with its arbitrary division of the Middle East Arab world due to national interests, has created the crises that come close to us today.

2018. A post-Ottoman sultan occupies Kurdish areas. Berlin is a place of various demonstrative intentions, even for exile Kurds without a state.

The reality is weirder than artists can imagine. No retreat place on islands, of whatever kind.



Video / Photos Rainer Görß, Ania Rudolph
Free Afrin Kurdish Demonstration Berlin 2018

„Last Warning“ Action on the last day of the coalition soundings in front of the SPD House in Berlin.

Sensing Vang

Artists from the 6 largest Baltic Islands (B7) have worked together in the Art Project „Sensing Vang“:

Åland

Minna Öberg
Edward Johansson

Gotland

Berit Ångman Svedjemo

Öland

Helle Kvamme

Hiumaa

Kalli and Valev Sein,

Rügen

Marlen Melzow
EllenNa

Bornholm

Johnny Carlsen
Camilla Howalt
Lars Holmsted
Lene Degett

Baltic Art Project on Bornholm 2019

The artists have participated over the years and wanted to continue the art meeting and collaboration across national borders and artistic expression. Bornholm was the desired island for this year's Art Project, so all the 7 largest islands in the Baltic were explored. The artists were invited to spend approx. 1 week in Vang, doing contemporary art and exhibiting in the small Gallery Vang. A glance at Vang from a historical perspective and a contemporary moment was the starting point for sensing the area and discussing the challenges of today and in the past. Local residents were invited to dialogue and participating.

For approx. 10 days we have lived and worked together in Vang to develop the Art Project, to communicate with the citizens of Vang, we have opened the exhibition with music performance and a speech by the Vice Mayor Anne Thomas. The exhibition was then handed over to local custody, as an attraction in Bornholm's Art Round with a large number of visitors, approx. 500 guests in total. Thirty locals participated in coffee meetings, community dinners, the art project and taking care of the gallery. A rewarding meeting between the local residents and artists. As a Baltic art group, I think we have captured parts of Vang's history and, from an artistic perspective, we have conveyed our views of the city to the delight of both locals and island tourists. We will publish a small booklet with the meetings and the works of art. Following examples of joint dining, photo project of Vang citizens and tourists, the opening and works from the project.





Sensing Vang · Baltic Art Project on Bornholm 2019 · Marlen Melzow, Rügen



Sensing Vang · Baltic Art Project on Bornholm 2019
Lene Degett, Bornholm

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Photos: Ellen Koch, participating artists

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Participating artists from B7 islands

Åland

Minna Öberg
Mia Englund, Anna Holmström, Annukka Turakka
Nayab Ikram, Ursula Sepponen
Edward Johansson

Bornholm

Lene Degett, Lars Holmsted
Johnny Carlsen, Camilla Howalt

Gotland

Anna Viktoria Norberg
Eva Bergenwall, Katharina Bjerke, Torbjörn Limé, Jennie Olofsson
Berit Ångman Svedjemo

Hiiumaa

Kalli Sein & Valev Sein

Öland

Helle Kvamme

Saaremaa

Reine Väli, Anna Sui, Emand
Richard Kuusk, Sander Raudsepp
Kaido Kalf, Madis Vaher



Rügen

To Helbig, Rainer Fest, EllenNa, Inga Carrière
Rainer Düvell, Hartmut Hornung, Regina Kaufmann
Uwe Schloen, Peter-Michael Lintzen
Franziska Uhl, Britta Naumann, Petra Fiebig
Frank Otto Sperlich, StefanNo, Matthias Gerlach
Jutta Winckler, Angelika Russ
Hans-Dieter Bartel, Kerstin Bartel
Thomas Reich, Uwe Schloen
Ania Rudolph und Rainer Görß
Marlen Melzow, Günther Jagnow, Günther Haussmann