MUISTOJA SYVÄLTÄ
DIVERS MEMORIES

Muistoja Syvältä is the latest exhibition by the Divers Memories Project. The imaginations of over seventy artists have been fused with the reserve 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 the100-page-prompting 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 Syvältä 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 Dentall at the Pit 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 Syvältä 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.

PIELISEN MUSEUM
PAPPILANTEI 2, 81720 LEIKSÅ, NORTH KARELIA, FINLAND
15 MAY – 15 SEPTEMBER 1996
The Point of Origin

A memory presses on my imagination. An old photograph lies at the bottom of an archival box wrapped in protective fabric. I pull back this loose shroud to view the image. Beneath the cloth two rusted men pause in the midst of an unfamiliar action. I remember being curious about their hybridic pose. As the photograph belonged to 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. Inthia who, in 1894, bicycled through the remote region of East Karelia. In the village of Utithe he photographed two brothers chartering the ranes. The museum says that the kind 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 incredibly silent. Their gnarled hands but their grip was light. As Inthia’s new-fangled camera pinned down the passage of time they appear to have escaped the range of its focus.

Years later, this frozen image awoke in me the pressure of incongruity in the museum environment. I gave over my creative practice to organizing 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 exchanging the idea: firstly in the Pitt Rivers, then with other collections; and now here, at the...
Pieisen Museum in North Karelia. And so the project has grown to an enormous size. During this time, the forms of interventionism we have developed has taken the name 'Divors Memories': it serves to distinguish it 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 last part of their region which was ceded to the Soviet Union in 1945. Niko Korpi, 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 conveyer of a missing history. For the Russian Karelians he visits every year he is in drawing the map. He populates their forest with missing villages, fits 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 Kerkkola, the leading authority on Karelian culture, had arranged a meeting. Having heard about our project at Pieisen Museum he wanted to show me a map of the borderline shifting this way and that over a period of eight centuries. To explain Divors Memories I showed him the little photograph. He laughed. He has known for a long time that Inna asked the two brothers to pose in the manner of the Karelians. 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 Divors Memories exhibition at Pieisen Museum that the mythical homeland of Finnish culture was an internally divided terrain - the 'hucksters lands of the north' as the Kalevala puts it. It is customary to regret the marginalization, or even 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 discontinuities demanded fabrication. It is now common to talk of folkloric developing transhistorically, within 'cultmates' or 'zones', rather than along vertical family trees. Cultural identity is something acted out between neighboring 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 Pieisen Museum to see Divors 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.

Marina Kumpus
(Arctic Children's Art School, Luleå)
Collage made for Divors Memories with Ann Hininen and Tiina Aaltoinen
"What are you doing?"
"Don't ask me 'cause I don't know."
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, 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 1920s. It consists of cycles of lassooed verse stanzas, 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 Drjapak, who kills him... with one flashing stroke: cleft the man into two bizzotto eight pieces, tossed thirteen Tuusula's mislaid into the Dead Land's voidness.

When she learned of her son's fate, Lemminkäinen's mother asks him how to make... a copper rake/row with it of progs of her/sarga proaps a hundred birds/meg... With this, she draws the River of the Dead for the body of her son. And it was the third time that's mass of entrails came forth/on the iron rake. Mass of entrails it was not but waxon Lemminkäinen. The old woman persists in her gruesome task. She dredges once more (with the copper raking Tuusula is rivebod along it and arracks she gets some hand, peta some leed she gets half of the back bone/the other half of the riband many other scraps... Now Lemminkäinen's mother... worked an waxon Lemminkäinen/flesh flesh to bones/fleshland to limbs/strives to screw fractures.

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

1. Sweet woman of the skies/come here where you are needldles bundle of sinews in your armpit a ball of membranes under your arm to bind up sinews/knit up sinew and/or the wounds that are down/in the gases that are torn! Just as Reläne spun the thread by which Thaissey 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 ainin a copper boat/... come, lass, off the boat/aired, from heaven's path/row the boat down the sinews/... shake it down the limbs/row through gaps in base/land 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 chaining, the old men grasp hands and sway back and forth as it 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/thread with silver thread/font saw with fine needles/with this needles stitch/knit up sinew-ends with silver 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 poems are akin to the body parts of Lemminkäinen that have to be enlaced up from the River of the Dead, resuscitated from the waters of oblivion and sewn 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 Petriksen Museum. In effect the conjunction of museum and exhibition engender a new form of visual epic poetry.
The word was put around about Divers Memories...

The photographer Lena Saraste suggested many artists in Finland.

Jorma Purunen (Finland)
Photography of 15th century ethnographic portraits returned to the landscapes in which the subjects once lived.

In the office of the Taipaleai log cabin by the Memorial Trees, No. 27.

Yose Atota (Finland)
Door shelter with large colour photographs. The stories people tell about their homes.

Shepherds hired by Jormun City Council. Outside the granary of the Stark family, north of Raa.

"Ka mmil saapuu vain puuturntemaan ja villo on jotka on paikka. Kiihko skenne on se skenne on, kun sa voin poistaa tuoni..."
“Back in 1993 there were some thousand photographs. Grassy black and white pictures tacked onto boards, some wrapped in string or ribbon, small memories to the unrecognised individuals they pictured. Box upon box, tucked under the bed, in cupboards, hidden away. An archive of photoimages 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, sifting for images, the eyes surveying an unknown scene. Days of dustily boxes and a dry throat, my hands acquiring the rhythm of the turning pages. Finally, a thief of imagery, I selected, translated, re-presented. Photographs which succumb to tales other than their origins; some act yet told, others barely imagined.

The work is translated again: streamers recur and a tonal outdoor, caught on lengths of rough jute twine and treated into a tree which has been nailed in memory of the dead. The location is too obvious, photograph’s knowledge with the naked eye so well observed. Perhaps this has been a vastly naive choice, some sort of reduction of the charged beauty of objects in the folk museum, where the necessarily familiar still yet have tales to tell.

I have hesitated 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 circumlocutions begin to emerge. If I could only tell you down and begin to let you in a few seconds, intriguing your complicity of understanding, of recognition, whispering to each other late into the evening when it is night that such tales be told.”

Joanne Lee
Muistoja Syvällä näyttely Lieksassa

Lehmähenki on tarjottu Karjalan likutumilla, jonka ansioista lehmien uskotaan olevan myytämmeista ilmankein ja työstämän hyvittä.

Märäntä riisikas, himmeä arvokas.
Aina maata metsistä, josta voi herätyso valmistaa.
Jotkut lehmät ja neuhut, sen kanssa on oltava turkka.
Lehmät eivät maata, jos eivät ole edellä edellä.
Lehmän päät puhdastelut, mukaleen veljelleitä.
Lehmät tulee tiivisteltä ja silke on oltava heli.

Sillä lehmän maata anta, pala ilman ja esseemmän.
Joka sillä huutaa tangaa, randoi ja herää työpöllä.
Ole kyllä, ottamassa, joka ansioista lehmästä hakkaa.

Salla Huttunen

Salla Huttunen (finn.)
Cows were popular in many traditional huone
abolit o farmer who has cows in a range.
Lukien Helsinki, numero 57
Chris DTerrill (UK)

"In 1944 the anthropologist Frederik Hakstola examined the old-looking glass hanging by the door of this farmhouse. He believed they could learn about..."

Through the doorway
Jessica Shee and pupils from Penland High School, Northumberland (UK)
Sarah Lang (UK)

"These clothes and the stories that go with them were invented in workshops at Penland School and displayed at the Shippensburg Museum in Pennsylvania. Afterwards they travelled with one to the Almeida Children’s Art School in Leeds. An: Monica, Helen, Andrew and the children managed to make tapes, troopers, crests that played when used in the manner of the brothers in their photographs. The project was funded by the National High School and the British Council."

Pirkko Piepponen

Pääkalliana vaatijan päällin, Viher varsennan hienon alle, Sii on mieroittava, on vielä..." Tässä kuvassa koristelevi, Preus' maata markaan, Esiin, kuvaan, teksti, Elk murusen herän aihajukse.
Saavutun kohden nousukahden, Jos herävät majan majoittavia, Lahjaan varoin kotiin. Auron pitelee porsaan myrkytä, Ain: ihunainen! peili pyyvi
Kuvasi:... "Non ovat""...""

Vihannes uusimuseo ulostaa

Jokseenkin

Johanna Uusimaa

palo
metsa
peto
peti
kari
pehe
palokainen
Guide (Tiis is töö kiit to Ñdvivö Memoris)

Opening ceremony
Lotta Pykkönen (Finland) A special event arranged by the artist for the provence of Hans-Erik Svanberg.

Museum desk, No. 2
Christina Holmberg (Finland) Individual membership 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
Tuulikki Uusitalo (Finland) String-of-pearl portrait fingers shown casually about the museum environment.

Main Building, No. 4
(Interior Lobby)
Christy Johnson (USA) and Piez Morikawa (UK) Dark Suite: The Making of Finland in These Movements - a 9-minute video. A look at Finland's history of divided territory and merging economies 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 sits the bars. Two sequences (successively) use the structure of repetition and spilling to represent how national identity is formed.

Luzia Thien and Nekky West (UK) The Houte A s六十秒 video. Luzia returns with her Kanak mother to her former lawn of Tenjuk in the first time since 1945.

Mikko Sävinen (Finland) Five photographs taken recently in the village of Givatjuk Ekspeditsia that show local plumbers and using tools like those on display in the museum. In ancient times the people from the region prospered as traders between Kazak and Astab. Today they appear caught in the past. These three further pictures can be found hidden in the 'Architecture and Farming' section. It is difficult to tell them apart from the museum's historical photographs.

Arjaana Kaivos (Sweden) and Roger Andersson (Sweden) Shadow portraits of the artists superimposed on an unedified street.

Joey Kite (Canada) "The are in Finland Museum in the year 2000. The objects you are looking at date from the time of the Abazov War, a conflict that engulfed Western culture at the beginning of the 21st century."

"Wreath Dress"

Pållo Riepanen (Chile) "The bandages charts. Ancient cross. Dybber drop's eye."

Veikko Kivalo (Finland) Photographs of collectors and their collections. "Children's face."

Reto Grillo-Gavarron (Finland) Paper cut-out doll.

Kaja (Finland) Two windowed museum displays. A collection of musical instruments used by a 10th century monk who healed people. Alongside this is a presentation about old images on which are cited to identify the image of the last person to look at them as their reflectiveness fades.

Kaja (Finland) "Estonian Wedge"

David Dray (USA) "I read a cover up Finland I first read about Kaamos. The snow everything appears to disappear."

Children Johnson (USA) and Piez Morikawa (UK) Dark Suite: The Making of Finland in These Movements - a 9-minute video. A look at Finland's history of divided territory and merging economies 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.

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Hanna Aaskainen (Finland).

Exterior of the granary of the Oksanen family, north of No. 19.

Tone Aartisto (Finland).

This sheller with large-colour photographs. The stories people tell about their scars. Sheter toned by Jonenshi City Council.

Drying-house and a shed for shall and straw, No. 26.

Saku Pajuokinen (Finland).

Colour photograph of a beautiful yet destructive aspect of nature.

Sinikko, No. 43.

Niko Golding (UK).

A series of 'sex' pictures. Domestic things photographed using old-fashioned techniques.

Henna Aaskainen (Finland).

Glass vases and potted glass once used to murder unwanted bossics.

Satu Hattuinen (Finland).

Ceramics that tell a story. A tradition about a woman who lost herice in a crash.

Olli Martikainen (Finland).

A silk screen.

Kaisa-Jukhana (Finland).

An old engraving showing the City of Oford as it appeared when Lillo House was built. A reference to the origins of Dovre Memories.

A Long Path, near Orthodox Monastery, No. 56.

Magni Vilkusen (Finland).

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

Cottage with sauna, No. 60.

Christy Johnson (USA) and Rus Martlet (UK).

Virtual sculpture. A photographic sequence (with sound recording) displayed in the sauna doorway.

China Dunell (UK).

A tea temple on the living room stove.

John Kippen (UK).

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

Mark Billadon, No. 41.

Menta Mattisen (Finland).

Tow impeccable millions made out of felt. To be found leaning against the building with the other millionaires.

Miller’s Icon, No. 62.

Barry Conston (UK).

A glass transparency placed in the window in the roof of the cabinet. It shows the interior of a Vietnamese hut.

Leg Cabin from Tavitaloqak, No. 63.

Elizabeth Lähikkö (Canada) and Steve Coughlin (USA).

A model cabin on a table containing tiny objects made of collotype. A crystalline masterpiece, its shape and place of sport matches lie beneath the glass lamp.

“Wilkins of unrecorded gestures linger in other shadow-like light.”

Juha Sempeljä (Finland).

“Two colour photographs of bears. One is in the kitchen and another in the staircase at the back.”

Pirjo Makkonen (Finland).

A glass bowl with a photograph of a tree. Entertained outside. Placed on the table that has been set for the kirmoja’s lunch.

Helena Hoyas (Finland).

A ten cent piece placed on the kitchen table amongst the various utensils used by the female cook.

Petri Heinola: A cow and a sausage. Two photographs placed in the frame. "Tartu Ofis".

Juhana Jukuna (Finland).

Two photographs placed in the frame. "Tartu Ofis".

In the river by the stones, built seen from beneath buildings, Nos. 67 & 68.

Jari Riiheinen and Martti Kielinen (Finland).

A frozen boat and cold-year fisherman.

Near horse-powered Mill, No. 59.

Dagmar Paseiro.

A collection of shell creatures in an old boat.

“The river is brown, muddy and dark. What might it be at the bottom of this river?” wanders the fisherman as he strolls his boat. “What might I be at the depth of this murky water?” he asks so he pulls it back over the side of the boat. When he looks up he sees what has caught his eye: something unusual! The net is filled with curious shells. Could this be his lucky day? Much to his surprise he finds a person living inside each shell and as they open more and more, they begin speaking to each other. "Hello, let us see you much bigger!" they say. The fisherman discovers that the tiny shell people also live out of water and as he takes them home to show his children.”

On the River bank, near No. 77.

Joel Tell (Finland).

“You are invited to write a message and choose between burning it at the grave or throwing it into the river.”

Stable, No. 71.

Tarmo Elisto (Finland).

A contemporary photographic of the Finnish landscape.

Near the river, between Nos. 72 & 73.

Keith Nielding (UK) and students from the Polytechnical of North Karelia (Finland).

A Woolly coat with a large horn in the mouth. “A koala bear has a margin once used to boost the morale of agricultural workers.”

Sauna, No. 74.

Kristiina Sepponen (Finland).

A sauna figure.

Boat house next to Laggning Camp Strhouse, No. 79.

Jessica Shaw (UK).

More Finnish songs. (see also No. 41).

Memorial Tree, Nos. 77.

Joanne Loo (UK).

Black and white portrait photographs tied to the memorial tree.

Pieti Anttila (Finland).

Two photographs photographed in the forest. "Spets of Time."

Silu Jukuna (Finland).

Two photographs photographed in the forest. "Spets of Time."
On top of chimney, No. 81b
Jane Beatle (UK) and students from the Polytechnic of North Karelia (Finland)
A sky temple.

Suolajärvi Log Cabin, No. 81a
Poska Turunen (Finland)
Colour photography of locals.

Sleeping Hat in log-restaurant, No. 61c
Jessica Shaw and pupils from Ponteland High School, Northumberland (UK)
Hot used in the 1952 expedition to catch frozen words.

Municipal Gallery, No. 82
Olko Oinonen (Finland)
Six contemporary Kalevan portraits.

"...my reality has been totally taken over by the Kalevala and it feels as if characters from the age of the Kalevala have animated modern times whilst I myself have returned to the 11th century. The Finn 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 was as if the Kalevala heroes of the Finnish people never leave us. From generation to generation they are born again. Our identity is at the Kalevala even if we were living in the 21st century."

Genta Roger (UK) and students from the Polytechnic of North Karelia (Finland)
Felt clothes from the fairy story about a pet desconfered from the taktel tree in the Kalevan forest.

Between Nos. 25c & 25a
Yvonne Hinde (UK) and students from the Polytechnic of North Karelia (Finland)
Artistic regulation is in a small pictur using coloured acrylic oils in glass phials. Sponsered by Aura Soin (AF).

Stockhouse, No. 66
Per Hiltner (Sweden)
Two photographic works for a persons's workshop.

On path, near No. 92
Kaga (Finland)
Small stones with photographic prints printed on them scattered on the gravels.

Sheat for hearts, No. 93
Marja Matkianen (Finland)
Knotless drawers of coppice thread placed among the fishermen's nets.

In the vicinity of No. 95
Torre Järvensivu, Eri Honka, Tauno Kerttula and Armas Kukkonen (Finland)
Very large traditional drying stacks of timber with a room inside. A memorium to the artist's father. Sponsored by Vapo Timber Co. and Leosan Saita Co.

The exhibition was initiated by the University of Northumbria at Newcastle in collaboration with the Kalevanhovi of North Karelia who graciously acknowledge the support of the Arts Council of North Karelia, the British Council and the League of North Karelia. The collaborating institutions also thank the various commercial bodies and academic institutions that have supported individual artist's contributions to Musealia Saviödt/Divers Memories.

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Isolee back cover: Kaga (Finland)
Small stories with photographic portraits printed on them scattered on the gravels.

On path, near No. 92.