2023-12-16

UNIVERSITY OF GOTHENBURG

HDK-VALAND – ACADEMY OF ART AND DESIGN

Querying quarries – a site-specific investigation in time

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Title:	Querying quarries – a site-specific investigation in time
Programme:	*MFA in Fine Art 120 credits*
Course:	FRAKK3 Contextualisation 3, 15 credits
Level:	Second Cycle
Term & Year:	Autumn 2023
Supervisor:	Cathryn Klasto
Examiner:	Daniel Jewesbury

Keywords

Site-specific fieldwork, storytelling, time, ethics

Querying quarries – a site-specific investigation in time

> *[…] their [the quarrymens] perceptions are consistently fused with the awareness of what was there before. […] these men get the measure of the terrain, not via the immediacy of the land there, but rather by way of the stone that is elsewhere; […]*[1]

PREFACE

This essay is an attempt to research by writing and reflect on my artistic work on the topic of time. The essay navigates through different times - the times spent on site, the times of writing, the times of reading, the times of places, and the times of translating between thoughts and languages.[2] Also language is a site. As I move between the village where my site-specific enquiry takes place and the art school as institution, I also travel in-between languages. Translation takes time. Time which is not necessarily linear: ”trans” means “across”. Language as material. Writer and researcher Daniela Cascella states: “This is where writing as re-search begins: not to explain with definitions and limits, but to amplify, echo, transmit.”[3] Following Cascella, my essay tries to transmit and make knowledge through writing. The process of writing brings knowledge to my practical work. The essay consists of different layers of writing and times, fieldnotes, notes to the reader, and academic text. It is an active choice to use a fragmented methodology. Together the different fragments (layers) of the texts move between times in a nonlinear form. This is a way to show that different times influence each other.

The writing time of this essay is spread across days between September – December 2023.

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[1] Katarina Palmer, *End Matter* (Birmingham: Book Works, 2015), 7.
[2] The essay is inspired by Daniela Cascellas text “Something More and Something Else: Language as Excess and Material”. *Artistic Literature and Research* **(**Brill, 2019**)**, 85-97. https://doi.org/10.30965/9783846763339_009 Accessed sometime in September 2023.
[3] Cascella, “Something More and Something Else: Language as Excess and Material”, 91

INTRODUCTION

Fieldnotes from Handöl, January 2023[4]
There is a place in the northwest of Sweden called Handöl. Some would call it a place "in the middle of nowhere". But I am now here.
I am parking where the road ends, on side of the stop sign, just outside HANDÖLS TÄLJSTENSFABRIK, the soapstone factory. It is the 12th of January, minus 12 degrees, partly clouded, wind from the northwest.

Three days in January I walk around the factory, looking, listening, and sniffing. I don't speak to anyone. There is no one. (I feel like I'm sneaking around even if I have permission to be here.) An attempt to understand the place/site with the artist's body. I walk across and between the leftover stones. I will do that in January, February, March, April, May …

Please sit down in a comfortable position. To read this essay will take some people around 25 minutes, others less, others more. Now follow me on a journey from Gothenburg to North Sweden, the journey is approximately 940 kilometres. We travel by train for about 12 hours to Östersund, Jämtland in Northwest Sweden. From there we drive a car for three hours. About halfway we pass the Swedish ski resort Åre (a touristic hotspot in Sweden, sometimes called "Little Stockholm"). Then we finally arrive in Handöl. Here the road ends.

Politically, Jämtland belongs to the North of Sweden, yet geographically it is in the middle. From an urban perspective, you could say that we are "in the middle of nowhere".
But we are now here.

In Handöl, soapstone has been extracted for more than 300 years. Handöl is surrounded by mountains, it is Sami land and also an area which attracts tourists. Like the famous mining town Kiruna, Handöl was once a positive example of how industrialisation makes communities grow and become healthy. Back then, the North was called "Framtidslandet", the land of the Future.[5]

Different factory owners came and went over the years. The money and the extracted stones went always elsewhere, to the south of Sweden, to other countries. The factory was famous for its soapstone ovens. They even got exhibited at the world exhibition in Paris, the same year as the Eiffel tower. The stones have, besides ovens, also been used to make pots and small cubes for cooling whiskey among other things. Soapstone talc was used in roofing felts, animal feed and cosmetics.

[4] The academic text – as requiered – is set in Times New Roman, but I have chosen to use another typeface for the textlayers of the fieldnotes and the journey to visualise the multiple layers which allows for clarity for the reader.
[5] Sverker Sörlin, *Framtidslandet: Debatten Om Norrland Och Naturresurserna under Det Industriella Genombrottet* (Land of the Future: The Debate About Norrland And Natural Resources During The Industrial Breakthrough) (Stockholm: Carlsson, 1988.).

Over the course of one day in 2013, the Norwegian factory owners left. They took all the machines (partly financed by regional funding) over the border. They left an almost empty factory, they left people in Handöl without work and salaries, they left holes in the ground.[6]

Right now, we are in the third phase of the exploitation of the North. Now the North is the future land for the green future.[7] But as industrialisation in the 19th century, the extraction for Sweden's green future is planned over the heads of the people living (t)here.[8]

Since January 2023 I have conducted artistic fieldwork in Handöl. Spending time at the site via repetitive visits and acts have been a large part of my project *BROTTET – the quarry/crime*, where I investigate a microhistory in a global rhizome of capitalist structures. Handöl and its quarries is an example of a site where natural resources taken from the place generates economic gain for companies elsewhere, a structure of extracting that can be found in many places in the North of Sweden. Following the work of curator Miwon Kwon, I understand "the site"[9] both as a geographical place (Handöl and its surroundings) but also as "moments of encounter".[10] I have worked on site for several days every month since January 2023. That's a long time. How long is a long time? If that time were measured with a thread, would the thread reach from Handöl to Gothenburg, and back? Yet we don't measure time with threads, at least in a Western context, we measure time in seconds, minutes, and hours, in days, month, and years.[11] One can also think of time as a passage from one place to another, from one artist role to another. Doing fieldwork, I have taken on different roles, such as an

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[6] The source material with facts about Handöl I gathered during the year 2023 is huge, it consists of articles in newspapers, trade magasines, webpages, and conversations I had with people from the community in Handöl and former workers at the factory. To read more about Handöl and the soapstone factory you could for example look at: https://www.stawford.se/brannpunkten.htm, https://www.culturum.se/Snasen/1Handol.htm or https://www.hanriiscafe.se/handol/ (accessed February, March, April 2023).

[7] Phase 1: forest, water, iron ore; phase 2: vind; phase 3: metals used for the green transition as vanadium, uranium. I recommend the new edition from Sverker Sörlins *bok Framtidslandet* (The Land of the Future) (Luleå: Teg Publishingng, 2023) for an in-depth reading about the extraction phases of the North and the green transition.

[8] The use of brackets situates the North as "here" and not "there" as usually done in the predominant narrative.

[9] For an overview of "site-specific filedwork" see Miwon Kwon, *One place after another. Site-specific art and Locational Identity* (Massachusetts: Mitt Press, 2002).

[10] Quote from lecture slides, lecture Cathryn Klasto, 2023-04-03, Ash Armin and Nigel Thrift, *Cities: Reimagining the urban* (Malden: Polityc, 2002). Also the term "community-specific" instead of "site-specific" (Christopher Sperandio in Miwon Kwon, *One place after another. Site-specific art and Locational Identity,* 109, is valuable to think of in my project, as the interest of my research is based on having a relation to the community of the site and not only the site itself.

[11] At the time of writing this introduction, Thursday, 3 October 2023, the Royal Swedish Academy of Science announced the Nobel Prize in physics of the year 2023 with the following motivation: "[...] In the world of electrons, changes occur in a few tenths of an *attosecond* – an attosecond is so short that there are as many in one second as there have been seconds since the birth of the universe." Accessed October 4, 2023. https://www.kva.se/en/news/the-nobel-prize-in-physics-2023/

observer, interviewer, host, guest, and storyteller. I follow different threads in my artistic enquiry.

The ongoing fieldwork led me to this essay's research question: What is the role of time in site-specific fieldwork? I will argue that time is an important agent for artists working with site-specific fieldwork. Specifically, I will demonstrate that time can be understood both as a method and media in site-specific artistic work. In my practical enquiry I use time as a method both literally by spending a lot of time at the site (since January 2023 I have spent several days every month in Handöl) and metaphorically as I use the method of the "Extended Now" to connect my practical artworks (fragments of the stories) together. The essay is structured into different chapters: Time as Method, time as Media, Time as Activist Agent, Time as Ethics, and The Extended Now which together show the different aspects of time I use in both my practical and theoretical work.[12] The essay consists of multiple layers of times: the fieldnotes, the journey we make together as author and reader, the academic body of the text consisting of theories, artistic case studies, and self-reflection, and the time it takes for you to read the essay. Thus, I embed time as a method in order to test how it can function and perhaps translate to elements of my artistic enquiry. The essay is also used as a site of self-reflection. Self-reflection both at the site and in the studio as a method of time. So, the different layers of the essay offer together an experience of multiple times. Self-reflection needs time, time to rethink, time to analyse and understand what I have done and will do further on. Giving time to self-reflect is an active choice I made during writing the essay. Writing is for me an important tool to rethink and think further which I will use in forthcoming artistic enquiries.

We are still sitting on the train on our journey to Handöl. Soon we have to change in Stockholm, from the comfortable fast train to old intercity wagons with worn seats. The state's railways always use the oldest trains up north. We have seven hours left to Östersund. How do we spend that time?[13] Yet as we continue to read this essay, we will soon arrive in Handöl.

[12] I will discuss the "Extended Now" in depth on page 13 and following.

[13] We could use the travelling time from Soutwest to Northwest Sweden for example by reading Sverker Sörlins *Framtidslandet: Debatten Om Norrland Och Naturresurserna under Det Industriella Genombrotte*t.(Land of the Future: The Debate About Norrland And Natural Resources During The Industrial Breakthrough) (Stockholm : Carlsson, 1988.) If you prefer poetry, we could read David Vikgrens *Skogen Malmen Vattenkraften*(Forest, Iron Ore, Hydropower) (Luleå : Black Island Books, 2013). Or why not discuss my own publication *Norrlands Futurum* (Frösön : Staika Förlag, 2016)?

TIME AS METHOD, TIME AS MEDIA

> *[…] the distinction between past, present and future is only a stubbornly persistent illusion.*[14]

When does this essay's time begin, and when does it end? Does it start with the first thought or with the first word typed on the keyboard? Does it end when it's submitted to the university platform or when there is no one reading it anymore?

When does Handöl's time begin, is it when the soapstone is formed (400 million years ago), or when it began to be extracted (industrial time)? When does Handöl's time end, is it when the village no longer has any inhabitants, when the quarries become filled and green again or collapse?

Fieldnotes from Handöl, January - May 2023
Notes made in connection to my performance "A Query for a Quarry", 2023:[15]
12/1 23: I move stones, from one quarry to another, from a trouser pocket to a suitcase (my carrier bag between site and studio). From one place to another.
14/1 23: What's a quarry – vad är ett brott (a crime?).
20/2 23: I walk with the word "quarry" by my side, quarrying paths into the deep snow between the stone blocks.
25/2 23: I break up memories, stories. Stone by stone. Conversation by conversation. Digging in archives, digging in the quarries (the crimes that have happened).
26/3 23: I paint with my fingertips over the surface of the stones. Caresses their shape and structure.
8/4 23:I dance with the stones. Listen carefully to them.
7/523: I am learning their language. We may understand each other.

The fieldwork done in Handöl demanded a lot of my time during the MFA at HDK-Valand. From site to studio, I translated the fieldwork into time-based media such as film, photography, audio works, and texts, all fragments of the story of stories. Stories are part of building a relationship both between myself as an artist and the original narrators (the people in Handöl), between them and the publics in Gothenburg. Connected to this, I reflect on

[14] Albert Einstein, Letter of 21 March 1955. Einstein Archives 7-245. Quoted in Amelia Groom, "Introduction // We're five hundred years before the man we just robbed was born", in *Time. Documents of Contemporary Art*, ed. Amelia Groom (Cambridge, MA and London: The MIT Press, 2013), 12.
[15] The performance was ongoing between 12th January and 7th May 2023. The edited film version of the performance has a duration of 14 minutes, 1 second.

"work" and "time", the time I spend on-site, the time people give me, the time together, the time of the site. In line with my argument, I understand the work as "being" in time, which means that both the process and the relationship are part of my work. Work measured in time instead of money.

Fieldnotes from Handöl, February 2023

After some rainy days, a heavy snowfall started during the night. The windshield wipers go back and forward like a metronome. Time is constantly moving forward. Or is it? I think of the Extended Now. I hardly see the road to Handöl. Whiteout. When there was no road, the stones were transported by horse, boat, or a funicular. I park in front of Täljgården, the house belonging to Handöls village community.[16] It's minus 2 degrees. I'm allowed to use the house for my interviews. I try to remove the snow from the entrance stairs with a broom, thinking of Mierle Laderman Ukeles' performances. Then I set up the equipment and wait for the first person. Am I the host or the guest?

I used mostly time based media during my artistic fieldwork in Handöl: durational performance, film, photography, interviewing, and text. Geoffrey Batchen, researcher in Art History, describes how photography is a media that connects different times: "Photographs, so it is said, always capture a moment in the past, a moment that we subsequently view in the present. To look at a photograph is therefore to experience a temporal movement back and forth between past and present; it is to witness the passing time in general."[17] That means, that the viewer can experience both the photograph's present and the past it shows. I want to argue that a photograph also includes the movement to the future. There is a possibility that photographs will be looked at and interpreted in the coming times. The photographs I take in 2023 of a site exploited since the 16th century are my contribution to an understanding of the site both now, then, and later.

Artist and theorist Mieke Bal discusses the falseness of the assumption, that images stretch out in space, text in time. Even if it is obvious that a text needs time to be read, also an image does so. Likewise, an image takes space so too does a text.[18] Using time both as method and media so implicates that time needs space and vice versa. In my practical work, I work with

[16] Soapstone is called "täljsten" in Swedish. "Att tälja" means to carve. The stone is named due to it's softness, it's possible to carve it with a knife. The community house is named after the stone.
[17] Geoffrey Batchen, "Life and Death". 2010. In *Time. Documents of Contemporary Art*, ed. Amelia Groom (Cambridge, MA and London: The MIT Press, 2013), 49.
[18] Mieke Bal," Sticky images: The Foreshortening of Time in an Art of Duration", 2000. In *Time. Documents of Contemporary Art*, ed. Amelia Groom (Cambridge, MA and London: The MIT Press, 2013), 62.

composing a spatial installation where time and space collapse through fragments (text, sound/voices, film).

When I photographed or filmed in Handöl my experience of time changed. After a starting phase of about 30 minutes, I did not feel/experience our west European normal time anymore. I was focused on angles, colours, and shifts of light. Maybe after some hours I would feel hungry but I did not care about that. Many days I would eat my dinner at 21:30. While photographing and filming I was in a state of "being outside time" or unconscious of time, simultaneously as I literally "captured" the time of the site. Going through the digital files in the studio, I discovered that they tell me the exact time when they were taken. That means that the act of photographing captures different time layers, not only a past or a present but also an Extended Now.[19]

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[19] Read more about this, sometime soon, in the chapter "Extended Now" (page 13 and subsequent).

TIME AS AN ACTIVIST AGENT

Fieldworking in a little place like Handöl for a year might be seen as non-productive in a capitalistic society that demands immediacy from today's artists. As such, I define the time spent at the site as an activistic standpoint. What I mean by this is that spending time at the site is going beyond the point of extraction, as it is a commitment to the place. Slowness as counteracting. Look, listen, observe carefully. Not just visiting a site under a three-week residency but staying with the place for a long time, "being here" for a long time but also "being here" when I am physically not present at the site. I am still here while I am there. To connect to my argument, slowness as a method of time includes also taking care of the site and the community. By Slowness I refuse to exploit the site once more.

Somewhere after Gävle, the train stops. We will be late as usual. Other, more important trains than ours have the right of way to the tracks. An enormously long freight train with timber drives past us. Forest, water, wind, iron ore, stones are extracted from North to South. And in our present time the threat of the extraction of vanadium and uranium occurs. A mine is planned not so far from Östersund, in Oviken, near Storsjön (The Big Lake) which could affect the whole region's drinking water reserve. People living there are fighting against it; the municipality said no, but the Swedish government said yes.

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The time of exploitation repeats itself. Rep-Eats.[20]

The North as “Framtidslandet” (Land of the future) is said to have a new future, this time it’s called “The Green Future”.[21]

The artist Lara Almarcegui uses time in her artistic site-specific works about quarries, In her essay ”Clay Extraction Operation, Quarry Richaume Sud, Puyloubier. *A 33-meter Approach to the Underneath*”, Almarcegui uses vertical points and blank spaces combined with months to visualise and spatialise duration on A4 paper. In another project, *Mineral Rights* (2015, ongoing), Almarcegui acquired the mineral rights of an iron ore deposit underground in Teitvangen, Norway to prevent it from being extracted. She also secured the rights to another iron deposit near Graz, Austria. So, we can understand this as her buying time, time for the site to remain as it is. Time in that project operates as an important activist agent.
While working with my project in Handöl I used slowness as an activist agent. Right now, I am trying to find out how to show the slowness so others can understand it. I want to argue that artists working site-specific should spent a longer time at a site. But I am also aware that this often is not possible practically. Through the benefit of being a student and having the privilege of a grant to travel to and live in Handöl every month, I could afford to work with my project. I could afford slowness. But even if that will be harder as a freelance artist, I still

[20] Please read this line again Say it out loud: ”The time of exploitation repeats itself. Rep – Eats”.
Do you hear it? Oviken Rest in Peace, the extraction eats.

[21] I am writing this on Sunday the 26 November. Tomorrow, after lunch, I will travel to Östersund to be part of a meeting with locals and the Australian mining company Aura Energy Ltd. There will also be a demonstration against the mine. I will film and interview people. The future is not green but black. I do this to examine how I can (re)act as an artist in a current situation. I will be back in Gothenburg late in the evening the 30th of November. That means that I must finish a draft of this essay today. Why is there never enough time? Who decides what is time, what is enough? But it has to be done now. Time as an activist agent. This is something the quarries iterate in my play *Fragment of a Quarry/Crime Conversation*. *An audio play, English translation made by deepL, google translate and imagination* (Gothenburg: HDK-Valand, 2023), 9:

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Now is the time.
Later comes later.

It is because of then
We look like we do, here now.
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I will read the new edition of Sverker Sörlins bok *Framtidslandet* (The Land of the Future) on the train. He added a chapter about “The Green Future” to his book from 1988.

think that slowness is an important agent to discuss the efficiency rush of our time. Slowness could also be used as a method to try to save a site of being exploited by slowing down decision-making processes of authorities, or through performative activities which occupies the site. This is something I want to research on more in my upcoming enquiry.

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TIME AND ETHICS

Fieldnotes from Handöl, May 2023
Last week it snowed 50 centimeters. Now it's suddenly 7 degrees, everything is melting. Everything awakes, the holes in the ground are getting deeper, the waterfall is crawling up from its silent prison under the ice, roaring, and the bears have been observed sniffing spring air outside their winter holes. The anthill is moving in a structured wave movement. As usual, I make my moves around the stones and feel the ants crawling up my legs towards my head, taking over the artist's body. I find an abandoned chair and rest for a while in the sun. More and more ants are coming.

Time in artist's site-specific work is also strongly connected to ethics. Here I understand ethics as taking responsibility for the site and its people. How much time do we spend at the site, together with people? How much time do we spend reflecting on the site from another place, the institution, the studio? How much time do we spend traveling to the site and back?

I feel squeezed between the institutional demands of the project, the village community, the Sami community, and my own interests. Taking on the role of an interviewer as I did in Handöl, requires a lot of time (finding people who are willing to be interviewed, doing the interviews, editing them) and includes several ethical concerns: what do my questions do to the people? Do I extract their stories from the place as the factory owners extracted the stones? What are the consequences of my impact on the site? Do I "reopen the wounds"?[22]

I sent my invitation for the interviews to the village community. So far, one third of the people in the community have accepted. I conducted individual interviews, but their voices also become a part of "the collective voice of Handöl". Parts of the quarries are situated in the land of Handöldalens Sameby (The Sami village of Handöl).[23] The quarrying has heavily affected reindeer herding in the area. Since February I tried to get in contact with the Sami community. Finally, in September I met a woman from the Sami community. But she is only one voice among 20 voices from the village. What about the people not being heard? And what about the people that spoke but maybe didn't say something I want to use? Is it unethical to cut them out of the project? As I spent a lot of time interviewing people to collect the community's voices, I also have to deal with the practical problem of having too much material. Under this term, I raw-edited the 21 interviews, each about 1,5 hours long to 12-15

[22] Claire Bishop, "The Social Turn: Collaborations and its Discontents". *Artforum* (February 2006), 182.
[23] Note that "Sami village" does not mean a village of houses and inhabitants as the word "village" usually is used, but a geographical area where reindeer husbandry is practiced. The Sami village is organised as an economic and administrative association with its own board.

minutes each. But this is still a material of 273 minutes. So, should I cut it down to the "best parts" in each interview or should I concentrate on a few and not use others? This is a difficult ethical decision for me as I feel people will get disappointed not being part of the project. There is also a problem with translation as all the interviews are in Swedish.[24]

In "Is Theorizing Cannibalism Ethical", artist and poet manuel arturo abreu analyses the poem "Yonder" by Rae Armantrout. In their reading of the poem, they connect two images to ethics. First, an image of a collection of empty chairs speaks of ethics as *intentional, rational, functional*. Second, an image of ants swarming a bone, identifies ethics as in *organic motion or flux*. Further, abreu states that both the position of the static ethics (empty chairs) and the shifting process ethics (the swarming ants) are *extracting use-value*.[25] I understand this as extracting what is useful for me. Extraction is a never-ending story. Yet, I argue that giving the site (and its people) my time through repetitive visits, and artworks that are made during that time, can be understood as "inserts" (a process of contributing to the site). The repetitive visits are swarming ants. Thus, I use time both as a method and media in my site-specific art project *BROTTET – the quarry/crime,* giving time as an ethical action. The difficulty is, that even if I want to work against extraction, I am trapped in it, I extract stories, and materials from the site to narrate the site. Even an ethical extraction is still an extraction. As abreu argues are both ethical strategies, the empty chairs and the swarming ants ultimately still extracting use-value.

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[24]Slowness as a method also includes difficulties. But I don't really want to extract "the best parts" from the interviews (there are no "best parts"), I want to show a multiplicity of voices. More Thinking and experimenting are needed here to achieve a satisfying solution for det sound work.
[25] abreu, arturo manuel, ""Is Theorizing Cannibalism Ethical?", in *Incalculable Loss* (Zagreb: Institute for New Connotative Action Press, 2018), 36-37.

EXTENDED NOW

Fieldnotes from Handöl, March 2023
"Have you seen the red container beside the factory? Do you know what's in it? It's the equipment of a whole dental clinic which the new factory owners planned to start in 2020. But it hasn't happened yet." This is a quote from one of the persons I interviewed. Now I am standing outside the factory, filming the container, thinking of Handöls history, the military tradgedy that happened in 1719 when a lot of soldiers died in a winterstorm. Teeth of the soldiers were found on a field in Handöl 1936. (Back in Gothenburg I found a picture of the teeth online. I mounted it together with a photograph of the factory and the red container in a frame, painted with color made of soapstone talc. I name the work "Extended Now".

Fieldnotes from Handöl, October 2023
Finally, Saturday the 21th October, I get the chance to interview one of the factory owners. (We have had appointments since February, but he always canceled.) During the interview, I ask him what is in the red container. "Nothing" he answered, "it's empty". After he showd me the inside of the factury, he stops at the container, opens it and says: "See, it's all empty." (The only thing inside the container is a toilet seat). He turns around, points to a window in a building opposite the container, "In there are some dental chairs and equipment. It's my sister's.

I am telling a story.
I am retelling a story.
I narrate the site.
I resite the narrative.
There is not truth.

There is not one time.
Just times linked to each other.

Finally, we arrive in Östersund, the capital of Jämtland. From here we have three hours drive on icy roads ahead of us. The remaining reading time of the essay is approximately 9 minutes. Of course, this is depending on your reading speed. I hope that you are a slow reader, taking your time to follow me.

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What we read before is influencing what we are going to read next. We are reading in an Extended Now.

In her introduction to *Time. Documents of Contemporary Art*, writer and researcher Amelia Groom states that everything we see is in the past (at least in optical terms). This is dependent on the duration between an event and the arrival of its picture in our eyes. Looking at stars at

night means, according to Groom, looking at images that are extremely old.[26] In the same way we could think of touching the quarry's drill-holes or drill cores as touching the past with our hands. But what about the now, the present, and the future? Maybe we should no longer use these three terms as they prevent a linearity that no longer is fruitful or true. In the 19th century, the understanding of time as linear is connected to the rise of capitalism. *Time is money*, as Benjamin Franklin stated.[27] Could we as artists understand times in different ways, especially when working site-specifically? How can we measure time? For example:

The artist sitting on the soapstone bolder until it gets warm.

Or

The artist looking at the quarry as long as it takes for a cloud to move over it.

Or

The artist touching the red container in front of the factory with the image of the Carolinians teeth on the retina.

Is that time or just bad metaphors?

It was sometime in March 2023 Cathryn Klasto used the term "The Extended Now" about my work. She said she drew the term from philosopher and theorist Armen Avanessian. I found an interview done with him by writer and editor Timo Feldhaus, published in Spike Magazine. Avanessian explains his hypothesis that the nature of time has changed and that we have not yet learned how to deal with: "[…] the fact that time doesn't come out of the past but moves toward us from the future."[28]

[26] Amelia Groom, "Introduction // We're five hundred years before the man we just robbed was born", 16.
[27] Groom. "Introduction // We're five hundred years before the man we just robbed was born", 19.
[28] Timo Feldhaus, The Wrath of Time – Interview: Armen Avanessian, in *Spike Magazine*, Issue 46 (Winter 2015). Accessed March 2023.
https://spikeartmagazine.com/?q=articles/interview-armen-avanessian

The Extended Now in my understanding is a nonlinear experience of time. It is layered time, including the memory of the past and the expectations of the future. The past and the future are enclosed in our now. Time as a rhizomatic movement. The term is something I am still working with, both theoretically and practically. More experimenting is needed. For example, how could a 3D-model of timelines look like instead of a linear timeline? This is something I would like to examine practically, in order to strengthen and visualise the method of time in my practical work.

In the starting phase of this essay, I also began to write about time and Handöl in a fictitious way, what became the audio play *Fragment av ett Brotts-Samtal* (Fragment of a Quarry/Crime Conversation). Every fragment starts with a description of time. The times used in the audio play were also mentioned on the first setup page of the play:

TIMES: **APPROXIMATELY NOW**
THEN AND NOW
ONE MORE DAY
BEFORE AFTER
BEFORE
AN EXTENDED NOW
LONG BEFORE, LONG AFTER
NEARLY NOW
LATER, WAY LATER (OR NOW)

- indicates a pause, immeasurable time

The "Extended Now" (even if named as a heading in the play) is included in all the times mentioned. To situate my argument, the Extended Now became a method for understanding the site's complex history (Handöl and the soapstone factory). As part of my role as a storyteller, I am interested in the distinction between reality and fictionality. In *The Politics of Aesthetics* the French philosopher Jaques Rancière writes: "The real must be fictionalized in order to be thought."[29] Maybe also time needs to be fictionalised. In fiction it is common "to travel" between several times, fiction could therefore be used to explain how different times are connected in an Extended Now which I have experimented with in the audio play

[29] Jacques Rancière and Gabriel Rockhill, *The Politics of Aesthetics: The Distribution of the Sensible* (London: Bloomsbury Academic, 2013), 38.

Fragments of a Quarry/Crime Conversation. The method of the Extended Now also helped me starting to develop a spatial installation of my practical fragments. Right now, I am working with a fragment of text, a fragment of sound (with the voices of the people interviewed), fragments of film and photographs.

Artist and writer Katrina Palmer used fiction to tell the story of the quarries of Portland in Dorset, UK. On the website of commissioner Artangel, the title of the work includes the time the artist spent on the island: "End Matter/Katrina Palmer/The Isle of Portland, Dorset/25 April 2015 – 30 August 2015".[30] The work consists of a publication named *End Matter* in an edition of 1 500 copies, a special edition of 50+5 Artist's copies, photographs, and an audio walk in three parts named *The Loss Adjusters*.[31] The book and audio work mainly contain the same text, a fictive story about the Lost Adjusters, the writer in residence, and other characters from the island. It narrates the loss of the stones of Portland. The content in the book has no existing body text but only the end matters. From my reading, the lack of body text symbolises the loss of the stones. I would argue that the lack of body text also can be interpreted as a lack of time. The reader starts to read at the end. The audio walk invites the listener to spend time at the site in real time or the listener can experience the work somewhere else and imagine being there. In the audio work, you have to spend a fixed time with the work while the book allows you to have your own pace. Palmer's work is an example of an artist who uses time as an important agent. By making her work public both on-site, online, and in the air (radiobroadcast) she uses time both as method and media as stated earlier in my argument. I argue that fiction and reality in Palmer's project exist in an Extended Now.[32]

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[30] https://www.artangel.org.uk/project/end-matter/. Accessed 15th April 2023.

[31] The audio walk (length 38 min 28 sec) is available on Soundcloud: https://soundcloud.com/artangel-2/sets/audio-walk-the-loss-adjusters
BBC Radio 4 broadcasted a special radio adaption at 23 on Tuesday 5 May 2015, titled *The Quarryman's Daughter*. https://www.bbc.co.uk/programmes/p02qq01r . Accessed October 20, 2023.

[32] Towards the end of writing this essay, I came across the artist Katie Paterson who uses time in an interesting way. Her artwork *Future Library* is ongoing between 2014 – 2114. She planted a forest in Norway and collaborates with a library. Every year a writer is contributing with a text. In 2114 the forest will be used to make paper on which the anthology will be printed. Paterson created an artwork which's duration is longer than her lifetime. An artwork in the Extended Now. Accessed December 1, 2023.
https://katiepaterson.org/artwork/future-library/

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CONCLUSION

Fieldnotes from Handöl, December 15, 2023

I start early, the hours with enough light to film are few now. The snow-covered tree branches hang heavy over the power lines. It is minus 17 degrees. After some hours' drive, I stop in front of the village sign, which tells that one now arrives in Handöl. A thick layer of snow covers the text. I clear the sign and take a photo of it. Then I continue through the village and drive upwards to the factory. I park the car beyond the iron skeleton. Set up sound and camera equipment. Then I start playing with the drill cores on the iron pipes—my own version of industrial rock music. The sound is spreading down the village, up the mountainside, and into the quarries.

This essay is an attempt to answer the question: What is the role of time in site-specific fieldwork? I argue through different layers of texts, that time is an important agent for artists working with site-specific fieldwork. Through case studies of the works of artists Lara Almarcegui, Katrina Palmer and my own practical enquiry, I analyse and argue that time can be understood both as method and media in site-specific artistic work. The term "The Extended Now" has been fruitful to think about both in the essay and my practical work. The writing of the essay has deepened my understanding of how to use time both as a method and media in my practical work. Through time (The Extended Now) I am trying to connect stories and fragments of the site from different times together. The thinking around the Extended Now led me recently to include the site Oviken, a place threatened of becoming a site for a vanadium and uranium mine, in my project *BROTTET – the quarry/crime*. Handöl and Oviken are both the opposite of each other, and linked together: one already destroyed, one in a state of pre-destroyed. They are connected in an Extended Now.

Now we are close, here the village Handöl starts. It's an elongated village with spread houses, a chapel, an association house, a coffeeshop including a soapstone museum.
We must put our foot on the gas, or we won't get up the steep hill to the soapstone factory. Now, right now, you can see the factory for the first time. If you turn to the right you come to the waterfall, the Hydropower plant, and the suspension bridge. We park our car by the road sign that states "driving ban" and "public road ends". We are nowhere, we are now here. Here the essay ends. Please leave the reading chair, switch off the lamp[33]) and go for a walk on a sidewalk. Imagine that you are balancing on Handöls suspension bridge, imagine that the raindrops are foam from the rapids. Experience that you are in an Extended Now.

[33] The electricity you use might be produced at the Hydropower plant in Handöl. That means that you are part of the extraction of the site.

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