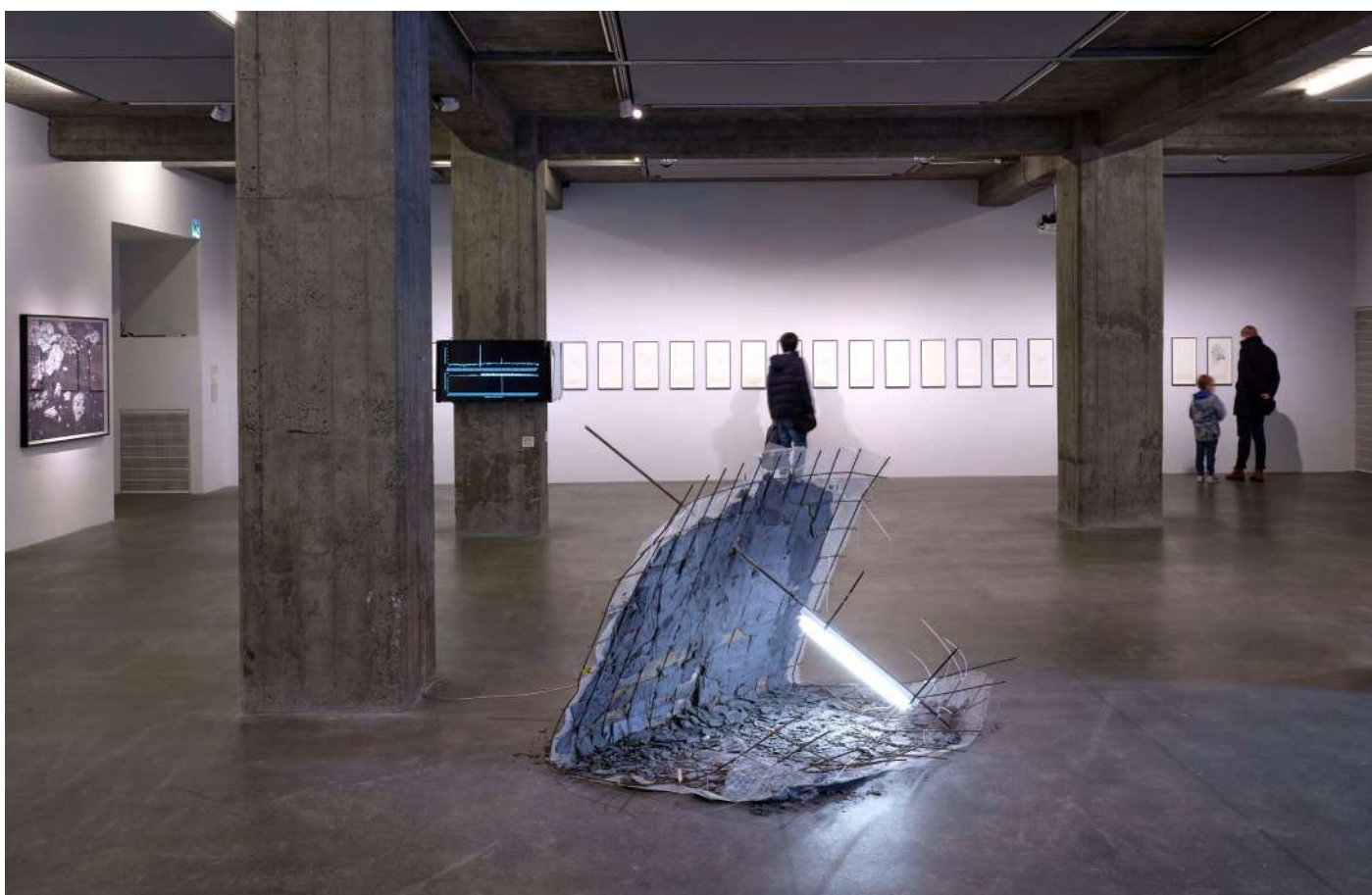


ANNA LÍNDAL

Það sem var mælt þegar ég var á jöklinum

What Was Measured When I Was on the Glacier



Exhibition view at the Reykjavík Art Museum 2022

Það sem var mælt þegar ég var á jöklinum

What Was Measured When I Was on the Glacier

Koparæting / Copper etching, 2021

Hæð / height 46,5

Breidd / width 21 cm

26 mynda sería, Series of 26 prints.

Upplag / Edition 7 + AP

The work *What Was Measured When I Was on the Glacier* addresses scientific tracking on land. The Grímsvötn caldera in the Vatnajökull Glacier, Iceland is used as a symbol for Planet Earth. This work is based on personal experience as the work builds on all the expeditions I have taken part in connected to the Grímsvötn caldera. The survey lines from each expedition are transferred onto a copper plate, etched in acid and printed on paper.

The lines mark the tracks of surveys that measure the surface of the glacier and the rock surface beneath it. Working with scale – personal diary entries, linking with new technology which influences the whole earth. The Grímsvötn caldera is not large as seen from space, but rather an infinitesimal unit that is nonetheless an independent natural system – a miniature model of the earth itself.



Radio-echo sounder on Öræfajökull volcano - near southern edge of Vatnajökull Glacier



Copper etching at Bethanien printmakers' workshop BBK, Berlin, 2021

Text by Markús Þór Andrússon
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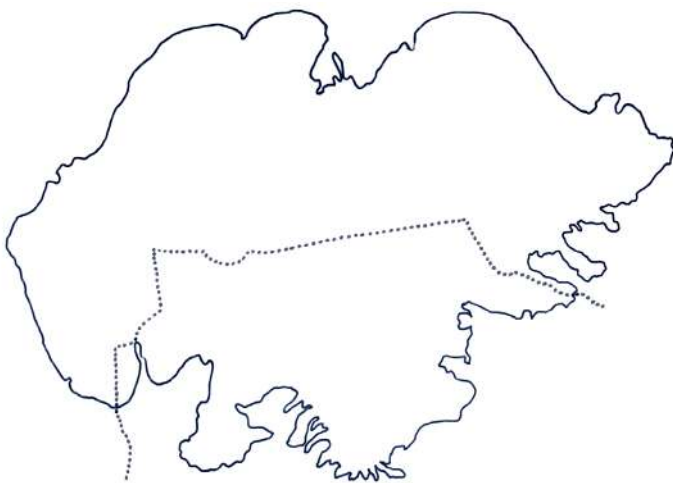
How is the knowledge created that we can use to interpret our environment? Anna LÍndal has long watched the activities of geoscientists in the field, doing research and other jobs. With relentless monitoring, data gathering, follow-up and comparing, they collect scientifically valid information which can be used within the system that is most trustworthy to discuss the environmental changes that are taking place. The remote hut of the Iceland Glaciological Society at Vatnajökull is far away from repeated research journeys, from the processing of data and public publication of information that eventually makes its way into the general discussion and decision-making. LÍndal focuses on the first half of this process and has for years participated in regular research journeys. She joins in on her own terms as an artist, although she pulls her own weight regarding the daily activities the group has to take care of in the name of science.

In her work, LÍndal documents every trip she has taken to the glacier since 1986, around the glaciological society's hut at Grímsvötn. It is called *What Was Measured When I Was on the Glacier* (i. Það sem var mælt þegar ég var á jöklinum). Such trips have been undertaken for decades to monitor the glacier where it lies atop one of the most active volcanoes in Iceland and an immense geothermal system. There, the land is constantly changing and never

the same from one year to another. Regular eruptions and geothermal heat transform the glacier's surface, creating ponds, craters and nunataks. LÍndal maps out her trips in a visual way but also through short journal-like texts with personal musings and scientific information, charts and diagrams. This unique territory evokes with the artist speculations about man's connection to places, environment perception, landscape definition and questions regarding who is allowed to interpret nature. The last expedition LÍndal's work discusses was undertaken in 2019, to mark one hundred years since two young Swedish scientists, Håkan Wadell and Erik Ygberg, first went on an expedition to Vatnajökull. They came across Grímsvötn Caldera, the first time in documented history that human beings laid eyes on it.

In 1920, Wadell published the first map of Grímsvötn Caldera. This transformed the caldera from being an idea of a place into being a mapped territory. [...] The age that passed between 31 August 1919 and 31 August 2019 has been a period of terrifyingly rapid changes in natural processes, and human beings have become a geological force. A force that influences how places are created and how they disappear.

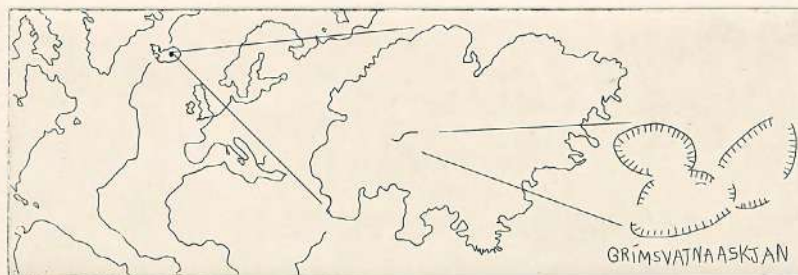
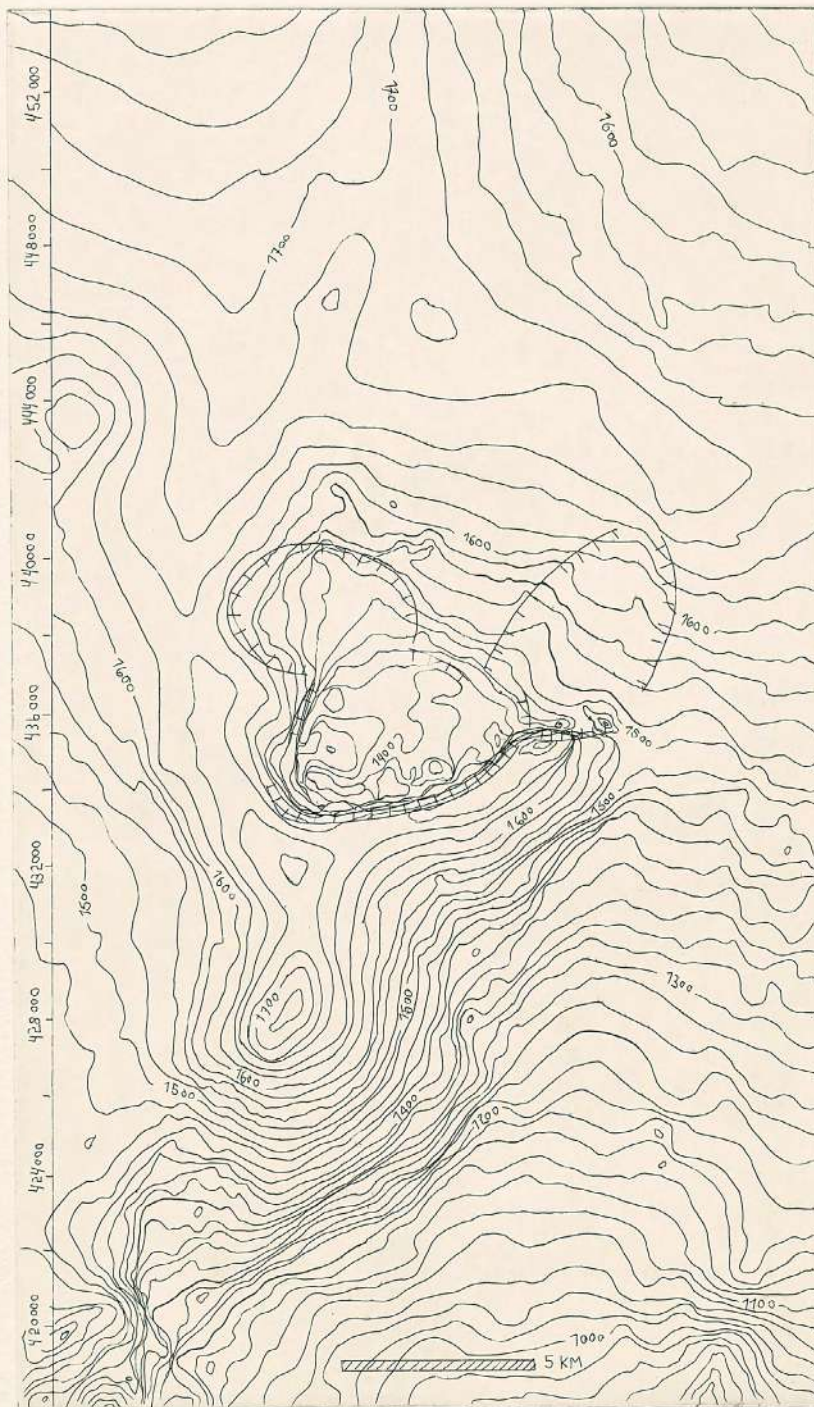
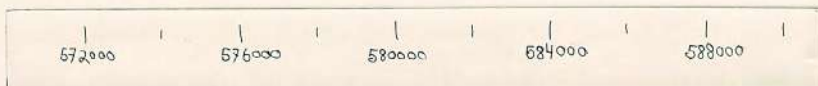
(Infinite Next: Grímsvötn Caldera and Planet Earth. Anna LÍndal and Bjarki Bragason, JÖKULL No. 70, 2020, pg 139 and 143).

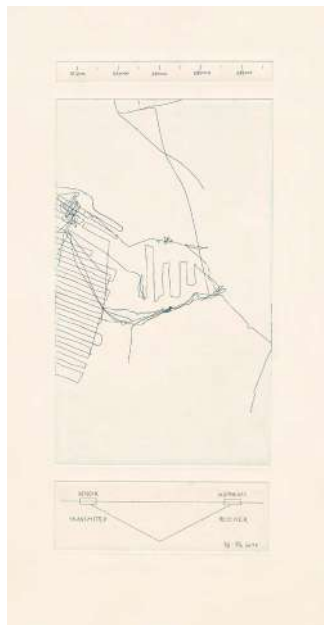
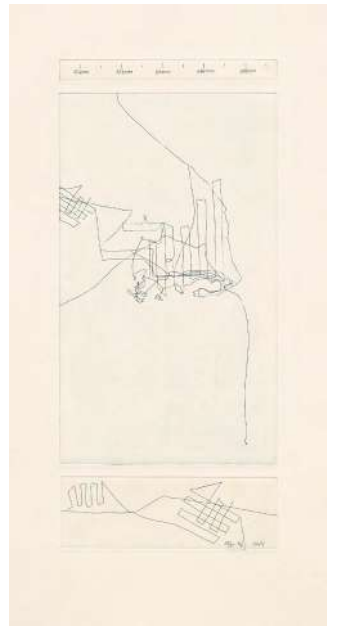
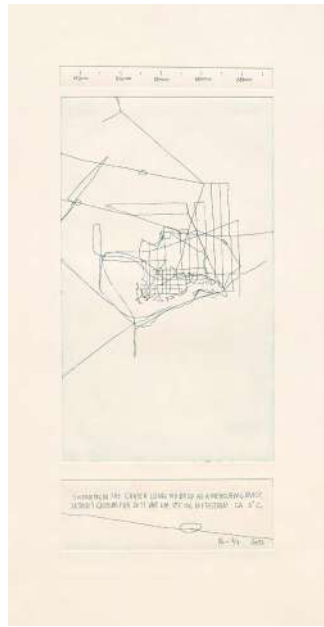
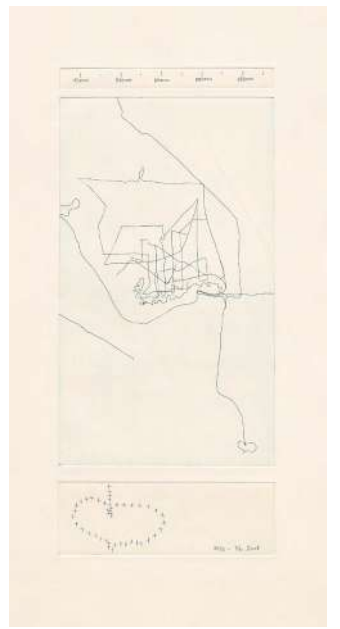


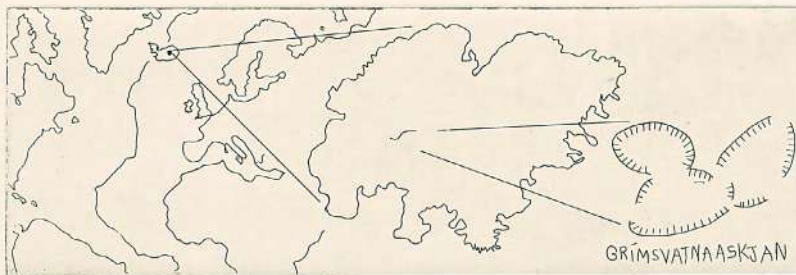
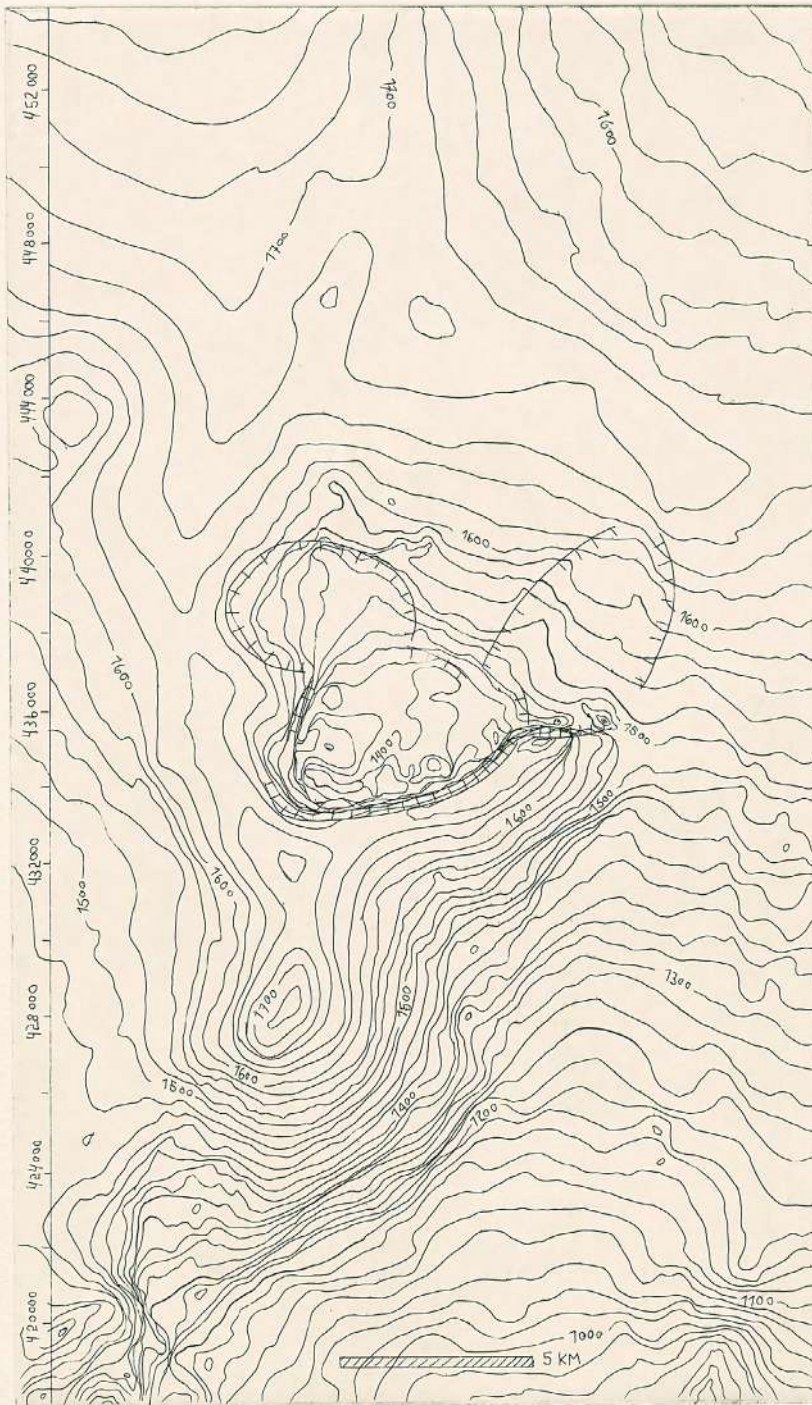
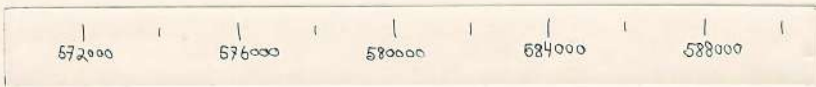
Map based on Wadell (1920) showing the route of Håkan Wadell and Erik Ygberg crossing Vatnajökull in 1919. They came across Grímsvötn caldera, the first time in documented history that human beings laid eyes on the caldera.



Survey lines on Vatnajökull 2019







Það sem er að gerast á Grímsvatnaöskjunni

What is happening at the Grímsötn Caldera in Vatnajökull



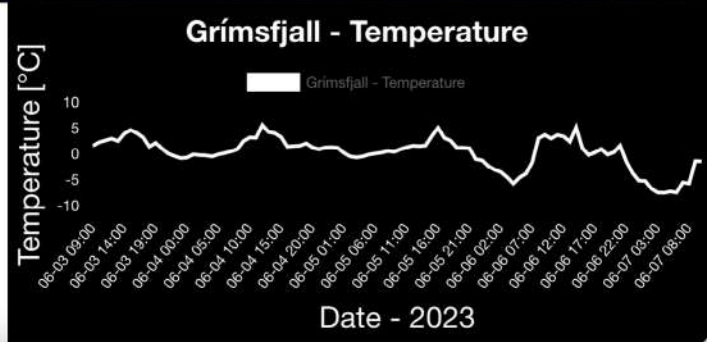
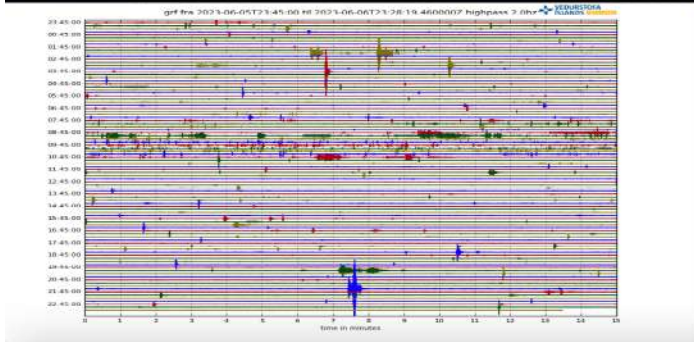
The Grímsvötn Caldera in Vatnajökull



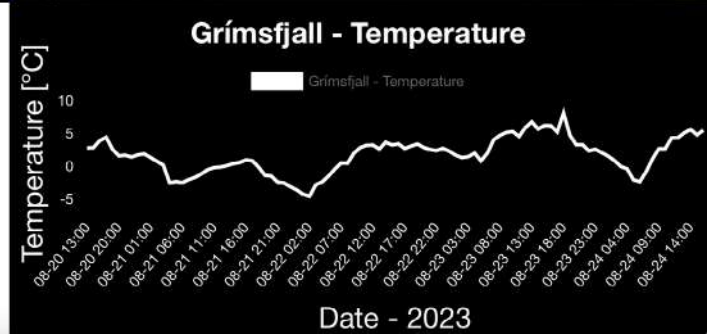
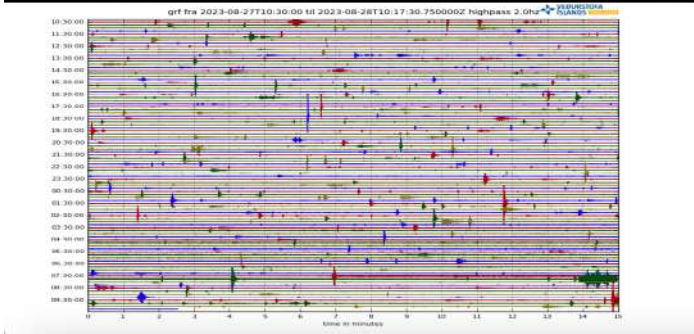
Exhibition view at the Reykjavík Art Museum 2022

Live streaming of information from four instruments placed around the Grímsvötn Caldera in Vatnajökull are running parallel with the series of the Copper etchings. Streaming information for scientists to monitor what is happening underneath and above the surface of the earth:

Live feed webcam on Grímsfjall, one camera looking across the caldera to the west, another camera to the north. Live feed from a weather station located on the Grímsvötn Caldera and Seismic activity in the area.



Data from the four stations at Grímsvötn.



Data from the four stations at Grímsvötn.

Verkið Það sem er að gerast á Grímsvatnaöskjuni streymir upplýsingum í rauntíma frá fjórum tækjum sem vísindafólk notar til að fylgjast með veðri og jarðhræringum á Grímsvatnasvæðinu. Tvær vefmyndavélar horfa niður í öskjuna frá brún Grímsfjalls, önnur til norðurs, hin til vesturs. Jarðskjálftamælir sem nemur hræringar í jöklinum og berginu undir honum.

Upplýsingum um vindhraða og hitastig er streymt frá veðurstöð sem staðsett er í miðri Grímsvatnaöskjuni. Verkið á í samtali við annað verk Önnu Líndal á sýningunni, það sem var mælt þegar ég var á jöklinum, seríu með 26 koparætingum sem fjalla um vísindalegar mælingar á landi. Þar er Grímsvatnaaskjan í Vatnajökli notuð sem tákni fyrir plánetuna Jörð.

Texti: Markús Þór Andr sson

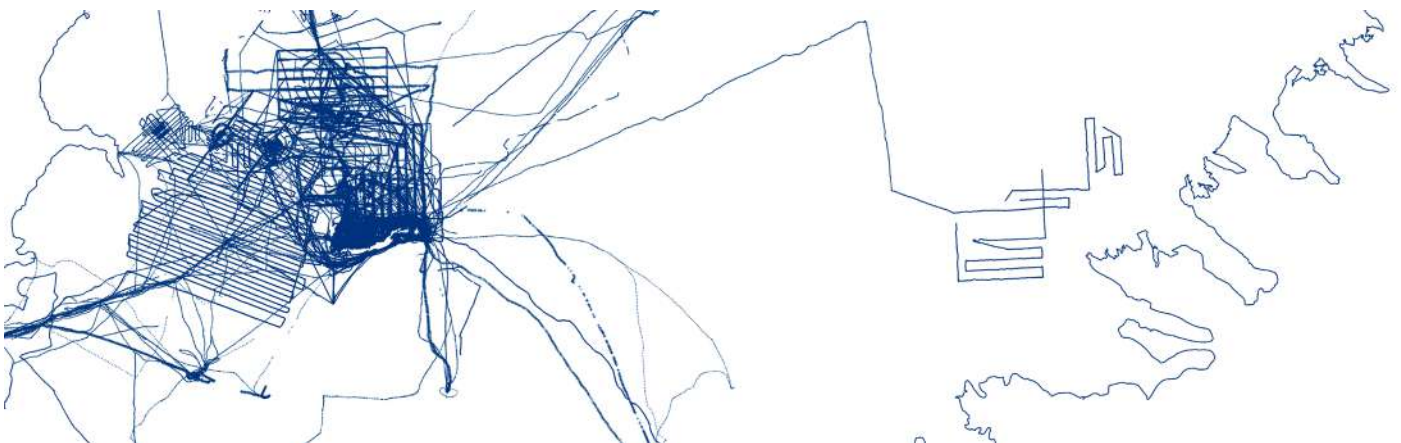
Hvernig verður s  þekking til sem vi  h fum  r a  m  a vi  t lkun okkar   umhverfinu? Anna L ndal hefur lengi fylgst me  ath fi jar v sindamanna þegar þeir eru   vettvangi vi  ranns knir og  nnur st rf. Me  þrotlausum m lingum, gagna flun, eftirfylgni og samanbur isafnast uppl singar sem teljast v sindalega gildar og n tast innan þess kerfis sem þykir tr uver ugt til a  fjalla um þ r breytingar sem eru a  ver a   umhverfinu. Langur vegur er fr  afskekktum sk la J klaranns knarf lags  slands uppi   Vatnaj kli, til s ndurtekinnna ranns knafer a, til  rvinnslu gagna og opinberrar birtingar uppl singa sem skila s r a  lokum   almenna umr  u og  kvar anat ku. Anna einbl nir   fyrsta hluta ferlisins og hefur um  rabil veri  þ tttakandi   reglulegum ranns knarfer um. Þ r er h n   eigin forsendum sem myndlistarma ur þ tt h n leggi sitt af m rkum vi  þ u daglegu st rf sem h purinn þ rf a  sinna   nafni v sindanna.

Me  verki s nu skr setur Anna allar þ r fer ir sem h n hefur teki  þ tt     j klinum fr   rinu 1986   kringum sk la j klaranns knarf lagsins vi  Gr msv tn. Heiti þess er þ   sem var m elt þegar  g var   j klinum. Fer ir sem sl kar hafa veri  farnar  ratugum saman til þess a  fylgjast me  j klinum þ r sem hann liggur ofan   einni virkustu eldst      slandi og miklu jar hitakerfi. Þ rna er landi    st  ugri m tun og aldrei eins fr   ri til  rs. Regluleg eldgos og jar hiti gj rbreyta yfirbor i j kulsins, þ r myndast tjarnir, g gar og j kulsker. Anna kortleggur fer irnar sem h n hefur teki  þ tt   me  myndr enum

h tti en einnig me  stuttum textabrotum   dagb karst l. Þ r koma fram pers nulegar huglei ingar   bland vi  fr  ilegar uppl singar, gr f og sk ringarmyndir. Þetta einstaka sv  i kallar me al annars fram hj  listakonunni vangaveltur um tengsl manns vi  sta i, skynjun   umhverfi, skilgreiningu   landslagi og spurningar um hver hafi umbo  til þess a  t lka n tt runa. S  asti lei angurinn sem verk  nnu fjallar um var farinn 2019. Tilefni  var a  hundra   rum fyrr f ru tveir ungir, s nskir v sindamenn, H kan Wadell og Erik Ygberg,   lei angur   Vatnaj kul. Þeir gengu fram   Gr msvatna skjuna og mennsk augu s u sta inn   fyrsta sinn svo vita  s .

 ri  1920 birtir Wadell fyrsta korti  af Gr msvatna skjunni. Vi  þ   breytist Gr msvatnaaskjan  r þvi a  vera hugmynd um sta  yfir   kortlagt landsv  i [...]. S   ld sem lei    milli 31.  g st 1919 og 31.  g st 2019 hefur veri  t mabil þ r sem  gnar hra ar breytingar hafa or i    n tt rulegum ferlum samhli a þvi a  mannkyni  hefur or i  a  jar fr  ilegu afli. Afli sem hefur  hrif   þ   hvernig sta ir ver a til og hvernig sta ir hverfa.

( endanleikinn framundan: Gr msvatnaaskjan og pl netan j r . Anna L ndal og Bjarki Bragason, J KULL No. 70, 2020, bls. 139 og 143.)





Vehicle tracks on the glacier, heading towards Grímsfjall



The crater formed in the Grimsvötn eruption in 2011



Glaciological Society's research expedition after the 2011 eruption in Grímsvötn



Tephra on the surface of the glacier following the 2011 eruption in Grímsvötn



Anna LÍndal, mass-balance measurements in the spring expedition of the Iceland Glaciological Society



Drillhole, used to measure mass balance on the glacier

Norður Atlandshafs þríæringurinn / North Atlantic Triennial, Listasafn Portland, Maine / Portland Museum of Art, Maine, US, 18.02. – 05.06.2022. Listasafn Reykjavíkur / Reykjavík Art Museum, Iceland, 13.10.2022 – 05.02.2023. Bildmuseet, Umeå, Sweden, 26.05.2023 – 14.01.2024.

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