



Sheep/seyður project

## Art off Site

During the construction phase, a series of art projects relating to Shetland heritage and culture were organised with local community groups. The projects used a range of different art forms: textiles, drawing, painting, photography and new technology. The projects were devised and run in partnership with other local organisations.

## Sheep/seyður

with Shetland Arts and Shetland College

Artists and makers from Shetland and Faroe met at Shetland College over a three day period, to exchange skills and develop new work. They used a natural resource common to both communities; the wool, horn, bone, skin and leather from sheep (seyður). The project allowed participants to combine indigenous skills with new technologies. It also enabled creative partnerships between the two islands communities to develop.

## Extreme Redd Up

with Shetland Islands Council and Shetland Amenity Trust

Participants abseiled and used kayaks to access remote beaches at Lerwick and the South Mainland. Groups then worked with artist Barbara Cluness, to create temporary artworks from bruck (rubbish) they found on the beach. The participants were already involved in Shetland Islands Council's outdoor education project, giving them the practical experience required to undertake Extreme Redd Up.

Art made from beach bruck



## Art Walks

with Shetland Amenity Trust and artist Fiona Burr-Bloomer

A series of artist and ranger led walks explored Shetland's natural heritage. Participants took part in walks at St Ninians Isle and Sandness. Fiona encouraged people to look at lines and patterns in the landscape and Howard Towll, ranger for Shetland Amenity Trust, talked about the flowers, wildlife and biodiversity of the area. A range of artworks were produced, using drawing, painting and new technology.

## Hands on the Past

with Shetland Islands Council, Bell's Brae School, and the Anderson High School ASN Department

Children participated in a series of workshops and classroom activities based on how people used to live. Following this, they visited the Quendale Mill and the Crofthouse Museum at Dunrossness, to spend the day living like Shetlanders of the past.

## Credits:

Documentary photographs by Mark Sinclair

Cover: from *Unholy Trinity* by Mike McDonnell

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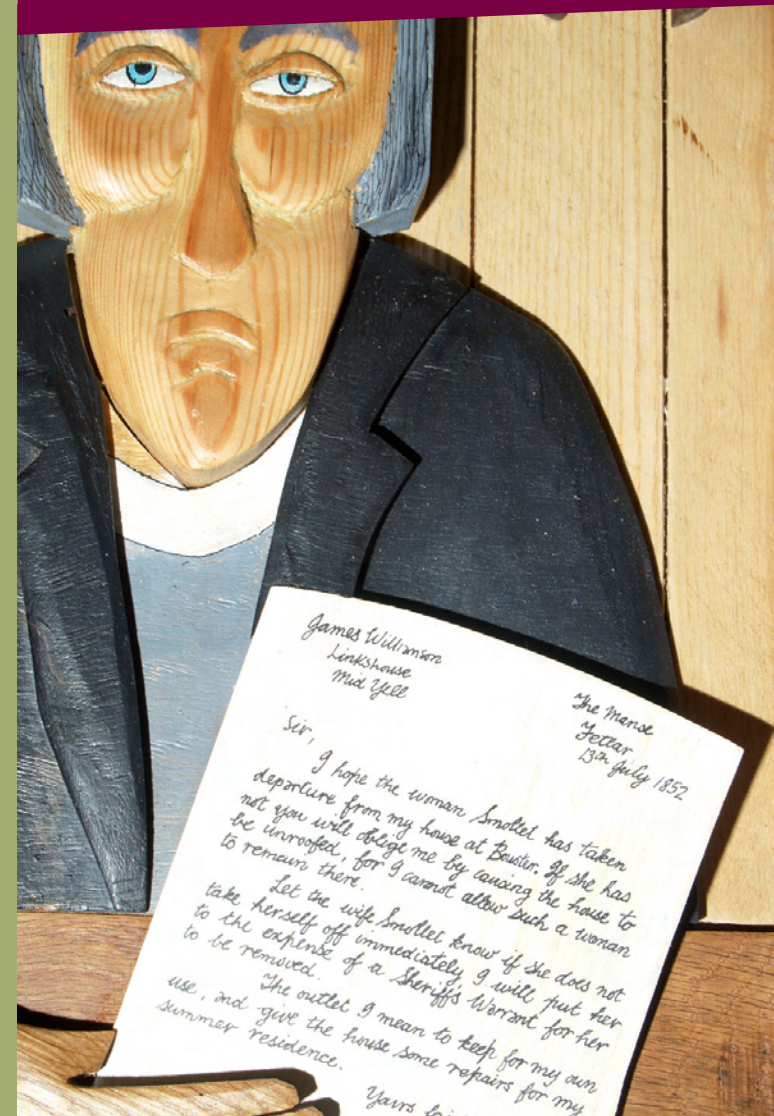


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heritage  
Shetland  
culture

## Public Art

## Art in the Shetland Museums & Archives





Shetland Amenity Trust commissioned over 60 individual artworks as part of its Shetland Museum and Archives Public Art Project. These are on show throughout the building and dock, some even appearing alongside the artefacts and documents in the Museum galleries and Archives searchroom. Explore the building and discover the art.

The work ranges from crafts and drawings to film and multi-media projects. The art is both **Made in Shetland**, showcasing the work of Shetland artists and makers, and **Made for Shetland**, bringing artwork by international artists made especially for Shetland to Shetland.

The project has also taken an innovative approach to the selection of fixtures and fittings in the building. Where possible, ways have been found to showcase creativity rather than buying items 'off the shelf'.

In addition, several community art projects took place during the construction phase. These were co-ordinated in partnership with other local bodies such as Shetland Islands Council, Shetland Arts and Shetland College.

The whole project was led by a Public Art Co-ordinator and funded by The Scottish Arts Council and The Esmeé Fairbairn Foundation. In addition Shetland Amenity Trust, Shetland Islands Council, Shetland Arts, LEADER+ and Shetland Enterprise have contributed to individual community projects.



Sheep/seÿour project

Artwalks photographed by Mark Sinclair



Shetland Receivers, sound: 9am-10pm, light: 3pm-10am



## Shetland Receivers – Hay's Dock

*Artist: Lulu Quinn / Dishes constructed by Alan Hart*

The outdoor artwork installed at Hay's Dock is by artist Lulu Quinn. At first glance this unusual installation resembles four small satellite dishes mounted on poles outside the main entrance. However, get closer and you can hear strange voices, songs and whisperings coming from inside each of the dishes.

These sound recordings of historical and contemporary life in Shetland, change with the wind speed and direction. An anemometer continuously feeds live readings to the receivers.

On a calm day long clips of conversation and music are played, but as the wind becomes stronger the clips become shorter. When the wind reaches gale force, a constant noise can be heard as short clips merge into one another. There are over 300 recordings that were either made in Shetland during 2006 or sourced from the Shetland Archives.

The receiver dishes, constructed by Alan Hart, are made from Shetland serpentine, granite and shell. The receiver posts also contain a blue LED light illuminating clouds of Shetland wool throughout the late afternoon and night. These turn off and on in response to wind speed.

Construction photographs by Mark Sinclair



## Art on Site

During the construction of the building, six artists and three poets were commissioned to make a work about the past, present or future of Hay's Dock, and the Museum and Archives. The Art on Site project aimed to document this moment in Shetland's history in a creative and contemporary way.

The artists were Karen Clubb, Wilma Cluness, Andrew Graham, Richard Rowland, Clare Scott and Mark Sinclair. The poets were Jim Mainland, Jim Moncrieff and Christine Tait. The original works were photographed then displayed on large exterior banners on the security fences around the site.

Mark Sinclair was then commissioned to record the progress of the building project, up until completion. The body of work now numbers over 500 photographs that provide Shetland with a contemporary visual archive of this historical project.

A photographic adaption of one of Karen Clubb's textiles can be seen in Hay's Dock Café Restaurant.



Sculpture by Andrew Graham

Textile by Karen Clubb





Art in Situ

One of the most innovative aspects of the Public Art Project is the incorporation of artwork alongside artefacts and documents in the galleries and Archives searchroom. Each of the artists selected for this project was given a brief that related to one of the zones in the displays. The works can be found in the following zones and sites around the building. Discover them as you explore the facility.

Lower Gallery

Early People

Shetland 1v2: Joanne Berry

This design was made specifically for the Early People displays. Joanne was interested in the objects and archival material that she used as research. She wanted to create a modern design that reflects the rich and varied collections of the Museum and Archives.

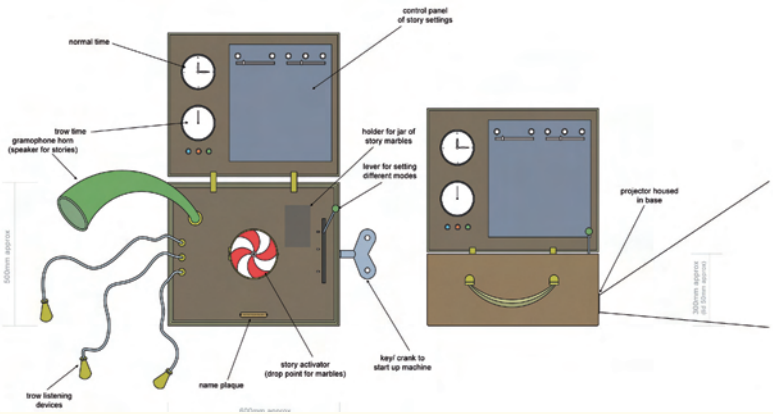
Home & Land

Simmermil tae Yul: Ewen Balfour

The panels in the display cases are inspired by traditional basket-making techniques. They are made from plants grown and harvested in Shetland and reflect the summer and winter themes of this display. The materials include *Havr* (Avena Strigosa), *Bygg* (Hordeum Vulgare), *Flos* (Juncus Effusus) and *Dokken* (Rumex species).

Customs & Folklore

The Storytelling Machine: Allistair Burt



While inventing this machine, Allistair created a character; a Victorian professor who studied Shetland trows in the 1890s. This curious machine belongs to him, and can not only play stories stored on marbles, but detects the presence of trows and listens in on their conversations.

Illustrations

Shetland’s folklore is full of mystical creatures and beings. Accounts of their appearance vary. Three artists were asked to depict different creatures, based on historical written descriptions. The drawings have been reproduced for the Customs and Folklore displays.

The Finns (metamorphical creatures): Paul Bloomer, charcoal

A Nyuggle (mystical horse): Ron Sandford, pen and ink

A Brigdi (sea monster): Roberto Getto, pen and ink

Harvest from the Seas

Tinned Treasures: Imi Maufe

A new harvest from the sea. These four works are from a series of fifteen, and are made from plastics gathered from Shetland beaches. Eleven of these are to be launched into the sea by community groups, with a return envelope. We hope to plot each of their travels, and record where they come ashore.



Detail of Tinned Treasures by Imi Maufe

Tae by Deirdre Nelson and Anne Eunson in the Textiles zone



Shetland 1v2 by Joanne Berry

Boat Hall Stairwell

A Shetland Music: Andy Ross

The idea for this piece was inspired by the work of Finnish composer, Einojuhani Rautavaara, who blends natural noises with music. *A Shetland Music* uses sounds that are not immediately recognisable, but have strong links with island life.

Upper Gallery

Textiles

Tae: Deirdre Nelson and Anne Eunson

*Tae* is based on the Truck system – women bartered knitting for tea, then bartered tea for wool so they could knit again – a continuous circle of knitting and bartering. Each piece has been dyed with tea, and hand knitted with wool spun by Anne Eunson from Tingwall. This artwork can be found in one of the drawers in the Textiles zone.



Detail of Tae by Deirdre Nelson and Anne Eunson

Maritime & Fisheries

Come and Go: Roxane Permar

This film was made in response to the theme of home life, for the Maritime & Fisheries displays. Roxane has a long-standing interest in the history and culture of Shetland. To create this piece she added to her knowledge through specific research. The original soundtrack is by David Sjoberg.

Main Stairwell / Upper Foyer

Gneiss Line: Lilian Cooper

This drawing explores a section of rock at the Ness of Houlland, Yell. It is small headland, but it as it stretches out to sea it captures the raw rock quality of Shetland. The drawing follows the line, and internal shapes of the rock formation and is part of a project that sees Lilian drawing right along the North Atlantic coastline.



A Ship Named DIASPORA by Mike McDonnell

Archives Searchroom

A Ship Named DIASPORA: Mike McDonnell

“There is nothing more agreeable to picture, and nothing more pathetic to behold.” *(Robert Louis Stevenson, 1879)*

This piece was inspired by Robert Louis Stevenson’s observations on emigration. As first class passengers frolic on the upper decks, the emigrants muddle on in steerage. See if you can spot the inevitable stowaway.

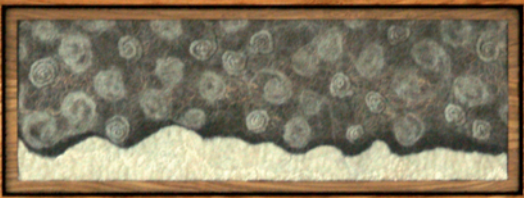
Nae Mair: Mike McDonnell

*Nae Mair* draws on the poem *Colla Firth in Winter* by Hugh MacDiarmid, which was written when he lived in Whalsay. The poem mourns the end of the herring season, but can also be read as a lament for the decline of the herring fishery.

The Unholy Trinity: Mike McDonnell

During the clearances, lairds developed of policy of Cheviot Sheep in, tenants out. Some ministers supported the idea, and directed lairds to no longer “love thy neighbour”, but to bring about eviction instead. Many people suffered, and the Cheviot Sheep brought disease to indigenous Shetland Sheep.

Dining table Hay’s Dock Café Restaurant



Bound is the Boatless Man: Mike McDonnell

The late Tammie Robertson, otherwise known as poet Vagaland, was inspired by this Faroese proverb. He knew how important it was to acquire a boat, and escape occasionally from our land based existence.

Return to Lerwick: Mike McDonnell

“Some broken bits of flotsam for other men to find.” *(Vagaland, 1965)*

This commemorative collage was inspired by Vagaland. It includes fishboxes, floats, a *huggistaff* (gaff), fragments of net and gutter’s aprons, herring barrel staves, and other beach finds that have been transformed into fish, gutter’s hands, birds, boats and net needles.

Williamson’s Generator: Gair Dunlop and Dan Norton

Laurence Williamson collected information about our traditional culture, such as folktales and words, by writing them down on fragments of paper, which are now deposited here in the Archives. Explore this electronic piece on the searchroom computers, which generate Laurence’s knowledge while you visit his home in Mid Yell.

Makkin: a creative approach to fixtures and fittings

Throughout the project we have tried to identify opportunities to showcase local creativity. One way in which we have done so, is to create a range of commissions that took an imaginative approach to some of the design of fixtures and fittings in the building.

Textiles in Tables

Hay’s Dock Café Restaurant

The tables in the restaurant were made by Cecil Tait from Scalloway. Using Ash for the main body of the table structure, he ingrained the legs with peat in order to bring out the grain of the wood. Peat was chosen as it is widely found and used in Shetland.



Dining table Hay’s Dock Café Restaurant

We commissioned local artists, designers and Shetland College students to produce the artwork that was then inlaid into the tabletops.



Lampshade by Helen Robertson

Serpentine Pavers

Ground Floor Foyer

Alan Hart mixed ground Serpentine rock, found in Shetland, into resin to create designs and text in recycled glass pavers in the ground floor foyer. There are the shapes of Shetland yoals and dialect words relating to different parts of a boat.

The pavers themselves are handmade from recycled glass by Shetland Amenity Trust’s award-winning company – Enviroglass.

Recycled glass and serpentine pavers by Alan Hart and Enviroglass

