

CULTURAL ENCOUNTERS

Starting the Dialogue in Arctic Sustainable Arts



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Starting the Dialogue in Arctic Sustainable Arts

Exhibition in Gallery Valo,
University of Lapland
Arktikum
November 7th to December 2th 2012

Thematic Network on Arctic Sustainable Arts and Design
UNIVERSITY OF THE ARCTIC



Cultural Encounters: Starting the Dialogue in Arctic Sustainable Arts

Foreword

This exhibition is the first joint artistic activity of University of Arctic's thematic network Arctic Sustainable Arts and Design (ASAD). The exhibition is intended to start a dialogue about the nature of sustainable arts and visual culture education in our northern, arctic sphere of life. ASAD network was founded under the umbrella of University of Arctic in 2011. A key objective is, according to UNESCO's sustainable development goals and as stated in the Soul Agenda: Goals for the Development of Arts Education (2010) to promote arts and art education in rapidly changing northern regions. The fundamental aim of ASAD is safeguarding the sustainability of cultural diversity in the North and the Arctic as well as supporting the social and environmental development of local communities through sustainable means of art and art education. ASAD aims to promote circumpolar cooperation in research, education and artistic activities. A special emphasis is placed on the interactive encounters and dialogue between forms of contemporary and community art and northern indigenous people.

The exhibition is assembled from art works, which participants in the World Alliance for Arts Education (WAAE) 2012 Global Summit have brought to Rovaniemi. The exhibition consists of art by university staff as well as students from all the ASAD network countries; Canada, Finland, Iceland, Norway, Russia, Scotland, Sweden, and United States.

The World Alliance for Arts Education (WAAE) Global Summit 2012 provides the exhibition with an audience of international experts. Thus the northern standpoint of the art works becomes located in the worldwide art education debate, and therefore is communicated beyond our northern and arctic regions.

Rovaniemi, October 28th 2012

Timo Jokela

Curator



Berry pickers

Maria Huhmarniemi



Installation, variable sizes 2011
University of Lapland, Finland
www.ulapland.fi

There is a very long tradition of berry picking in Finland and Lapland. People live close to nature, surrounded by big forests growing blueberries and lingonberries and swamps growing cloudberrries and cranberries. Berry picking is 'every man's right', meaning that everybody can pick berries from every land. Nowadays most young adults pick fewer berries than some decades before, but berry picking is still an important part of the culture. For example, some schools have a lingonberry day at school, when pupils pick berries to be used in the school kitchen. Many people have a passion for cloudberrries in particular. The cloudberry is called the 'gold of Lapland', and the passion of picking cloudberrries is commonly referred as 'cloudberry fever'. I have categorized six types of pickers: nature aestheticians, health and fitness enthusiasts, household pickers, traditional grandmas, locals and social and sporadic pickers. In the Berry Pickers installation these six categories are represented by collages of items, clothes and photographs, with brief text describing each type of berry picker.

Can art be helpful when there is a risk of an ultimate loss of important places?

Ecosystem, which is based on a freely flowing water, is destroyed when the river is dammed. This leads to a dramatic cultural change. Seasonal chores, perceptions and language related to a freely flowing river, wither.

Kemijoki River is my home river. In my father's childhood the river flowed freely. The old rhizome belonged to a tree that was felled on my father's home estate in the 50's, when the Petäjäsoski power plant was built. After the World War the Kemijoki water system has built a total of 19 power plants.

Kemijoki Company still plans on building a power plant in Oikarainen, a village near Rovaniemi. Many of the local farmers, inhabitants and cottage owners do not accept the project. I carried out two community based environmental art events with the local people. Artistic activity opened a dialogue space to handle the common concerns. We received positive publicity which confirmed our experience of art's empowering dimension.

Kemijoki River is flowing freely

Antti Stöckell



Installation materials: Boards, rhizomes, 5 x 3 x 0,7 m
documentations of art events in Oikarainen 2007

University of Lapland, Finland
www.ulapland.fi

Outo mies ruto hevosiineen

Outi Paltto



Digital Painting, 420 x 320 mm 2012
Kemi-Tornio University of Applied Sciences, Finland
http://www.tokem.fi/In_English/Home.iw3

The topic of my Bachelor's thesis is to make the illustrations of my father's, Olavi Paltto's, Sámi folklore story collection. The collection is originally written in the Sámi language. It includes stories about people who lived near Akankoski in Northern Lapland, mainly characters of the Jullá and Bihto families. This story collection is a semi-document. The main goal was to create realistic illustrations with the correct customs and the environment. The illustrations do also include some non-realistic elements. This collection has 60 short stories.

In my thesis I made illustrations to eight stories. For creating these illustrations I used several old photographs but also many of my own pictures. I collated these illustrations together as a mosaic, but in all of my pictures I have also used the programs' artistic features, classical painting and drawing. By the end of this project I had ten digital illustrations that were closely attached to the stories of Paltto's folklore collection.

N-appar

Sol Moren

"N-appar" is an artistic research- and development project at the department of Creative Studies, Teachers Education at Umeå University. The fieldwork started 2011 initiated by a visual artist and a musical composer, involving approximately 100 children of 5-6 years old and 100 students.

The practice based result of the project, so far, includes an audio-visual "instrument" and a "computer game" created together with the children and students. The artistic results have been exhibited and evaluated by test groups at primary schools 2012. During the fall of 2012 an article will be written on the project, with focus on artistic pedagogy.



Computer Game 2012

Umeå University, Department of Creative Studies, Sweden.
<http://www.estet.umu.se>

Examples from the Outdoor Classroom

Mette Gårdvik & Anne Mette Rosø



Nesna University College, Norway
<http://www.hinesna.no/>

The teacher education program at Nesna University College is working on integrating creative and creative arts processes in teaching. Concrete experiences support the student in learning and contribute to the development of understanding and in theoretic terminology. Practical/esthetic processes demands that the student is active and exploring, which in return gives the student a command of his or her own learning.

The teachers at HiNe use places in the local community and the outdoor environment as a classroom. The students learn about tools and techniques while developing skills in natural materials while working within concepts like Land Art and Community Art.

The topic of the thesis is grounded in my love of nature around the Arctic Circle and the Norwegian coast.

I am fascinated by the mountains which tower over the ocean and are illuminated by the sun. This light, and lack of it, is engaging both night and day, summer and winter. It can be mysterious and fascinating as the light bursts through storm clouds and breaks in to its powerful colors.

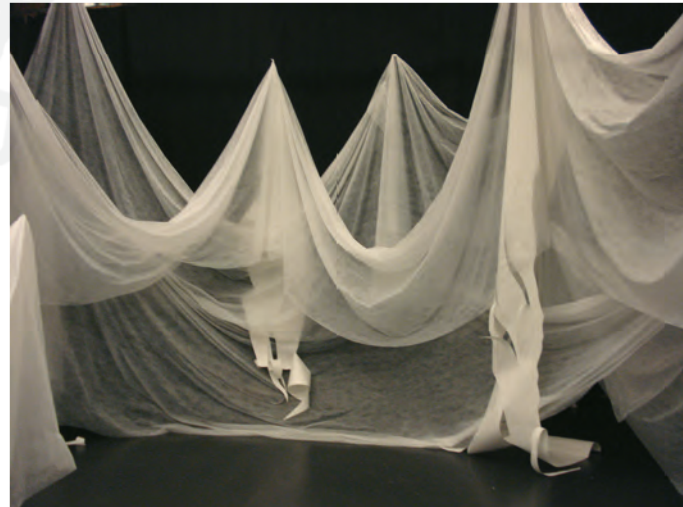
The understanding we have of ourselves is challenged and stimulated when we face large shapes or great scenery.

"Large shapes makes us feel small, and when we understand that we are small, we get the feeling that we too fill the grand expanses," my father once said.

To anchor the forms more geographically, I tell an old legend about the mountains along our Norwegian coast.

Room elements, between installations and scenography

Anne-Kari Steiro Berg-Hanssen



Nesna University College, Norway
<http://www.hinesna.no/>

Lánját Gunvor Guttorm



Installation
Sámi University College, Kautokeino, Norway
www.samiskhs.no

Performing the materiality through embodying memory and experience – development work in duodji. Birch (*Betula pubescens* and *Betula pubescens tortuosa*) has always been an universal material for Sámi people – every part of the birch has been utilised for something, the stems for construction of the tipis (lávvus), the burl for dishes, the bark also for dishes and for medical use, and the roots for containers, and the best wood for the fireplace.

This project is an artistic enhancement within duodji context (sámi arts and crafts). The idea from the beginning has been to use the birches as feet for different constructions. The personal embodying experience and memory is the starting point for the duoddjon (crafting). The project is both a personal journey through time and places and a material investment, and the results are performed as a duodji installation. Contribute to how a developing project in duodji can both involve materiality, personal embodying memory and experience.

nomads, predators...

Matti Aikio

"--all the animals and plants should get the chance to grow and live freely, and that is opposite to the agriculture, where always some plant species are favoured on the cost of some others."

Oula Näkkäljärvi

"In the history of ideas, the subject of nomadism is interesting in itself, but gains political relevance now that the assault on Sami reindeer herding has intensified. The nomad has a long history as an object of contempt"

Niillas Oskal

"--the primary determination of nomads is to occupy and hold a smooth space."

Deleuze & Guattari



Video-installation.

Crime Scene 2010, Nomad Talk 2011, Lavvu 2011, Paf 2012

Tromsø Academy of Contemporary Art, Norway.

http://www.artandeducation.net/client/Academy_of_Contemporary_Art_University_of_Tromso/

From raindrops to volcanoes

Þórunna Björnsdóttir



What size and shapes are raindrops? Where do they come from? What happens when sea and air meet? The evaporation of water and in what way does it affect us.

My interest is shifting from substance to relation, to communication, to time. The basic building blocks of the universe seem to be either waves or vibrating strings, and most of the things they make up move in bigger waves and vibrations. The details of wave motions vary, but many of the principles are universal.

Installation
Iceland Academy of Art
<http://lhi.is/namid/listkennsla/>

4209 miles apart

Alda Rose Cartwright

The piece represents a distance between two places, in space and time. Despite their different location and climate they are so similar yet different.

The images are a documentation of a moment in time when I am reminded of the other place, like distant relatives. When one image of a place becomes stronger – the other one fades into the background, just as memory tends to operate.



Transparent photographs & plexiglass (sculpture)
Iceland Academy of Art
<http://lhi.is/namid/listkennsla/>

Memorybits

Ásthildur Jónsdóttir



Installation
Iceland Academy of Art
<http://lhi.is/namid/listkennsla/>

The uniqueness of a place can be connected to someone, who feels a sense of belonging to it. In this case the place explored is my childhood home. A place is the result of processes and practices. It is constructed by people doing things and in this sense is never finished, but constantly performed. There is a connection between a place, memory and identity. Collective memory is often made concrete through the production of particular places, but production of memory in a place is no more than an element in the perpetuation of a particular social order that seeks to inscribe some memories attached as if by nature.

A place is not just a thing in the world, but a way of understanding the world. To connect to one's own place, experience and values through critical reflection one should learn to live more sustainably.

Gardening As Astronomy

Chris Dooks

Gardening as Astronomy is a twelve-minute film commissioned by Wood End Barn Arts in Banchory, Aberdeenshire where I was given access to a creative space, a Steinway piano and a wildlife garden. I also had the opportunity to make sound recordings with any visitors to the various indoor and outdoor spaces for 48 hours. The rough brief was to focus around the expansion of the centre's wildlife garden. With all this focus on locality, it made sense to counterpoint it around something universal, like astronomy. Could working in a garden count as astronomy? The resulting HD film was made by collaging all of these elements with triple exposures on DSLR cameras and is now a template for a feature film to be made in modular sections – of which Gardening is an example.



Film, 12 minutes

School of Creative and Cultural Industries,
University of the West of Scotland
www.uws.ac.uk/cci

In Pursuit of the Land's Scape

Gina Wall



(Detail) photographs on foamex 2011
Moray School of Art, the University of the Highlands and Islands.
<https://communities.uhi.ac.uk/morayartuhi/>

This small series of photographs is part of a larger wall based work incorporating photography and text. Made over successive visits to the same peat cutting area in North Uist, In Pursuit of the Land's Scape engages with the notion that landscape is culturally actualised. The artist's practice in general explores, in part, the idea that the landscape is an everchanging text which can never be fully captured. Her research interests include landscape and place, northerness, photography and creative education.

Gina Wall is the Programme Leader for Fine Art and Fine Art Textiles at Moray School of Art, part of the University of the Highlands and Islands. She teaches photography, theory and practice, and supervises Honours Dissertations and PhD students. She is based in Moray.

Laura Donkers' video work *Finding* was filmed in an experimental woodland plantation in North Uist. The film considers the sense of being immersed in a forest environment, which is unusual in North Uist due to the lack of trees on the island. The film quietly explores shifts in bodily attentiveness, how one's eye drifts from one detail to the next through a gently modulating focus. These changes in focal point offer subtle glimpses in between trees, often the only movement in the film is generated by the swaying light and the gently fluttering lichen. The film was first shown at the artist's degree show at Moray School of Art in the summer of 2011 alongside a large scale circular drawing made using inks made by the fermentation of various lichens in the forest. Donkers had the opportunity to develop this work during an artist residency which took place at the Arteles Creative Foundation in Finland in November 2011 for which she received Creative Scotland funding.

Finding

Laura Donkers



Video 2011

The Island of North Uist

Moray School of Art, the University of the Highlands and Islands.

<https://communities.uhi.ac.uk/morayartuhi/>

Untitled

Deborah MacVicar



photograph on aluminium 2011
The Island of Benbecula
Moray School of Art, the University of the Highlands and Islands.
<https://communities.uhi.ac.uk/morayartuhi/>

Deborah MacVicar's piece belongs to a larger body of work which includes cyanotype self-portraits and filmed performances made in the landscape of the Western Isles of Scotland. The artist's practice is concerned with the relationship between self and place. During her performances she goes through a process of becoming other, erasing herself and assuming animal identities such as the deer and the seal. This performance practice shifts MacVicar out of her artist's self and enables her to begin to see the land from different perspectives. Never quite transforming into an animal, her practice meditates upon hybrid identities such as the selkie folk whom some of her family are said to be descended from. Deborah MacVicar was selected to represent Moray School of Art at the Royal Scottish Academy 'New Contemporaries' 2012.

An T-Slighe

Margaret Joan MacIsaac

An T-Slighe is a book work which, on the one hand presents an overview of the artist's work, and on the other, forms an artwork in itself. An T-Slighe ruminates on the search for identity for the minority language speaker, mapping the family heritage through images such as the artist's father's shed, the potato harvest, an old family suitcase and paper made from her son's hair. The book is an exploration of heritage both in terms of genetics and place. However, far from being nostalgic, the work presents the idea that in the face of a lack of certainty about one's identity, the role of the artist is to work with the information and materials that are available in order to build new futures.



Artist's book 2012

The island of North Uist

Moray School of Art, the University of the Highlands and Islands.

<https://communities.uhi.ac.uk/morayartuhi/>

Untitled

Naomi Ojima



Naomi Ojima's work is a celebration of what is: the artist's work emerges from a practice of the everyday. Using materials that are to hand, Ojima makes drawings, films and book works which explore her being in the world. Inspired by writers such as Martin Heidegger and Dogen-zenshi, Ojima's work questions the notion that art is elevated from the everyday and through her practice she speculates about the role of the artist. In this sense, Ojima has nothing to say about the work, which rather than having a message, is simply a trace of her being-in-the-world. Naomi Ojima has been chosen to represent Moray School of Art at the Royal Scottish Academy 'New Contemporaries' 2013.

Handmade artist's book 2012
Moray School of Art, the University of the Highlands and Islands.
<https://communities.uhi.ac.uk/morayartuhi/>

Harystaa (Save) Svetlana Nikolaeva

The 4th year student work from the Department of "Graphic Design" is an interpretation on ecological problems of the northern territories. This is a course project "Social Poster" performed during a semester. Svetlana shows through symbolic language the indissoluble link of traditional culture and ecosystem which brings it into world. The author returns a viewer to the traditional understanding of human phenomenon and rhythms of nature.



Computer graphics, printing 2011
Arctic State Institute of Culture and Art, Russia.
<http://uarctic.org/members.aspx?m=898>

Cuckoo - 1 Cuckoo - 2

Georgi Reshetnikov &
Maria Gulyaeva-Tuoya



Clay, ceramic cold paint, painting
Arctic State Institute of Culture and Art, Russia
<http://uarctic.org/members.aspx?m=898>

The works created on base of archaic northern legend about cuckoo which was once a woman and who was distressed over her children and went out of her house turning into a bird. Whistles show a process of transformation, the transformation of a woman into a bird. That is why they combine both ornithomorphic and anthropomorphic features. In traditional cultures of Yakutia the cuckoo is a provocative image. It is a symbol of impermanence, uncertainty and also a sign associated with the beginning of summer. In decorative plan in whistles there is used a “northern triad” of colors of indigenous people of Yakutia, such as black, white, blue and active use of red color - the color of life continuation.

Invisible flight on the way to sunrise

Anna Petrova &
Olga Rakhleeva

Flying birds symbolize freedom of thoughts and personality. They all move in the same direction, united by a single gust of freedom. Some prefer to stay with all the others to stay alone. Besides, the painting suggests that there are manifest and unmanifest worlds, so some birds are indicated by contours only. Despite the physicality and concreteness of the work it says about the abstract. Ornamental forms are associated with traditional Yakut culture, with interpretation of Yakut ornaments.



Leather, acrylic, metal, painting, embroidery, sewing 2006
Arctic State Institute of Culture and Art, Russia.
<http://uarctic.org/members.aspx?m=898>

Junk to Funk

Herminia Din



Recycled Telephone Wire 3(w) x 3(w) 2011

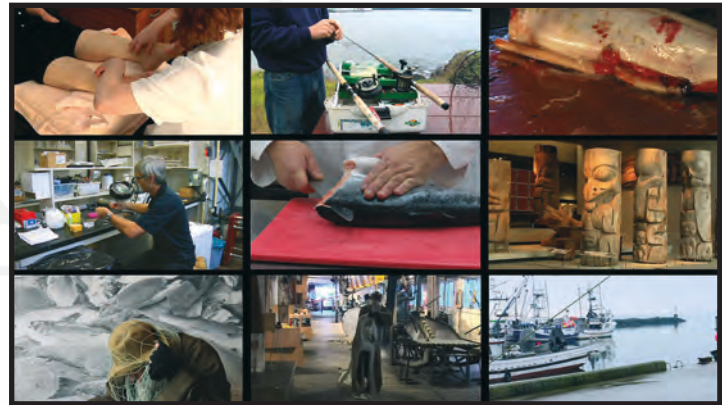
University of Alaska Anchorage
<http://www.uaa.alaska.edu/>

Junk to Funk is a community engagement project that focuses on using recycled materials to create beautiful yet finished functional artworks in an open studio art environment. It is designed for families and individuals of all ages from the Anchorage community. The goal is to raise awareness of the “Reduce” and “Reuse” methods of dealing with waste products including magazines, plastic bags and bottles, aluminium cans, newspapers, carbon boxes, etc. In order to transform waste materials into functional artworks, a hands-on creative approach is our means to preserve the environment and help contribute to quality of life for all Alaskans. Junk to Funk has provided opportunity to connect between the University of Alaska Anchorage Department of Art and the art community in Anchorage. This exhibit hopes to generate further interest to continue provide more needed recycling-based art education programs not only in our community but also across the arctic region.

Salmon Stories: Catch + Release

Ruth Beer & Kit Grauer

Salmon Stories: Catch + Release presents sound and images of people who live near Steveston, Canada, once considered to be "The Salmon Capital of the World". The canneries no longer operate and one has become a National Historic Site. The video presents stories about salmon told from various perspectives including an Aboriginal carver, biologist, sport fisherman, cook, museum interpreter, a previous cannery employee, children and a dancer. This artwork underscores the need to be sensitive to cultural and environmental sustainability particularly in northern regions where future development will largely be based on natural resources.



27 minute video (looped)

Emily Carr University of Art and Design www.ecuad.ca

University of British Columbia www.ubc.ca

Overall Goal of the ASAD Network

The network aims to identify and share contemporary and innovative practices in teaching, learning, research and knowledge exchange in the fields of arts, design and visual culture education. The Thematic Network (TN) Arctic Sustainable Arts & Design (ASAD) seeks to:

- Promote cooperation and collaboration between universities, institutions and communities focused on Northern, Arctic issues in the field of arts, design and visual culture.
- Improve arts, design and visual culture education amongst the members of the University of the Arctic (UArctic).
- Identify and share contemporary and innovative practices in teaching, learning, research and knowledge exchange in the fields of arts, design and visual culture education.

The TN consists of two Special Interest Groups (SIG):

- Arctic Arts and Visual Culture Education (AAVCE)
- Arctic Sustainable Design (Design)

The member institutions may participate in the network activities through one or both SIGs depending on their own interests.

Main Activities

To support the realization of the annual goals, ASAD will:

- Host a biannual symposium on arts, design and visual culture education in the Arctic;
- Support joint presentations at national and international seminars and congresses
- Initiate collaborative workshops and seminars for students, teachers and researchers across the Arctic
- Promote educational collaboration in the fields of arts, design, visual culture and craft education, for example through joint educational programmes
- Instigate exhibitions, events and publications
- Initiate and oversee joint research projects
- Support the development of context-sensitive research methods and arts & design practices in the Arctic

Partners

University of Lapland (lead)
Kemi-Tornio University of Applied Science
Sámi Education Institute
Umeå University
Murmansk State Humanities University
Syktyvkar State University
Arctic State Institute of Culture and Art
University of the Highlands and Islands
Lakehead University
University of Alaska Fairbanks
University of Alaska Anchorage
Finnmark University College
Nesna University College
University of Tromsø
Sámi University College

Non-UArctic Partners:

Siida - National Museum of the Finnish Sámi
Iceland Academy of Arts
Ohio State University
Saint-Petersburg State University of Culture and Arts
University of Aberdeen
Université de Montréal
University of British Columbia
University of Prince Edward Island
University of the West of Scotland

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CULTURAL ENCOUNTERS

Starting the Dialogue in Arctic Sustainable Arts



UNIVERSITY OF LAPLAND
LAPIN YLIOPISTO



ASAD
Thematic Network on Public
Sustainable Arts and Design
UNIVERSITY OF THE ARCTIC



UNIVERSITY OF THE ARCTIC



norden

Nordic Council of Ministers
Nordic Council



