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FINDING A PATH: SUSTAINABLE PUBLIC ART PRACTICES IN
SMALL COMMUNITIES OF FINNISH LAPLAND

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Abstract

The present study observes a path of public art practices, conducted in Enontekiö Lapland Finland. A group of International master students planned and facilitated community art workshops where local inhabitants were invited to participate. The two-year project called Enontekiö Art Path started from local's initiative to bring art practices in small rural communities. It was a collaboration project between Enontekiö municipality and University of Lapland's Faculty of Art and Design.

The aim of the project was to participate locals and make public artworks, emphasizing the villages through environment-based art workshops. The research focuses on searching dimensions of place and how locals identify themselves in the place. The aim of the research was to find principles of culturally and environmentally sustainable public art, conducted in multi-ethnic North-Lapland. The workshops were researched following art-based action research strategy and focusing on action and process.

The results of the study present options towards sustainable public art practices. The process suggested nature is the unifying element in the multi-ethnic Enontekiö. Nature-based materials and subjects of the workshops provide environmentally friendly art, to which locals identify regardless of their ethnicities. The results propose working in the environment can also increase environmental consciousness and create open forum for intercultural dialogue. In the broad

view, the results aim to demonstrate the possibilities of artistic actions in culturally conflicted and rapidly changing environment of Finnish Lapland.

Keywords: Public art, sustainability, community art, environment art, art-based action research

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Introduction

In Finnish Lapland people live partly from nature and most often in small communities. In Arctic rural areas the challenges of today's world are faced in everyday lives. Because landscapes change fast in Lapland, education of new innovators from the North is needed —to research and preserve the cultural heritage and understanding the socio-cultural situation, increasing environmental awareness. Applied visual art can make alternative perspectives to see the world. For example, in the cases where artists have been working with the community in the Arctic, winter art and environment art approaches have been successful not only developed discussion between different cultures of the North but also enriched their connection with nature (Jokela 2008c; Hiltunen 2010).

The landscapes in the Arctic areas face multiple challenges for future existence. Climate change threatens the fragile nature of the North, melting Arctic ice, changing the living conditions into unbearable for Arctic species and traditional livelihoods (Haataja, 2018, 99—121). The turns of the environment in the Arctic has increased industrial interest towards Arctic areas, and multiple industrial projects benefiting the climate change have started to head to Arctic areas. Industrial rush and growing mass tourism face contradictions with indigenous Sami and other nature-based livelihoods living in the local area. In political field, the battle runs between economic growth and nature values.

Rapid changes in the society, cultural conflicts, and the history or colonialization can be seen as some of the reasons for heated atmosphere in northern culturally diverse communities. Addition to this, the post colonialist set-up in Finnish Lapland, as well as in other Arctic regions, evoke conflicts between the local multi-ethnic populations (Haataja, 2018, 243). For example, the discussion who can teach, make and wear traditional Sami costume Gákti has its roots in the cultural appropriation of the Sami by the tourist industry (Paltto & Näkkäläjärvi, 2017; Paltto & Rasmus, 2018). In the Enontekiö region, where the project took place, locally arranged handicraft courses titled 'Handicrafts of Lapland' have been debated. The trauma lies in the lingual and ethnical discrimination of the Sami, which started when the colonial movement towards the Sami area began

(Haataja, 2018, 242—246). On the other hand, the Sámi cultures is claimed not to be inclusive enough. Conflicted issues culminate in arguments of who can vote in the Sami parliament. Those who are not accepted, but identify themselves otherwise, suffer from vague cultural identity and rejection from the community. The conflicts have raised complex questions of cultural identities in Lapland. In individual level, these questions are closely related to belonging in the community and owning of cultural heritage and symbols, and rights to practice traditional livelihoods (Sarivaara, 2012; 22, 153-162). The border identity is recognized (Lehtola, 2015, 118), yet according to international law, indigenous nations have right to self-determination (Convention 169, 1989). Moreover, the international agreement to support indigenous rights, ILO 169, has not been ratified in Finland. In Enontekiö, the head of the municipality suggested against the ratification, citing to the risk of inequality between different ethnicities in Lapland (Konttinen, 2012).

Being in a centric geographical and cultural location of these questions, small communities in Lapland face many challenges in social, cultural and environmental aspects. With this research, I wanted to find principles of sustainable public art in northern Finnish Lapland. What are the social, cultural and environmental features that must be considered when practicing public art in small communities in the Arctic environment?

This research is based on project Enontekiö Art Path project, where art was made by multicultural art student group with local community. During the project Indian, Finnish, Sakhan and South-Korean made community artworks into villages with inhabitants, using local and nature inspired themes and materials. The idea was to build art that emphasizes the village, evoking positive feelings and impacts. The attempt was to try to participate different stakeholders in the community, all ethnic groups (Finnish, Sami and immigrants), various professions and age groups to design and attend these place-specific, environment art workshops. Community art workshops took place in villages of Enontekiö and aimed to raise positive effects such as sense of belonging to the community and attract pass-byers as a landmark, increasing the interest of art in the Northern communities. The project aimed a local-centric practice, whereas many features of the workshop would come from local's initiative. The final artwork and the workshops were expedient to be sustainable: in cultural, environmental and social levels.

The supervisor of the project were teacher and doctoral candidate Elina Härkönen and professor Timo Jokela from University of Lapland. This project was also part of Elina Härkönen's doctoral thesis research. Student group consisted of Korean Eutheum Lee, who was responsible of managing the tasks inside the group, Indian Amisha Mishra who was the main documenter, Juliana Semenova from the Republic of Sakha presented indigenous views to the project, and myself, Tanja Koistinen from Lapland, responsible of communications between the stakeholders. Mine and Eutheum Lee's backgrounds were on visual arts, Juliana Semenova's photography and Amisha Mishra's graphic design. We were all responsible of planning and conducting the workshops as a team. The local connections were local actives, whom initiated this project, and municipality representor. In addition to these, all the workshops had their own local contacts in each village.

Even though the practice was done as group work, the students researched the project with variable perspectives. My research focus was cultural and environmental sustainability. I found this topic important considering the current atmosphere in Lapland, where debates of identities, cultural heritage and survival of the livelihoods have raised political, communal, and intercultural conflicts. My goal in planning the workshops was to find path, where individuals make the community, and the workshop presents the community, placing nature is in the core of the practice.

I have chosen art-based action research as a methodological approach. This research strategy has been developed in the University of Lapland, for the needs to combine science and the practice of art in the field of professional artistic actions, art education, in the context of Northern environment. (Jokela, Hiltunen, Härkönen, 2015). Developing the approach of art-based action research in the North, the rurality and Arctic environment must be in the intersection considering also the socio-cultural perspectives. Cycles of acting, observing, reflecting and analyzing are essential to this method. They were followed throughout the project aiming to find unique, impacting, sustainable and ethical path of making public art practices in the villages of Enontekiö. This means that after every workshop the student team and supervisors had a feedback session. Going through the

achievements of the workshop from beginning to execution, we tried to find the mistakes and the causes of success. These feedbacks helped us to improve our preparation for the next workshop for more sustainable and positively impacting path of public art. The impact of the workshops was analyzed from data, which was gathered from workshop observations, documented material, locals and participants interviews, media and social media interest, feedbacks and evaluations of the outcome.

In this thesis I first go through the conceptual frameworks of place research and public art practices, followed by the background theory of the research method. Then I introduce Enontekiö as multidimensional environment, continuing to workshops descriptions from the planning process to the execution and observations. Finally, the artistic part of the thesis, exhibition “Enontekiön taidepolku - Eadodaga dáiddábálggis - Enontekiö Art Path” is presented, as a catalysis to the whole project followed by the reflections and results of this research.

Theory

Meaning of a place

In the beginning it is important to research and realize, what are the elements that belong in the term “place”. According to geographer and professor Tim Creswell (2006, 14) every place includes three dimensions: Location, locale and the sense of place. The sense of place is a key to understand the local, the location is the physical coordinates of the place, and locale is the shape of the place. This three-dimensioned place discusses with landscape which is more geographical concept, and space, which is more abstract than place. Seeing places widely, there is a potential to increase understanding of the world, the people, experiences and meanings. Place has variety of constructions. Place usually has a concrete form, a geographical or physical existence. Addition to this, place is how people make something meaningful and create memories (Creswell, 2006, 14–19).

According to artist and writer Suzanne Lacy, every place has its own mass, light, duration, space, location and materials. In addition, every place has its own practical, vernacular, psychological, social, cultural, ceremonial, ethnic, political and historical dimensions (Lacy, 1996, 142). Curator and art-ctivis Lucy Lippard (1997) suggests in the artworld “place” has become an abstracted context, such as culture or heritage (Lippard, 1997, 277).

On the other hand, professor of indigenous education Linda Tuhiwai Smith says western world conceptualizes the place by measuring space and time, and categorize the meanings of the place, land or landscape. For example, land has been viewed as something that needs to be tamed and brought under control. The Man must be able to alter the landscape towards its own needs and to make it more pleasing. (Smith, 2012, 51). “Space is often viewed as in Western thinking as being static or divorced from time” (Smith, 2012, 52). Referring to professor, American Chicana artist and activist Judith F. Baca (1995), native people might look the same landscape with a different idea. Usually, within the indigenous

cultures, the landscape represents beauty without imposition. “They might see a perfect order in nature itself, integral to a spiritual life grounded in place (Baca, 1995, 134).

When contributing art into public place in multi-ethnic community with indigenous and non-indigenous, it's important to consider the past and the history, the political and cultural dimensions. Artist Ruth Beer (2014) suggests learning the place through experiences increases understanding of the complexities of the Northern regions (Beer, 2014, 32). In Enontekiö Art Path project, finding a meaning of a place, or justification to use the space, requires deep background research: the western style “owner” of the land and the indigenous meaning of the place, addition to the purposes and meanings of the place within the multi-ethnic community, respecting the landscape as it is.

Public art

Curator and researcher Cameron Cartiere claims: when art is made in a place accessible or visible to the public, it is called “public art”. Public art is also those that are publicly funded and maintained in a location used by community or individuals. (Cartiere, 2008, 15). Public art can be temporary, performance, community or environment art, that are made in a public space. Public art impacts on the viewers inadvertently. In this study, public art represents broad of arts, including community art, environment art and applied visual art, Cartiere continues.

Public is the opposite of private. Professor of Arts Ossi Naukkarinen (2003) claims, if art is public it won't stay in control of the people, who owns the artwork. In best possible case, public art is placed in a space which reaches widest audience possible. Also, the audience not interested or willing to see art, will experience public art. Public place will not necessarily guarantee the public's understanding of the artwork, even then when the location is centric. Art in public space as a context doesn't differ from other public presentations. Maker must be aware of the ethical and political environment of the place. This does not mean that public art should be ingratiating. Yet, public audience might not be prepared

to interact or understand art. Artist must be aware that art in public place cannot be emotionally or physically violent, harassing or scaring to anyone (Naukkarinen 2003, 69–73).

Therefore, planning and making public art should be ethically well premeditated. This requires multi-level background work, when artist or artist group studies the environment, the history, the meanings of the places and names, local habits and culture. According to Doctor of Arts Maria Huhmarniemi (2008), when making public art in the communities, artists must be aware of the sets of value in the place. Whose values it is presenting and are they commonly accepted. Use of public space is always a use of power (Huhmarniemi, 2008). Baca (1995, 137) wonders: “How can we as artists avoid becoming accomplices to colonization?” The dilemma lies on the question, if it is possible to create public memory for a community, featured with multiple ethnicities and cultures, Baca says.

Enontekiö Art Path project can be recognized as public art for many reasons. It consisted of public art workshops, with open invitation for all participants. Each workshop had at least three public features: Firstly, the program in which the students’ study is funded by EU. Secondly, the partner of the university project is from public sector, the municipality of Enontekiö. Thirdly, workshops and the artworks were conducted in public places and the results were published on internet.

Applied visual art & cultural sustainability

Professor of art education Timo Jokela’s (2013) description of Applied visual arts says Applied visual arts (AVA) operate in expanded art field. Producing not only art to sell or exhibit, applied visual arts strive for cooperate with communities, environment and livelihoods. Applied visual artists produce art than can impact on many levels; socially, economically, environmentally and politically. When educating applied visual artists, the intersection is on the place-specific viewpoint. “AVA is situated at the intersection of visual arts, design, visual culture and society from which it draws its current theme, operating environment, and network. Compared to visual arts (fine art), it is about a different approach and

expertise, as applied visual arts is always based on communities and socio-cultural environments, as well as places that define it and its means of activity and expression.” (Jokela, 2013, 14–15)

When referring to culture in this concept, I mean the social and anthropological culture of the area. As professor of art and design history Steven M. Leuthold (2011) suggests, culture has variable sides: On one side culture means the values of particular social class. On the other side culture means the unifying characteristics of specific group of people. These characteristics can be for example shared language, political systems, economics, religion, geographical proximity and intellectual or artistic traditions (Leuthold, 2011, 10–11). “Culture is usually understood to be what defines place, and it’s meaning to people” (Lippard, 1997, 11).

Researchers in sustainable education say sustainability is an attempt to save something or use something nondestructively. Sustainable development can be discussed in different layers: ecological, economic, social and cultural (Robert Axelsson et al., 2013). Therefore, cultural sustainability can be understood as a method of doing something in a specific cultural setting. In this paper, cultural sustainability is discussed as an ethical value, especially when working in multi-ethnic environment.

Anthropologist Zvi Bekerman and sociologist of Jewish culture Erza Kopelowitz say cultural sustainability is, at the most basic level, a minorities’ attempt to pass way of life for the future generations. The central question of cultural sustainability is about who is making the choices of cultural preservations, and who control how its presented (Bekerman, Z. & Kopelowitz, E., 2008, ix, 243). “If the cultural capital of any group is manipulated by people who are not members of that group, there are bound to be problems with representation” (Bekerman, Z. & Kopelowitz, E., 2008, 243). Cultural sustainability practices should be extended to all practices from education to decision making, politics to business, all the way to artistic practices, according to researcher Marjo Mäenpää (Mäenpää, 2017, 13).

Elina Härkönen et al examines cultural sustainability in their article: “Finding solutions to both regional and cultural challenges require sensitive approaches,

expertise in various disciplines, collaborative research, communality, and international cooperation. The questions are tightly connected to cultural identities, which in turn, are often constructed through art. Art is invariably the renewing and the strengthening element of cultures.” (Härkönen et al, 2018). Professor of Applied visual arts Glen Coutts with professor Timo Jokela say that cultural sustainability is not only preservation of cultural heritages, but also supporting and understanding the cultural change, following the guidelines of sustainable development (Jokela, Coutts, 2014, 9).

Diverse lifestyle of the indigenous cultures and other northern nationalities is common of the northern regions. AVA includes a strong aim to consider the cultural heritage of the North according to the principles of culturally sustainable development. The issue is typical for the arctic area, as it dialogues with cultural production and the indigenous cultures. (Jokela ,2013, 9)

In Enontekiö Art Path project, cultural sustainability means primary principal of working with diverse stakeholders in small multi-ethnic communities. The working method aims to concretize the dialogue trough process centric art, towards culturally sustainable community art which effects the community positively. Therefore, method of working in Enontekiö Art Path project can also be defined as applied visual art project.

Community art aiming for sustainable practice

In this research community art is used as a context of art forms. These art forms have generally been also called as social art, socially engaged art, place-specific art, new genre public art and participatory art. Community art is based on the idea of committed art and it emphasizes social issues in community life. Community art is made with the people, for the people, according to the people and the environment (Jokela, Hiltunen, Huhmarniemi & Valkonen, 2006).

When making community art, there is a need to define first what is the community. Community is a group of people, that are connected by somethings, for example work, hobby, area, blood or heritage. One inhabited place can be set by many

different communities. “Community is as elusive a concept as home in this millennial culture” (Lippard, 1997, 23).

Cultural activist and curator Claudia Zeiske (2013) claims in community art, the initiatives and decisions should come from the community. The more community involves in the practice, the more culturally sustainable it is. When working with the community it is important for the artists to point out their position in the community. When artists are members of the community, they share socio-cultural responsibility with the community (Zeiske, 2013, 113).

Cultural sustainability is a place-specific concept: every place has its own rights, needs, heritage, values and responsibilities. These elements subscribe the culture of the place and makes the borders of what is sustainable cultural practice. “If provided from outside, it no longer serves the purposes of cultural sustainability” (Härkönen et al, 2018)

In Enontekiö Art Path project, the dilemma with making community art is that no one of the artist-team was local. By local in this context I mean a local inhabitant from Enontekiö, when the community is the inhabited village. This means that to emphasize the local, we must find the heart of the local by researching and making contacts to locals. In our team closest of this kind of a local is me, who is a native from Lapland and Finland, when other team members come from all over the world and different cultures. On the other hand, our groups valuable resource is the multi-ethnicity, which all open various perspectives and world views. Also, the project members and the locals form a community of people who make art together.

Professor of Art History Grant Kester (2004) suggest community art should be more providing a context rather than a content. The work of art can enact community through a process of physical and dialogical interaction. Kester argues that dialogical art practices, like community art, are more than supplements to authentic works; they possess their own positive aesthetic content through dialogue. He offers an alternative approach; to locate open-ended possibility, not in constantly changing objects, but in the process of communication that the artwork initiates (Kester, 2004, 13–15). “Art does not

have to teach us about agonism. Interest are in art project that gives us a glimpse of being together”. This requires that the work of art is a process of communication rather than an object (Kester, 2004).

Sustainable environment art

Sustainability dominates the discourse on the future of the planet Earth, particularly its polar areas. There is a need to develop sustainable ways of thinking and acting considering the rising tourism in Finnish Lapland, the mining and oil companies' interest to Arctic areas and the post and neo-colonialist setting in the North. Sustainability in environmental art sets several different frames: Sustainability of the used material, waste less and un-destructive methods of working in the environment and sustainability towards the environments socio-cultural setting (Jokela, Coutts, 2014, 7-9).

According to Art historian T.J. Demos, sustainability in arts means decolonizing nature. Demos suggests the creative proposals of artists can bring together ecological sustainability, climate justice, and radical democracy. Demos continues, that in the current time such creative proposals are urgently needed (Demos, 2016, 22-29).

Naukkarinen (2007) defines environmental art as art which places most emphasis on the human/art relationship to natural environment. Environment art tends to imply nature as a medium, to raise the viewer's awareness of nature, it's process, forces or phenomena. It can demonstrate northern and indigenous cultures' perception of the nature, share narratives or aim to protect the surroundings (Naukkarinen, 2003, 28).

In this research, I present environment art as context widely also described as earth art, land art, field art, site art, site-specific art, environmental art and art in nature. These kinds of descriptions specify more how the artist experience, experiments and involves the nature and surroundings into art (Jokela, Hiltunen, Huhmarniemi & Valkonen, 2006).

Aesthetic and writer Yoriko Saito (2001) describes the nature of environment art. Many environment artworks are represented as sculptures or built from three dimensional materials in physical space. However, environment art also includes temporary artworks and changing artworks following nature's process, changes and vulnerability. These changes are affected by natural forces such as wind, light and temperature (Saito, 2001,87—95). Besides being a physical artwork, environment art is a public statement on ethical and aesthetic issues in the environment. (Naukkarinen, 2003, 69). Environment art is not necessarily public art. Some artist makes environment art to places which are not easily accessible, for example those which are placed far away to the nature (Naukkarinen, 2003, 73).

Method

Research question and aims

Thesis research question is: Aiming for environmentally and culturally sustainable practice, what must be considered when planning and executing public, community art workshops in small villages of Finnish Lapland?

The thesis theory focused on multi-dimensioned place research and sustainable art practices. In this chapter I present the research strategies with the forms of data observed in this study. In the following chapters I go through theoretical concepts through literary, followed by descriptions of the action, finally applying the theory to workshop reflections in the final chapter. The result of the thesis, whether the project succeeds to find a place-specific and sustainable art path, was for the action itself to disclose.

Art-based action research

Other art-based research methods have already been taking their place in the social design as interdisciplinary manner, Ph.D. and author Patricia Leavy (2008) says. Art-based action research is based on art-based research as a qualitative research method that involves the process, the community and environment. The difference with art-based research is that art-based action research studies the process, more than the outcome. It's a circle build around on theoretical framework, that is based on scientific knowledge and experiment; understanding the community in socio-cultural, environmental, infrastructural and political fields (Leavy, 2008, 2-4)

According to Professor Tim Barone and professor Elliot W. Eisner, acting under these circumstances in the community, the purpose of art-based research is to ask questions and generate conversations, rethinking and re-experiencing things

from different perspectives (Barone & Eisner, 2011, 20). This is also where art-based action research aims.

Art-based action research is pioneer work; to be an action researcher in the field of arts, the artists expect to have their individual action in their work, but in the same time they must collaborate with several institutions, academic world and science community. Art-based action research as tangible research method for the art education students has raised questions. Who should be the evaluator of the process, the scientist-researcher, pedagogical-professionals or artists-researchers? (Jokela, Hiltunen & Härkönen, 2015). Also, in evaluating artwork as a result of action research is multi-dimensional. The outcome can be temporary, documented process, community art event, public artwork or environment art practice, to list a few.

When in the field of educational research, action research is recognized as valid research method, but in artistic process it is still a new approach in the method. When the term is opened, the meaning of research is that the method is the action research, and the action is art (Jokela 2009, 2013a). Research design is closely present in the beginning of the process, objectively designing new action models of research, using realistic evaluation research and its practical relationship with knowledge and skills.

Art-based action research is often associated as a part of qualitative research. It is case-specific and developmental research which follows the traditions of action research using qualitative analysis. A research strategy is an ensemble of the research's methodical approaches, which guide in the selection and use of research methods at both a practical and theoretical level. A relevant art-based research strategy often involves the application of various methods. The roots of this art-based action research can be identified on the one hand in action research and on the other hand in artistic and art-based research. (Huhmarniemi & Jokela, 2018, 12)

“Art-based action research includes the definition of objectives and research tasks, planning, theoretical background work, artistic work and similar interventions, reflective observation, conceptualization, and the specification of

objectives for the next cycle”. The research process and results are documented, and this documentation is used as research material. Produced artistic work and artistic productions, as well as the participatory observation of activities, are also essential research materials” (Huhmarniemi & Jokela, 2018, 14).

I approached the research of Enontekiö Art Path project following art-based action research strategies. The research data was formed from the planning process, workshop realizations and observations, interviews and feedback. The process started with wider place and community mapping, continuing in the later phases for more local and specified mapping in the workshop villages. The mapping was done through literature, photographs, local narratives based on interviews and subjective experiences. The purpose of the mapping was to gain multi-dimensional understanding about the place, to be able to concretize supposedly sustainable community art practice. After this, the process continued with activity, which showed the success or failure of our practice and pre-work. The finding revealed from the action were considered in the plan for the next workshop. After each workshop, project members had reflective feedback sessions, where everyone shared their experiences from every steps of the process.

Every workshop was one cycle of action research (Fig 1), including the planning process. Firstly, the project members observed the place thoroughly. We collected ideas about subject of the work of art and gathered locals’ thoughts about their home village. Secondly, we analyzed the process and the outcome in the group feedback sessions, in addition to interviewing the participants and other locals involved. Thirdly, we reflected the observations and analyses to the next phase of workshops. Finally, the next action was done based on the previous stages, leaving the outcome open to reactions. All stages aimed towards more sustainable choices of working methods for the next workshop.

When the aim of the strategy was to find a path towards sustainable public art practice in Enontekiö, the aim was to leave the workshops with an open outcome. This meant experimenting the possibilities in action, allowing current conditions and the community lead to the result. When applying art-based action research strategy to Enontekiö Art Path project, the result is experiencing the experiment.



Fig 1: The cycle of art-based action research applied to Enontekiö Art Path project.

Data

The primary data was formed from the observations in the workshop. Addition to observation in this research I measured the impacts of the workshop based on:

1. Interviews of participants during the workshops
2. Quantity of participation
3. Amount of the re-entered participants
4. Interest of media
5. Interest in the community
6. Engagement in the social media
7. After workshop happenings
 - a. How the community reacted
 - b. Did the community "own" the artwork

Justification and reflexivity

Indigenous methodologies should be taken into concern when aiming for sustainable research practice within indigenous cultures and areas. According to Kovach (2009) researcher should deeply identify aims and the purposes, when researching within indigenous cultures. This includes situating self, culture and the purpose in the framework of the study (Kovach, 2009, 109-114).

Art-based action research supports indigenous methodologies in acknowledgement of research position and research purposes: “The researcher is always a key participant in the process. In art-based action research, the experiences of the community or research topic are not intended to be studied from a third-party perspective. It is more the opposite in the sense that experiences are often intended to influence and be influenced as part of the research process.” (Huhmarniemi, Jokela, 2018, 12)

I identify myself between indigenous and non-indigenous cultures. My heritage is Lappish, and my ancestry is mixed Finnish and Inari-Sami. Inari-Sami culture appears in family’s livelihood and home area, but not in mother language or belonging to the Sami community. I recognize my position centric considering the cultural conflicts in Finnish Lapland. Placing myself in between the cultures demands deep self-reflection as novice researcher. In this study, when being in the North-Sami area, I consider myself as outsider in the culture. Deep down, in the beginning of the process, considering myself as artist, with my background and the working environment, my goal is to find answers to the question: what can I do? Genuine purpose of this research is to study how to recognize the variable heritages in the North and culturally sustainably implement them into art.

In Enontekiö Art Path project I am not researching the indigenous Sami culture, but the study acts within the indigenous people, in the area of indigenous livelihoods, language and culture, yet with majority of non-indigenous. The project aimed to cultural sustainable and impacting art actions, where communities are widely in the core of the practice. In this paper, individuals form communities, and the framework of the study was to find equal sustainability for all individuals

regardless of ethnic heritage or any positions in the community. In this research my aim was to gain neutrality and to avoid “othering” in the research process yet recognizing the fact that every researcher acts behind their personal lenses.

The group responsible of the art practice was multi-ethnic, including indigenous representative. This multi-ethnic group formed a reliable platform for reflection, where each member could share their own experiences. Open discussion and reflection with the team helped me to observe these issues from different perspectives. I found the possibility to work with the group one of the most valuable resource, considering the legitimacy and transparency of my research.

This research does not serve any commercial or political purposes. In the workshops all the participant were asked their consents to the research during the artistic practice. The study was done acknowledging the sensitivity of the subject, and the actions were conducted with respect to local inhabitants and environment.

Enontekiö Art Path Project

Mapping the Place

Physical

Enontekiö (Finnish), Eanodat (North-Sami) or Enontekis (Swedish) is a municipality in North Lapland, in region of Lapland, Finland (Fig.2). It is the 3rd biggest municipality in Finland, 8 391,35 km² from which 439 000 km² is water: lakes, rivers or fell lakes. Some of the Lapland'd biggest rivers begin from Enontekiö. The shape of Enontekiö varies from high and large fells to wide bogs. The highest points of Finland exist in Enontekiö. The neighbors of Enontekiö are Muonio, Inari and Kittilä. Sweden and Norway have a border with Enontekiö

(Kärnä, 2013, 18–19). Enontekiö is Finland's coldest area with average temperature of -2 degrees Celsius.



Fig. 2. Enontekiö placed in Scandinavian Map and Sami area.

Cultural

Enontekiö is municipality in Lapland with around 1900 inhabitants. Enontekiö is inside Indigenous Sami home area, Sapmi, along with Utsjoki and Inari municipality. With alongside of the Sami, the Finnish have populated Enontekiö for many generations (Kärnä, 2012, 18). In the august of 2017, 20 Syrian asylum seekers where placed in Enontekiö.

The historical events have affected markable to Enontekiö culture and livelihoods. Enontekiö was part of old Tornio Lappvillages, Rounala, Suontavaara and Peltojärvi area. In the times, when Lapp villages existed, people of Enontekiö lived mostly nomadic Sami life with reindeers or hunted and fished their daily necessities. Agriculture in Enontekiö came with the Finns. Agricultural livelihoods also reached a position among some indigenous representatives, bringing prosperity to the economy and villages. Until 1852, the Sami home area including Enontekiö was borderless within Finland, Sweden and Norway. After that, the politics, colonialism and local disagreements of herding areas and fishing

rights made blocks to the boarders. After 1889, all free passage in the Sami area was stopped, and the traditional reindeer herding lifestyle faced huge challenges, when forced to smaller areas. In addition, 90% of Enontekiö was burned in the Lapland war 1944-1945 (Magga, 2012, 19).

In 2019, Enontekiö is a multi-ethnic and multi-cultural society. Enontekiö is a home of Finnish, Sami & Swedish, addition to other nationalities (0,8% of population). There are three official languages in Enontekiö: Finnish (86%), Sami (11%) and Swedish (2%). The first two are implemented into education and official services of the municipality, addition to naming of the places. Specifically, North-Sami language and culture exist in Enontekiö (Enontekiö municipality, 2019).

Addition to Finnish and Sami cultures, some Enontekiö inhabitants identify themselves as part of “meän”-culture. This is a culture of the people in the northern Sweden and Finnish border. Meän-language is identified as dialect from North-Bothnian Finnish and Swedish. In Sweden, the language is identified as official minority language. People from border villages of Enontekiö have daily interaction with the Swedish other side of the border (Aunila, 2006). Furthermore, tourism industry brings many seasonal works from all over the world to Enontekiö. For an outsider, it's hard to recognize who are members of which ethnicities. Enontekiö people seem to be proud of their culture, and the cultures of ethnicities seem to melt together during the decades. The place Enontekiö unifies its people and regardless of ethnicities, everyone is enontekiöläinen, “from Enontekiö”.

Social

There are 26 villages in Enontekiö, and it is one of the most sparsely populated municipality with population density of only 0.24/km² (0.62/sq mi). Hetta, Heahttä is the “capital” of Enontekiö. Municipality offices, church, library, health center, a school and childcare take place in Hetta, also nature center, food market, Alko and some local shops, and a small skiing center. Community College Revontuli Opisto arranges several courses from handicrafts to yoga and Sami education center Sakk provides courses from traditional leather work to sleigh making (Enontekiö municipality, 2019). Unemployment rate in Enontekiö is 19,7%, when in all the Finland it is 10,1%.

Reindeer herding and tourism are the biggest lively hoods. Originally, the people in Lapland practiced only fishing and hunting. In 1605 there were around

2000 reindeers in the whole area of Finnish Lapland. Nowadays, there are about 20 000 reindeers in Enontekiö. Governmental agreements, new borders and the resulting migration of these events effected to the nomadic reindeer herding (Haataja, 2018, 141–154). Today, reindeers are herded in two reindeer grazing associations: The Käsivarsi zone, and Näkkälä zone. Reindeer year, *Jahkodat* in North-Sami, is significant to most of the people in Enontekiö, being one of the largest and traditional livelihoods. Many communal venues, traditions and daily routines are based on the reindeer husbandry habits and timings (Enontekiö municipality, 2019; Tekes, 2013). In Finland, reindeer herding is not limited like in Norway, where only Sami people can practice the livelihood; the lifestyle unifies the Finnish and the Sami people of Enontekiö. (Haataja, 2018, 141–154).

In the year 2016, 130 000 tourists stayed a night in Enontekiö. There are also other visitors: 38% (2003) of the seasonal workers come from outside of Enontekiö, and there are almost 1000 vacation houses (2013) in Enontekiö (Tekes, 2013).

There are four elementary schools in Enontekiö, and day care for the children in the villages of Hetta, Karesuvanto, Peltovuoma and Kilpisjärvi. In Hetta there is also day care and schooling in Sami language. For upper education, the young adults of Enontekiö must travel to Rovaniemi (University of Lapland), to Inari for professional school of Sami Institute, to Kittilä or Muonio for professional school, or Kautokeino in Norway for Sami University of Applied sciences (Enontekiö municipality, 2019).

According to my experience the people of Enontekiö are very helpful, kind, hospitable and hard working.

Textual

Enontekiö is said to be the land of the northern lights. It is also a home of 60% of the mountains situated in Finland. All the over 1000m peaks are in Enontekiö, also Halti the highest fell with 1324m peak. Ounasjoki is the biggest river, streaming free all the way to Rovaniemi. In the south part the trees are spruce trees, and birches and standing dead trees, that are protected. The land varies from sandy dunes with junipers to sandy forests with plenty of lichen for reindeers to eat. There are also some swamp areas between the valleys of the Lapland

fells. The fells are mostly rocky from the top. The ice age carved the tops round: before the mountains of Lapland were as high and peaky as the Alps. In the north part of Enontekiö the tree line ends and the tundra starts: Instead of big trees there are fell birches, that grow their branches curly in the extreme conditions and dwarf birches, that are only the most 1 m tall. In Enontekiö Ounas-Pallas national park is one of the cleanest areas in Europe (Kärnä, 2013, 18; Enontekiö municipality, 2019)

The texture of Enontekiö is snow, being present most of the year from middle October to middle of May (Kärnä, 2013, 18). Yet, there are eight different seasons in this area: Spring, summer-spring, summer, summer-fall, fall, fall-winter, winter and spring-winter. The nature in Enontekiö and other Sami areas live in constant change; the changes of light, temperature, and the colors and textures in the nature varies in the changes of the seasons (Siida, 2010). My subjective experience of Enontekiö is that the atmosphere of Enontekiö is calm and the sound of Enontekiö is silence.

Spiritual

In the area of Enontekiö, people used to follow nature religions, believing everything has a soul. Being in a central location in indigenous land, Enontekiö features mythological and holy places. In Sami mythology these places are called "Seita". In Enontekiö there are hundreds of holy places and other relics. For example, in Hetta, there are many old pits which were used in deer hunting. The most famous Seita in Enontekiö is the Näkkälä seita, which is a big rock, that narrows to the top. According to archaeological researches, this Seita has been "in use" already in 1100 to worship for "all the good". Furthermore, the nature itself is holy within the Sami (Valkonen, 2014; Ojanlatva, 2013, 38–53, 167).

In addition to indigenous mythologies, Enontekiö people faced Christianity starting from 1500 century. The first church of Enontekiö was built on the Swedish side yet moved to Markkina village in 1607 (Ojanlatva, 2013, 38–53, 167). Nowadays, many Sami people follow the Christian Lestadian movement. The father of the movement is Lars Leevi Lestadius, was Sami from his mother's side. Lestadian

movement preaches the divinity of the mother, and it was easy to relate to the Sami spiritual beliefs, spirits of the mother earth (Valkonen, 2014). As well, many ethnic Finnish also follow Lutheran Christian, Lestadian or Pentecostal movements.

Artistic

There is not a lot of public art in Enontekiö. Most of the public art are statues related to Christianity or Lapland war, war heroes and events. One of the reasons might be the lack of art in nomadic the Sami culture. Nowadays, the Sami have its own art, *dáiddá*, which is based on the traditional handicraft *duodji*. The most famous artist from Enontekiö is Nils-Aslak Valkeapää (1943-2001). Valkeapää was a *joiker* – sami musician, poet and visual artist. His work effected a lot to the development of *dáiddá*, He also influenced politically, bringing out Sami perspectives, supporting Sami rights (Hirvioja, 2014).

In 6th of December 2017 Finland celebrated its 100 years independency. In Enontekiö this appeared as a huge public art installation, when Finnish artist illuminated the Saana mountain, holy place within the Sami, in Kilpisjärvi with blue color, the color of Finland (Fig. 3). The event raised a lot of discussions about colonialism implemented into art. Among some Sami people, the illumination was a symbol of colonialism (Jormalainen, 2017). I went to see the illumination of Saana to Kilpisjärvi, and subjectively experienced various ethnicities celebrating and watching the art event. Yet I understood the point the debate within the values of meaningful places and sustainable public art.



Fig. 3. Photo: Tanja Koistinen. The illumination of Saana mountain raised discussion of sustainable public art in Enontekiö.

Enontekiö Art Path project workshops



Fig. 4 Map of Enontekiö art path by Amisha Mishra

Previous activity in the project

Enontekiö Art Path project is a project that started in 2016 and continued until the end of 2018. The concept of Enontekiö Art Path project was originally developed by Arctic Art & Design program students Juho Hiilivirta and Liu Huang with guidance of Elina Härkönen and Timo Jokela. In addition, the municipal mayor of Enontekiö and local actives participated into further development of the project ideas. For two years the project members held workshop in 6 locations in Enontekiö (Fig. 4). The projects started from local's initiative of public art practices, which would gather the villagers together and make the villages visible and lively. This project had two parts. The first part was conducted by another student team Hiilivirta and Huang. Before our team stepped into the project in 2017, there were two previous workshops held, in Hetta and in Vuontisjärvi. Hiilivirta's and Huang's workshops were pilot experiments in the whole project and the practice had gained good participation and positive feedback. The atmosphere of the workshop had been warm, the artworks had gained a place specific outcome with local narratives. Therefore, our team didn't need to start from the very beginning. The project already had a positive and enthusiastic experiences. The first part of Enontekiö Art Path project planned by Hiilivirta and Huang include in this thesis as a background material and comparison reference, but they are not part of this thesis' art-based action research. The second year of the project, part two, was planned and conducted by team Eutheum Lee, Amisha Mishra, Juliana Semenova and me. The two teams co-operated in the first workshop of second year in Hetta. (Fig. 5)



Fig. 5 Enontekiö Art Path project teams 2016-2018 (left: Team of part 1: Juho Hiilivirta, Liu Huang. Team of part 2: Tanja Koistinen, Juliana Semenova, Amisha Mishra and Eutheum Lee)

The first workshop of Enontekiö Art Path project was called: “The fox was here”: Stomping art in Hetta, documented with drone and camera. The workshop was based on the story of the running fox creating the northern lights with its tail. The patterns create fox footprints on the snow. (Fig 6 and Fig 7)





Fig 6 and Fig 7 Photos: Juho Hiilivirta.

Second workshop created environment art “Muistelohaasio” in Vuontisjärvi. The art practice was based on the old tradition of hay making in Lapland. The locals taught students the processes of preparing hay for different purposes. (Fig 8). During the workshop local narratives were shared and cultural heritage was discussed while making with hands. This workshop planned by Hiilivirta and Huang was successful with 20 participants and the artwork stayed on its place over one winter and the next summer. (Fig. 9)



Fig. 8 Photo by Liu Huang



Fig 9 Photo by Liu Huang

The pilot year of the project gave our team frames to start planning our part of Enontekiö Art Path project. As a heritage from the previous team Hiilivirta & Huang we got networks, experiences and working methods, yet our team still had freedom to produce our own ideas and build a project based on our views.

Our team was inspired of the methods of following the local narratives, which Hiilivirta and Huang were able to find and transform them into place specific, public art workshops. Also, temporality of art works, and the possibility of good quality documentation with drone and cameras gave variably possibilities to environment art practices; the workshops would continue their existence in the Enontekiö Art Path projects social media channels.

Followed by the examples of the previous workshops, we decided to use some similar approaches on our project and start the planning the workshop from a) local's idea or initiative b) local narrative or c) local texture or prevailing natural phenomenon.

The planning of the workshops aspired to ethically right choices of content, place and materials. We examined the sustainability through cultural, social and environmental lenses, concentrating on the meanings of the place.

Hetta workshop took place in the “Täyden kuun taitheesa” -event which was held late October 2017 in the Fell Lapland nature center. The info of our participation to this event came 3 weeks before, so our team didn't have possibility to visit the place in advance.

This event gathered variously the village inhabitants together, enjoying movies, presentations, handicraft sales and music performances. The idea of our absence was to introduce our team and project (Fig. 10) through workshop activity and an information stand. At the stand the team gathered contacts and ideas of the next possible workshop, aiming to find locals that are interested about the practice and trying to participate those who are not so familiar with art practices.



Fig.11 Photo: Tanja Koistinen. The information stand in Hetta. (Left: Amisha Mishra, Juliana Semenova, Eutheum Lee.

Since this was the first time our team visited Enontekiö and it's "capital" Hetta, without closer knowledge about the place, we decided to bring idea for the workshop from one our team members' homeland South-Korea. In the workshop

recycled cans were transformed to fire torches by the participants. Team build a place outside near the fire, where everyone passing-by were able to participate or just look at the practice. (Fig. 11)



Fig. 12 Building the torches by the fire with Syrian asylum seekers. photo: Tanja Koistinen

In the open workshop of building the torches, we had around 20 participants (Fig. 12). Most of these participants were Syrian asylum seekers who were just previously, 2 months ago, placed in Hetta. When interviewing and observing the first part of the workshop, they say that they were happy to be in Enontekiö and enjoyed the kindness of the people from Enontekiö. Many took part to the torch building with great enthusiasm. One older Syrian man said the practice remind him of home and the childhood plays in Syria. This was a heartwarming comment, from a person who had travelled far, to a totally different place, escaping the war. During torch making, there was plenty of time to share experiences about Enontekiö. The language spoken was mainly English, with or without translator.

Followed by the building of the torches, later in the evening, everyone could join to play the Korean game *Jwibulnori* with the torches. The game is a good luck greeting-tradition in Korea. It is played so that the fire is lid inside the torch and touches are swung. The play part of the workshop gained over 30 participants in addition to many pass byers. We decided to have two playing session for the

safety. During the play we observed that the Syrians had more courage to play with the fire than the locals originally from Enontekiö. One of the reasons might be that in Lapland, according to my childhood experiences, the children are taught not to play with the fire. The fire is many times inside the houses and getting too familiar with the fire might cause accidents. Fire is essential element in Lapland: to keep warm, to cook food and to gather people around it. The final artwork of this workshop was the documentation with long exposure photos, which were published in the project's social media channels and later as prints in the final exhibition (Fig. 13).



Fig. 13. Photo: Juliana Semenova. Outcome of the play; long exposure fire photographs.

In this workshop the team achieved to collect contacts and have suggestions about next villages for the art practices. Between the two-part workshop there was plenty of time to explain our project for the event visitors, expanding networks and developing ideas. At the information stand there was a benchmarking point, where the locals were introduced to different kind of environment art works. Visitors pick their own sign and marked the papers, showing what style of artworks they see interesting and attracting (Fig. 14). This helped the team to recognize what kind of art the public find aesthetic and interesting according to event visitors. Questionnaire forms revealed that locals have a high respect for the nature and peacefulness of the place. According to villagers, works of art should to be designed to suit the landscape and reflect the history and character of the villages.



Fig. 15. poster design by Amisha Mishra, translated into northern Sami by Sami parliament translation center.

Palojärvi workshop (Fig. 15) idea of snow sculpting came from local's initiative. Palojärvi is a very small beautiful village close to the Finnish-Norwegian border, in the reindeer herding area of Näkkälä. Palojärvi, with its approximately 20 permanent inhabitants, is one of the most rural villages of Enontekiö. In February in Palojärvi the snow is a predominant texture, when one of Finland's coldest village is covered up to 1 meter or more snow. In February also the sun is up, and the polar nighttime is in the past. Addition to this, Palojärvi, on local's phrase "is a place where nothing happens". Artistic practices could be welcome and refreshing.

The team didn't have a chance to visit the village in advance, and all the information and image about the village was built on written sources and local contact's interviews. We found it hard to find any local narratives without being in

closer contact and visiting the area. Following this, we decided to find out all the information what was available.

Place research was done via literature, photographs, internet sources and contacting local actors such as a shopkeeper and village association. Local narratives weren't shared during the place research, so project members had to find another subject which emphasizes the village trough art. At least we had a local who initiated the media. From these features our team started to build idea for the sculptures. Brainstorming sessions went towards reindeer herding related subjects, since it is a major livelihood around the area and mutual to Finnish and Sami people who inhabit the area.

Prototyping was done with white wax. After many wax models the team decided to build the theme around the sun. The sun is connected to reindeer herding in many ways: In the area the Sami worshipped the sun for good reindeer year. Cakes were baked from reindeer blood and flour as a present to the sun. Sun is also considered one of the biggest gods within Sami. Also, the sun is a dominant texture in northern altitudes: The sun changes constantly in the northern areas. In Palojärvi, the polar light season starts late November and ends after mid-January. In February, when the workshop took place, the sun is up again, warming the freezing days in northern Finnish Lapland.

When researching different symbols of the sun, the group designed four sun symbols based on their own culture or the local (Fig. 16). We designed Sakhan, Indian, Korean and Sami sun. These snow sculptures aimed to respect local culture and interact with international students.



Fig. 16. Amisha Mishra. Modelling the snow sculptures with white wax, based on the sketches.

Our contact suggested a place for the sculptures in the crossroad of two villages, Näkkälä and Palojärvi. Our supervisor saw a possibility to make the snow sculptures beside the main road to Norway, next to a large reindeer fence (Fig. 17). The place was characteristic, and had plenty of snow, so we decided to make the sculptures there. The conditions were unsure in the place local suggested; the team didn't know whether the tractor, used for filling the snow molds, could have gone to the place local suggested.



Fig. 17. photo by Tanja Koistinen. Reindeer fence.

The workshop started from a local food store where we waited participants to arrive. Posters of the workshop were placed around the area for a few weeks before the workshop and they had also been spread in the social media channels. In the local store we made a few contacts with the villagers, who were wondering the new faces arriving to the village. In this point we faced some language barrier; English wasn't commonly spoken, and I was mainly responsible connecting with the locals. In the store, we couldn't participate anyone to the first part of the workshop, which was the filling of the molds. For participating we tried again straight forward, face to face invitation.



Fig. 18. Photo: Amisha Mishra. 1st part of the workshop: Filling the snow molds, with the help of a local.

Building of the molds happened one by one, with the help of tractor and 3 participants from the village: our contact person and her family members. It was 29 degrees Celsius in the evening and some of our team member needed to borrow a real seal fur shoes from local house. The locals were helpful and warm to us, and hardworking. After finishing the filling (Fig. 18), the workshop was over for the day, leaving a positive expectation for the sculpting day and participation.

The second day of the workshop was reserved for the snow sculpting. It was – 35 degrees Celsius in Palojärvi throughout the whole day. In this part of the workshop, in addition to previous day's participators, we had three more to come and wonder the artistic practice: One was local older man, who I chat with in the store earlier, and the other two came from another village (Fig. 19). They had participated in the earlier summer "Muistelohaasio" workshop held by Hiilivirta ja

Huang in their own village in the first part of the project. A man, who we engaged to this workshop from the local shop, was hesitated to try sculpting. Instead, he was willing to use the snow pusher and clean the area. The other two participants were more eager the learn snow sculpting, along with those who had already participated the first workshop day.



Fig. 19. Photo: Amisha Mishra.

As we already witnessed in Hetta workshop, building and making by hands together offers an open occasion for sharing stories and discussing even sensitive subjects. In this workshop cultural heritage and owning of symbols was brought up in the conversations. The participants and project members wondered the difference between the Sami symbol of sun, and the local symbol of sun, which could be Finnish, Sami, immigrant or a mixture of many cultures. “How does the Finnish / Lappish sun look like?”, one participant wondered. In the end of the day, at the team’s feedback session we agreed that using cultural symbols, as subject of artwork can be a sensitive issue. According to interviews and observations, the conclusion was, when not wanting to underline cultural differences or owning of the cultural symbols and heritages, the subject of the workshop should be chosen from more neutral field. Yet, the participators and our team was happy how the snow sculptors ended up looking. (Fig. 20 and Fig. 21)



Fig. 20. Photo: Amisha Mishra. Indian, Sakhan, Sami and Korean sun.

The place selected for these snow sculptures was a little bit far from village center. The village is very small, and the place where everyone stops is the local shop. The location our local contact suggested earlier was 1 km before the shop, when the one our supervisor selected is 2 km north from the centric location. We observed already in the second day of the workshop that our chosen location wasn't the best possible: It was unused parking slot space by busy road, and the sculptures were hard to see when passing by. The place was good place for the sculptures, but not in engaging the community. However, the location near the reindeer fence and the meaning of the sun god in reindeer herding traditions formed a meaningful narrative to the art.



Fig. 21. Photo: Eutheum Lee. The sun sculptures shoot from drone.

The third day of the workshop was reserved for finishing and opening. Reflecting on the previous days' conversations with participants, we decided to make one more sun in the front of the local shop. This sun was more neutral, and we named it "the Palojärvi sun". (Fig. 22) Two persons from the workshops took part to the last days action and the opening. The atmosphere was very warm and friendly. Passersby stopped to wonder the activity and we got a chance to advertise the other sun sculptures further away from the local shop. There was also a short video made and published in the Enontekiö Art Path projects social media channels.



Fig. 22. Photo: Tanja Koistinen. Eutheum making final touches for the "Palojärvi sun"

Karesuvanto workshop was also based on local's initiative, a contact we made in the Hetta. The village is a pass by village for many heavy traffic, leading all the way to southern Europe. After this village, the tree line lowers from high pine trees to small fell birches until to treeless altitude. The local's initiative hoped for "something nice" to "ugly village".

In Karesuvanto the team tried another approach for the workshop, based on previous workshops' experiences. Project members aspired to try how can the art practice change if there is many participating. In this time, the actual artwork was done with the Karesuvanto school's pupils. and the participation was open for everyone only for the second day of the workshop.

Karesuvanto school is bilingual – they have Sami speaking classes and Finnish speaking classes. Some pupils leave across the border in Sweden. To participate the children, we contacted the school's teachers and made schedules for the workshop. The response from the school was warm and welcoming. This time the material and the topic of the workshop was chosen in advanced, but the outcome was for the children to decide. The material was wooden slices, where pupils would make their paintings with acrylic colors. The slices would form one large scale outdoors painting placed on a centric place in the village. The topic of the paintings was "atmospheres and colors of my village" or "my favorite place in the village".

This time either, the team didn't have chance to spent longer time in the village. Most of us had not been that far north, excluding myself. The village is about 3 km long, where on the left side is a border river between Finland and Sweden, and on the other side there are trees, forests, lakes and hills. The village is a bi-national village, where many might live in Sweden but go school in Finland. By the road lay some houses and sandbanks. One of the teachers suggest this sandbank as the place of the final artwork. In this workshop, we followed the local suggestions of the place and asked the landowner a permission to bring the artwork there. We reached the landowner during the workshop with a help o local teacher. When arriving to Karesuvanto, we did not have many closed plans,

rather open possibilities. The arriving night the project members went to see the school yard to bring materials, and to see a possible working space (Fig. 23).



Fig. 23. Photo: Amisha Mishra. The school yard was the venue of the first workshop day.

The first day of the workshop started in the classes. Teachers suggestion was to divide the workshop to two groups, younger and older pupils. To have an educational purpose in the workshop, we decided to do a little bit language and color school before the actual painting started. In the beginning everyone seemed nervous, according our team members, but after a warmup game, where the colors were practiced in English, Finnish and Sami, the feeling changed to excitement and laughter. Mixing of colors was practiced in small groups with team members guidance (Fig. 24).



Fig. 24. Photo: Amisha Mishra. Children experimenting color mixes on paper.

After the inside session the weather was warm and sunny, and the last parts of workshop were conducted outdoors (Fig. 25). Atmosphere while the workshop was warm and calm - everyone seemed to enjoy it. The team guided the pupils to paint their favorite place, or the color their favorite place to the wood slices. Meantime, the children told us about their experiences of places and home villages. Many places had a connection with the nature. (Fig. 26.)



Fig. 25 and 26. Photo: Amisha Mishra. The paintings on wood told a story about home village and the participants favorite places.



Fig. 27. Photo: Amisha Mishra. During the painting, the weather was sunny and warm, and the atmosphere relaxed and concentrated.

The challenge of this workshop was the documentation. In Finland photographing children needs special consents. To have that, we needed to have pre-arranged form for children to fill in their homes by their parents. Some got permission and some not, so we decided to mostly concentrate on the hands, not take photos on their faces (Fig. 28)



Fig 28 Photo: Amisha Mishra. The artists of Karesuvanto workshop: 27 children.



Fig. 29. Photo: Amisha Mishra. For the final artwork, around 50 wood slices were painted after the first workshop day. They were left to dry at school for the next day's compilation of the final artwork.

The second and final workshop day included the hanging, the placing of the artwork and the opening. The day was busy, and the pupils participated to all practices. First, it was for the children to decide where they want their wood painting to be placed in the frame (Fig 29). The “frame” of the work was handed by the school’s janitor from schools’ storage. One teacher’s husband handed us wooden reindeer fence poles to build the structure. Also, the final place and the style was chosen by children among with the naming of the art piece. The school community was involved in all the decisions of the workshop. The final placement of the artwork is in a centric place in the village (Fig. 30), so the artwork not only participates the community member daily but also the pass-byers.



Fig. 30. Photo: Amisha Mishra. The order of the wood slices in the frame was children's decision. (above). The final place of the artwork was on a sand bank, in a centric place in the village. (below)

The opening happened at the sand banks by the artwork (Fig 30). There was an open invitation for everyone to participate in the final building part, which happened just before the opening. There was around 10 participants addition to the school pupils and teachers, to help with the building. This group also included a couple of participants from previous workshops (Fig. 31).



Fig. 31. Photo: Amisha Mishra. Two participants drove over 80 km to participate the workshop's last part.

The opening gained audience from the neighbors, pass-byers, pupils, and media. YLE Sami was present in the opening, interviewing the children about the artworks. The story was published in the YLE internet news and radio. The art works gained the communities respect: after few weeks from the workshop, we were contacted from one village that the wind had collapsed the work. Few days after the team got information from the community: they had gathered a group of people to pull the artwork up again and fixed the fallen parts. Few months after, when the snow had arrived, the artwork still existed on its place, and the community members have regularly been cleaning it from the snow. The team considered the workshop gained its goals, by creating colorful and eye-catching permanent artwork, for the community and for the pass-byers to enjoy and for the community to own (Fig. 32).



Fig 32. Photos: Amisha Mishra.

During the Karesuvanto workshop, the project members were contacted by a local artist from Kilpisjärvi through Enontekiö Art Path project social media channel. She initiated the next workshop to take place in her home village, which lies in the North tip of western Lapland. Since it was already a beginning of the summer holiday season, the workshop was agreed to be held in the fall.

Local from Kilpisjärvi suggested the place and the subject of the workshop. She suggested temporary and experimental art workshops, where the pupils of the school, tourists, and locals could participate. The subject of the workshop was wind, being the predominant nature element in the village throughout every season of the year. This subject was also local's idea. The art workshop would be held in national park area (Fig. 33), so the elements were limited to nature materials, narrowing to those that already lie in the ground. The materials used should not be left to trash the nature, and they should be able "to be left for the wind to destroy". We also needed to consider the reindeers; the artworks needed to be reindeer proof. For example, items that can harm reindeer antlers cannot be used. Again, project member did not have a chance to visit the village in advance. Yet, two from the team including myself had stayed in Kilpisjärvi for periods of time before.



Fig. 33. Photo: Tanja Koistinen. Place of the workshop in Kilpisjärvi.

Based on the previous workshop good experience of working with local school, we decided again to participate the pupils. This time, we followed the same structure we had in Karesuvanto workshop: on the first day the pupils would join the workshop and on the second it will open participation. The workshop was advertised in local newspaper and social media channels.

For this workshop the outcome was open. The project members didn't know what kind of materials were available, how the place look like, is the wind going to be absent. Because the workshop is based on natural phenomena, we decided in advanced that the outcome must be experimental public art workshop rather than a public artwork. Apart from other workshops, this time there were more participants from the University of Lapland. The new students had arrived, and the first year AAD students participated the planning and executing this workshop.

The planning process differed from previous workshops. We decided that the workshop for the pupils is to prepare wind mobiles. We didn't have a lot to plan

on, since all the materials come from the local surroundings, yet the team decided to make some prototypes for the experimental art workshop (Fig. 34). The prototypes worked as an example for the pupils to expand their ideas. Material collecting was also planned to be part of the workshop. Followed by this, the second day of the workshop was left open for influences of the place and the materials.



Fig. 34 Photo: Tanja Koistinen. First year AAD student Miia Mäkinen prototyping wind mobiles at the University.

Arriving to Kilpisjärvi, the project members and other students went to see the place of the action. It was in quite centric place in the village, surroundings of a local Nature center. One local from Enontekiö was distracted by the choice of the place and contacted us with another idea for the workshop. The claim was, that the place pointed for this workshop was not in local's use, rather for tourists. The team faced a problematic situation, but since the Kilpisjärvi workshop started from local's initiative including the subject and the place, we decided to respect that, and continue according to the plan.

The first day of the workshop was sunny and windy. The pupils from Kilpisjärvi school came in the morning. They had about 1-hour time to collect and make, this was acknowledged by the team. The workshop started with gathering materials from the ground (Fig. 35 and 36). It was pointed out that nothing, for example birch leaves, cannot be ripped out from trees. If they lie on the ground, they can

be used. We advised the children to use creativity to make wind mobiles and show some examples how the materials can be attached to each other. Pupils started the collecting intensively, some wanted to do it as a group, some did individual projects.



Fig. 35 and 36) Photo: Tanja Koistinen. Collected materials: hay, straws, berries, mushrooms, sticks, stones and flowers.

The children were excited to work in the nature with nature materials (Fig. 37 and 38). We noticed that this kind of practice is a good venue to share information about the local fauna, nature habits and seasons. Now it was the most colorful time of the year, the fall, which added value for the practice, when there was a lot of colorful material available.



Fig. 37 and Fig. 38. Photos: Amisha Mishra. Children working with the nature materials.

Some children found garbage from the surrounding areas, and instead of nature materials they used those to make a garbage mobile. This pointed out there is a lot of waste in the nature, even in national park area, and the pupils of this group wanted to do a wind mobile with an environmental statement.



Fig 39 and Fig 40. Photos: Amisha Mishra. The stone mobile and trash mobile made by children.

The finalized wind mobiles were hanged in the surroundings areas of the nature center in Kilpsijärvi (Fig. 39 and 40) For the hanging, we used paper twine and natural rope (Fig. 41 and 42). The pupils of Kilpsijärvi school introduced their own pieces one by one. It's was obvious that they were very proud of their works. The outcome of the children's workshop day was GIF videos, which were published in the Enontekiö Art Path project's social media channels (Fig.43)



Fig. 41 photo: Amisha Mishra



Fig 42: Amisha Mishra



Fig. 43. Photos: Amisha Mishra. The wind mobiles as a part of the landscape.

The second day of the workshop had more open concept compared to the children's workshop day. The wind mobiles were already hanged as an example what could be done. Participants were welcomed to collect materials and get inspired from the children's wind mobiles. Addition to this, the team designed a "wind mandala" (Fig. 44), which could be made together with participants from nature materials. Also, some triangle symbols, which is the symbol of the wind, were made using berries and stones (Fig. 45)

This workshop day was open for everyone to participate. There were around 10 participants, (Fig. 46) some locals from Kilpisjärvi, a few tourists, children from the school and two participants who had participated in all our workshops. Youngest participant was 2 years old. We gathered materials and placed them into the mandala. (Fig. 47)



Fig 44 Photo: Amisha Mishra. The youngest participant and I making the wind mandala.

Some participants wanted to do their own mobiles or drawing projects. Since this was an experimental art workshop, everything was possible. The project members found out, that this kind of practice can either be too vague for those who are not familiar with art, but also give many possibilities to those who are open to try. The second workshop day flowed with warm and interested atmosphere, and discussions were nature related. In the opening we introduced all the artworks made in the workshop.



Fig. 45. Photo: Amisha Mishra. Berry triangle symbolizes the wind.



Fig. 46. Photo: Eutheum Lee. The wind mandala was designed by our Indian team member Amisha Mishra, and it was made from Kilpisjärvi materials.



Fig. 46. Photo: Eutheum Lee. Our first workshop day with the children from Kilpisjärvi.

Exhibition

The place of the exhibition was Fell-Lapland's nature center in Hetta. The center attracts tourists, but also local people and groups with changing exhibitions and events. The center provides information of local nature and lifestyle, informing the conditions of nearby national parks and exhibiting informative, historical entities.

Our Enontekiö Art Path project exhibition was built to one of the galleries in the nature center. It was produced together with the team, our supervisor, two locals and one worker from the center. Building was good venue to memorize the workshops and reflect on the outcome. The curation was done by the team together with supervisor Elina Härkönen. Exhibition consisted of different elements: Photographs from the workshops, videos, GIF's, installations of the materials used in the workshops, works from the previous year's projects and our own art pieces, made from the project reflections (Fig. 48-49).



Fig. 48. Photo Amisha Mishra



Fig. 49. Photo: Amisha Mishra

The exhibition's aim was to create another community art event to Enontekiö. The exhibition continued the series of art actions in Enontekiö, inviting the inhabitants to experience art, expanding the action to wider audience. According to Naukkarinen (2003, 73), the exhibition made our project even more public, being in a public place where any pass-byers could have come and unintentionally experience art, disseminating of research process among local people and other visitors in the nature center. Also, according to Cartiere (2009, 15) publicly funded and located art practice, can be identified as public art. Therefore, the exhibition promoted the aims of the project as sustainable public art practice. The art works exhibited was mostly documentations, installations of tools and atmospheres collected in the project. The aim was to openly implement the workshops, with concrete examples of the used materials. One purpose of the exhibition was to participate the community, also to those who didn't participate in the workshop.

In addition to documentative art pieces, the exhibition had some reflective artworks in it. As an outcome of my own reflection of the project, I made a wooden statue, "Grow back" (Fig. 50-51). This art piece was and outcome of self-reflection's after successful workshop in Karesuvanto. In the workshop, I

witnessed the depth of material choices in environment art, but having to choose one tree out of hundreds of thousands freshly clear-cut Lappish pine forests (fig x). This artwork can be considered as political statement to the Finnish government's forestry policy, yet the venue was owned by the Finnish government's forestry agency Metsähallitus. Even though, implementing political issues might not be the most sustainable way to make community-based public art, according to Kester (2004) I justified this work to promote environmental sustainability. In this art piece, I implemented the controversy that can be identified in the art world, especially when promoting on sustainable values. The sculptor's structure was solid on the bottom, yet the peak was fragile.

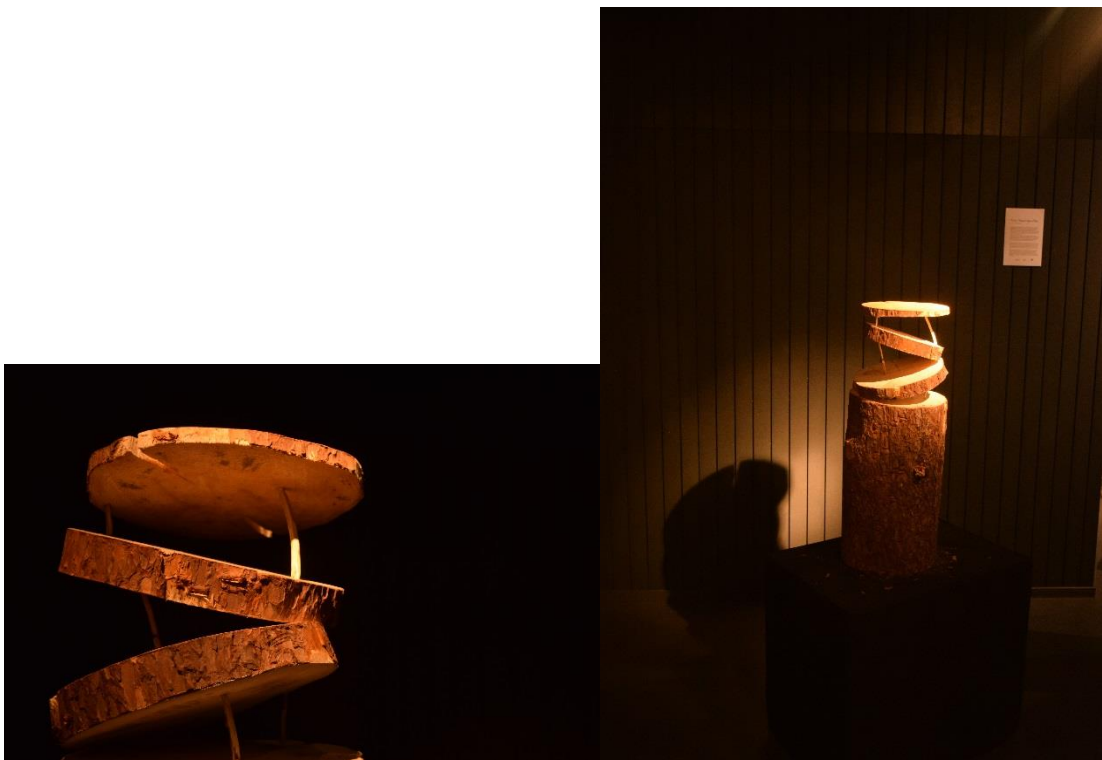


Fig. 50-51. "Grow back", photo by Amisha Mishra

Another visualization to this exhibition made by me implemented the Kilpisjärvi wind art workshop. I had the sudden idea during the workshop to capture the movement of the wind through GIF – videos. In the exhibition, the videos were shown from three different screens. Above the videos, I built a hanging feature from nature materials. The round shape parts formed a triangle, which is one symbol of the wind. The videos and build installation of the used materials in

workshop, pictured the wind workshop (Fig. 52). This artwork carried out the contents of Kilpisjärvi workshop through its material choices and subject. The materials and theme were local, telling a local narrative of a nature phenomenon. Based on this, and Lippard's (1997) definitions, also this work described the principles of sustainable community art practices.



Fig. 52. Photo: Tanja Koistinen. The appearance of the wind workshop in the exhibition.

The exhibition opening in Hetta gathered around 30 people from Enontekiö, who all have participated the project practically (workshop participation) or indirectly (pass-byers, contact persons, municipality representatives, local inhabitants and other collaboration partners). The purpose of the exhibition was to show the outcomes and the stories of the workshops, to bring the project to the community and possibly engage new audience and receive comments from the project.

Opening was a good forum to receive feedback about the project. Many of the guests were locals from Enontekiö. During the opening many speeches were given, and the documentation of the project arose positive comments. Audience were happy to see other workshops, even though they haven't participated in the project or followed social medias. Few people saw and heard about the project the first time. Many guests said this kind of art practices are welcome to the community. Some of them were happy to see familiar faces in the videos and

memorized the people and the action warmly. Creating of memories was also what Baca researched (1995). The project was told to be “a new way of thinking and making together” and “something that has to continue in the future, too”. Many visitors asked about the continuance of the project and hoped for new workshops.

The project was exhibited in Hetta Fell-Lapland nature center for three months, and it gathered hundreds of visitors worldwide. According to the guestbook, there had been visitors from UK, USA, Asia, all over the Europe and Scandinavia, locals from Enontekiö and nearby villages and Southern parts of Finland. Naukkarinen (2003) suggested, that best places for public art are those, where people might come accidentally, not intentionally to see art. Also, the project members found the place suitable for the exhibition.

Reflection and results

In the first workshop of our Enontekiö Art Path project in Hetta, the project members saw the possibilities of future workshops with people from diverse backgrounds. The first workshop engaged approximately 40 participants. Addition to this, indirect participation was around 100 considering those who were part of the event and internet publicity. Feedback was positive and the participants showed enthusiasm during the workshop. The working arose positive childhood memories in participants.

The venue “Täyden kuun taithessa” was good advertisement of our projects, the team made contacts and gained better knowledge of the municipality, it's people and surroundings. We realized that best way to get contact with locals is to meet and chat face to face, even with strangers. These kinds of yearly events make a good opportunity to contact locals. The people of Enontekiö appeared to us as warm and open minded, with a lot of respect towards nature and their villages. Spending time in the place and with the locals increases understanding. Also, Lippard (1997) recognized the value of subjective experiences of the place.

Hetta workshop embodies Naukkarinen's (2008) definition of environment art, since it was made with natural element, fire. The torches were made from recycled cans and iron wire, which can be recycled after the workshop. Art practice didn't leave any permanent waist to the environment.

Yet other elements of environment art were not featured in this workshop. The workshop wasn't place-specific either, because thorough place-research wasn't done or neither subjective experiences of the place, and the game didn't tell a story about the place. Any place with wide secure space would have carried this artistic practice. Still, the workshop reached its goal to interact with the community and to make art with and to the community.

The first workshop and the questionnaire indicated that there is interest towards artistic practices in Enontekiö and willingness to participate. Making with hands can create a venue where stories and memories can arise and be shared, interculturally. Participants formed community themselves, a community of fire game participants. Addition to this, the main event gathered together the geographical community of Hetta and surrounding villages. For this reason, Jwibulnori game participated the community widely. Artist facilitated the game, yet the individuals were able to influence on the outcome with their own movement. Therefore, this workshop can also be identified as community art, as Kester (2004) and Lippard (1997) suggested.

According to workshop observations, playing a game with fire was not familiar to Enontekiö people. Compared to immigrants, the locals were more affrighted about the safety of the Jwibulnori-game. This suggests that in the future, fire might not be the right media in Enontekiö, if willing to participate several age groups.

Interviews brought up many local issues. There were discussions about complexity of cultural identities, belonging to the community, the colonization of the Sámi, disappearance of the language and local effects. The team found these issues very sensitive, and something which needs to be acknowledged while planning the workshops, underlining cultural sustainability trough out the process.

Our workshop was based on the Korean game, which was brought to Hetta by our Korean team member. We found this action to be cultural sustainable and “the cultural loan” justified with the Korean representative in our team. According to Mäenpää (2011), this kind of practice wouldn’t be culturally sustainable if a member of a majority, loans a cultural feature from a member of minority, without a consent or justification.

The second workshop in Palojärvi had 6 participants. There were 2 participants from the village, and 4 from other villages of Enontekiö. Many features influence on the participation: weather, location, marketing, the size of the village and surrounding happenings. In Palojärvi during the workshop days the weather was freezing – 35, even during the day. Also, the Winter Olympic games cross-country skiing competitions were shown on the tv at the same time. This, in local opinion, might have caused the lack of participation, too. On the other hand, despite the circumstances, most of those who participated were motivated and inspired to drive from other villages for the workshop. Additionally, in a small sparsely populated village with around 20 permanent inhabitants, the participation was satisfactory.

The workshop fairly met Kester’s (2004) criteria of community art. The artworks were precisely designed in advance, so the community didn’t have a chance to impact in the result. On the other hand, the workshop was conducted starting from local’s initiative of the media and village. The workshop participants formed a community, and the re-entered participation was a positive sign the effects of the project on the interest of art practices.

When making activities which are not familiar to everyone, like snow sculpting, it might be wise to advertise the workshop as a course, where everyone can come to learn new skills. This we deduced when one local man was keen to participate but wanted to use only those tools, he was familiar with. Also, this example showed that artistic practices can interest pass-byers and leads to participation.

Under Jokela’s (2012) definitions of place specific art, the Palojärvi workshop was place-specific through place research of the livelihoods and the connection of the sun and the local culture. The physical place of the sculptures was decided

ultimately, which didn't provide chance to plan the artwork according to the landscape. Nevertheless, the sculptures were placed according to surroundings, and appearing to the passers on the road. Also, the real sunlight hit shadows with the sculptures bringing new elements to the artwork. Addition to this, the snow was very place-specific element during the workshop. Snow as media and the outdoor venue, addition to waste less product made this workshop more an environment art workshop.

When choosing a location for the activity it is best to follow local suggestions. Locals usually know what place is the most visible and suitable for the type of practice, and therefore the practice would also be culturally sustainable. This was brought up also in Lippard's (1997) suggestion of sustainable community art. When making community art, the artistic view shouldn't go over local's opinion. Also, dismissing local's suggestion might cause tension or misunderstandings.

Considering the aims of the Enontekiö Art Path project, which is to provide sustainable artistic activities to remote areas with multicultural backgrounds, the narrative for the art works should be well thought. To stay longer with the community could bring more value to the practice, as also Kester (2004) referred in his article. In all the workshop of Enontekiö art part the team suffered from lack of subjective experiences about the place.

Cultural symbols might cost reactions in the community, and when aiming for culturally sustainable art practice, the subject of the art works should not underline the differences between cultures. On the other hand, this workshop adduced that cultural sustainability is multidimensional in Finnish Lapland. Even when defending the minority, must then the individuals of the majority, and their cultural identity, be dismissed? This showed that being culturally sustainable requires a great deal of understanding of local cultures, as Härkönen et al (2018) referred. In small communities, as an outsider, it is hard to recognize what the relations inside the community. Therefore, spending time with the community and communicating openly and respectfully can lead to gain communities trust or deeper understanding of the community.

Referring to Kester (2004) community art should always have space for the community to react. However, according to this workshop, artistic activities have possibilities to influence people's everyday lives by inspiring them to continue artistic practices in their free time.

In the third workshop in Karesuvanto, the team witnessed a successful workshop, with almost 40 participants in the artistic action. The project members agreed that in this workshop goals of sustainable public art practice, defined by Caritere (2008), were reached.

The workshop embodied community art from many points of views which Zeiske (2013) agreed: the initiative of the workshop and the place suggestion came from a local. The subject of the art and the material were agreed together with contact person. Workshop was partly open for everyone to participate, and the final artwork was done inside the community, to the community, in a public place, with communities' acceptance.

The artwork can be called as environment art since it was made in the village environment, aiming to reflect with the surroundings. Workshop to focus on ecological choices of materials. The wood was ecological material from decomposition point of view, but when travelling to the original source of the wood, the action was not so ecologically justified: the pine tree was Lapland pine tree, which were freshly cut from northern Lapland; clear-cutting of Lapland forest is not environmentally sustainable.

Based on this workshop, participating the children increases the community's interest towards art practice. Working with children as part of artistic research must follow ethical solutions, such as consents from the parents, but also from the children themselves. Children are vulnerable to influencing. Therefore, they should be given as free choices as possible for a sustainable, ethical and genuine art, as Baca (1995) also suggested.

According to this workshop, letting the community decide the concept, the location and the meaning, follows the larger engagement towards the artwork

among villagers. This was also notified by Kester (2004). Including these features, the artwork and the action can be appointed as place specific and culturally sustainable. This workshop indicated that children can produce candid and authentic art. Art practice created a venue where experiences are shared regardless of ethnicities in the group.

As well as in previous workshops, bold open and direct approach to the locals was the best way to communicate: Asking help, permissions, materials and tools face to face, or by the phone can lead to co-operation between both sides, directly or indirectly involving more people in the project. In this workshop, the project engaged 4 re-participants, who travelled far to participate. Also, the Sami media was interested of the project the first time. The team considered this as a positive feedback.

Kilpisjärvi workshop engaged 30 local people from this village and around Enontekiö to experiment environment art. This workshop was the most open concept of all the workshops in Enontekiö Art Path project. The project members saw the possibilities of experimental art workshops with wide diversity of participators.

In this workshop the nature was in the core of the practice, being the main media, the wind, with the use of surrounding materials. Therefore, this workshop can be identified as environment art, as Jokela indicated (2013). We witnessed that with the nature in the intersection of art practice, the discussions are also mainly nature related; the locals shared their knowledge about trees, the seasons, berries and mushrooms, to mention a few. In this workshop, ecological values were strongly present. Since the venue was in the national park area, all the materials needed to be naturally disposable. Addition to this the materials collected could not be teared off, and we could use already loose natural materials. For example, locals appointed that leaves from the birches are not usable, but those that have fallen to the ground can be used. We were told that reindeers might hurt themselves, or get tangled to the art pieces, so the hanging had to be reindeer proof. It was the mating season and they were around the village that time. In this we didn't succeed that well, since there were children

involved, some of the artworks were lower. I recognized this in the workshop, but ignored it because the children were so enthusiastic in making the art. I reflected this as an emotional choice rather than sustainable yet learned that in sustainable art practice in Enontekiö means to regard reindeer's safety and reindeer year.

Following local's ideas and suggestions of the place can lead to sustainable community art practice. In Kilpisjärvi workshop, the team had ideal situation, when they were invited to the place. The project members found this as a valuable resource when making community art. When initiative comes from inside the community, the more sustainable it is, according to Lippard (1997).

The workshop participated many stakeholders in the community. Firstly, the children of the village were most active participators in the workshop. As a result, the parents of the children participated directly or indirectly in the workshop through the children's' work, experiences or at the actual event. Secondly, the workshop carried the local's idea of the prevailing nature force, the wind. Wind is part of the village and therefore part of the community. Therefore, the workshop subject itself engaged the community.

As in previous workshop, in this one too, we brought symbolism from another culture. This action (Wind mandala) was culturally sustainable, since there was a representative from that culture participating in the planning and executing the workshop. According to Härkönen et al (2018) If the symbols would belong to a minority or indigenous groups, without their participation, using of symbols would have been ethically dubious and not following the context of cultural sustainability,

A touristic venue, the nature center, was a good place for Kilpisjärvi workshop. The team considered this place as an open room, where the access is easy for everyone. Yet, one local suggested the place wasn't a venue where locals visit daily. Still, when invited in advance, locals can find to those places they don't usually go that often.

Using nature as a subject or media in the workshop can be a key to sustainable public art practice in these areas. Nature belongs to everyone and is highly respected in the North. Nature seems to unify the locals in Enontekiö. The art

workshops should follow this magnitude of appreciation and local habits when applying their surroundings into art.

The exhibition and the opening were a good venue to gather feedback from the project. For the research practice, the exhibition brought new views about locals' engagement to the project. The team had a good venue to wrap up the project and discuss the impacts, reflecting to the outcome. The team faced a lot of interest and positive feedback. The exhibition opening gathered the most variable audience of all the events and workshops Enontekiö Art Path project produced. From this we made a conclusion, then these kinds of events may be more easily accessible to participate compared to art workshops. While talking to visitors, we realized that the longer time the project exists the more people it participates. A public place, like nature center is a good venue for the exhibition, bringing not only people who are interested in art, but also those who visit the place for other purposes. This indicates that bringing art to public places engages the audience "accidentally" and engages also those who might not choose to go to an art exhibition, as also Naukkarinen referred (2003). Continuance of the project could bring more engagement and narratives into the practice. The more local engagement the more culturally sustainable the practice is. On top of this, the exhibition arose interest towards the project from locals' side, and new ideas of community art practices were thrown in discussions.

Exploring opportunities of sustainable public art practices in Finnish Lapland, our team enjoyed the interaction with a local and the locals enjoyed our company too. It almost felt that Enontekiö people just got started with the art practices. After the project ended, I have kept contact with some the participants, planning for future art projects together.

In Enontekiö Art Path project we saw possibilities of multi-ethnic interaction through arts. Making well thought choices and avoiding those causing conflicts lead to more culturally sustainable art practice. Also, bringing something new, and totally from outside, yet with a reference from a local of that culture, rises interest towards art practices.

Enontekiö Art Path project indicated there can be sustainable public art even in conflicted environment. The path towards sustainable public art practices in the North begin with thorough place research, including finding diverse world views and meaning for places. To get to know the place and find its' soul, subjective experiences of the people and places are irreplaceable. If there is no chance to stay in the community longer, respecting local habits, like reindeer herding, animals and the nature should be considered as main values in Enontekiö. Executing locals' suggestions of the place, media or subject is considered, is respectful. If there are no narratives or local contacts, one way to make sustainable public art with the community is to leave the workshop with an open outcome.

Continuance and participating children seem to have engaging effects. Also, when having a local partner, like nature center or school, the engaging of the community is wider through participation. Face to face meetings and chatting with locals can help to get participant to workshops, yet weather conditions or other popular events might cause lack of participation. Those who participated, were very motivated towards the practices.

Community-based environment art workshop can even support younger generation towards environmental statements, or at least open their eyes to environmental problems. When making art in the nature with nature materials, local narratives and information of the nature were widely shared. Local materials inspired us and the locals and enthused the people of Enontekiö to make art outside the workshops. Local materials and nature emphasize the locality in Finnish Lapland.

Conclusion

The purpose of this thesis was to find a path towards culturally and environmentally sustainable public art practices in multi-ethnic Arctic environment in Finnish Lapland. The research practice was multi-dimensional, focusing on the practice-based workshops, observing and analyzing the activity and the outcome. There were challenges to plan equally culturally sustainable public art in multi-ethnic environment, yet the project reached its aims to participate communities and interests towards arts in small communities. The process taught

its makers, and the continuance of the art workshops increased community's participation.

The lack of subjective experiences was the weakness of this project. The thorough place research and gaining the communities trust, and to find the soul of the community would have regarded more time in the actual place. Regardless not being part of the community or familiar with the community, the project was successful in finding some principals for the community art made in Enontekiö villages.

Having good contacts in the community seems to have positive affects to gain participation among villagers. For example, if some village has a local activator, the other inhabitants are more likely to participate. If participating once, the community members probably take part again. The continuance of the project would have engaged more people. It seemed that people of Enontekiö were just warming up for these kinds of new activities in the villages.

The multi-ethnic group creating artistic activities in small multi-ethnic villages was good platform for intercultural dialogue. Cultural habits were shared with great interest between the students and the locals, regardless of the language barrier, age, gender or political and religious persuasions.

According to this study, cultural sustainability is an individual concept in Finnish Lapland. When working with indigenous and non-indigenous and mixtures of the ethnics, should the artist avoid labeling the people or the communities based on people's ethnicities, but rather to let the community teach and identify themselves based on their individual heritage. Cultural sustainable art practice can be reached emphasizing more similarities than differences.

Finding something in common between the people, can be the path towards sustainable art in these diverse communities. In Enontekiö the importance of nature, the amount of respect and the knowledge of traditional nature-based livelihoods and handicrafts merges the small communities. Therefore, centralizing artistic actions in nature-based themes and materials can create

easily accessible atmosphere for workshops, regardless of ethnicities or position in the community.

Using local nature and nature materials as a base of artistic practice requires local knowledge and the artists respect towards local nature and local know-how. The materials used should follow ecological values and locals' suggestions to gain environmentally sustainable art practice. Considering this, the artworks made in the communities should not be precisely designed but rather let the community decide on the outcome.

Public art is art, which is made in everyone's home, without asking everyone's acceptance. Therefore, I found this research valuable considering the cultural environmental scenes in Lapland. The current study referred it is possible to engage multi-ethnic communities and art can have empowering effects and create dialogue, interculturality. Sustainable public art in small communities of Finnish Lapland requires listening the community, facilitating art practices, respecting nature and individual cultural identities.

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