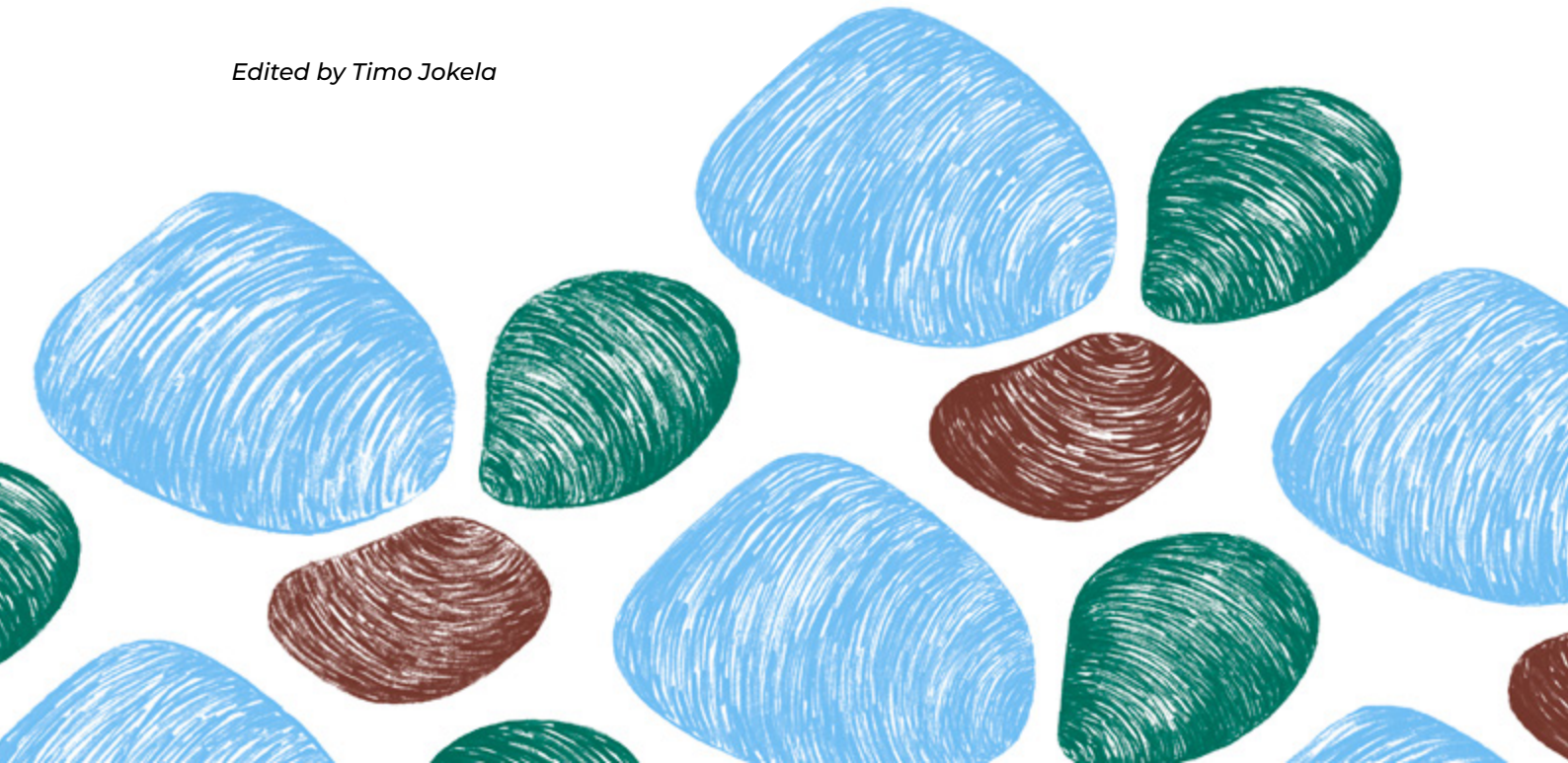


# ***New Genre Arctic Art and Art Education***

*Exhibition*

*Edited by Timo Jokela*



# New Genre Arctic Art and Art Education Exhibition

Arctic Congress Bodø 2024  
29 May – 3 June 2024

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## Preface

# New Genre Art and Art Education in the Arctic

Today, many Indigenous and non-Indigenous contemporary artists from the North and the Arctic are using and transforming traditions from their ecocultures with the help of modern technologies, including video, photography, installations and performances, and showing their work in international art exhibitions. Others are working with environmental and societal issues through art. While art has used to depict Arctic from the outsider's perspective, the people of the Arctic have gained the agency to make internationally recognised art themselves rather than being observed and pictured by visitors to the Arctic.

Arctic Sustainable Art and Design Thematic Network of UArctic have introduced the concept of 'new genre Arctic art' to define and describe contemporary artistic interventions, public art and performances that include participation, activism and engagement with contemporary issues of the North and the Arctic. The term is based on the concept of 'new genre public art' that was coined by Lacy in 1995 to describe a type of public art that creates participatory, political and aesthetic events rather than producing typical art works, like sculptures in public spaces. Lacy characterised new genre public art as activist in nature, as it has often been created outside of institutional structures and has engaged artists in direct collaboration with participants to address social and political issues. In the Arctic region, the extraction of natural resources, climate change and the cultural rights of Indigenous peoples have been main contemporary issues of interest to artists and artist-researchers. Also, the pedagogical turn of contemporary art is embedded in the new genre of Arctic art. Many artists share new

understandings of the North and the Arctic with widened audiences through their contemporary art.

The parallelism of critical studies of Arctic sustainability and new genre Arctic art has led to the assumption that art education can be culturally unsustainable if its activities do not take local ecocultures and local knowledge into consideration. In addition, recent educational studies have stressed how materiality has major importance in Arctic residents' childhood and situational land-based outdoor activities as effective ways of learning. The exhibition follows the global paradigm shift focusing on collaborations with more-than human nature, knowing with nature, and encounters with northern material world.

In this exhibition we are examining how new genre Arctic art and education tackle local ecoculture, natural resource extraction, politics, identities, and cultural continuation, and fosters cultural resilience and sustainability. The artwork and documents of art education practices from different parts of the circumpolar world illuminate artists' and art educators' participatory engagements and agency. The artworks and documentations of the processes working with the northern issues show that new genre Arctic art and education activities create a sense of inclusion, which fosters cultural revitalisation, decolonisation, strong identity and cultural pride. The approach to art education assumes an optimistic view of the possibilities that art education affords to affect changes that support more sustainable societies in the North and the Arctic.

### **Timo Jokela**

*Professor, Faculty of Art and Design, University of Lapland  
UArctic Chair of Art, Design and Culture*



Stills from the video.

## Angle of Approach (Northern forest relations)

*Video art, 4,5min, 2024.*

**Suvi Autio**

Finland

This work studies northern forest relations through artistic practice. The video presents a performance made in a particular spot in a local forest called Ounasvaara, Rovaniemi, which is under a threat of being demolished for tourism housing purposes. The forest has a very central location and is historically important for the locals. The filmed performance experiments the possible stiff and unnatural connections to the forest. On one hand there's the love for nature and its calming qualities, but on the other hand I cover myself with protective gear and spray to avoid the mosquitoes, horseflies, wasps, ticks etc. The edited performance video is projected onto a canvas made of hand paper towel rolls which presents a level of vanity and luxury. In Finland, we have ongoing debates and demonstrations over forest cuttings. Much of the wood goes into paper production and further to the kitchens and toilets here and abroad.



Photographs by Siunissaq in collaboration with Majoriaq, Maniitsoq and art education students from University of Lapland. Photocollage for the catalog by Lotta Lundstedt, 2024.

## Sustainable Portraits

*Photocollage, 500 x 250 cm, 2024.*

Facilitated by **Peter Berliner**, **Tina Enghoff**, **Søren Zeuth** and **Elena de Casas Soberón** from Greenland, **Lotta Lundstedt** and **Sara Rylander** from Sweden, **Annamari Manninen**, **Tea Tuiskuvaara**, **Inka Matilainen**, **Amin Md. Faysal** and **Ville Lahtinen** from Finland, **Mette Gårdvik**, **Karin Stoll** and **Wenche Sørmo** from Norway.

The artwork was collaboratively created by students, and youth in Greenland, Finland, Norway and Sweden.

This exhibition shows young people's engagement in art to create an environmental, social, and cultural self-portrait, Sustainable Portraits, which shows who I am (and we are) in history, in my locality, in my family, in my local community, in my environment. The focus is on "me" and "us" as active contributors to sustainability, the flow of life, and the living nature, portraits of connectedness and participation. The Sustainable Portraits showcases collaborative art of youth and local artists. In Greenland, the youth focus on connectedness to locality and people. In Finland, young participants reflected on identity and life in the north and the other group focused on contemporary versions of portraits as media art visioning sustainable futures. In Sweden, some students explored identity via digital self-portraits, carefully selecting attire, attributes, and techniques to convey cultural narratives, while another group aimed to challenge fashion norms. In Norway, the focus was on engaging tourists in sustainability actions through a photography project. Put together, the exhibition displays engaging art that prompts reflection on sustainability through exploring new forms of portraits.

# Campfire Coffee in the Arctic

*Video and installation of a bonfire camp, 200 x 200 cm, 2024.*

**Mette Gårdvik,  
Karin Stoll,  
Wenche Sørmo and  
Gary Hoffman**

Norway

For over more than a hundred thousand years, people have made fires as it makes one feel safe and warm. The activity is deeply rooted as tacit knowledge in both our shared arctic culture and landscape. In our installation, we use the tradition of making coffee on a bonfire to connect people and give a sense of belonging to our Arctic region. Campfire coffee is a beloved and timeless tradition among the people of the North, and provides a unique, warming, and social experience in nature. We want to embrace and promote respect and cultural sensitivity for the Northern way of living and invite participants to exchange experiences and gain insight into each other's lives. In a social setting around a warm fire with a black pot in the centre, people start talking and telling stories. In this way, campfire coffee helps create an atmosphere and framework for sharing stories, knowledge and exploring one's own identity.



Photograph by Mette Gårdvik, 2023.

# In the footsteps of Teno's astronomer Ándaras Kittí

*Installation and video, variable dimension, 2024.*

**Mirja Hiltunen,  
Elli Jokitulppo,  
Jenni Lehto,  
Heidi Lähtevänoja and  
Anna-Sofia Nurmela**

Finland

For over 20 years, I have been developing interactive art activities that invite communities to join in. In these activities, the role of the artist is shared, and signing the works of art is often impossible. The activities are used to investigate and develop the possibilities for interaction between northern villages and contemporary art and ways to develop community-based art education. In February 2024, Art Education students from the Faculty of Art and Design participated with me in the celebration week of Teno's astronomer Ándaras Kittí (1844–1926) at Utsjoki as part of the New Genre Arctic Art Education (AAE) project. Related to the starry sky the students planned and guided, in cooperation with local partners, community art workshops for the elderly, kindergarten children, and festival audiences at the Utsjoki Hotel and a winter art workshop on snow sculpture for elementary and high school students.



Photographs by Mirja Hiltunen, 2024.



Photograph of the installation by Tommi Yläjoki, 2024.

## Illusion of a forest, installation

*Installation (recycled paper, wood poles, wood pellets), variable dimension, 2024.*

### **Maria Huhmarniemi**

Finland

The installation consists of elements handmade recycled paper. It has resulted from the art project 'Observation of Change', which collaborates with a nature restoration project in the Junkerdal area, Saltdal municipality, Norway. This project addresses the complex issues of forest biodiversity. Restoration involves cutting down spruce forests to make space for a more original and natural ecosystem. While some people perceive this restoration process as wasteful or even harmful to trees, similar attitudes are often not encountered in the wood industry, which involves massive clear-cutting of forests. This paper sculpture installation aims to depict human-forest relations, highlighting how they are deeply influenced by utilitarian values. Art installation aims to evoke questioning on forests as something that should serve primary human needs and economy. The general attitude of seeing the forests as an asset should be changed.



Photograph by Tatu Kantomaa, 2024.

## Shifting River: You can't Step Twice into the Same River

*Video and installation, 8 min., variable dimension, 2024.*

### **Timo Jokela**

Finland

The artwork combines fieldwork in Canada, in the Yukon goldfields along the Klondike River, and in Finnish Lapland on the banks of the Ounas River and its tributary, the Loukinen River. The lives of the Indigenous Han people who lived at the mouth of the Klondike River were changed radically during the time of the Klondike Gold Rush more than one hundred year ago. My home river, the Ounas, in North Finland, was protected by law in the early 1980s, but the Kittilä Gold Mine has now built a discharge pipe for mine's wastewater into Loukinen, one of Ounas's major tributaries. In my work, I examine the significance of the river, its meaning for local culture, current changes, and the future threats it faces. By the artwork I try to make visible the stories written on the surface of the water and deep under. I agreed with Heraclitus words: You can't step twice in the same river.

# Solastalgia

*Video, 5 min., 2024.*

**Kanerva Kivistö,  
Sara Teperi,  
Aki Lintumäki and  
Korinna Korsström-  
Magga**

Finland

Solastalgia is a video art piece that presents climate-related emotions and thoughts of young people living in the Arctic area. In our shared master's thesis we are reaching into their climate future through art-based practices in cooperation with On the front line of the Climate Crisis project funded by Kone Foundation. Project researchers Aki Lintumäki and Korinna Korsström-Magga took part in the process as our project mentors. As a result of a workshop with High school students from Rovaniemi, the original co-art piece Solastalgia was created. The video you see today serves as a continuum for this original ensemble of artworks which consisted of videos, photos, posters and a live performance. This video takes place somewhere between an independent artwork and a documentation of the live performance that represented the meaning of winter for its participants: What if winter as we know it no longer exists in the future?



Still from the video.



Photograph by Marko Junntila, 2023.

## Camouflaw

Wool embroidery, 147 cm x 115 cm, 2023.

### Elina Luiro

Finland

My wool embroidery *Camouflaw* portrays the challenges faced by the Arctic animals due to global warming, particularly the shortened snow-covered season. These animals, adapted to blend in with the snow, are now starkly visible against the dark, barren terrain, making them vulnerable to predators. This inverse effect of their white winter coats, intended for camouflage but now serving as a beacon, represents a “camouflaw.” With my contemporary embroidery I strive to amplify the voices of multispecies perspectives within the Arctic context and share a reflection on the struggle for adaptation amid climatic turmoil. Simultaneously, with my contemporary embroidery I am revitalizing the traditional craft of sleight blanket embroidery and reforming the boundaries between art, craft, and design. The process of crafting has involved a submersion to the ecocultural heritage knowledge of plant and mushroom based dyes and techniques, as well as co-creative dyeing and embroidery sessions with fellow crafters and artists.

# Nomadic Hub of New Genre Arctic Art Education in Karasjok

*Installation, video, 5 min., printed photos, and ceramic sculptures, 2024.*

Facilitated by **Annamari Manninen, Timo Jokela, Mirja Hiltunen, Emilia Tuononen, Riitta Sirkiä, Silja Peltonen, Ante Jalvela** and **Korinna Korsström-Magga** from Finland, **Sara Rylander, Lotta Lundstedt, Dylan Stiegemeyer** and **Anna Tiselius** from Sweden, **Peter Berliner, Elena De Casas Soberon** and **Sanne Broberg** from Greenland.

The collaborative artwork was created with secondary school children.

This collaboratively artwork is a visual and narrative mosaic of the first Nomadic Hub of New Genre Arctic Art Education, showcasing a range of working methods from the art-based fieldwork week in Karasjok, Sápmi, Norway, where the Nomadic Hub was implemented in cooperation with the Sámi Contemporary Art Center. The artwork tells how art educators, researchers and students from various Arctic regions have come together to explore and address locally significant themes, like meaning of the river, with community members and school through art. The methods included an art gallery visit, collaborative painting, and a performative presentation of the results on the river ice using bodily movements and snowmobiles, environmental portrait photography, carving reindeer antlers, and sculpting water creatures from ceramics and showcasing results as pop-up exhibition for the community in the art center. The starting point was the encounter between local ecoculture and art, inspired by Sami contemporary artists.



Photographs for the catalog on the left by Annamari Manninen (left) and Timo Jokela (right), 2024.



Photographs by Timo Jokela 2001-2008, photocollage for the catalog by Kuutti Terävä, 2024.

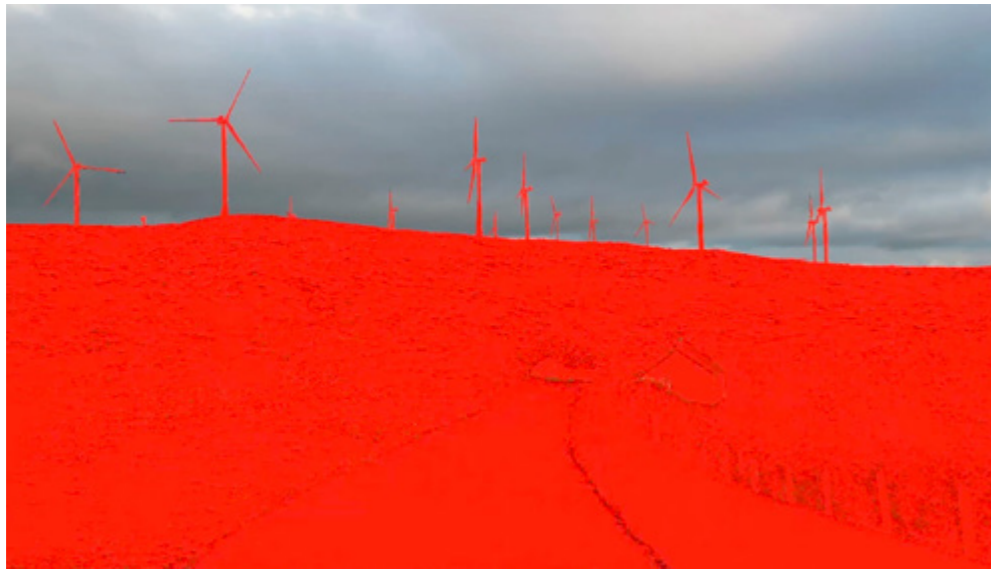
# Spectrum of Arctic Art Education

Video, 5 min.

**Annamari Manninen,  
Kuutti Terävä and  
Timo Jokela**

Finland

The video artistically presents a review of art and design education activities conducted within University of Lapland and the circles of the Arctic Sustainable Art and Design thematic network of UArctic (ASAD). The video is based on art education examples from past years carried out in collaboration with local communities, schools, artists, industries, and cultural institutes in Northern-Scandinavia. By showing glimpses of outdoor art projects in northern contexts, we aim to highlight how art education based on contemporary art and design can consider the unique conditions of northern and Arctic ecocultures, the opportunities provided by ecosystems, and cultural traditions. The video is structured according to the annual cycle of the year, illustrating how the eight seasons of the North, not only dominate but also enhance and improve art, design and art education practices. Such art is done by knowing and creating with eight seasons, with people of the North, their ecocultures by sustainable ways.



Stills from the video.

## Landscape in Pain

*Stop frame digital video, 3,5 min., 2023.*

**Roxane Permar**

Scotland, UK

The video *Landscape in Pain* is part of a multi-layered visual and social response to construction of the industrial scale Viking Energy Wind Farm in Shetland, whose landscape has been in a constant state of injury since 2020. I use drawing and photography to investigate the subject of pain as a metaphor for the body in pain, striving to give form to the rape of the landscape, to personal and collective grief, an expression of solastalgia (Albrecht 2005). The title points to the complexity of pain (Scarry, 1988) and the relationship between the human and non-human. This complexity is mirrored in the urgency of the climate crisis for which there is no straightforward solution. With *Landscape in Pain* I strive to make visible extractivist principles and practices as industrialisation threatens to destabilise Shetland, leading to depopulation, or as many believe, the 21st century clearances.



Photographs by Mette Gårdvik and Annamari Manninen.

## Greetings from the Arctic: An Exhibition of Cross-Cultural Connections and Arctic Narratives

*Handdrawn postcards, video/animation, 2024.*

Facilitated by **Sara Rylander** from Sweden, **Mette Gårdvik**, **Karin Stoll** and **Wenche Sørmo** from Norway, **Annamari Manninen**, **Anniina Pennanen**, **Virve Pietilä**, **Alexi Ignatius**, **Ni Lin**, **Aino Jääliñoja**, **Sade Lylykoski** and **Kuutti Terävä** from Finland.

The artwork was collaboratively created by over 80 participants, including art teacher trainers, art education students, teachers, and pupils aged 7 to 12 years in schools in Finland, Norway and Sweden.

The Greetings from the North stands as a beacon of cultural connectivity and youthful expression in the Arctic realm. This exhibition seeks to weave together the younger generation in a collaborative project of artistic and environmental dialogue. At the heart of this exhibition are personalized postcards, created and exchanged by pupils residing in diverse Arctic- and near Arctic locations such as northern Finland, Norway and Sweden. These postcards are expressions of individual thoughts, concerns, and visions related to the Arctic's unique environment and cultural heritage. Each postcard is a narrative thread, contributing to a larger tapestry that reflects life and challenges in the Arctic. A visual symposium of Arctic stories, fostering intergenerational and cross-cultural dialogue. This exhibition invites viewers to embark on a journey through the North, where each postcard is a greeting, an insight, and an invitation to understand and appreciate the rich tapestry of Arctic life.

# Playing With Snow In the Endangered Winter

*Video, 5 min., 2024.*

**Antti Stöckell**

Finland

As climate change progresses, the way of life and livelihoods dependent on winter and snow are in the throes of change. I organize winter art workshops at the University of Lapland, Faculty of Art and Design. Snow and winter are also central elements of my personal art. The need for deal with climate and winter change experiences grows every year. In teaching, we have paid attention to typical place-specific snow sculptures in midwinter. Personally, in my own art I have been looking for ways of working with snow throughout the winter. The possibilities of varying the methods of making winter art seem almost limitless. Making the experimental winter art offers situations for the growth of winter related natural scientific, cultural and aesthetic understanding, knowledge and skill. When practicing and developing on winter art in all kinds of conditions becomes continuous, the handling of concerns related to climate change can also become stronger.



Photograph by Antti Stöckell, 2024.

# Inuuniddinni Ilaaralaaor

[Part of us]

film, 23 min., 2023.

**Tanguy Sandré and  
Jeanne Gherardi**

France

**Olena Madsen**

Greenland, Kalaallit Nunaat

**Zhiwei, Zhu and**

**Jean-Paul Vanderlinden**

France

*Inuuniddinni Ilaaralaaor* is a documentary film written and produced in Ittoqqortoormiit (Kalaallit Nunaat, Greenland). In 2021, only two narwhals were caught, making it a particularly exceptional year in local stories. Concerns about environmental restrictions were also a recurring theme. Through the creation of the film, the voice of the researchers is lowered to make room for the lived experience of the community members. This lowering creates a shift of gaze and voice. In doing so, the researchers participate in a process of unveiling epistemic injustices and decolonizing knowledge. Tangible and intangible attachments to subsistence hunting and mattak (narwhal skin) resonate with a feeling of subalternation of peoples' lived experience. The writing, production and first broadcast of the film took place in Ittoqqortoormiit, in just three weeks and with the participation of several community members. More than a restitutive approach to research, the film explores the possibilities of creating artistic-action research that undoes injustice as much as it reveals it. The film was produced as part of the SeMPER-Arctic and PRE-FER research projects.



Photograph by Tanguy Sandré, 2023.



Photograph by Gina Wall, 2023.

## Together, we build

*Digital photograph, 20 x 30 cm, 2023.*

### **Gina Wall**

Scotland, UK

The work in the exhibition is a series of photographs which have emerged from a collaborative project supported by the Scottish Government's Arctic Connections Fund and the Finnish Institute UK + Ireland. The shielin-bough project has developed innovative, multidisciplinary, place-based creative education for a rural location, prototyping new ways of doing and working together in northern places. The photographs document wooden structures from the area, alongside the results of the collaborative live build, the shielin-laavu, which used local, sustainable, natural resources in its construction. The live build was undertaken during an innovative field school on the Altyre Estate, that gave students from the Mackintosh School of Architecture, GSA Highlands & Island and the University of Lapland the opportunity to build with vernacular materials at scale in a unique interdisciplinary team. This collaborative process shared and celebrated the intangible cultural heritage of shelter and food through cooking, storytelling, making and building.

<https://www.shielinbough.co.uk/>

# Contributor details

**Suvi Autio** (b. 1985, Finland) is an art educator, university teacher and visual artist based in Rovaniemi, Finland. She studies the interaction between humans, nature and materia through art. Common themes and sources of inspiration in her work are the northern nature, nature relationship, cross-species friendship and bringing focus to society's grievances such as climate change. Autio's work is multidisciplinary, playful and naively wondering. Her works have been shown in joint exhibitions nationally and internationally.

**Peter Berliner**, Chairperson of Association Siunissaq, an art and psychosocial cooperative; Community and Clinical Psychologist; Professor Emeritus; Vice Director of UArctic Thematic Network: Children of the Arctic. Writer and Consultant. Head and participant in more than ten action research programs in Greenland, in the Arctic, and globally.

**Tina Enghoff** is a visual artist with a background in a lens-based artistic practice focused on critical approaches towards narration, photojournalism, and the notion of evidence alongside initiating projects that revolve around community involvement, collaborations, and site-specific artistic activism. She is the founder of the art and aesthetic practices in Siunissaq.

**Amin Md. Faysal** (b. 1996) is a master's degree student of Sustainable Art and Design at the University of Lapland. Previously, he completed a bachelor's in Graphic Design & Multimedia, and currently, he works as a remote designer. Besides studies, his passions and fascinations include photography: concept development, motion photography, long exposure, and light painting. Faysal was one of the university students who planned and organized a photography workshop for preparatory education students in Rovaniemi.

**Jeanne Gherardi** (1978, France) is a lecturer at UVSQ-University Paris Saclay (France) and a member of the LSCE Research Unit since 2010. She has a PhD in paleoclimatology. She is currently conducting transdisciplinary research on the Arctic region. She is the coordinator of SeMPER-Arctic, a project that aims to explore the concept of resilience of Arctic communities through a narrative approach.

**Mette Gårdvik** (b. 1967, Norway) is an arts and handicraft teacher, arts education researcher, and visual artist. In addition to being an active researcher, she teaches design, didactics and arts and crafts at all levels in the teacher training courses at Nord University. She is also member of the research group, Place-based Learning and Education for Sustainable Development and Nord University's representative at the University of the Arctic's thematic network, Arctic Sustainable Arts and Design (ASAD).

**Mirja Hiltunen** (b. 1961, Finland) focuses her research and art on critical arts-based practices in questions of social justice in the context of contemporary art education. The place-specificity, performativity, and socially engaged practices in Arctic art are of particular interest to her. She is one of the leaders of the Northern Art, Community, and Environment Research Group. She has presented numerous international research papers and published her work in art education journals, books, and art exhibitions.

**Gary Hoffman** (b. 1965 United States) is a music teacher, performing artist, composer and sound engineer. In addition to being an in-demand trumpet, piano and guitar player, he teaches music at all levels in the teacher training program at Nord University. Hoffman is active in the research group, Place-based Learning and Education for Sustainable Development. His role in the research group is translator, film editor and composer.

**Maria Huhmarniemi** (b. 1977, Finland) addresses environmental issues in her art, such as the connection between humans and nature and conflicts in land use and resource extraction. She is an associate professor and vice dean at the Faculty of Arts and Design at the University of Lapland, Finland. She is dedicated to creating political art and pioneering arts-based methods to address societal needs in the Arctic context.

**Aleksi Ignatius** (b. 2000, Finland) is a master's student in art education at the University of Lapland. In his personal work, he primarily focuses on digital media, including digital painting and drawing. He explores and reflects on his present and past experiences, states of mind, and cognitive processes. Animals are often depicted in his work as vessels for these experiences, thoughts, and feelings such as anxiety, despair, and loneliness. Ignatius's role in this community art project was to help plan and execute a workshop for Vikajärvi's school.

**Timo Jokela** (b. 1956, Finland) is a Professor of Art Education in the University of Lapland in Finland. He is a lead of University of Arctic's thematic network on Arctic Sustainable Arts and Design (ASAD) and UArctic Chair of Art, Design and Culture. Jokela has been responsible for several international and regional research projects in the field of art and design. His theoretical studies, artistic activities and art-based action research development project focus on relationship between northern cultures, art and nature.

**Aino Jääliñoja** (b.1997) and Sade Lylykoski (b.2001) are master students in art education and Nell Lin (b.1994) studies in Arctic Art and Design master program at the University of Lapland. They have facilitated the video workshop related to Arctic Greetings -art project in Vikajärvi school, Rovaniemi.

**Kanerva Kivistö** (b. 1997) and Sara Teperi (b. 1994) are Finnish artists and students of art education at the University of Lapland. In addition to her Bachelor of Arts degree, Kivistö has graduated with a Bachelor degree in Spanish from the University of Turku, and Teperi is a teacher of early childhood education. Kivistö and Teperi are interested in combining the theme of climate change into art-making. Lately they have been broadening their artistic practices among communal art.

**Ville Lahtinen** (b.1988, Finland) studied photography at the vocational level in Jyväskylä and is currently a student of art education at the University of Lapland. His own interests vary from different forms of art to body control and photography which is always present alongside his interests and life. As an educator, Ville aims to establish a supportive environment for trying and experimenting. Ville was one of the university students who planned and organized a photography workshop for preparatory education students in Rovaniemi.

**Ni Lin** (b.1994 ), working as a collaborating artist for NAAE's Vikajärvi project, is a MA student at Sustainable Art and Design at University of Lapland. They are a multidisciplinary artist working with water. Their works've been exhibited and screened at Haus Der Statistic, Kunstkraftwerk, Helmut Space, Herðubreið Gallery, Anteneum Art Museum, HIAP Augusta Gallery, Saari Residence, Songshan CultureWarehouse... among others. They were nominated for Chi-Po-Lin Film Award, New Taipei City Documentary Film Award in 2023.

**Elina Luuro** (b.1981, Finland) is a university teacher at the University of Lapland, and holds Master's degrees in both Industrial design and Art education. In her artworks, she focuses on the topics of Arctic biodiversity and ecological sustainability, and her artistic practice can be characterized as a multidisciplinary exploration, bridging design and art-based methods, as well as traditional and contemporary handicraft techniques.

**Lotta Lundstedt** (b. Sweden) works as an Artistic lecturer in the Department of Creative Studies at Umea University. On a daily basis she teaches fashion design, patternmaking and sewing combined with supervising students in collection- and portfolio work. Her research interests are in textile art and craft with cultural and identity perspectives.

**Sade Lylykoski** (b. 2001) is a master degree student in art education in University of Lapland (Rovaniemi, Finland). Her artistic work mainly revolves around various emotions, which she expresses through colors and characters, mostly in the form of animals. All kinds of fantasy world scenes are also something she likes to make. She creates art mainly by digital painting but sometimes she also paints with acrylics. Lylykoski participated in this project as a member of her group, mainly working on planning and guiding the students.

**Olena Madsen** (b. 1998, Kalaallit Nunaat, Greenland) is an Ittoqqortoormiit-born marine student. She worked as a tourism officer for a couple of year until 2022 and was a musher for a winter season in her hometown in 2021. She speaks Kalaallisut, Tunumisut, Danish and English.

**Annamari Manninen** (b. 1981, Finland) is a visual arts teacher, art education researcher (DA), and visual artist. She serves as a lecturer and teacher trainer in the art education program at the University of Lapland. She has participated in group exhibitions since 2001 and held numerous solo exhibitions, exploring various techniques including printmaking, photography, installations, and moving image. Her work delves into the exploration of art education and pedagogy, resulting in collaborative works that scrutinize the learning and meanings of art, showcasing a playful and exploratory approach to art-making.

**Inka Matilainen** (b. 2001, Finland) is a student of art education at the University of Lapland. Inka was one of the university students who planned and organized a photography workshop for preparatory education students in Rovaniemi.

**Silja Peltola** (b. 1997), **Riitta Sirkkiä** (b.1994) and **Ante Jalvela** (b. 1998) are master students in art education at the University of Lapland, Finland. They were participating as facilitators in the Nomadic Hub of Arctic Art Education.

**Anniina Pennanen** (b. 1999) is a master's student in art education at the University of Lapland. Pennanen is also an artist and a dancer. She relies on her own intuition and vivid imagination in her artistic work. She fearlessly combines different materials and techniques in her pieces, pushing the boundaries of her creativity further. Pennanen has taken part in textile art exhibitions and a sound art exhibition in Rovaniemi. She has also taken part in dance productions in Oulu and Rovaniemi, and her textile-installation has been exhibited in music festival in Oulu.

**Roxane Permar** (b. 1952, dual USA/UK citizen) is a visual artist based in Shetland where she is Research Fellow and Programme Leader for the Master's Degree in Art and Social Practice at the Centre for Island Creativity, University of the Highlands and Islands. Her practice explores societal threats, specifically nuclear disaster and climate crisis, including the impact and fears these can cause. Projects are often inter-generational and cross-cultural, spanning the northern and Arctic region through the geopolitical consequences of contemporary societal threats.

**Virve Pietilä** (b.1999, Finland) is a master's student in art education at the University of Lapland and artist currently living in Rovaniemi. She has interest in several branches of art, including visual arts, literature and music. Her curiosity leads her to always search for new and exciting ways to create and broaden her set of skills. Pietilä is deeply fascinated by all manner of mythology, which leads to her work being sprinkled with all manner of fantastical creatures.

**Sara Rylander** (b. 1983, Sweden) serves as an artist and lecturer within the field of art and craft in teacher education at Umeå University. During the last years she has been exploring the interplay between traditional craft and digital fabrication. Her artistic work encompasses different material and combines traditional techniques with digital design, aiming to reshape creative processes and explore boundaries between art, craft and design.

**Tanguy Sandré** (b. 1995, France) is a transdisciplinary PhD Research Fellow at the CEARC, UVSQ-University Paris Saclay (France) and SVT, University of Bergen (Norway). His research is grounded in place-based community and covers critical climate change studies, critical ethnography, epistemic injustices, ethics and emancipation issues.

**Elena de Casas Soberón**, Clinical and Community Psychologist, psychoanalyst, poet, and social activist. Co-founder of the psychosocial workshops in Siunissaq and facilitating workshops with young people in towns and settlements in Greenland. Part of various action-research programs on learning-in-practice through an experiential, psychosocial and creativity-based approach, including writing as a tool of creative writing, poetry therapy, storytelling, to open freedom of expression for all.

**Dylan Stiegemeier** (b. 1982,) is born and raised in North Idaho. He has Doctorated in Political Science, from Idaho State University. He completed a Master's in Education for Sustainable Development through Gothenburg University. He try to create projects that use art to enhance sustainability practices or initiatives. He started a group called The Theodores which organizes and tracks trash cleanups in nature. He has helped organize planting 1,000 trees in the Barbilla-Destierro Biological Subcorridor with The Rivers and Forest Alliance in Costa Rica.

**Karin Stoll** (b. 1969, Germany) is a zoologist serving as associate professor in natural science teaching in the teacher training program at Nord University, Nesna Campus. Her teaching focuses on In-depth learning, Outdoor Education and Education for Sustainable Development. She has elaborated a strategy for teaching natural science in an interdisciplinary, art based, and place-based manner with focus on the ecoculture of the Arctic region. She is the head of the interdisciplinary research group Placed based learning and Education for Sustainable development at Nord University.

**Antti Stöckell** (b. 1973, Finland) is an artist and art educator. He works as a university lecturer in applied visual arts at the University of Lapland. The theme of environmental change has interested him for a long time both in art and in research. Teaching, art and research form a whole which feed off each other. Art is a way of looking at the world and actively participating in its change.

**Wenche Sørmo** (b. 1966, Northern Norway) teaches natural science (Dr. Scient.) in the teacher education at Nord University, Nesna Campus. She is connected to an interdisciplinary research group with natural science and art and crafts, and seeks to explore how creative processes and art can contribute to build children's` resilience, well being and action competence for a more sustainable future in their local communities.

**Kuutti Terävä** (b. 2001) is a Finnish illustrator and artist based in Rovaniemi, where he studies art education at the University of Lapland. Their works center around themes of warmth, queerness and yearning, often represented through animals and creatures. He has taken part in many group exhibitions around Finland and has hosted one solo exhibition. Terävä is a published kid-lit illustrator. Representing themselves as a clown, Terävä's art often includes portraits and studies of self and identity as a transgender person living in Finland.

**Anna Tiselius** (b. 1977, Sweden) is a preschool teacher, special educations teacher and artteacher. She is also a textile and clayartist. She studies sustainability courses with topics about art and design at Umeå University.

**Tea Tuiskuvaara** (b. 1981, Finland) is an art educator. She works as an university teacher in the art education program at the University of Lapland. Her interests include inclusive art education, environmental issues and integrating cultural-historical roots with contemporary art.

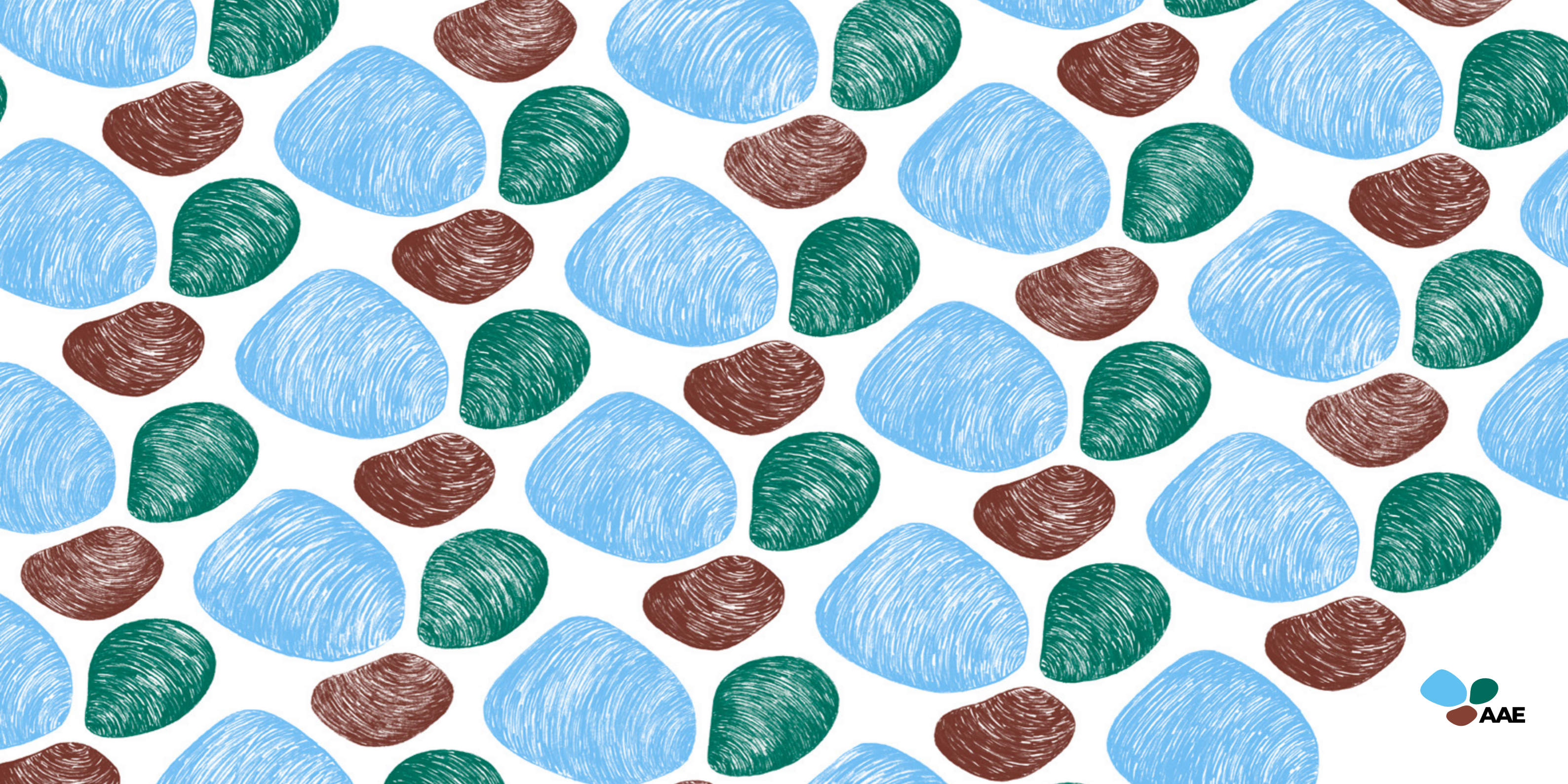
**Emilia Tuononen** (b. 2001, Finland) is a master's student in visual arts education at the University of Lapland, Finland. She studies the compatibility of visual arts and learning environments. As an artist, she makes a lot of nature and symbolism-themed works with varying techniques and styles. In the commnity art project, her role was as project planner, assistant, participant, and researcher.

**Jean-Paul Vanderlinden** (1967, France) is Professor of Ecological Economics and Environmental Studies at UVSQ-University Paris Saclay. Coordinator of the ERC AdG PREFER project, his current research focuses on existential risk and its manifestations in local communities in Kalaallit Nunaat, Colombia and Vietnam. He leads the interdisciplinary CEARC laboratory and has been actively involved in several collaborations between the arts and sciences.

**Zhiwei ZHU** (1985, France) is a training program manager (M2 CSR and Environment and M2 Adaptation to climate change) and research assistant (for interdisciplinary research projects) at the CEARC laboratory (UVSQ-University Paris Saclay). Besides the research and educational projects, he is also a multimedia developer. His multimedia activity is centred on the scientific-public mediation and the visual communication.

**Dr Gina Wall** (b. 1972) is the Programme Director for the GSA Highlands & Islands Campus, based at the Altyre Estate near Forres. Working between text and photography, Gina's research is concerned with the various ways in which landscapes are produced and shaped, and the cultural and material remains which continue to hang on in the present. Working, walking and practising with others, Gina engages in practice-based research which supports transdisciplinary understandings of landscape, place and future heritage. Gina was born in Cape Town, but identifies as Scottish, having lived in the country since 1975.

**Søren Zeuth**, Photographer, social and artistic activist, and performer. He uses photography to create and present stories about how we today face both inequality, and hope for social justice through resistance to oppression. Co-founder and facilitator in various workshops with young people in towns and settlements in Greenland and Board Member of Siunissaq.





The exhibition is a production of New Genre Arctic Art Education initiative consisting of multiple art-based projects, in which two Thematic Networks of UArctic, Arctic Sustainable Art and Design and Children of the Arctic, combine participatory practices of arts and psychosocial work to develop sustainable art and education. This initiative places the inhabitants of the North and the Arctic, especially the youth, in the center as they will be the creators of the Arctic future.

