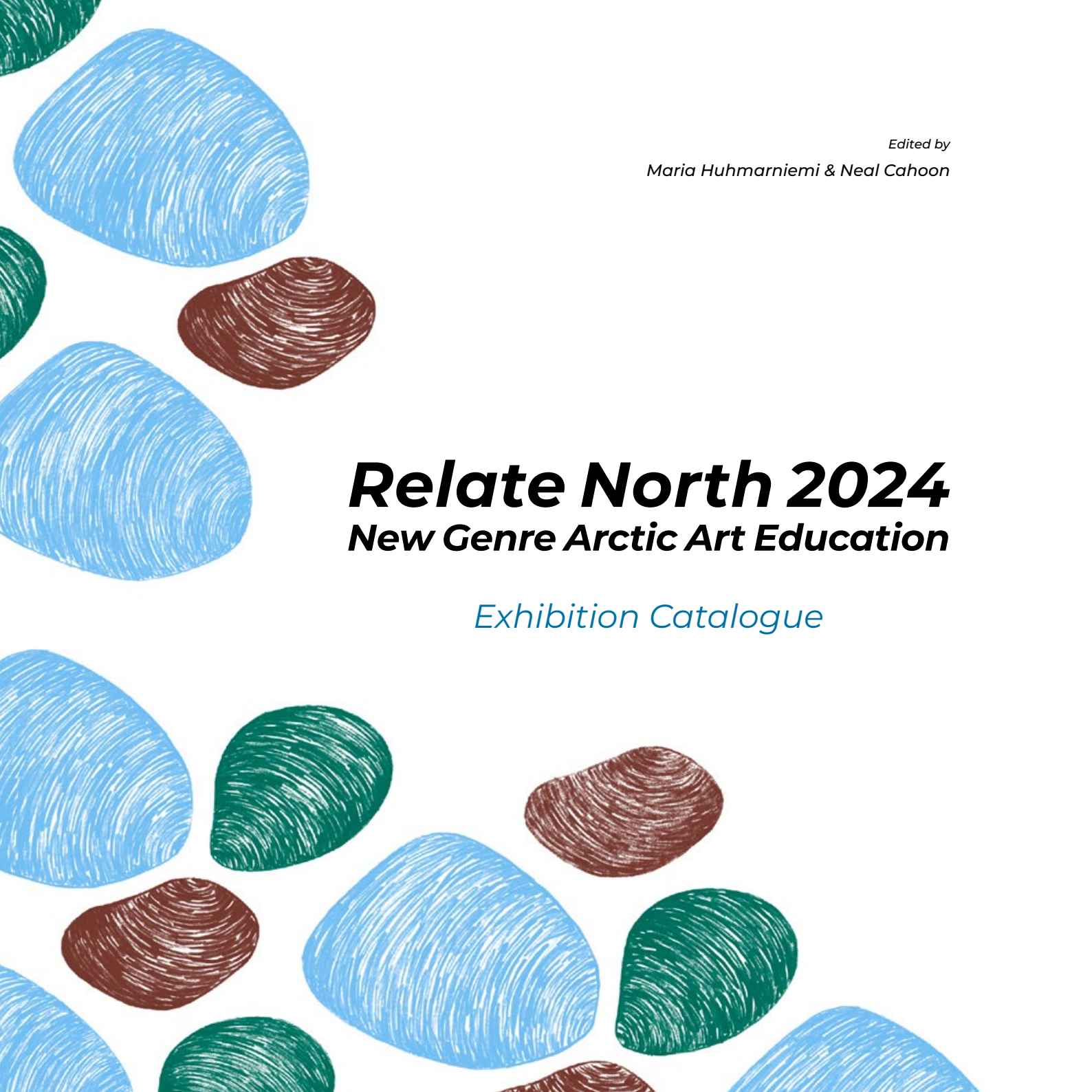




*Edited by
Maria Huhmarniemi & Neal Cahoon*

Relate North 2024

New Genre Arctic Art Education

Exhibition Catalogue

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Faculty of Art and Design, University of Lapland, Rovaniemi

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Preface

The *Relate North 2024: New Genre Arctic Art Education* exhibition is shown as part of the Relate North #12 Symposium, with many of the artists who are presenting in the gallery spaces also taking on additional roles as presenters, workshop leaders, and panellists in the symposium programme. We think this layered involvement in the event is important, and it shows the need for diverse ways of sharing knowledge, and the value of different forms of knowing in multiple contexts within our academic institutions – through artworks, dialogues, questions, discussions and keynote addresses, in addition to the sharing that also takes place informally when we talk in the corridors, the canteen, and on the walks back to the hotels, or to our homes. All of these ways of sharing have their place, and by drawing connections between them we can help enhance our collective understanding.

At the heart of *Relate North* is the aim to foster critical discussion and share experiences between our networked partners. The Arctic Sustainable Arts and Design network is a unique opportunity to bring institutions in the Arctic region together to discuss, problematise, and explore the global and local issues which are highlighted by the symposium theme. This need for creating and maintaining dialogue feels all the more urgent in the contemporary moment, when we are witnessing a series of rapid eco-social changes in the Arctic that concern, for example, “green” energy transitions, an increase in natural resource prospecting and extraction, and the persistent centralisation of services away from rural areas. Recently, new national security alliances have been made, there has been an increase in military activity, there have been ex-

pansions of tourism and mobility infrastructures following the pandemic, and we are finding ourselves living in a warmer, wetter climate due to the effects of global warming. Development in new technologies and the now widespread use of artificial intelligence has also been altering our perceptions of media validity, stretching the tensions between creativity and automation in our everyday lives. All of these changes are affecting our politics, cultures, economies, and our relations with the rest of nature.

During such periods of flux, what can *New Genre Arctic Art* do to help us better understand and make visible the close-up realities of local communities in the Arctic? Where do Indigenous voices, together with non-Indigenous perspectives, find common ground on social and environmental issues, to ensure that art and education can perform as positive, transformative, and inter-generational actions in our societies? And how can sustainable transitions be imagined when we consider the entanglement of the circumpolar North with the rest of the planet?

The artworks presented in this exhibition reflect responses and resonances with a range of topics connected to these issues, finding commonality within and across our sub-themes: **New Materialism, Entanglements, and Intra-disciplinary Dialogues in Art Education**, where we are asking questions such as: how do we ensure our entangled dialogues are reciprocal? And how do we acknowledge, and be attentive to, our multispecies, technological, and inter-generational relations in Arctic settings? These threads are drawn out further

within the **Ecocultures and Transformative Art and Design** sub-theme, where the pedagogical and ecological turns in artistic practice and art education in recent decades are considered as a direct response to the ongoing ecological crises and the rapid changes listed above. Here, we have been interested in the transformative potential of art and design in our societies to help us understand, adapt, create, repair, and maintain relations with the places and ecocultures we inhabit. Finally the sub-theme of **Sustainable Transitions in the Arctic** highlights the transitions and rapid changes in technology, industries, energy, politics, media, and the climate, as well as the short and long-term effects of armed conflicts around the world. Realising how each and all of these issues are interconnected is a first step, while we work through the questions: where and how are these changes being felt most strongly in the Arctic? What would a truly sustainable and just transition look like in the North, and who gets to decide how this is implemented? How can Indigenous voices be heard in this conversation? And what kind of transition are we looking for when we commit to these themes in art, design and art education research?

Fundamentally, this exhibition includes representations of what New Genre Arctic Art Education is, does, and can look like. Most directly, collaboration projects such as *Nomadic Hub of New Genre Arctic Art Education in Karasjok*, *Portraits of Sustainability*, *Sustainability Portraits*, *In the footsteps of Teno's astronomer Ándaras Kittí*, *Greetings from the Arctic* and the *Campfire Coffee in the Arctic* have each formed as a result of various artistic pedagogical processes that engage local communities, artists, and art education to enhance sustainability transformation. Elsewhere the artworks by Suvi Autio, Lola Cervantes, Hanieh Ahmadi, Dorsa Abolfazli & Fian Arrafiani; Gini Dickinson; Lola

Cervantes, Minna Kovero, Tanya Kravtsov & Elina Luiro; Karoliina Erkinjuntti; Ásthildur Jónsdóttir; Kanerva Kivistö & Sara Teperi; Aki Lintumäki & Korinna Korsström-Magga; Leila Lipiäinen; Trish Matthews; Elena Mazzi; Lin Ni; Jane Ronie; Tanguy Sandré, Jeanne Gherardi, Olena Madsen, Zhiwei, Zhu & Jean-Paul Vanderlinden; Antti Stöckell; Siv Årsand; Gina Wall and Tommi Yläjoki are each and all introducing important conversations and considerations which we wish to carry with us into the future.

As the curators of these works, we hope that we are now in fact introducing new *Genres* of Arctic art – works that are enriched by the spirit of plurality, diversity, and dialogues within communities, and which can in turn continue to be enriching for the places where they are embedded. We hope that each visitor can connect in their own way with the artworks, the forms of knowing that they contain and maintain, and can consider specifically the sociality of the communities – both human and more-than-human – where these works have emerged from. We hope that this sociality continues into the discussions we will have, and through the collaborations which are yet to be made. On behalf of all of us in the organising committee we want to say thank you to all contributors, and welcome to all guests who are visiting us here in Rovaniemi!

Neal Cahoon and Maria Huhmarniemi

Rovaniemi
04/11/2024



Mire shoot I, Suon verso, 2024.

Mire shoot I, Suon verso

Digital photograph, 2024.

Suvi Autio

“ The “Mire shoots” series follows how the surroundings of a chair and other items in the mires change. In Finland, it has been a common practice to hide and drown unwanted things in mires, and the appearance of this chair is almost contrary to this tradition. It is an example of a human-made object in an environment it doesn’t belong to. The contrast that the chair creates in its surroundings is beautiful and absurd as it points out the strange ways we attempt to get rid of items.



Felted Futures, photos by the artists, 2024.

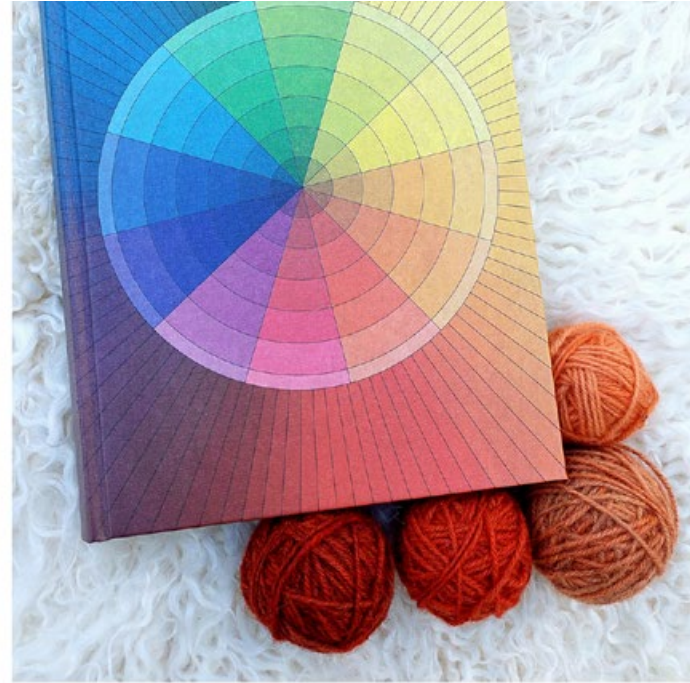


Felted Futures

Felted wool, 150 x 100cm, photo series (printed collage, 8 pieces A4), 2024.

**Lola Cervantes,
Hanieh Ahmadi,
Dorsa Abolfazli and
Fian Arrafiani**

“ During the summer of 2024, our *Felted Futures* team piloted a wool workshop to craft a non-woven textile piece using a technique that has its origins in ancient Asian cultures from Mongolia and Iran. Two Iranian members of the team are part of this working group that has been researching Indigenous and ancestral ways of creating textiles with discarded and local wool, as well as developing new methods for designing craft-based architecture with the support of the Wool Innovation (VillalInno) project. The result of this workshop is presented in the piece *Felted Futures*, together with a series of photos by the artists that document the creation process.



My Local Plant

Natural dyed wool yarn, 2024.

**Lola Cervantes,
Minna Kovero,
Tanya Kravtsov and
Elina Luiro**

“ My Local Plant is a collaborative artwork made in situ, using a whipcord-braid technique and wool dyed with four different plants from all around the world: corn, madder root, birch bark, and tansy. The piece interprets the concept of local plants through the lens of multiculturalism. Different processes were addressed, and the outcome is a series of images and a collaborative wool piece that ties these plants together, demonstrating how textile-colouring techniques have transcended cultural boundaries. Purple corn is a staple in Indigenous American heritage, symbolising ancient agricultural practices from the Mayans to the Aztecs. Madder root showcases a historically significant red in textile traditions across Europe. In Karelian tradition madder refers to the local northern bedstraw and lady’s bedstraw or imported madder *Rubia tinctorum*. Birch bark used for dyeing fishing nets in some northern cultures, particularly in the regions of Scandinavia and Siberia, contains tannins that act as a natural preservative and dye, making the nets more resistant to rot and decay. Tansy’s bright yellows connect to Eurasian folklore and ancient Mediterranean herbal medicine. The piece celebrates a coexistence of different cultural narratives, dealing with the transformative power of art to help us understand and repair relations with the places and eco-cultures we inhabit. The artwork is part of the Villalno-project at the University of Lapland.



Photo: Morgane Clement, 2024.

A Collection of Smörkniv

Birch, Cedar, Water Birch, silver, bronze, plaster, ceramic, silicone and wax, 2023–.

Gini Dickinson

“ This artwork is a collection of “smörkniv”, a modest tool explored with curiosity. The smörkniv is a wooden butter (or spread) knife traditionally made by hand. It is a humble tool with humble origins and is widely used throughout Scandinavia today. Learning how to make the smörkniv by hand demonstrates the importance of making and learning together and the role cultural practice has in sharing knowledge, developing social roots, and producing new creative ideas. These tools represent the craft’s ability to detangle thoughts, spread knowledge and gather people.

The smörkniv gathered here are made from various materials that speak of their origin or place in culture. There is plastic, metal, plaster, silicone, and various other woods from Northern places. They explore reciprocity with nature and how the material can shift contexts and perspectives in a changing world. Alongside this collection, the artist gathers stories to help us further detangle human relationships with this humble tool.

Portraits of Sustainability

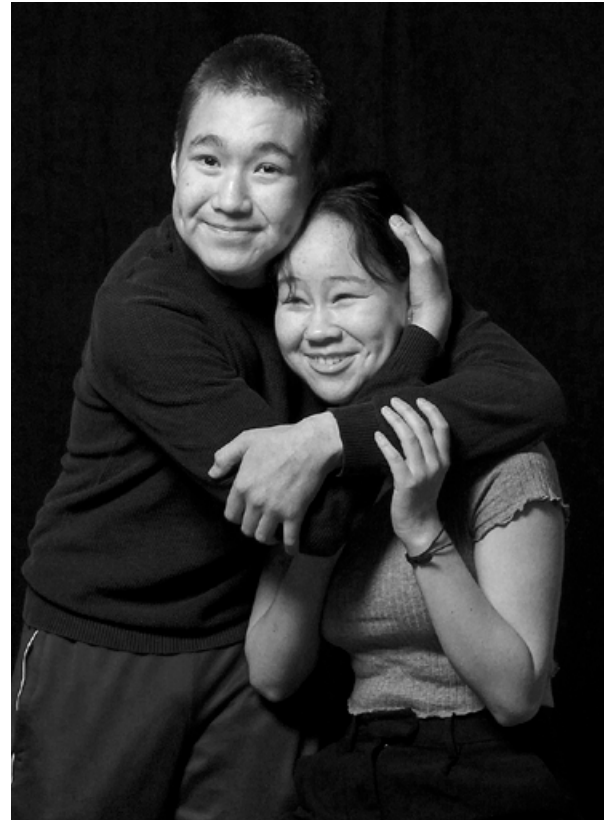
Photo collage and videos, four banners of 2.5 x 1 metre, video projection, 20 photos of 40 x 30 cm, 2014–.

Facilitated by
**Tina Enghoff,
Søren Zeuth,
Elena de Casas
and Peter Berliner**

“*Portraits of Sustainability* shows the development of “Sustainable Portraits” within the Siunissaq project in Greenland and its collaboration with related projects in Finland, Sweden, and Norway. The exhibition is a photo collage, including videos, that showcases the collaborative art of youth groups and artists during workshops in Greenland since 2014. Through these portraits, the variety of aesthetic expressions and their connection to psychosocial activities that promote social resilience and ecocultural sustainability is made visible.



Detail of the installation *Portraits of Sustainability*.
Photo: Peter Berliner, 2024.



Portrait taken by the young participants in workshop, Maniitsoq, 2023. © Siunissaq.

Campfire Coffee in the Arctic

Video and installation of a campfire, 200 x 200 cm, 2024.

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

“ For over a hundred thousand years, people have made fires as it makes one feel safe and warm. The activity is deeply rooted in tacit knowledge in 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 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 and knowledge, and for exploring one's identity.



Photo: Mette Gårdvik, 2023.



Photo: Meri Haukkavaara, 2024.

Suon suojassa / Under the Protection of the Mire

Bed sheet set in two colours, reactive printing on half-linen, 2024.

Karoliina Erkinjuntti

“ The artist got the inspiration for the *Suon suojassa / Under the protection of the mire* patterns from the situation regarding wetlands in northern Finland. When she drew the pattern, the situation in Viiankiaapa was in the news. Viiankiaapa is a protected mire, but it is still being threatened by mining. The animals are depicted as white ghosts in the patterns, reflecting the disappearance of typical life in the mire if it were to dry up. Keeping Viiankiaapa in its natural state would, in addition to promoting biodiversity, secure the role offered by the ecosystem of the mire, such as how it helps carbon sequestration, water circulation and purification, as well as the continuation of berry harvests, berry picking, recreation and hunting in the wetlands. Ultimately, the patterns convey the fragility of northern nature.



Photos: Mirja Hiltunen, 2024.

In the Footsteps of Teno's Astronomer Ándaras Kitti

Installation; three umbrellas, reflectors, felted stars, video (4 minutes), 2024.

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

“ For over 20 years, Mirja Hiltunen has 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, as well as ways to develop community-based art education. In February 2024, Art Education students from the Faculty of Art and Design participated with Hiltunen in the celebration week of Teno's astronomer Ándaras Kitti (1844–1926) at Utsjoki as part of the New Genre Arctic Art Education project. In response to the starry sky, the students planned and guided community art workshops for the elderly, kindergarten children, and festival audiences at the Utsjoki Hotel in cooperation with local partners.



Photo: Ásthildur Jónsdóttir, 2024.

Faces of Nature

Installation; digital prints, video projections, wood, clay, leaves and texts, 2024.

Ásthildur Jónsdóttir

“ The installation *Faces of Nature* features portraits of Icelandic people whose names are inspired by the birch tree – Birkir and Björk. Portraits are paired with reflections that delve into the personal stories and cultural significance behind the names, highlighting the connection between nature and human identity. In many cultures the birch tree symbolises renewal, growth, and resilience. Guests are invited to wear crowns, created in collaboration with school children. Guests are also invited to #tag their photographs, which will be projected during the exhibition.



Still image from the video artwork, 2024.

Solastalgia

Video artwork (5 min), 2024.

**Kanerva Kivistö and
Sara Teperi**

“*Solastalgia* is a video artwork that presents climate-related thoughts and feelings of young people living in Arctic areas. In the artists’ shared master’s thesis, they are reaching into our climate future through art-based practices. As a result of a workshop with high school students from Rovaniemi, this original co-art piece *Solastalgia* was created. The video serves as a continuum for an ensemble of artworks, which consists of videos, photos, posters, and a live performance. The video forms something between an independent artwork and a documentation of the live performance that represents the meaning of winter for its participants through the question: “What if winter as we know it will no longer exist in the future?”

The artwork is part of a collaboration within the research project, “On the Front Line of the Climate Crisis”, funded by the Kone Foundation. Project researchers Aki Lintumäki and Korinna Korsström-Magga participated in the process as project mentors.

Minun paikkani

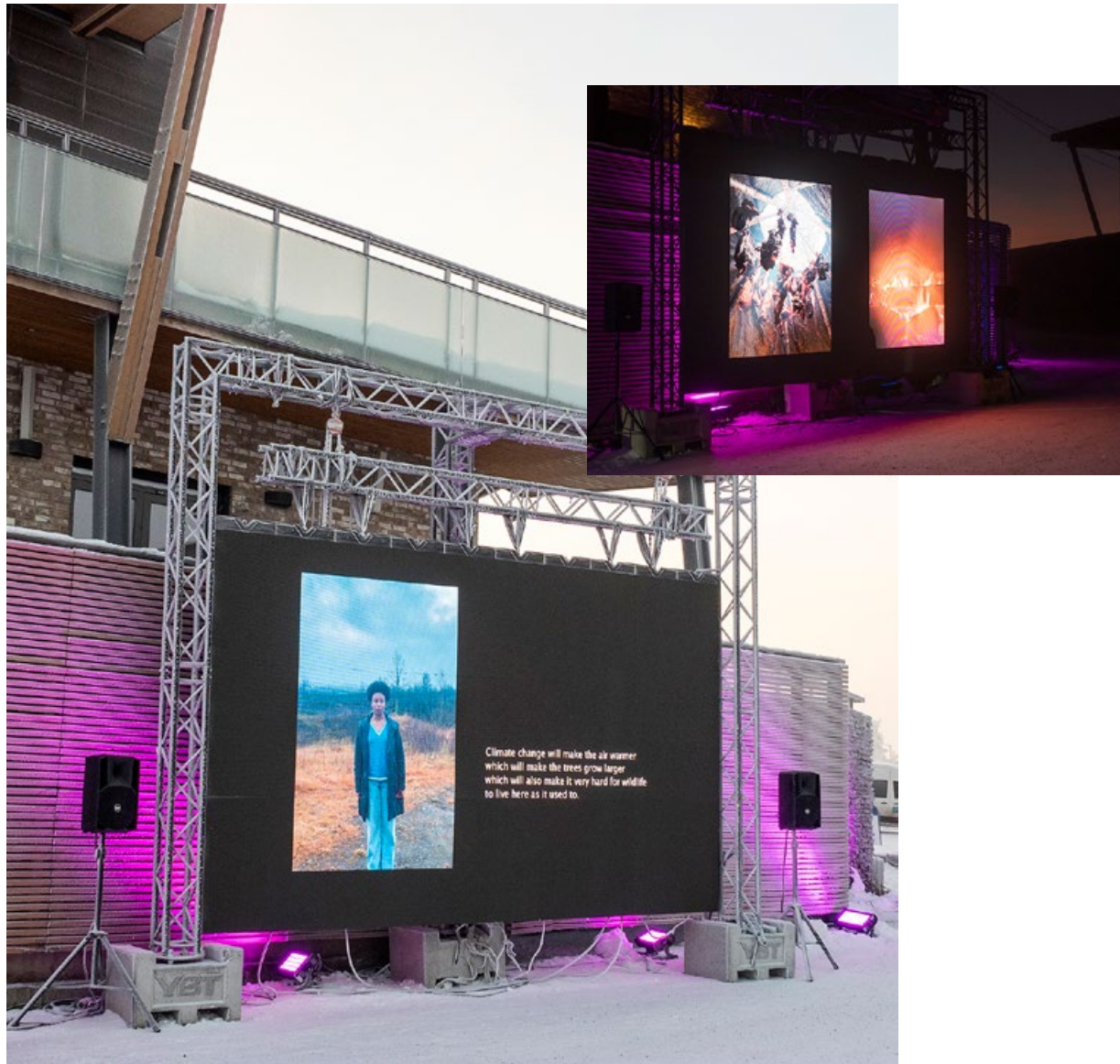
Mu báiki – My Place

Video artwork (22 min 19 s), 2022.

**Aki Lintumäki and
Korinna Korsström-Magga**

“ Young people hope that their favourite places will not disappear in the future – “Stop and have a look! The landscapes are yours too”. Minun paikkani – Mu báiki – My Place is a video artwork that presents young people’s feelings about their favourite places and thoughts on climate change. Twenty-two young people from the Arctic and Eastern Finland participated in the video production. The video artwork includes photos, videos, and texts received from young people. The University of Lapland’s doctoral researchers and artists Aki Lintumäki and Korinna Korsström-Magga facilitated the video production. The video artwork was premiered at the Aurora Future event in Levi Fell, Finland, on 18. November 2022.

The artwork was produced for the “On the Front Line of the Climate Crisis” research project coordinated by the Xamk Juvenia Youth Research and Development Centre and the University of Lapland. The Kone Foundation funds the project.



Photos: Aki Lintumäki, 2022.



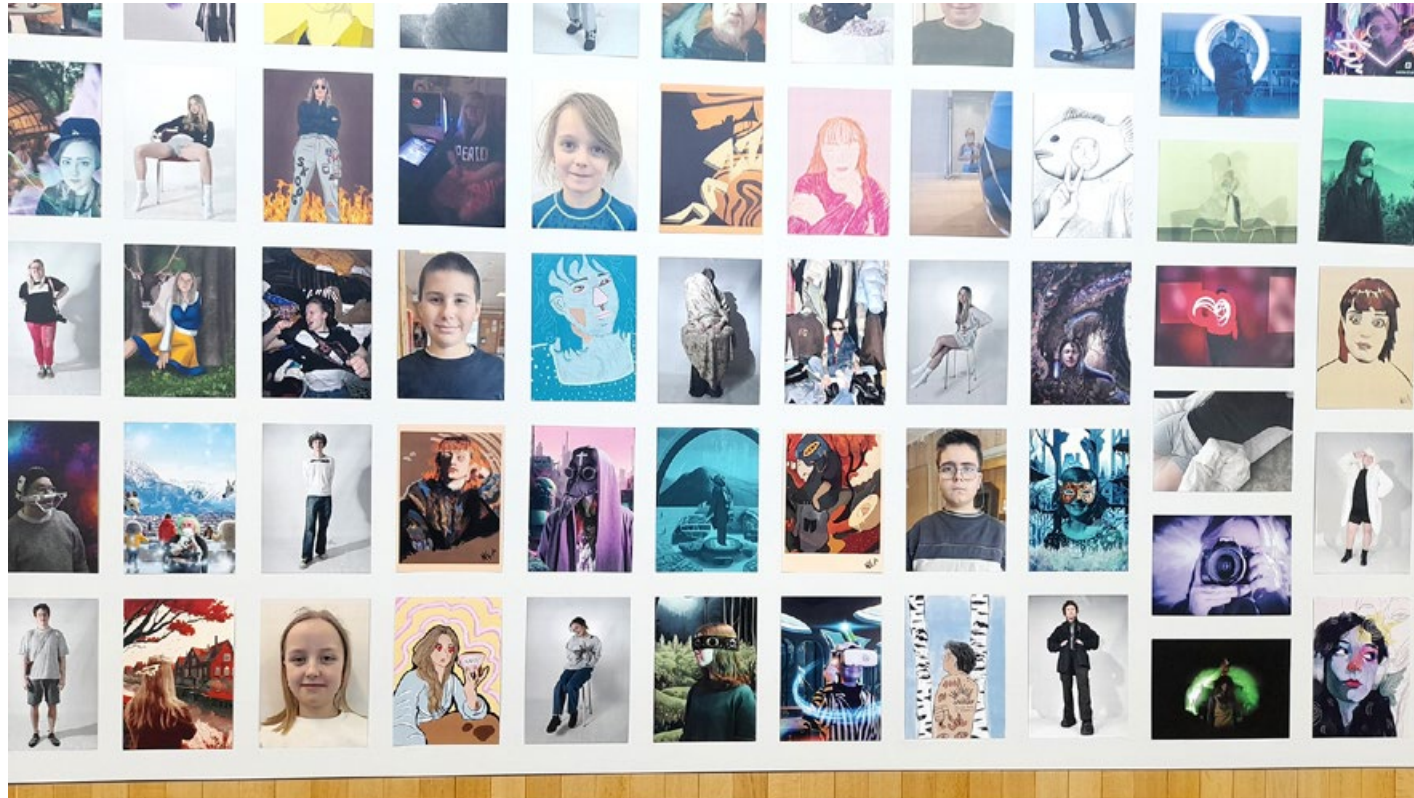
Photo: Leila Lipiäinen, 2024.

Open the Door, please II

Assemblage: brush, wood, brass, lamp shade, bobbin lace equipment, 30 x 75 x 15 cm, 2024.

Leila Lipiäinen

“Open the door, please I and II artworks welcome new ideas, methods, and winds of change. They ask for permission to enter, inviting the opening of doors. The statement “Please let me in!” may make us wonder: Who has access to higher education? Who can enter the art world and the Arctic?”



Detail of the installation. Photo: Maria Huhmarniemi, 2024.

Sustainable Portraits

Installation, 2024.

Facilitated by

**Lotta Lundstedt,
Sara Rylander,
Annamari Manninen,
Tea Tuiskuvaara,
Inka Matilainen,
Amin Md. Faysal,
Ville Lahtinen,
Mette Gårdvik,
Karin Stoll and
Wenche Sørmo**

“ The listed artists were the facilitators of the “Sustainable Portraits” art project, which was created collaboratively with students and youth groups in Greenland, Finland, Norway and Sweden. This production shows how young people’s engagement with art can create an environmental, social, and cultural self-portrait. Sustainable Portraits shows “who I am (and who 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. When experienced as a whole, the installation displays engaging art that prompts reflection on sustainability through exploring new forms of portraits. The contribution from Greenland is presented in another installation of this exhibition and catalogue.

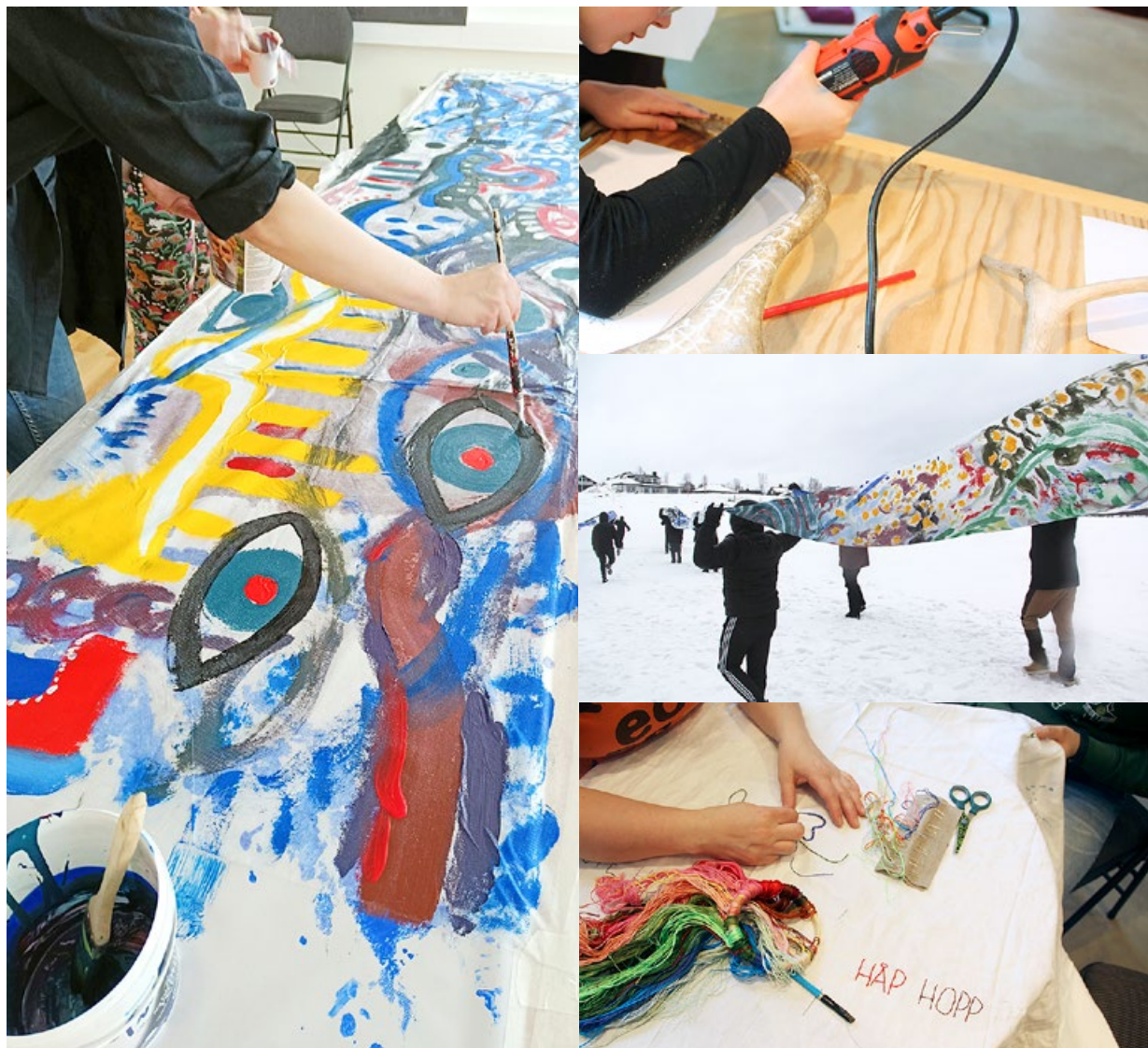


Photo on the left: Annamari Manninen, 2024. Photos on the right: Timo Jokela, 2024.

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,
Korinna Korsström-Magga,
Sara Rylander, Lotta Lundstedt,
Dylan Stiegemeyer,
Anna Tiselius, Peter Berliner,
Elena De Casas and
Sanne Broberg**

The collaborative artwork was created with secondary school children.

“*Nomadic Hub of New Genre Arctic Art Education in Karasjok* is a collaborative artwork showcasing a range of working methods from an art-based fieldwork week in Karasjok, Sápmi, Norway, where the Nomadic Hub was implemented in cooperation with the Sámi Center for Contemporary Art. The artwork shows how art educators, researchers, and students from various Arctic regions have come together with community members and schools to explore and address locally significant themes through art – such as the meaning of the river. The methods included an art gallery visit, collaborative painting, and a performative presentation on the river ice using bodily movements and snowmobiles. Other elements included environmental portrait photography, the carving of reindeer antlers, and the sculpting of water creatures from ceramics, the results of which were showcased as a pop-up exhibition for the community in the arts centre. The starting point for the project was inspired by contemporary Sámi artists and was based on the encounter between local eco-cultures and art.



Scene from the *All Knowing Bird* animation film. Photo: Fraser Macdonald, 2023.



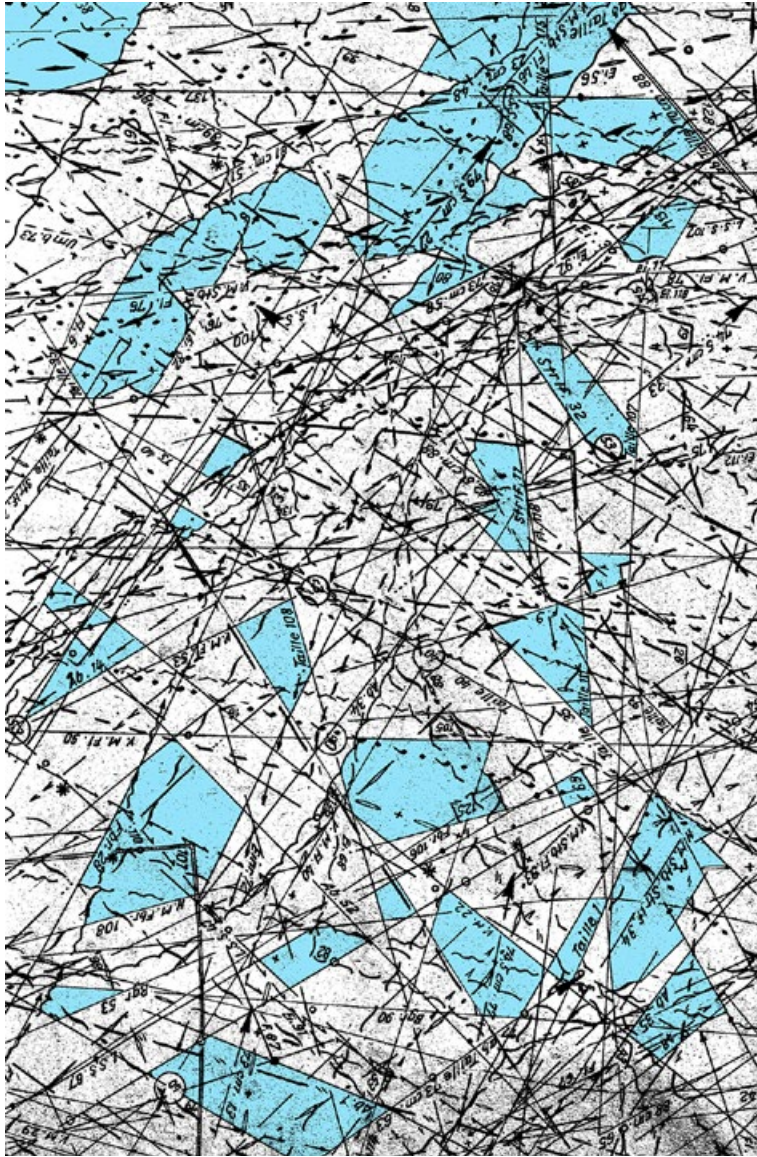
Baba Yaga Story Box, sample books and props. Photo: Trish Matthews, 2024.

The Water Library

Animation film and hand painted interactive story box, 2024.

Trish Matthews

“ The Water Library relates to the theme of Eco-cultures and Transformative Art and Design. We are in the midst of difficult times, often living life at full speed and becoming disconnected from our natural environment. For many years Trish Matthews has been exploring the importance of traditional stories and the role they can play in guiding us and reconnecting us back to nature. Rather than using the old tales, she invites participants to help create their own contemporary stories with ingredients from old folklore and wisdom from the past. This is a continuation of the foundation work of *The Forest Library Story* project as it moves towards the next phase of development – *The Water Library*. The story box and film are examples of some of the work achieved during both projects with LILA students, refugees, and other groups living in the Highlands of Scotland. The film was made in partnership with Animator Fraser MacDonald.



Polar Silk Road (Map 1), 2023. Photo: Elena Mazzi, 2023.

Polar Silk Road

Tapestry, cotton and viscose, 140 cm x 225 cm, 2023.

Elena Mazzi

“ Since the beginning of life on Earth, waterways have affected plant and animal life. With the growth and development of trade, their symbolic and strategic value have taken on increasingly complex meanings – no longer only of primary subsistence but also of geopolitical importance. Starting from studying the most recent political and commercial developments triggered by climate change, the artist began exploring the phenomenon of the Polar Silk Road. This new trade route is emerging in the Arctic as a result of the melting of the sea ice, connecting Europe, Russia and China, and developing an alternative ‘northern route’ for trade. This route is also opening for the possibility to exploit and extract newly accessible parts of the subsoil of the Arctic seas, which contain 20% of the planet’s global resources, including oil, gas, uranium, gold, platinum and zinc. Here, the artist analyses the complex intertwining of economics, geopolitics, ecology, and mobility within the Arctic regions most effected by the infrastructural and political transformations linked to the Polar Silk Road.



Still-image from the two-channel video, 2024.

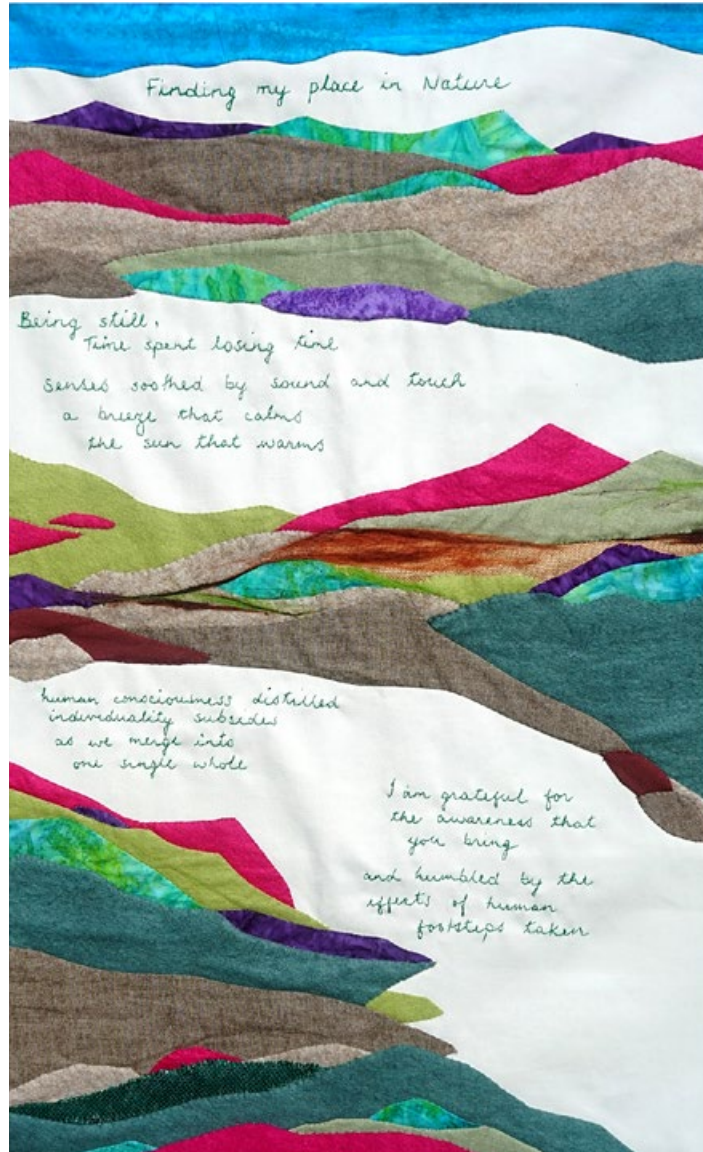
I am Salmon

Breathing Game 46 W.I.P.

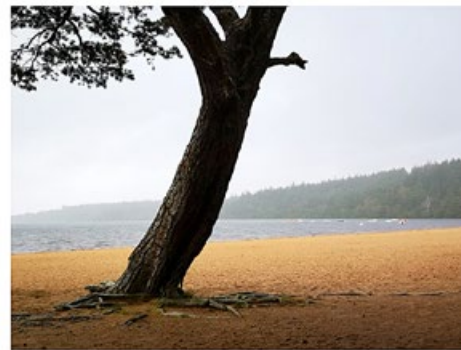
Two-channel video installation, 2024.

Lin Ni

“ 46 centimetres is the gauge of installation pointing at an alternative hydro-narrative. The heat of waste waters combined with global warming constructed the water network for the invasive pink salmon to thrive. Currently, 440 electric nuclear generators are operating worldwide and around sixty are under construction. At the periphery of popular narrative, these technologies are intertwined with speciesism, colonialism, and binary exclusion. Following the Tenojoki pink salmon to the Pacific, we arrive in North East Russia, where the pink salmon share native spawning rivers with Hokkaido, Japan. There, hundreds if not thousands of dead fish washed ashore shortly after the initiation of the Fukushima nuclear waste water release plan. 46 centimetres is the gauge of the largest gun barrel in the Japanese Battleship Yamato during WW2. The same steel works company now produces the largest nuclear reactor pressure vessel in Europe, located in Finland, which kills hundreds of kilos of perch each year through its cooling process.



Photos: Jane Ronie, 2024.



Searching for Place – Feeling Humbled

Textiles, 50 cm x 85 cm, 2024.

Jane Ronie

“It’s scary, complex, huge and often overwhelming. It is also fascinating, full of innovation and possibility, and, at times, something to marvel at. Life in the 21st century is fast. Issues such as climate change, the digital age, globalisation, the Anthropocene and our relationship and place in the ecosystem need attention.”

“The project *Searching for Place – Feeling Humbled* invites people to go into nature, slow down, look closer, think deeper, and come together to reflect upon their relationship with their place by responding through stitched textile art. The artwork is a personal response to fieldwork undertaken as part of this emerging community project. The stitched words on the wall hanging come from letters written to nature. “Humbled” is a word that often re-occurs. What words might you find should you choose to engage in this manner?”

Inuuniddinni Ilaaralaaor

[Part of us]

Film (23 min.), 2023.

**Tanguy Sandré,
Jeanne Gherardi,
Olena Madsen,
Zhiwei, Zhu and
Jean-Paul Vanderlinden**

“*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 unveiling epistemic injustices and decolonising 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 PREFER research projects.



Photo: Tanguy Sandré, 2023.



Photos: Antti Stöckell, 2024.

From Plastic to Wood

Installation; wooden utensils, 2024.

Antti Stöckell

“ Previous generations knew how to make everyday objects from wood and repair damaged objects. The artist has decided to replace plastic tools with wooden ones when the kitchen drawer and hobby tools need to be renewed. He has also invited others to make their own wooden objects, which allows him to pass on skills and knowledge about wood carving using different types of wood. Through this work, Stöckell aims to revitalise the use of wood. By making a series of wooden tools, he makes an art installation and uses the objects for their normal purpose. This is an effort towards an eco-cultural lifestyle, where living in the rhythm of the natural cycle, craftsmanship and learning together are combined. With this work, the artist wants to inspire others to develop craft skills and thus increase a little self-sufficiency, believing that this creates resilience in the current era of eco-crises.”



Photo: Siv Årsand, 2024.

A Materials Library for the Digital World

Installation; Minerals and dismantled iPhone, 2024.

Siv Årsand

“The *Materials Library for the Digital World* is a mobile library that showcases materials used in digital devices such as mobile phones, computers, servers, sensors, etc. The library aims to disassemble such products, making the materials inside visible and tangible to show their connections to people and the planet. These connections shed light on the environmental and social consequences of digitalisation, highlighting these discussion topics for researchers, designers, policymakers and the public.



Photo: Gina Wall, 2024.

Sherds and Bags

Digital photograph, 420 x 297 cm, Courtesy of National Museums Scotland. 2024.

Gina Wall

“ For Relate North #12, the artist is exhibiting one of the photographs produced for *Landscapes of Energy and Extraction: Landscape as Archive*, a collaborative publication, co-authored with Archaeologist Dr Alex Hale. The publication presents research undertaken at a Bronze Age cist site on the Altyre Estate in Moray. A cist is a stone-lined grave, and inhumation within cists was a common funerary rite in the Bronze Age. The project explores landscape, death, and memory in northern landscapes, focusing on the ethics of belonging, the rites, and rights of the deceased. A key question emerging from the work and research is the need to open dialogue with the museum sector about the reinterment of human remains at their original excavation sites. Furthermore, the research asks us to consider both the usefulness and the ethics of endless accumulations of knowledge based on extractive and violent practices, both past and present.



Photo: Tommi Yläjoki, 2024.

Endless Spring

From the series of The State After Ecstasy

Photograph transferred onto plywood, 600 x 450 mm, 2024.

Tommi Yläjoki

“The State After Ecstasy” refers to the refinement and transformation of emotions, where, in an arctic post-humanist world, humans seek to process and visualise intense feelings, their after-effects, and manifestations. The artist’s photography series of the same name explores this process in a stripped-down form through nature, placing the human figure within the landscape and interacting with abandoned objects. “Sublimated emotion” describes experiences where powerful, even forbidden feelings are refined and channelled into a Dionysian form. By seeking ways in which these emotions can transform, become part of nature, and merge with their surroundings, the artist aims to create visual representations of how humans can forge a new connection with their environment and the objects they have abandoned there. Does this give them new meaning and life, or does it underscore the tragedy?



Photos: Mette Gårdvik and Annamari Manninen, 2024.

Greetings from the Arctic:

An Exhibition of Cross-Cultural Connections and Arctic Narratives

Handdrawn postcards, video / animation, 2024.

Facilitated by
Sara Rylander, Mette Gårdvik,
Karin Stoll, Wenche Sørmo,
Annamari Manninen,
Anniina Pennanen,
Virve Pietilä, Aleks Ignatius,
Ni Lin, Aino Jääliñoja,
Sade Lylykoski and
Kuutti Terävä

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 Arctic* project stands as a beacon of cultural connectivity and youthful expression in the Northern realm. This exhibition seeks to involve the younger generation in a collaborative project of artistic and environmental dialogue. At the heart of this exhibition are personalised 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. The work presents 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.

Contributor details

Dorsa Abolfazli (b. 1992, Tehran, Iran) is an Iranian artist and sustainability advocate, currently pursuing a Master's degree in Sustainable Art and Design at the University of Lapland. Combining her love for the visual arts with her commitment to sustainability, Dorsa seeks to promote sustainable practices and communicate environmental messages while admiring the rich beauty and culture of Lapland.

Hanieh Ahmadi (b. 1997, Tehran, Iran) is an Iranian architect and sustainability enthusiast, currently pursuing a Master's degree in Sustainable Art and Design at the University of Lapland. With a background in architecture and a passion for eco-friendly design, Hanieh aims to make a positive impact on the environment through innovative and sustainable practices.

Fian Arrafiani (b. 1985, Surabaya, Indonesia) is a multidisciplinary designer with an architectural background and a growing expertise in bio-design. She is currently undertaking a Master's degree in Sustainable Art and Design at the University of Lapland, where she explores the use of raw wool and mycelium.

Suvi Autio (b.1985, Espoo, 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 northern nature, nature relationships, and cross-species friendship, which bring into focus societal issues such as climate change. Autio's work is a multidisciplinary, playful, and speculative form of wondering. Her works have been shown in joint exhibitions nationally and internationally.

Peter Berliner (b. 1955), is the Chairperson of the Siunissaq Association – an art and psychosocial cooperative. He is a community and clinical psychologist, professor emeritus, vice director of the UArctic Thematic Network: Children of the Arctic, and a writer and consultant. He has led and participated in more than ten action research programmes in Greenland, in other Arctic areas, as well as in other locations around the globe.

Neal Cahoon is a researcher-practitioner working across the fields of Sound Studies, Poetics, and Curatorial Practices. In recent years he has been co-curator for the Lofoten International Art Festival (LIAF 2019) with Hilde Methi, Karolin Tampere, and Toril Østby Haaland, and has worked as the curatorial leader at Pikene på Broen in Kirkenes, where he was responsible for the 2021, 2022, and 2023 editions of the Barents Spektakel festival, as well as the *Det gode liv // The Sweetness of Living* exhibition during Festspillene i Nord-Norge in 2023. He holds a PhD from the University of Roehampton, London, is an active member of the Mustarinda Association, and is now based in Rovaniemi, where he works as a postdoctoral researcher at the University of Lapland.

Elena de Casas (b. 1961) is a clinical and Community Psychologist, psychoanalyst, poet, and social activist. She is the co-founder of the psychosocial workshops in Siunissaq and facilitates these workshops with young people in towns and settlements in Greenland. She is part of various action-research programmes on learning-in-practice through an experiential, psychosocial, and creativity-based approach, which includes creative writing, poetry therapy, and storytelling, to open freedom of expression for all.

Lola Cervantes (b. 1989, San Luis Potosí, Mexico) is an artist-designer from Mexico, interested in the intersection of textile craft and contemporary art, collaborative processes, and local-traditional materials. She is currently a doctoral candidate at the Faculty of Art and Design at the University of Lapland. She works as a designer and workshop facilitator within the Wool Innovation project (VillaInno), and the TB-GOBRA project.

Gini Dickinson (b. 1994, London, UK) is a multi-disciplinary feminist artist and social practitioner. Her work explores human/non-human/place interactions through social practice workshops, conversations, research and visual outputs such as painting and video/film performance.

Tina Enghoff (b. 1958) is a visual artist with a background in lens-based artistic practices focused on critical approaches towards narration, photojournalism, and the notion of evidence. She also initiates projects that revolve around community involvement, collaborations, and site-specific artistic activism. She is the founder of the art and aesthetic practices workshops within Siunissaq.

Karoliina Erkinjuntti (b. 1988, Rovaniemi, Finland) is a textile designer (MA) and entrepreneur from Rovaniemi. Currently, she is working on a doctoral dissertation at the University of Lapland on how pattern design can relate to activism. She designs patterns that take a stand for environmental issues in the North, such as climate change and the loss of nature. She is well-known for her patterns representing Rovaniemi and northern nature. Erkinjuntti's patterns convey the love of her hometown and tell stories about the forest, nature, and the state of the world.

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 degree 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 organised a photography workshop for preparatory education students in Rovaniemi.

Jeanne Gherardi (b.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.

Greeting from the Arctic was facilitated by artists, art teacher trainers and art education students: **Sara Rylander, Mette Gårdvik, Karin Stoll, Wenche Sørmo, Annamari Manninen, Anniina Pennanen, Virve Pietilä, Aleksí Ignatius, Ni Lin, Aino Jäälinoja, Sade Lylykoski** and **Kuutti Terävä**.

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 a member of the research group, Place-based Learning and Education for Sustainable Development and is 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 programme 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, DA, is a Vice Dean and Associate Professor at the Faculty of Arts and Design, University of Lapland. She is dedicated to art and research that enhances cultural sustainability in the Arctic and promotes Arctic art and art education. She is the vice-lead for the Arctic Sustainable Arts and Design network and is responsible for the Special Interest Groups: Arctic Arts and Visual Culture Education.

Jalvi Mari Ante, Ante Jalvela (b. 1998, Finland) is a multi-disciplinary Sámi artist from the Finnish Lapland. As a master's student in art education at the University of Lapland, he is interested in contemporary Sámi art and its expressions.

Timo Jokela a Professor Emeritus of Art Education at the University of Lapland in Finland, a former Chair of Art, Design and Culture and lead of the thematic network on Arctic Sustainable Arts and Design (ASAD) at the University of the Arctic. His theoretical studies, art and art-based development projects focus on the relationship between northern cultures, art and nature. Jokela has been responsible for several international and regional development and research projects in art and art education. Jokela has presented his art in several exhibitions in Finland and abroad.

Elli Jokitulppo (b. 2001) is a visual artist studying art education at the Faculty of Art and Design at the University of Lapland. Jokitulppo's artistic roots are firmly grounded in painting, but today tattoo and textile art constitute a

significant part of their creative practice. They draw inspiration from socially relevant phenomena, the diversity of emotions, the experience of embodiment, and the aesthetics of playfulness.

Ásthildur Jónsdóttir (b.1970, Iceland) is a scholar, artist, and curator living in Reykjavik and Helsinki. She has a PhD from the University of Iceland and a Doctor of Arts from the University of Lapland. She has studied artistic actions for sustainability, community-based art, and participatory art practices. In her work she is concerned with places/ the environment, memories, recollection and identity through authorship and collaboration, as well as approaches that question individuality by exploring what is unique and what is common.

Kanerva Kivistö (b. 1997, Oulu, Finland) and **Sara Teperi** (b. 1994, Rovaniemi, Finland) 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's 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 within community art.

Korinna Korsström-Magga (b. 1968, Helsinki, Finland), MA, has extensive experience teaching art both in schools as well as through informal art education. She works together with periphery communities in the North and the Arctic. She has a special interest in community-based art education, where the aim is to grow understanding in multicultural northern encounters and support place-specific, sociocultural environments. In her doctoral study for the University of Lapland, Korsström-Magga explores the reindeer herders' contemporary everyday life, involving Sámi reindeer herders who participate in the collection of visual research data.

Minna Kovero (b. 1980, Tampere, Finland) is a Karelian-hearted artist-researcher (MA) from Rovaniemi and a doctoral candidate in the Faculty of Art and Design at the University of Lapland. She creates jewellery and other empowering artefacts under the label OOOZAdesign. She is interested in the Finno-Ugric traditions, nature mysticism, and the deeper meanings of adornments, symbolism, and feeling-based language of ornaments. She works as a project manager in the Villainno project (2023–2026), which focuses on revitalising the wool craft traditions.

Tanya Kravtsov (b. 1985, Omsk, Russia) is an artist-designer (MA) from Siberia, working across visual arts, ceramics and embroidery, who is interested in northern traditional and contemporary craft, natural materials, and nature connectedness. She is a doctoral candidate in the Faculty of Art and Design at the University of Lapland and a designer in the Villainno project (2023–2026) that focuses on revitalising the wool craft traditions.

Heidi Lähtevänoja (b.1982, Vantaa, Finland) is a visual artist and an art educator student at the Faculty of Art and Design at the University of Lapland. She works at Vantaa Art School and as an art model. Her background lies in poetry, visual arts and photography. Through art, there are multiple and versatile possibilities to encounter people.

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 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 organised a photography workshop for preparatory education students in Rovaniemi.

Jenni Lehto (b. 2000, Hämeenlinna, Finland) is an Art Education student at the University of Lapland. She moved to Rovaniemi at the beginning of her studies in 2020. She gets her inspiration from nature, colours, and memorable moments, and she enjoys the contrast of different materials. As a minor subject, she studied textile art.

Aki Lintumäki (b. 1979, Kuopio, Finland) is an artist with a professional background in media art, photography, and performing arts (MA, audiovisual media). He has facilitated several socially engaged art processes. Lintumäki is a project researcher at Juvenia, the Youth Research and Development Centre of the South-Eastern Finland University of Applied Sciences (Xamk). He is a doctoral candidate at the University of Lapland studying young people's participation and climate activism. In his work, Lintumäki promotes equality and sustainable development.

Leila Lipiäinen (b. 1962 in Vääksy, Finland) is a visual artist and a university teacher at the Faculty of Art and Design in the University of Lapland. Her works have been shown in exhibitions since 1988, both in Finland and abroad in Estonia, Latvia, Russia, Norway, Sweden, Hungary, France, Portugal and the U.K. Between the years 1988-1997, she taught art and cultural education in secondary schools in Sodankylä. She has worked at the University of Lapland since 1997, and since 2015 as a university teacher of exhibition activities and experimental graphics.

Elina Luiro (b. 1981, Rovaniemi, Finland) is an artist-designer focusing on Arctic biodiversity and ecological sustainability. She holds MA degrees in Industrial Design and Art Education, and she teaches at the University of Lapland. Her artistic practice can be characterised 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 Umeå 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.

Olena Madsen (b. 1998, Kalaallit Nunaat, Greenland) is an Ittoqqortoormiit-born marine student. She worked as a tourism officer for a couple of years 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 is a lecturer and teacher trainer in the art education programme at the University of Lapland. She has participated in group exhibitions since 2001 and held numerous solo exhibitions, exploring various techniques, including print-

making, photography, installations, and moving image. Her work delves into the exploration of art education and pedagogy, resulting in collaborative works that scrutinise 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. She was one of the university students who planned and organised a photography workshop for preparatory education students in Rovaniemi as part of the *Sustainable Portraits* production.

Trish Matthews (b. 1960, Kettering, England) works in Adult Literacy using a Person-centred creative learning approach to help adults, families, and young people with challenges to learning and employment. Previously working as a freelance environmental artist, she created and managed a mobile natural history bus that toured the rural communities of the Highlands. In 2003, she began working with more targeted, hard-to-reach groups using a socially engaged creative approach. Reconnecting us to Nature is always at the heart of her work.

Elena Mazzi (b. 1984 in Reggio Emilia, Italy) studied at the University of Siena and the IUAV in Venice, after which she trained at the Royal Institute of Art (Konsthögskolan) in Stockholm. Starting from examining specific territories, in her works she often reinterprets the cultural and natural heritage of places, interweaving stories, facts and fantasies handed down by local communities to suggest possible resolutions to man-nature-culture conflicts. Her anthropological working methods favour a holistic approach aimed at repairing the rifts that occur in society. She is undertaking a practice-based PhD at Villa Arson in Nice.

Lin Ni (b. 1994 in Taipei, Taiwan) is a multidisciplinary artist and filmmaker working with water. They approach their subject through physical and fictional insertions into liquid bodies such as time, space. They are drawn toward the gentleness in poetic relations, such as the fleeting blue glow during Nordic twilight, making a campfire, tasting snow, and diving into the ocean, and they have an interest in evaporating binary, colonial practices through their art-based action. Their recent salmon series *I am Salmon*, *Oncorhynchus gorbuscha W.I.P.*, and *I am Salmon*, *Oncorhynchus masou formosanus W.I.P* have been exhibited at Anteneum Art Museum and HIAP Augusta Gallery in Finland.

Anna-Sofia Nurmela (b. 1998, Nurmijärvi, Finland) is originally from Southern Finland, but has settled in Rovaniemi to study and work. She studies art education at the Faculty of Art and Design at the University of Lapland. Her plans include working as an art educator for future generations and exploring art.

Silja Peltola (b. 1997) and **Riitta Sirkiä** (b. 1994) 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.

Jane Ronie (b. 1962 in Aberdeen, Scotland) is a Postgraduate Student at The University of Highlands and Islands Shetland College currently undertaking an MA in Art and Social Practice. She has worked as an Arts tutor in the community and has an academic background in philosophy. Her research focus is on Time and Connection, using

creative engagement to “look closer and think deeper” with a respect for difference and an openness to critical and collaborative thinking. Jane has applied this research to her own relationship with the environment and more than human others.

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 materials, and it combines traditional techniques with digital design, aiming to reshape creative processes and explore boundaries between art, craft and design.

Søren Zeuth (b. 1961) is a photographer, social and artistic activist, and performer. He uses photography to create and present stories about how we face inequality and hope for social justice through resistances to oppression. He is the co-founder and facilitator of various workshops with young people in towns and settlements in Greenland and is a Board Member of Siunissaq.

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.

Riitta Sirkkiä (b. 1994) is a master’s student of art education at the University of Lapland. She was participating as a facilitator in the Nomadic Hub of Arctic Art Education.

Silja Peltola (b. 1997, Turku, Finland) is a master’s student of art education at the University of Lapland. She was participating as a facilitator in the Nomadic Hub of Arctic Art Education.

Karin Stoll (b. 1969, Germany) is a zoologist serving as associate professor in natural science teaching in the teacher training programme 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 in Hyvinkää, Finland) is an artist who has worked as a lecturer in art education and applied visual art at the University of Lapland, Faculty of Art and Design, Finland, since 2008. He has a degree in Fine Arts and holds a master’s degree in Art Education. As a doctoral candidate, his research interest is in using art as a tool for processing experiences of environmental change. As an artist, he focuses on environmental art. The most pleasant materials for him are the snow and ice offered by winter and the wood offered by the forest. By making winter art in the era of climate change, he builds the ability to adapt to the change of winter. Snow sculptures are disappearing, but wood carving can produce usable objects that give hope in our plastic-saturated world.

Wenche Sørmo (b. 1966, Northern Norway) teaches natural science (Dr. Scient.) in the teacher education programme 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.

Tea Tuiskuvaara (b. 1981, Finland) is an art educator. She works as a university teacher in the art education program me 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 nature and symbol-ism-themed works with varying techniques and styles. In the community art project, she was a project planner, assistant, participant, and researcher.

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 focus on themes of warmth, queerness and yearning, often represented through animals and creatures. He has participated 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.

Siv Årsand (b. 1996 in Girkonjårga / Kirkenes and from Tromsø / Romssa, Norway / Sápmi) is a PhD candidate based at the Informatics department at the University of Oslo. She is part of the Sustainability Lab, where her PhD project regards a Materials Library for the Digital World.

Gina Wall (b. 1972, Cape Town, Republic of South Africa) is the Programme Director for the GSA Highlands & Islands Campus, based at the Altyre Estate near Forres. Gina holds a practice-based PhD from the University of Dundee/ DJCAD and she is also a Senior Fellow of the HEA. Gina’s research interests concern our practices with landscape, how landscapes are shaped and produced, and how cultural and material remains continue to haunt the landscape in the present. Working, walking and practising with others, she aims to engage in practice-based research which enables and develops a transdisciplinary understanding of landscape, place and future heritage.

Tommi Yläjoki (b. 1981, Tampere, Finland) explores the interaction between people, devices, and materials. The materials for his works are sourced from hardware stores, forests, and sharing platforms. Yläjoki’s works are situational events: installations or performances that involve participation, corporeality, and spatiality. Through his art, Yläjoki addresses social phenomena such as environmental and nature conservation and equality. He holds a Master of Arts degree.

The *Relate North 2024: New Genre Arctic Art Education* exhibition is shown as part of the Relate North #12 Symposium, with many of the artists who are presenting in the gallery spaces also taking on additional roles as presenters, workshop leaders, and panellists in the symposium programme. The artworks are enriched by the spirit of plurality, diversity, and dialogues within communities.

