



ONLINE LIVING IN LANDSCAPES:

The Spring School 2021

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Living in the landscapes – Spring School 2021

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Elina Härkönen, Timo Jokela & Mette Gårdvik

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The second international and interdisciplinary summer school Living in the Landscape (LiLa) took place in spring 2021. The series of summer schools was organized by the University of Arctic's thematic network Arctic Sustainable Art and Design (ASAD), the first taking place in the Komi Republic of Russia, 2018. This time it was organized between the three ASAD partners: the Nord University of Norway, the University of Lapland, and the Pitirim Sorokin Syktyvkar State University of Komi Republic of Russia. The school was funded by the Institute of Higher Education Norway/The Arctic University of Norway (UiT).

The aim of the LiLa summer school series is to bring together MA students, doctoral students and scholars from different fields to develop culture-sensitive and sustainable research on sociocultural landscapes of the European Arctic region. The practices aim to create encounters and dialogue between traditional forms of culture and contemporary practices and discover how these could be presented through art (Härkönen & Stöckell, 2018). The students and researchers in the second LiLa school came from the fields of art education; teacher education, including natural sciences, art and craft and music education; and fine art and design.

The initial aim of the second school was to gather together in Helgeland, coastal Norway, in June 2020. However, drastic and sudden changes to the plans of the school had to be made due to the COVID-19 pandemic in 2020. The school had to be postponed to 2021, and it was quickly decided to organize the school completely online. This put the organizers into a new position. How would the landscape investigation and sharing of experiences take place meaningfully in an online setting? It was clear the original objective of the school to spend time in the physical landscapes was not to

be abandoned. Instead of the participants travelling to one place all together and focusing on one landscape intensively for a week, the practices would now have to take place simultaneously in three or more locations and over the period of four months. It was agreed to proceed with the school by testing different practices to enable sharing and experiencing landscapes online in the three countries of Norway, Finland and Russia.

The school started in January with pre-readings, and everyone familiarised themselves with anthropologist Tim Ingold's (1993) article "The Temporality of Landscape". His writings on dwelling in landscape garnered broad interest from all the participants. He called the everyday chores related to landscapes the taskscapes, and these themes were reflected in almost every assignment, workshop, and final art-based production of the school displayed as a virtual exhibition.

The practices varied from working physically in groups in each location to sharing the outcomes with the other groups in the online sessions. Smaller side tasks were also initiated by smaller groups to enforce the grouping. For instance, the team from Komi launched a postal exchange related to observing and reporting the birds living in each country. This was an optimal task during the season when the birds started to arrive for the summer in each location. It also was enchanting to get something tactile from each place when the "birds started to arrive" as handmade postcards via land mail. Research platforms were also established in Padlet's online environment to enable tracking the processes of each participant towards the final artistic and research production at the end of the school.

The workshop week in March concentrated simultaneously

on the online practices and sharing of sociocultural landscapes from each country. Each day one team led a workshop related to the seasonal traditions of the place or a story related to their landscape. These workshops were planned to stir the participants' ideation of their final art-based products for the school's closing exhibition.

The school resulted in a virtual exhibition where all the final art-based projects were presented. It was launched at the University of Arctic's Congress in Reykjavik on May 17, 2021. The exhibition showed a variety of art-based reflections on taskscapes and temporality of the northern landscapes made by the participants of the school.

This publication allows a closer look at the productions made during the school. The actual virtual exhibition is available here: <https://storymaps.arcgis.com/stories/345326b826054361a50905c6d92a6b56>

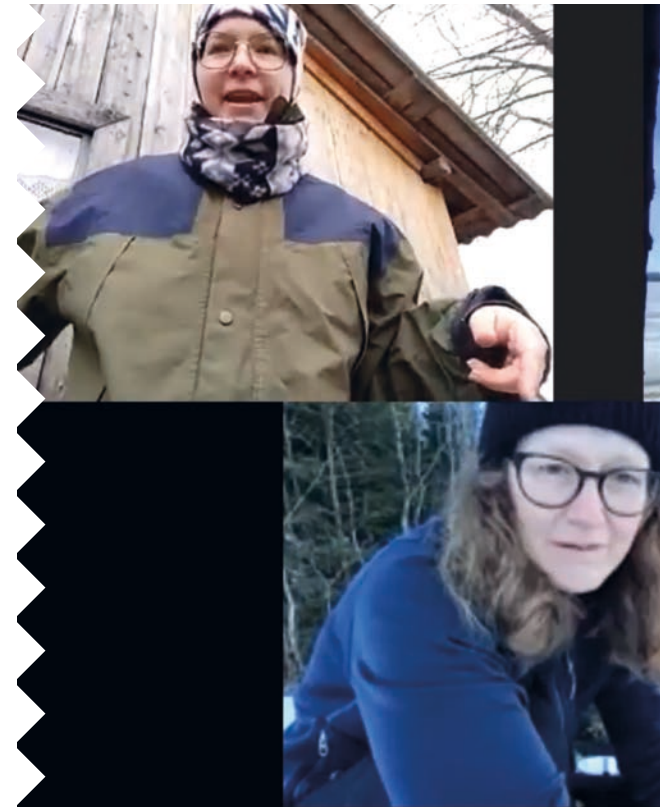
In reflection, the school turned out to be a good example of the COVID-time creativity and flexibility. It required much more work and especially persistence in keeping the participants informed, on schedule, and progressing. The most essential element for the school to succeed was the commitment every participant showed to the school. If not for their preparation for each seminar and workshop, the school would have not succeeded to the extent it now did. It also helped that we organisers knew each other from previous projects and could trust that everyone would do their share. These new elements tested in the virtual LiLa school are something that we will definitely reuse in the upcoming schools, although the main will is to continue these schools in a physical context and in one landscape at the time.

MEETING IN LANDSCAPE

Lidia Kostareva, Lotta Lundstedt & Elina Härkönen

The current video piece is a continuation of meetings between three dyers from Sweden, Russia and Finland. We met first time in Komi, Russia 2019 and started sharing our passion for plant dyes. Since then, we have been able to meet only online but have been able to collaborate through artistic working. Meeting in material is our first artwork published 2020 where we have examined dyeing as cultural heritage through joining the outcomes of our dyeing processes together. In this second artwork, Meeting in landscape we have concentrated in the poetic rhythm of the dyeing processes by bringing our three landscapes together. Our collaboration is ultimately about sharing and learning from each other's processes and thoughts about dyeing and cultures in our neighbouring countries.

Video 6:47, 2021





DYEING IN A LANDSCAPE: SHARING THE INNER WORLD

Lidia Kostareva

The project “Dyeing in a Landscape” is about communication and immersion in the world of participants at a distance. Any joint activity contributes to bringing people together in a group. If people already know each other, it strengthens the connection between them. The online format limits the possibilities, but nevertheless allows you to get to know the world of the interlocutor deeper.

The project took place in the spring of 2021 as part of the Lila spring school and brought together three masters: Elina Harkonen (Finland), Lidia Kostareva (Russia), Lotta Lundstedt (Sweden).

ACQUAINTANCE

The project participants were united by a common interest - natural dyeing. Three dyers from different countries found it interesting to communicate with each other. Having known each other for several years, we have shared dyeing recipes, techniques, but never the dyeing process itself.

PREPARATION

Dyeing is a rather lengthy and solitary process. Preparation of material, collection of herbs, search for inventory, preparation of a decoction, dyeing, mordanting and fixing. How can you show all these stages to a person thousands of kilometers away from you? Modern technologies allow you to shoot and demonstrate the process, but how to show the process the way you see it?

PROCESS

We spent two days off getting to know each other's dyeing process and landscapes. The weather, internet connection and time made the process more difficult. Spring in Komi met the end of winter in Finland and Sweden. We shared a piece of everyday life, our rhythm of life and favorite places.

RESULT

As a result, we got a video where three places and three processes are combined together. For the participants, the very process of communication and creation of creative work became a more valuable experience than the result itself. Projects like this can be expanded to bring together creative people, dyers and beyond, all over the world.



Figure 1.



Figure 2.



Figure 3.



Figure 4,5





LILA DOLLS

Irina Zemtsova

Dostoyevsky once wrote that pain and suffering sharpen a great mind. Well, my mind, more lazy than great, has been sharpened during the pandemic while forced to lie on my back for seven days with acute pain. As you know, I am not the type who can lie idle for very long. Even in stuck in my bed for several days I felt I had to find some productive outlet. In my interest and research with traditional doll making I discovered that I could make a simple, miniature doll without any other tools than my hands and some fabric. The result was a whole collection of 60 individual dolls and proof of Dostoevsky's postulate.





BIRDS

**Victoriya Lihachewa
Yulia Vakushkina
Svetlana Litvintceva**

Our project is about paper recycling. It was not the paper recycling process itself that was important to us, but communication and spending time together. Old books, magazines, paper — an affordable material that does not require expensive investments.

At first, we went and were inspired by the nature of Komi, its places and sounds, and its culture. Northern nature is really a real aesthetic, it is minimalistic, and there is a great value in this minimal amount of things in nature. The North is a state of mind, and when we are alone with nature, we rest our minds.

The process of making paper has become a real night magic for us: Delicious smells, sounds, tactile sensations - all this we were able to feel at our meetings.

From the received materials, we decided to create a postcard "Birds», then send them to the participants of the spring school. Birds live anywhere on the planet, and their singing is inspiring. They connect our territories.

The paper turned out to be very fragile, it was torn. Our world is just as easy to destroy, it must be protected.

In the video, we showed the process of getting the paper, the beautiful views and the atmosphere of our north.





THANK YOU FOR MY EVERYDAY

Maikki Salmivaara

According to anthropologist Tim Ingold “Our actions do not transform the world; they are part and parcel of the world’s transforming itself”. Like an organism and body, shaped through the very tasks that themselves are shaped by the very landscape, its social norms, cultural aspects, nature. Landscape is experienced and shaped in the process of living and by participating to the entangled social taskscape, in Ingold’s words by “dwelling” in it.

How do my tasks sculpt my landscape, how do my tasks relate to others’?

As I walk on the pavement, no footprints follow me. When I talk on a street, I mostly talk to my smart phone. If I grow veggies, that is for fun.

The streets of my neighbourhood in Helsinki are named after exotic places. When the names were given in the 1920’s their connotations and significance for the everyday life of the dwellers of this area was much smaller than today. Looking at the road signs today makes me think about the materiality of my taskscape. The computer I use for typing, the food I eat, the drugs I take for headache.

My footprints are in the distant places sculpting those distant landscapes. My typing fingers connected to many others along the way for enabling my writings.

For this, I would like to thank those places for making my everyday here.



JAPANINKATU

JAPANGATAN

jersey

BLOOD ORANGE PEEL CALENDAR

Virva Kanerva

In Ingold's 1993 essay 'Temporality of landscape' he writes about looking at the landscape from the 'dwelling perspective'. The landscape has been shaped by the work and living of the generations that dwelled there over time. In this art making process I focused on looking me as a dweller in the Rovaniemi landscape.

Due to the social isolation caused by the pandemic, my sense of time has begun to blur. My days lack the change of places and face to face social interaction, so many of the things I do seem forgettable. I noticed this acceleration of time as my bio-waste bin was filled strangely fast. It felt like I had just emptied the trash, although several days had gone unnoticed. I began to contemplate about the connection of materiality to the passage of time, and how I could depict it in my artwork.

The material for my artwork is something that regularly filled my bio-waste bin, blood orange peels. These little pieces of material serve as a measure of time, and they connect me to the surrounding society's array of tasks — in Ingold's words: to taskscape. The material also represents the complexity of the modern way of life. Our own mundane lives shape not only the landscape in which we live, but also the whole planet.





KEYHOLE

Sandra Bencomo

The LILA-project was organized online for the first time this year due to the COVID-19 pandemic. This meant a lot of challenges for the project, since we could not all be in the same landscape. Apart from pictures, we were looking at each other's landscapes through the keyhole that was our mouths.

The following video consists of topics that came up during more non-structured conversation, which is when we got to know each other better. After discussion I asked participants to relay pictures relating to the topics that came up, with a few pictures of my own also showing up in the video. However, I wanted to simulate the limited perspective that we experienced not being able to touch, smell and breathe in a landscape that wasn't near. Hence the keyhole.

There was also the element of the unique rhythm caused by the video-call format. We interrupted each other not knowing if someone was trying to speak, we struggled with technologies and we helped each other with English words that were not easily heard with a poor internet connection or a cheap microphone. I have tried to incorporate this in the movement of the keyhole.



HAY BARN DIARIES AND CAPERCAILZIES' TAILS

Timo Jokela

Figure 1. Winter landscape of Kõngäs Village on River Ounas.

Photo: Timo Jokela, 2021.

My dream as leader of the Living in the Landscape (LiLa) Summer School of the Arctic Sustainable Art and Design (ASAD) network of the University of Arctic was to run the LiLa annually in such a way that participants would have opportunities to learn about the Arctic and the North, in general, by visiting authentic places, communities, and situations instead of studying in university campuses. In 2020-2021, during the Covid -19 pandemic, we were forced to remain in the locations where we are currently living in. For me, this offered the possibility to work in Kõngäs, a small village in the Finnish Lapland where I grew up.

Kõngäs was established at the banks of the Ounas River in the 17th century, when the way of life of the first Finnish settlers and the members of Kittilä Sámi village merged. I grew up in this village much later, when the main livelihoods were milk production and reindeer husbandry. Nature resources, like fishing, hunting, picking berries, etc., were important for most of the families in those days, and the landscape and the cycle of the seasons shaped the way of living in the village.

During the reading phase of LiLa Spring School, both students and staff explored different ways of thinking about landscape. Tim Ingold's anthropological and phenomenological way of looking at the landscape was one of the key inspirations for LiLa's multi-disciplinary and art-based activities. Ingold (2000, p. 155) explores the human as an organism that 'feels' its way through the world that is itself in motion. Thus, Ingold's landscape is an ever-changing 'relationship'.

In his article "The Temporality of the Landscape," Ingold (1993) noted that there has been a habit of viewing the landscape either as a passive background for human activity or as a symbolic arrangement of space. In Western art,





Figure 2. A dialog with generation starting on frozen Ounas River. Photo: Timo Jokela, 2021.





Figure 3. A cafe break at the hay barn on the river bank at the end of the 1960s. Photo: Markku Tammi.



Figure 4. A break at hay barn on the river bank in the 1920s. Photo: Brita Lahti.

landscape is traditionally understood as a wide panorama, and in Finland, the Lappish landscape is associated with an image of a pristine, static, and epic nature. In recent years, however, the landscape surrounding my home village has clearly manifested its transformation due to forest harvesting, cold mining, and urban tourism environments.

According to Ingold (1993), it is more productive to consider the landscape temporally as a process that is constantly transformed by the activities of living organisms. His concept of “taskscape” formed the basis of the LiLa course. In his article, Ingold denies the separation of humans from the landscape. His concept underscores the impossibility of the perception of the landscape out from the distance and emphasizes the role of various senses in shaping our understanding of landscape, providing a parallel to current post-humanism trends in nature-focuses contemporary art. During LiLa, Ingold’s taskscape was used as a working concept to reshape our perception and understanding of the landscape.

Later, Ingold (2020) argued: “By the way, I don’t like this word taskscape. I invented it a long time ago in order to get rid of it. I wanted to show that the taskscape and landscape are the same. If we understand that landscape is a temporal process, we don’t need that word”. He also clarifies the difference between task and act: “A task is something that falls to you to do. An act is something that you might just do, of your own initiative”. Ingold points out that a task is relational in a way that an act is not. According to him, an action is a task when it is part of a relationship within a collective; it is something that someone is required to do because of membership in a group.

Through my works of art, I explored the tasks that villagers had in Kōngäs. The ties between their livelihoods, nature’s

resources, and the annual cycle of seasons determine the tasks according to which the village lived an previous generations have left their marks, especially on the agricultural landscape on the riverbanks. Ingold’s (1993) notions regarding the landscape as relationship motivated me to think about my own relations: how I perceive the landscape and interpret what I find there is a relationship to both the past and the situation where I am now. I wonder whether the elder generations of the village are still giving me a mental task to go to woods and hayfields along the river, or is the task I’m respecting coming from the world of art where I currently work?

However, something has transformed in the woods and on the hayfields. There is no haymaking on the meadows of the riverbanks anymore. since agriculture has changed. In April, the landscape was covered with snow, and I did a series of snow installations, Hay Barn Diaries, connected to the old haymaking fields. In the hunting woods, I went snowmobiling with my camera instead of a hunting gun, creating a series of In the Landscape with Capercaillies. Working in the landscape gives me both mental and physical pleasure, and I feel that I’m able to connect with the things that are important to me—past and present, knowledge and experience, research and art, landscape and myself.

HAY BARN DIARIES

The fertile banks of the river Ounas were among the key reasons why Kōngäs, my home village, was built at this location. Hay for cows was harvested over long distances along the river banks, and haymaking shaped both the river landscape and the villagers’ relationship to it.



Figures 5. Installation with snow and photographs inside ice blocks on Ketinsaari, River Ounas. Photo: Timo Jokela, 2021.





Figures 6 and 7. Installation with snow and photographs inside ice blocks on Ketinsaari, River Ounas. Photo: Timo Jokela, 2021.





Figure 8 and 9. In the capercaillies woods with my grandchildren
Isla and Vili and photographs of their great-grandfathers.
Installation with capercaillies' tails. Photo: Timo Jokela, 2021.





Figure 10 and 11. In the capercaillies woods with my grandchil-
dren Isla and Vili and photographs of their great-grandfathers.
Installation with capercaillies' tails. Photo: Timo Jokela, 2021.



After being cut and dried, hay had to be protected from rain and reindeer in small log-built barns. The barns and the meadows around the village formed a complex of place-related stories. Some barns, 150-180 years of age, still stand at the river banks, now shaded by willows and birches. Inside the barns, the walls are full of haymakers' writings, 'diary notes', carved with knife or marked by pencil.

During a week in late April, I made a trip by snow scooter to some of these forgotten barns each morning. I brought with me a saw and photographs of elder generations frozen inside ice blocks. I worked in front of the barns for a while. I measured the amount of hardened snow and the landscape with my saw and my own body's strength. The people who previously worked there were with me as photograph in ice blocks, and I read out their diaries from the hay barn walls.

IN THE LANDSCAPE WITH CAPERCAILZIES

As part of the ecoculture of the village, I was brought up as a hunter in my youth. Hunting was a task during a short period in autumn; for the rest of the year, it was a way to follow the landscape and its inhabitants, animals and birds. In the spring, conversation with villagers easily turned to capercailzie, as it is the most valuable game bird and a symbol of wild and untouched forest—all is well in the forest if you meet capercailzies.

For a few mornings, I went to the forest looking for the capercailzies dwelling places. I had my grandchildren with me and photographs of my ancestors frozen in ice blocks. Today, many places where capercailzies used to gather in

spring for their estrus period are now silent, since heavy wood harvesting has destroyed much of the old forest.

At Rouravuoma, I listened the rumble of Europe's biggest gold mine. The noise mixed with the calls of migratory birds, cranes, and swans, and the smoke from the mine merged with the clouds. Piece by piece, the mining company occupies the landscape and hunting forest of the villagers. I made an installation with snow, old photographs, and capercailzies' tails that I had hunted in previous autumns.

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Figure 12. In the capercaillies woods with my grandchildren Isla and Vili and photographs of their great-grandfathers.
Installation with capercaillies' tails. Photo: Timo Jokela, 2021.



THE GOOD FRIDAY WALK

Anne Mette



Figure 1, Sea urchin on rock.

Photograph: Anne Mette Bjørnvik Rosø, 2021

Dønna, an island located in northern Norway, is a part of a large archipelago with thousands of islands and reefs. Traditionally, there has been a lot of fishing there. The name of the island can have several meanings. It is believed that the prefix could mean either wave or goose down in old Norse. In the tidal zone, birds eat mussels and children use empty shells for play. In this text, I want to discuss children's culture along the coast as it provides an opportunity to get to know the sea and the environment, and if possible, contribute to a more respectful relationship with nature.

LANDSCAPE WHERE THE WORK IS RELATED

I can still sit on the pier built by earlier generations, worn planks that smells of oil and fish. I can also see tools from today's fishing industry: ropes, plastic balls and garbage washed ashore. Looking at the small fjords created by the ice age and polished by the sea, the tide rises and falls. The life in the sand lies in front of me, with the sound of the waves, birds, and wind. This year I have decided to walk "the Good Friday walk" with my family. For me, it was important to collect the stories and experiences about the Good Friday walk so I might be able to share it with my own children and friends. Since I am also a teacher, it is important for me to see if some of old traditions can be brought into the school to give more meaning to more exploratory, creative and sustainability learning in subjects.

Easter is celebrated on the coast in this area on the first Sunday after the first full moon at the spring equinox. The rising moon and changes in the landscape create wonder and fascination. When the moon is full, the tide is low and it is excit-



Figure 2, Ropes and fishing gear

Photograph: Anne Mette Bjørnvik Rosø, 2021



Figure 3, The moon and the sea

Photograph: Anne Mette Bjørnvik Rosø, 2021



Figure 4, Children's play

Photograph: Anne Mette Bjørnvik Rosø, 2021

ing to walk in the tidal zone. Seaweed, seaweed fleas, sand, crabs, and shells appear when the tide is ebbing. The tide rises and falls at a regular rate, and this movement changes the landscape in step with the tide. Movement is also central to new materialism, where movement is understood as an all-encompassing matter (Rousell & Irwin, 2013).

ENCOUNTERING ART AND NATURE CAN CREATE INSIGHT

New materialism has also contributed to the field of education where environmental issues and art play together (Rousell & Irwin, 2013). Teaching through a creative practice where multiple agencies disrupt and interrupt each other, movement and materiality are also seen as agentic forces in art and learning processes. Learning through arts then become entangled with the shared materiality of all things which we are all composed. A co-collaboration in which matter as much as the human has the responsibility for the art process. The art process is not by the agency, but through multiple agencies which disrupt each other. The challenge is to what extent the artist become attentive to and responsible of material entanglements in their agential becoming (Rousell & Irwin, 2013).

Playing with children at the traditional shell gathering gives us the opportunity to pay attention to the material dimension, a kind of materiality in which the surroundings are characterized by the ocean, sand, fish and small organisms by the sea. It might also give the possibility to experience materiality through practical and aesthetic activities. Land art and collaborative art are forms you might find in teaching, (Gårdvik, Sørmo and Stoll, 2019, p.19) and an art based environmental education is based on the belief that sensitivity to the environment can be developed by aesthetic and practical processes.

Shells have been used for food (bioforsk.no) and many associate shells with ornaments. The hard shells form exquisite shapes and have fine lines, different colours and are good to hold in the hand.

The heart shell, *Cerastoderma edule*, belongs to a family of a dozen species. It can grow up to 5 cm, and has the shape of a heart when seen from the side. It has evenly distributed clear ribs running from the hinge between the shells. Mussels, *Mytilus edulis* grow up to 10 cm in a kind of oval shape and are dark blue with a pearl lustre on the inside. Cow shells, *Artica islandica*, are rounded with a brown layer as long as they are living, and can grow up to 13 cm in diameter, when they die they turn white (Sortland, 2020).

Along the coast in northern Norway, the shells have traditionally been used as toys. Playing with shells is still relevant. If shells could replace plastic toys, it would be important for the environment as well (Sortland 2020). In a sustainable perspective, it will be necessary in pedagogical and artistic contexts to pay attention to the environmental challenges facing the world. In the school context, the new Norwegian curriculum (2020) states that more subjects will be more practical and exploratory. Subjects such as arts and crafts and science are specifically mentioned.

Rousell & Irwin (2020) are also concerned with environmental art pedagogy that responds to the rapid change in material conditions for young people in social and environmental worlds.

I am curious about children's culture in the area where I live. Waiting for the rising moon, and seeing the water disappear opens the door to engagement and exploration. I still remem-

ber my mother and grandmother playing on the shore with me when I was a little girl, looking at the moon, waiting and hoping for sea treasures. My purpose through this study is a kind of storytelling through practical and aesthetic processes related to the landscape. The intention is to explore an activity where the cultural heritage is still relevant.

A PART OF THE LANDSCAPE

According to Ingold (93), the landscape is a map of life that show work from previous generations, their steps and tracks that are left behind. Ingold points out that by living in the landscape, it becomes a part of us, as we become a part of it. For people living by the sea, their activities are related to the ocean and important for those who live and dwell therein. Therefore, the children's play will also be dependent on the surroundings.

Rousell & Irvin (2020) also point out that environmental art pedagogy is artistic and open processes that provide learning through involvement in the environment and creative experiments. It is about emotions, movement, materiality and the sense through bodily experience in learning and teaching.

THE GOOD FRIDAY WALK

The Good Friday walk is associated with exploring and forming. Elderly people share stories of how children and families collect shells, display them and keep them in a small box so that they could play with them later. The shells become animals on the farm. The children are the farmers, building barns and taking care of the animals. Heart shells are sheep,

and cow shells are cows, mussels can be goats or foals. Sami children have also used shells as symbols for reindeer. The children must provide them with food and drink, prepare for calving and slaughter. This is a role play, where each individual has his barn that is his or her responsibility (Sortland 2020).

Studying children's play in the environment can relate to methodical practices that Rousell and Irvin (2020) bring up. The methodology operates through relational practices of art making, researching and learning (Irvin 2008). It is an ecology of practices in which human and non-human agencies are always entangled in processes of co-composition, negotiation and constructive function, (Stengers, 2005). This is also about exploring how art is expressed without human intervention, but also activating a field that includes the human but is not at all dependent on it (Manning 2015).

The philosophy in new materialism recognizes the power of action, the vitality of plants and animals and forces of nature. The indigenous people recognize this, as well. The point is that matter is a force that materializes and expresses potential in the indefinable of nature (Ingold 2011). The moon's gravitational force gives the tide motion and dictates what happens on the shore. When the sun, moon and earth are in line, the ebb and flow tides are at their extremes. The tidal waves are up to a mile long in the open sea areas and create the high and low tides.

This past Good Friday, the tide was low tide towards evening, and provided the framework for where life unfolds in this story. The weather was cold, the grass was still straw-coloured and it made a crispy sound on the way down to the seafront. The birds had just returned, and still did not make much sing-



Figure 5, Picked shells

Photograph: Anne Mette Bjørnvik Rosø, 2021



Figure 6, Picked shells

Photograph: Anne Mette Bjørnvik Rosø, 2021



Figure 7, Floating elements

Photograph: Anne Mette Bjørnvik Rosø, 2021

ing sound, yet. Fast feet past rusty bolts, ropes and plastic balls, and followed the tide. "Someone should have picked up the trash", said one of the children. Algae blooms turned the white shells green, a form of industrial pollution from farmers nearby.

The clay sand sucked the foot back and reminded you that you were not alone. The feeling of the wet feet disappeared when you got engaged in the task. The eyes were looking for shells that could be cows, dogs and sheep. We sat on our knees, sifting the sand through our fingers like an hourglass from top to bottom. The hands were digging, forming lines in the sand. Cold fingers picked small shells, white, blue and yellow. The sand packed under nails and sifted between the fingers. Hair became wet, and the sea salt settled in the nose and the salty taste laid on the tongue. The shells were put one after the other in the sand, the large and small separated in their own piles. These were the animals to be taken home, to be fed and cared for in the play barn. The kids worked to create abstract ideas to visible forms, used their senses, heart shell in the hand turned to sheep. The environment itself was framing practices that modulate the relations between the elements, and give the play an opportunity to create a source for knowing the nature and tasks (Rousell and Irwin, 2020).

The shell sorting gives lines, rhythm and creates movement, shell after shell, and reminds one of the sun and the moon's line play with the tide. The tide turns, and the shells may disappear. Some were picked up and taken home. Older people I spoke with express joy that this cultural heritage is still alive, which increases interest in the local coast, and the diversity of nature.

Movement and materiality can be seen as primordial elements of environmental arts. Pedagogy emerging as a

choreographic force that brings movement, and materiality together and give settings which creates opportunities for participation and learning (Rousell and Irwin 2020).

I took pictures to document the walk, and plan to create an artist book that expresses the activities at the Easter tide. The artist's book become a small wooden chest, 16x16 cm, that contains expressions from forming with shells and other natural materials in addition to sketches on paper, telling the story of the walk. The work and connection between body, materiality, shell at the shore, and peoples left behind might give some insight about forces in nature and materiality. In this context, it is the moon, the sea and the shells that provide this opportunity for people. The sand sticks, and the tide gives you a sense of hurry, agencies that provide resistance. The power of action lies in the forces of nature, where matter also is a force that materializes and expresses potential in elements (Ingold 2011). The man and the walk must cooperate with forces outside oneself, and co-create with elements that is more than human (Rousell and Irwin 2020).

The story-telling box invites exploration, and provides a story of people, places and activities and encourages thoughts of the environment by the sea. Perhaps it will bring up aspects about sustainability, as well.

The landscape is heterogeneous, a contoured textured surface with different things, living and non-living, and life depends on what was done in the past (Ingold 93), in this way, past tasks can still be relevant through narratives and pedagogical approaches.

The tide gives anyway the place a unique character. The smells of salt, water and moist sand. The Good Friday Walk



Figure 8, The walk

Photograph: Anne Mette Bjørnvik Rosø, 2021



Figure 9, Children's play

Photograph: Anne Mette Bjørnvik Rosø, 2021



Figure 9, Children's play

Photograph: Anne Mette Bjørnvik Rosø, 2021

is a kind of task that is constitutes the present, and it gathers the past and the future into itself. The walk is social, require collaboration and agencies attend to one another. By watching and listening we can feel each other's presence, adjusting over movements in response in a kind of mutual tuning relationship. When the tide is low, the walks of experiences are long, and at Good Friday the walk is longer.

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Figure 10, The Good Friday Walk. Photograph: Anne Mette Bjørnvik Rosø, 2021

REWILDING MIND

Mirja Hiltunen & the dog



Rewilding Mind 2.1 (still image, video, 13.25min) Rewilding mind

2.1 - Mirja Hiltunen - YouTube

Rewilding is based on a nature conservation principle that highlights how fragmented and endangered ecosystems do not provide sufficient habitats for endangered species. My aim in my video Rewilding Mind 2.1 is to expand the theme, landscape, to cover both non-human and human experience as part of nature and critical explore also humanity and its normalcy as with my co-artist, the Laponian Herder, Jarppi. In the video the dog's landscape plays the main role.

In the video, the human steps aside, and the dog's aesthetical perspective on the landscape takes on the main role. The video contains references to neurophysiology, but I also take up a post-humanistic approach, emphasizing the need for rewilding from the point of view of the human species.

Rewilding means returning to a wilder or natural state; it is the process of undoing domestication (Olsen, 2021). From this point of view, working with a dog in a rewilding context raises several ethical questions, because dogs have been domesticated from what was once a common ancestor with wolves. My concern during the process was anyways connected more to working with "the other," as I was facing the ethical question "Can the subaltern speak?" (Spivak 1988). "Subaltern" is a concept which is typically used to refer to another human being following the postcolonial theorist, Gayatri Spivak. The concept of the "Third Space" (Bhabha, 1994, pp. 54-56), as an ambivalent space between two subjects where cultural meanings and symbols can be interpreted in new ways, also settles into this interplay between the two, in my case the human and the dog, and offers a space for encounters and learning. Sara Ahmed (2000) also refers to "strange encounters" that are open to new interpretations and thus ethically sustainable.

In cooperation with the dog, I strive to convey equality and interaction between human and non-human nature. The video can also be seen neo-materialistically as my attempt to break away from effects on human affectivity, my own cultural and individual structures to experience the landscape and try a different kind of being.

While concentrating on landscape, I wonder whose way of seeing and experiencing is the right one, human's and only the one's, who may be considered average? From which and whose point of view is good defined. For example, what is health when the boundaries of the normal are narrowed continuously? Like many animals, humans can be domesticated. And we live in a culture where domestication is the norm. I ask myself, as an aging grandmother of four wonderful grandchildren, two with special needs, and as a daughter of an old father suffering from/ or living with Parkinson's disease, should our general mindset about disability and illness or f.ex. aging, go wild? My lovely colleague, associate professor Wenche Sørmo, who took part to Lila Spring school gave me even more to think about, when giving me feedback in one of our seminars. Here I like to share her thoughts:

This installation and the text made me reflect on the absurdity of us humans making all sorts of (mostly) bad decisions on behalf of all other organisms on our planet. I loved the movie that you and the Lappish co-artist dog Jarppi had made. It showed me the joy of being on the run and feeling free, but at the same time, being on patrol and checking every bush and tree along the way. It was obvious to me that he found the forest areas close to the river very interesting: sniffing the twigs and the branches, making his own mark on the vegetation, listening to the sounds,

and looking for signs of other dwellers. [...] On the snow-covered areas along the river, the speed of the dog was high. He loved to run but was also eager to check out new, more vegetated areas along the way where he used his sense organs to send affective signals into his brain for further processing but still kept in contact with, and maybe was somehow inhibited by, the presence of humans.

Most of the planet's nature is threatened by humanity's increasing desire to exploit it for the growing population: the oceans are polluted and filled with plastic; smog is making people and other organisms sick; forests, the lungs of the earth, are being cut down; and the shrinking natural habitat of plants and animals is sending co-dwellers into extinction. And it all comes down to chemistry—the chemistry that we find inside our nerve system. In relation to the picture in Mirja's installation, I interpreted the dog's hair as a representation of the neurons of a human brain. Our brain, with its chemistry and connections between neurons, is what causes trouble, making us humans think that only our way of perceiving and making decisions about our planet is what is important. [...] I think that our mindset really should "go wild," as Mirja would say, to enable us to fully understand the "nature of the nature" that we all are so dependent on.

Wenche Sørmo, Associate Professor (Dr. Sci.) Natural Science. Faculty of Education and Arts, Nord University

Thank you Wenche for your profound feedback and interpretation of my work. Sharing has been the most rewarding, even rewilding, aspect of the LiLa Spring School, as we learned

from each other and enjoyed discovering new perspectives on the landscape and on ourselves. Living in the Landscape refers to me to the idea that humans are no longer considered the only agentic subjects but agency and subjectivity spread more widely: humans are embedded in an ecological community without being exceptional (see Malone, 2015), but being as diverse as the ecological community, with all its variations.

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Mirja Hiltunen Rewilding Mind 2.2 Photo (40x50)

THE PRECIOUS EGGS OF THE EIDER DUCK

Wenche Sørmo



Figure 1. My home farm is to the right in the picture.

Photo: Wenche Sørmo

As an associate professor of science didactics, I teach science at Nord University, Campus Nesna, Norway. I seek to give my primary school teacher students a more holistic understanding of the natural sciences, which are often fragmented and divided into subjects such as physics, chemistry, biology, physiology, geo-sciences, cell biology, genetics and technology.

This essay presents my process and reflections on making wooden eggs to help the vulnerable eider duck, which is an important species for the local cultural heritage in Helgeland.

INTRODUCTION

The farm is located at the outlet of a small fjord, called Straumen (the Stream), that leads out into a larger fjord, Ranfjorden (Figure 1). I have always been interested in nature and what happens in nature through the different seasons. Growing up on a farm, I was involved early in activities related to work in the field and in the daily farming chores. My fascination for birds, plants and animal life comes from the fact that I was exposed at a young age to all kinds of nature and landscapes in my local area. Being outside was a natural part of everyday life and I was part of the taskscape. Ingold (1993) describes landscape as opposed to taskscape and explains what he puts in the term “dwellers”. Being “dwellers” includes all living organisms in the landscape and their activities that contribute to what he describes as “taskscape”, with its sounds, smells, movements and tracks, activities that can be sensed and perceived and which are important as part of the whole of the landscape. My childhood experiences is the reason why I chose to study science (comparative physiology), and became aware of how little I knew about my fellow dwellers.



Figure 2. The eider duck female incubating her eggs in the perfect nesting place under my saw mill.
Photo: Wenche Sørmo.



Figure 3. The eider duck nest with down.
Photo: Wenche Sørmo.



Figure 4. The laborious work of down cleansing.
Photo: Anton Ligaarden.

<https://www.verdensarvvega.no/no/egg-og-duntradisjonen>

I chose to focus on physiological adaptations of different animals to cope with the large seasonal changes in light, temperature and food supply throughout the year in the Arctic. Nevertheless, I still seek more knowledge about how plants, birds and animals – large and small, feel about themselves, with each other and how they adapt to different seasons and climatic changes.

THE EIDER DUCK

The eider duck is considered a domestic animal along the coast of Helgeland in Northern Norway, and for centuries people have guarded nesting eider ducks, collected the down to clean and make duvets, and sampled eggs to eat. The eider is a large duck that is still quite common at the Helgeland coast, but the size of the population has fallen by 80% in 40 years and the population is vulnerable (Pedersen, Follestad, Gjershaug, & Nilsen, 2016). The reason for the decline is said to be that the sea has become warmer, there are more predators like mink, foxes, otters and sea eagles, more disturbance from boat traffic, cats, dogs and people traveling in nature during the vulnerable breeding period (Hanssen & Erikstad, 2012), -a more active and disruptive taskscape from the point of view of eider ducks.

The male eider duck is colourful, white, black, pink and green, and is always involved in picking out the nesting space in collaboration with his wife. It is a show to watch when the eider pairs come steaming ashore in early May, all the way up to the yard to look for the most perfect nesting place (Figure 2). The camouflage-coloured female lays 5-6 eggs over a period of one week, before she begins to incubate the eggs (Figure 2 and 3).

THE DOWN

In Straumen, a couple of generations ago, it was considered a high status to have many nesting eider ducks, and the farm owners made it easy for bird to thrive. Nesting houses were built in the form of small roofs along houses and barn walls and small pits were dug out in advance in safe places where the people wanted eider ducks to nest. The cat was on a leash for 2 months in early summer and it was not common to have a dog on an eider duck farm. The farmers set traps for predators or hunted predators (both mammals and birds) that disturbed or threatened the nesting eider duck.

The down was harvested after the eider duck had left the nest with the young ducks after 23-25 days of incubation. During the incubation period, the female eider duck was “tame” and the people of the farm could touch her plumage and lift her off the nest to look at the eggs. The female farmers collaborated on cleaning the down after each season. This was a dusty and laborious work, but also a social activity to which they looked forward (Elstad, 2004), (Figure 4).

The eider down has unique properties that are not found in goose down or similar synthetic materials like extraordinary cohesion, elasticity, resilience, “breathability” and temperature-regulating effect (thermal effect) so that down clothing and duvets can be used in the summer time without getting too hot (Carlsen, 2013). The result of the hard work of herding the birds and taking care of the down was the lightest and warmest down duvets for your own use or to sell. Down from 60-70 eider duck nests was needed to make a single duvet (approx. 900-1000 g down). Today, the price of a double duvet of eider duck down is more than 40,000 NKR.

As a co-dweller with nesting eider ducks, I feel responsible for helping the birds to succeed in the breeding season (Figure 5).

BACKGROUND

Last season only 10 birds nested on my farm (Figure 2), but 5 of these were robbed by magpies, crows or gulls, and one eider duck female was killed and eaten by an otter while another was scared away by a fox (who ate up the eggs). Finally, there were only 3 eider ducks that were able to incubate all their eggs and hatch ducklings. These ducks were those which lived most closely to us and our daily family and farming-activities, to avoid predators (Figure 5). At sea, other dangers are waiting; great black-backed seagulls, herons and otters threaten, but the eider duck females are good at cooperating (even those who have not been able to hatch ducklings themselves) to keep predator birds away. Eider ducks remember the misdeeds committed by predators and will avoid nesting at the places she has previously been robbed, so even a robbery influences the population size for generations (Hanssen & Erikstad, 2012).

My contribution as a dweller will hopefully help maintain the taskscape that has been present on my farm for centuries. I made copies of eider duck eggs from wood (1: 1 size) and painted them with an environmentally friendly paint. The eggs have a string attached to them with a long nail at the other end, so that the nail can be inserted deep into the nest after I have removed the birds' first egg. Then there will always be an "egg" in the nest when the female returns to lay more eggs during the vulnerable week in between her leaving the nest after laying a new egg. Predators are unable to damage the

wooden eggs or run away with them. If the egg disappears, the female eider duck thinks she has been robbed and leaves the nest. When the female has finished laying all her eggs, I will replace the wooden eggs with her original ones so that she can start the incubation period where she rarely leaves the nest to drink water.

THE ARTWORK

The idea for the artwork and making of eider duck eggs emerged when I discovered that I only had one old and worn out artificial eider-duck egg left (Figure 6).

I had the lathe in my workshop at the farm where I also found the pieces of wood. I asked my father to help me make some new eggs.

He showed me how to hold the chisel and adjust the lathe (Figure 7). It was important to have a short distance between the tool rest and the piece of wood, and I had to adjust the rest as I removed layers from the wood. It was challenging to shape the eggs, especially at the narrow end, since the distance from the rest to the wood got larger and the chisel could accidentally slip and gouge chunks of wood out. I had to be focused using the lathe and use sharp tools. The carving at the end of the shaping process was the best part. I was sitting outside the workshop in the bright spring sun with my eggs and a sharp knife, carving out small pieces of wood to make the eggs smooth at both ends. Eider duck eggs are green, but the colour gets darker as the female gets older. I found a colour between the extremes so the eggs could be accepted both by old and young females.



Figure 5. The hatching succeeded.

Photo: Svein Morten Eilertsen.



Figure 6. The old and worn
out wooden egg, made
by my father 25 years ago.
Photo: Wenche Sørmo





Figure 7. My father shows me how to use the lathe to make the new wooden eggs.

Photo: Wenche Sørmo



Figure 8. The process of making precious eggs.

Photo: Wenche Sørmo.

LIVING IN THE LANDSCAPE (arccis.com)



Figure 9. The precious eggs in an eider-ducks nest.

Photo: Wenche Sørmo.

REFLECTIONS

The process of making new wooden eggs demonstrates the necessity of repeating the taskscapes of different generations living in the same landscape at different times (Figures 6-8). The eider ducks are the same and have the same needs as they did 74 years ago when my family moved to this coastal farm in Helgeland. People also have the same basic needs, but have changed their ways of living by making life more easy and comfortable for themselves, at the expense of other species. It feels somehow good to help a fellow dweller, but I worry about the future for sea birds with all the pollution and plastic in the oceans, the plans for wind-mills off shore to produce more and more energy, the imbalance in nature caused by man and the climatic changes that are happening so fast that many species will struggle to adjust their way of living. What can I do in my timeline? I can try to make life easier for the eider ducks that decide to dwell here and help them by taking care of their precious eggs for a few days while their nests are unguarded and vulnerable for predators (Figure 9).

Through my knowledge about the species and my taskscape tradition of caring for the eider ducks during their breeding season, together with my skills designing and crafting wooden eggs, I can contribute to pass on the local cultural heritage to my teacher students, daughters and neighbours. At the same time, I harvest a valuable natural product that in the long run can be used in a locally produced down duvet that can be passed on to the next generation.

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GRASS SHOES – A WALK IN LANDSCAPES

Karin Stoll

The project “Dyeing in a Landscape” is about communication and immersion in the world of participants at a distance. Any joint activity contributes to bringing people together in a group. If people already know each other, it strengthens the connection between them. The online format limits the possibilities, but nevertheless allows you to get to know the world of the interlocutor deeper.

As a four-year-old girl living in Bavaria, Southern Germany, I often wore my grandmother’s slippers made of grass. I remember that she used to smile and say: “My little girl, why do you want to wear these shoes? They are shoes from the wartime (World War II).” I did not understand why she said that back then, but I loved the shoes and the smell that reminded me of summer. Later I realized that this were shoes people could make themselves using free materials from nature.

This essay lifts the crafting tradition of grass shoe making and its significance for forging close ties between nature, culture and one’s own identity. It seeks to overcome divisions between culture and nature, human and non-human. In this way rooted in a post humanistic and new materialistic way of thinking (Barad, 2003; Friedmann, 1994; Ingold, 1993) and shows how you can construct knowledge through making.

As a natural scientist rooted in the idea of environmental sustainability it is understood that my worldview is post humanistic – ecocentric and focuses on the relationship between all living organisms, with equal rights, and their physical environment. In a more cultural sense of sustainability the biological diversity of the landscapes represents natural materials that has inherent and traded knowledge.

Grass and shoes

In 1991 I saw the mummy of the iceman Ötzi in South Tyrol.

Figure 1. Bavarian Grass
Shoes in the Landscape
of Helgeland,
Northern Norway.
Photo: Karin Stoll.

He is a mummified human who lived in the Neolithic about 5200 years ago. He had just been found in a glacier in the Alps when I as a paleontology student got the opportunity to see the remains, but also his clothes and equipment. His shoes consisted of a shell and sole of bear and deer skin, a skeleton of linden bark and dried grass and sedges (Figure 2) that were used as insulation (O'Sullivan et al., 2016), something we also know from traditional Sami shoes, called Skulls (Figure 3).

The meeting with Ötzi made a big impression on me, especially considering how much inherent knowledge lies behind clothes and the tools people made from materials they found in the landscape they lived in and were a part of. The tradition of using natural materials such as bark or grass to make daily life utensils and equipment is no longer visible in nowadays societies in Southern Germany, and much crafting knowledge related to this is gone. As a biologist I have gradually become more aware of the importance of taking care of materials and old traded knowledge as a part of the landscape around us. Seventeen years ago I moved from Southern Germany to Northern Norway, and I have noticed that there is a live crafting tradition that uses old traded knowledge, especially in the Sami, but also in the Norwegian culture. In my movement between cultures, I became aware of how valuable knowledge about using natural materials is. From a cultural sustainability perspective, cultural heritage is one of its main building blocks in developing cultural identity (Friedman, 1994).

In 2017, I watched a documentary on Southern Germany TV about how a museum worked to revive the old tradition of harvesting sedges (Figure 4) and making Bavarian grass shoes (Bayerisches Fernsehen, 2017), and got inspired to make my own grass shoes (Figure 1). I investigated whether the quaking sedge *Carex brizoides* which was traditionally used to make





Figure 2. Shoes of the iceman "Ötzi",
Foto: © Südtiroler Archäologiemuseum



Figure 3. Traditional Sami shoes, Skulls.
Photo: Sara Lien



Figure 4. Image series.
The Quaking Sedge *Carex*
brizoides was harvested
for making mattresses,
furniture and shoes in Bavaria,
South Germany
in the 19th century.
Photos: Kreisbildarchiv Lkr. Augsburg

shoes and grows in the forest in South Germany is also found in my local environment in Northern Norway (Figure 5).

But this species is only found in the southern part of Norway (Koopman, 2011). Even where it occurs native, it tends to behave invasively in forests and form a thick layer on the forest floor and reduce species diversity. This is the reason why this species is blacklisted in Norway.

Carex brizoides does not exist in Northern Norway, and I had to find an alternative material for making the grass shoes. I heard that the Sami people use other sedges, such as *Carex rostrata*, the bottle sedge, for insulation in shoes (Figure 6). Therefore, I decided to find out if these arctic sedge species could be a suitable material for my grass shoe project.

I found huge quantities of *Carex rostrata* in a swamp not far from my home. I harvested it in early August before the leaves turned yellow and collected it in bundles to dry and stored it in an old sheet in the attic.

THE MAKING PROCESS

In addition to my childhood memories I interpreted and decoded pictures of the shoes and watched YouTube videos of the making process (Bayerisches Fernsehen, 2017; Hola, u.d.).

I started making a long braid, formed a circle of it and sew it together before I nailed it on the bridge of the shoe last. From there I continued to form the braid around the shoe last, sew it together and at the same time fasten it to the lining. I first tried to use a common wool needle, but experienced that a bent and pointed upholstery needle and an extra pointed craft needle



Figure 5. *Carex brizoides*, the quaking sedge is native to Central and Southern Europe.

The stem is triangular and thin and can grow up to 40-100 cm long.

Photo: J. G. Sturm,

Painter: Jacob Sturm



Figure 6. *Carex rostrata*, the bottle sedge is native to the Holarctic

fens and is found in wetlands

throughout Norway north to 71 ° N

The plant is 30-80 cm long

and 2-3.5 mm wide,

it has blue-green leaves

and a triangular strong stem.

Photo: Nordens flora.

worked better. My first choice of thread was lemon green made from strong linen, but it just broke even though I covered it with wax. I really liked the color and linen structure but instead I had to use a white, strong cotton and wax covered warp thread. I did not know how the material would behave but was surprised that the braids turned out to be both rather flexible and strong when I forced the needle through them. When I needed a break, I used clothespins to fasten the ends of the grass braids (Figure 8).

For wrapping the grass braid to form the shoes you need a pair of shoe lats. Shoe lats were a common part of the households in Helgeland since "Svartlugger", a homemade wintershoe, was a necessity to make for the members of the family. Svartlugger are made of a knitted woolen sock that has a felted piece of reused wool around the foot. I was lucky to get hand of a pair for my own shoemaking.

As lining in my grass shoes I also used an old pair of worn out woolen socks. Originally it was not so common to use lining, but I decided to use it, so that the shoes would get warmer and more comfortable to wear. I bought ready-made leather soles with holes to sew on the shoes.

REFLECTIONS

It is a lot of physically hard work to make grass shoes and I have gained a huge amount of respect for those who used to make shoes. It is also a continuing learning process, even after my shoes are done, which in itself is both satisfying and challenging. The whole process of making shoes from grass is a multi-sensory experience: the dried sedge has a light gray-green color, and at the same time it is smooth and strong and smells fresh, with a hint of lemon. When working with it, it is rustling and feeling like hay.

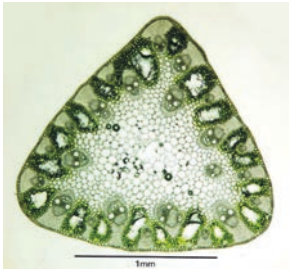


Figure 7: Cross section of a sedge.
The air filled rooms in the stem tissue will both contribute to isolation and regulation of moist.
Photo: Stefan Lefnaer

The combination of my natural science knowledge about anatomic and physiological properties of sedges and the practical experiences from working with this material/organism was useful for understanding why sedges are (still) used in shoe making. At a cellular level the air filled rooms in the stem tissue will both contribute in isolation and regulation of moist (Figure 7). Compared with real grass, the sedge stems have no nodes and are smooth and flexible. Therefore sedges will not break in the braiding process while strong enough to make shoes out of it. Although I have never worked with the origin sedge species *Carex brizoides*, I can assume that it will be easier to make shoes out of it. The stems of the quaking sedge are described both softer and longer, properties which will make braiding much easier. According to Ingold (1993) my taskscape gained thickened experiences with and new knowledge about my co-dweller, the arctic sedge species *Carex rostrata*, as an organism and a material to make traditional Bavarian grass shoes.

It would have been helpful to be a part of a working community where knowledge about the working process and the materials could be shared. A joint meeting between the crafter and the biologist (me) could have given a more holistic experience.

I became aware the similarities of taskscapes or traditions in making homemade shoes in Northern Norway and South Germany. The materials may differ because they are connected to other landscapes, but based on the same needs of the dwellers the processes of making can be quite similar.

I was not aware about how important these shoes are for my own identity. The meditative way of working and the smell of the rush awoke memories of the warm summer day when I harvested the rush and to my grandmother and her grass shoes. Bavarian grass shoe making in Northern Norway is like walk-

ing between cultures and being deeply connected to both of my landscapes.

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PHOTOS

Figure 2: Shoes of the iceman "Ötzi", Foto: © Südtiroler Archäologiemuseum. Copyright license available.

Figure 3: Govvateaksta: Gápmagat mii čájáhusas, duddjon lea Karin Olsen. Govvideaddji: Sara Lien. <https://nordligefolk.no/sjosamene/klaer-handverk-og-duodji/komager-gammagat/>

Figure 5: Deutschlands Flora in Abbildungen. <http://www.biolib.de>, Public Domain, <https://commons.wikimedia.org/wiki/index.php?curid=721915>

Figure 6: Nordens flora *Carex rostrata*, Carl Axel Magnus Lindman Public domain, via Wikimedia Commons https://commons.wikimedia.org/wiki/File:Nordens_flora_Carex_rostrata.jpg

Figure 7: Cross Section of a Sedge. https://de.wikipedia.org/wiki/Schwarz%C3%A4hrige_Segge#/media/Datei:Carex_melanostachya_sl21.jpg



Figure 8: Image series showing the making process. Photo: Karin Stoll

THE FISHERMENS'S MITTENS OF HELGELAND

Mette Gårdvik

*As dwellers in the arctic landscape,
we are all connected through our
memories related to cold hands
and a warming pair of mittens.*



Figure 1. Image 1, 2, 3, series. When fishing in Lofoten, it was common practice to have a portrait of either your crew or yourself. The painted photography backdrops were a standard feature of early photography studios (1860 – 1920). All the fishermen are wearing the special home-made mittens.

Photo: Digital Museum

Fishermen's mittens were once one of the most important part of the work attire of fishermen along the Norwegian coast (Figure 1). The mittens were made of wool and protected the hands from the water, cold, fish and tools during the hard work at sea in frigid climates (Figure 2). With its special properties, wool is a unique natural material that is insulating and warm even when it's wet. Wool from the Old Norwegian Short Tail Landrace sheep breed has good insulating properties and was considered the best wool for the mittens. It consists of soft bottom wool and long, straight coat hair. The long, smooth cover hairs are water-repellent and the garment is strong at the same time as it retains heat. The women produced the mittens from scratch and knew all about the long process of how to feed the sheep and cut and sort the wool before tearing and carding. It was an art to spin the yarn correctly as it should have a long spin and at the same time it should be thick and soft. The mittens were knitted in double size and felted. The mitten maker's embodied knowledge made them aware of how much the mittens should be felted to be waterproof and not too hard for proper use.

This essay concerns a Community Art (Austin, 2008) project that invited the participants of the spring school 2021, Living in the Landscape (LiLa) to cross borders by the art of knitting a pair of Fishermen's Mittens. The participants were given an opportunity to wander from the coast of Helgeland, Northern Norway, and into the history of the fishermen's struggling life through their own contemporary experiences of knitting, felting and making a pair of mittens. As dwellers (Ingold, 1993) in the arctic landscape we are all connected through tradition and our memories related to cold hands and a warming pair of mittens.

THE ART OF KNITTING

At the age of seven, during a recess at school, I watched some older girls knit. I memorised how they used their knitting needles together with the yarn; one needle put under the other, cast on and then pull out the new stitch, repeat. At home I told my mom that I wanted to knit corrugated iron since that's what the pattern looked like for me and how I thought I could visualize it for her. She didn't understand at all what I meant but still casted on some stitches and gave me the pair of knitting needles. I have knitted ever since.

For me, knitting is like meeting up with a good old friend, and as an artist and teacher in arts and handicrafts at the university, I always, one way or another, circle around the art of knitting; through my own projects, by teaching students, in discussions with my colleagues/others and in travels. Another aspect is the huge and worldwide knitting community with a continuous amount of ideas, patterns, pieces of yarn or knitted artworks that creates interest. As a dweller on the coast of Helgeland, Northern Norway, my landscape concerns the wellbeing, enjoyment and ownership of a good pair of knitted woollen mittens, and especially the process of making them. The nature, the materials, the technique and the tools, and (for me) the simplicity of making a functional object of only some yarn and knitting needles, creates an holistic approach to my own private taskscape (Ingold, 1993).



Figure 2. Image 4, 5, 6, series of old Fishermen's Mittens with embroidered initials. Photo: Digital Museum



Figure 3. Image 7, 8, 9 series. Women carding, spinning and knitting wool for production of Fishermen's Mittens. Wool from Old Norwegian Short Tail Landrace sheep. Photo: 7, 8 Averøy husflidslag. Photo: 9 Mette Gårdvik.

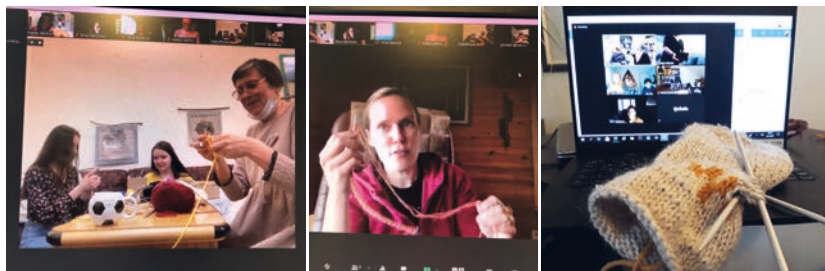


Figure 4. Image Series. Online knitting workshop. The participants from Komi Republic gathered at Pitirim Sorokin Sytyvkar State University, Elina Härkönen, University of Lapland, was in her cabin and Mirja Hiltunen sat at home.
Photo: 10, 11 Mette Gårdvik. Photo: 12 Mirja Hiltunen.



Figure 5. Image series, photo 13 & 14. Gary Hoffman, Nord University, sat together with me in my office. The other participants were connected from their private homes and student apartments. The two workshops with conversations and sharing of thoughts lasted for two hours each. Practical knowledge was shared in a digital space and community, I myself learned the German way of casting on from Elina Härkönen, sitting in her cabin in Finland.
Photo: Mette Gårdvik

THE TRADITION OF MAKING FISHERMEN'S MITTENS

The Fishermen's Mittens have several names, and the most common in the local dialect is Sjyvott (sea mittens). Traditionally, it was the housewife's responsibility to breed "Sjyvottsauen" (the sea mitten's sheep) and produce the yarn (Lightfoot, 2000) (Figure 3). The sheep were selected because of their long shiny coat hair that is especially suitable for Sjyvott knitting. The cover hairs are combed and then spun by turning the rocker wheel to the right to obtain a right-spun (Z-spun) yarn. Examination of older sea mittens and conversations with older informants have made it known that z-spun yarn is stronger than S-spun for use in sea mittens and other textiles related to sea work.

The mittens became softer and easier to felt when the fat (lanolin) was allowed in and most often they used the yarn unwashed. They were felted to the right size by using a felt board with grooves of wood together with lukewarm water and soap. The mittens were rubbed over the grooves and well felted, but not too much so, because then they became too small and cold. They could also be carded on the inside for better insulation (Klausen, 1998).

The fishermen had to wash their mittens free of fish droppings and dirt after work. They dipped the mittens in the sea, knocked them on a rock and trampled them into the snow, or hung them after the boat. A more special way to clean the mittens was to put the cod's gallbladder inside the mitten and step on it. When the mittens were rinsed in seawater, they were fine and white again.

When there was a barter, the sea mittens could be used as a means of payment at the land trader. It is said that the cap-



Figure 6. Image 15, 16, 17, series with knitters. Photo: Virva Kanerva, Elina Härkönen and Mirja Hiltunen

tain and the pilot had to wear white mittens. They were easier to see when they waved their hands to give orders. The mittens were used and repaired as long as possible until they were completely worn out. Worn out mittens were not thrown away, but taken home where parts could be used for soles or sewn on pieces of old oil trousers and placed on a bench as a «seat pad».

CONSTRUCTING AN ONLINE COMMUNITY OF KNITTERS

Due to Covid 19 The LiLa School (2021) had to be arranged as an online class, and I gave a lecture about the cultural history of the Fishermen's Mittens. I responded to questions about the knitting process and gave information about which yarn and needles to use, and three patterns to choose from. It turned out that there was a need for more guidance and I therefore offered two online knitting workshops (Figure 4 & 5). Both events turned out to be a friendly, cozy happening and mutual space of learning with an informal approach where questions were asked and techniques shared.

Not all participants had skills related to knitting whilst others were professionals. The wide range of skills made an interesting community since knowledge was shared and problems solved by participation from all the participants. We also experienced some challenges with the online event since the camera mirrored a person, or pair of hands, so the knitting turned out reversed. I myself, being left handed, knit right handed, so I had some challenges explaining the different steps of the process.

Some of the participants struggled to choose the right yarn (100% wool, no superwash), which is important for the felting

process. The knitting technique was also quite challenging for those who had never tried it or trained enough to be skilled. I also had a hard time guiding both online and in person at the same time. Through my lecture and the workshops, the participants gained insight into the importance of mastering the knitting technique together with knowledge about material qualities and knitting needles. The discussions around the process continued and the feeling of mastery arose along with the production of mittens. Most of the participants made their own pair of mittens, some several more (Figure 6).

REFLECTIONS

Through a brief glimpse into the lives of classic Norwegian fishermen and by taking part in the women's process of making a functional object, a knowledge, a deeper understanding, a feeling of mastery and reflection about living in the arctic was achieved. It gave new life to a female tradition and strengthened the relationship and connection to our own history and tradition of craftsmanship (Figure 7).

The participants were invited to experience contemporary community art, and a community building project through online meetings in knitting techniques, materials and tools. The joint space of mutual learning created room for sharing thoughts, personal memories and stories related to a pair of mittens.

As one of the participants wrote to me:

It combines the beauty, the tradition and the contemporary of the Arctic together. We carry them in our hands, affecting our doing in the wintertime which, as you tell us, has been taken into account in making

the appropriate mittens for the fishermen. This tactile aspect bridges the virtual distance and makes it possible to transmit and share sensory feelings (Maikki Salmivaara).

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IMAGES

Figure 1: Image 1, 2, & 3, series of fishermen at Lofotfisket wearing fishermen's clothes.

Image 1. Retrieved from <https://digitaltmuseum.no/021017935823/batlag-fra-berg-tatt-under-mefjordfiske-i-ca-1895/media?slide=0>

Image 2. Retrieved from <https://digitaltmuseum.no/021015845150/studioportrett-av-hans-jensen-ifort-oljehyre-royserter-og-med-torskegarn/media?slide=0>

Image 3. Retrieved from <https://digitaltmuseum.no/021015536192/portrett-mann-i-20-ara-star-sydvest-oljehyre-sjovotter-bildet-er-tatt-pa/media?slide=0>

Figure 2: Image 4, 5 & 6, series of Fishermen's Mittens.

Image 4. Retrieved from <https://digitaltmuseum.no/021028550815/votter/media?slide=0>

Image 5. Retrieved from <https://digitaltmuseum.no/021028507849/vott/media?slide=0>

Image 6. Retrieved from <https://digitaltmuseum.no/021028545652/vott/media?slide=0>

Figure 3: Image 7, 8 & 9, series of wool, women carding, spinning and knitting Fishermen's Mittens.

Image 7. Photo: Mette Gårdvik

Image 8. & 9. Retrieved from <https://docplayer.me/12176205-Sjyvotten-averoy-husflidslag-2015.html>

Figure 4: Image 10, 11, 12, series from Online knitting workshop. Image 10. & 11. Photo: Mette Gårdvik.

Image 12. Photo: Mirja Hiltunen.

Figure 5: Image 13 & 14, series from Online knitting Workshop. Photo: Mette Gårdvik.

Figure 6: Image 15, 16, 17, series of proud knitters.

Image 15. Photo: Virva Kanerva.

Image 16. Photo: Elina Härkönen.

Image 17. Photo: Mirja Hiltunen.

Figure 7: Image 18. A selection of Fishermen's Mittens knitted as part of the community art project.



Figure 7. Image 18. A selection of mittens knitted during the LiLa School 2021.



LIVING IN THE ARCTIC LANDSCAPE

Gary Hoffman

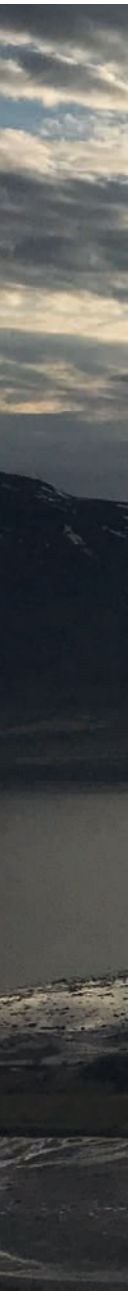
NATURE AS CREATIVE INSPIRATION

Perhaps one of the most clichéd questions that established artists have been posed in various fora throughout the ages is, “Where do you get your ideas/inspiration from?” The various answers to the question are often so ethereal that the ancient greek saw it necessary to create the Muses in order to answer the question. The word muse likely stems from the Proto-Indo-European root *men- meaning “put in mind” (Smith, 1873). Ironically, the lack of a concrete answer to the question on the essence of creativity was the inspiration, or muse, for creating the Muses! One might therefore argue that creativity springs from the lack of answers to various questions. To muse, or contemplate, over possible outcomes leads to creativity and thus, creation.

THEORY AND INSPIRATION – PART 1

As as student participant in the University of the Arctic (UArctic) course, Living in the Landscape (LiLa 2021), I was invited to participate in an exhibition, originally to take place in Reykjavik, Iceland, but moved online due to the pandemic. Therefore, development of an artistic product that had to be exhibited digitally needed to be taken into consideration. As a composer/musician, I immediately thought of a music video as an obvious solution. At this point, it was not the composing that concerned me the most, but the video content. What should the visual subject matter be?

At one stage of the LiLa course, we were asked to select a previous visual essay from the publication, “Relate North-Practising Place, Heritage, Art & Design for Creative Communities” and give a summary presentation. I selected the essay,







Figures 1, 2, 3 and 4.
The coast of Helgeland, Norway.
Photos: Gary Hoffman

Take Me Somewhere: A Timeless Sense of Place in the Shetland Islands (Waage, Macdonald, Jónsdóttir, Jóhannesdóttir, Finnbogadóttir) wherein the Iceland based authors, with backgrounds in art, philosophy, teacher education, educational and natural sciences invited residents of the Shetland Islands to a collaborative project “to consider how collaboration and artistic practice can enhance understanding of a place through a participatory art-based approach” (Waage, Macdonald, Jónsdóttir, Jóhannesdóttir, Finnbogadóttir). The participants living in the Shetlands wrote letters to the Icelanders that were the inspiration for the artistic expressions. The collaborative aspect of this interesting project turned out to be the inspiration for the video portion of my project.

The LiLa course began with the reading and discussion of Tim Ingold’s essay, *The Temporality of the Landscape*, where he postulates that the inhabitants of all species, or “dwellers”, are preoccupied with their working, living and being, or “taskscape”, which in turn makes up a part of, and is inextricably linked to, the landscape. Upon contemplating the groundwork for our course I arrived at my eureka moment for a solution to the video portion.

According to Duncum, everyday aesthetic experiences have a profound impact on people’s daily lives and their “identity and view of the world” (Duncum 1999, 295). Perhaps if I could capture some of these aesthetic experiences, I could use them as a source of compositional inspiration and, in turn, find common threads within our culturally separate communities. I asked the LiLa course participants, each living in either Norway, Finland or Russia, to send me three photographs; a portrait of themselves (dweller), a photo of them doing an activity they enjoy (taskscape) and lastly, a wide angle landscape photo. In addition, I wanted them to give me a recorded

word or phrase, in their own language, describing something they love or that has special meaning. I would then use these contributions to create a photo collage to which I would then use as inspiration to compose a soundtrack, thus creating a collaborative, participatory artwork that would also, at a deeper level, seek to find cultural similarities and differences within our Ingold-based landscapes.

THEORY AND INSPIRATION – PART 2

Having received the photos from my collaborators, it was time to confront the work. I began by retitling each photo submission with the name of the contributor and the number 1 for dweller photo, 2 for taskscape photo and 3 for landscape photo. I then dragged each group of photos into Apple’s video editing software, Final Cut Pro X, where I then had an overview of all the submissions and could easily enter them into the timeline editor in the order I felt appropriate. In addition to the photos, I received a charming short video of lambs. I decided to add several of my own short videos in order to give a balance between the photos and videos in the film.

This new twist of adding video, in turn, gave me the sudden inspirational idea for the opening of both the video and the composition. Luckily, it was a gorgeous spring day, so I grabbed my GoPro camera and my partner wife and headed up the mountain behind our village that has a wonderful cliff with a rather spectacular view of the village and surrounding fjords, mountains and islands. The plan: I would slowly walk through the crunching snow towards the cliff, camera at foot level, until I came to the edge where the vast view would be revealed. The music played inside my head as I filmed and I

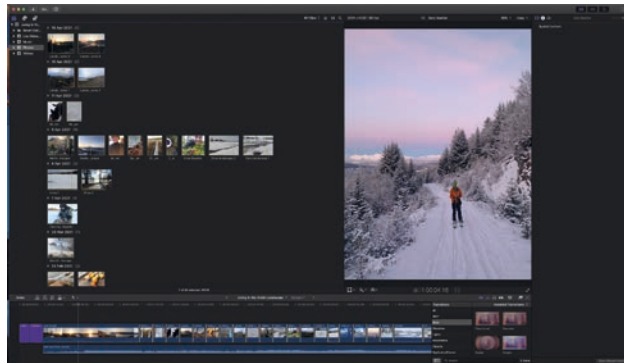


Figure 5. Gathering and arranging the photos in Final Cut Pro X.

Photo: Gary Hoffman



Figure 6. The opening shot on the cliff.

Photo: Gary Hoffman

rushed home afterwards to plot out the opening at the piano.

COMPOSING AND REFLECTIONS

Having arranged the photos in an order I felt appropriate, I set to composing the score. The intro would have a soaring quality reflective of the vastness of the Northern Norwegian coast in the opening sequence. Thereafter, it would fall into a relaxed, folky waltz in a major tonality (A section), using a melodica as the lead instrument, that would convey the more relaxed lifestyle of the Arctic region, especially for those of us living in more rural areas. Then, I would transition to a faster, hurried tempo in a minor tonality (B section), using the piano as the solo voice, that would reflect both the harsh winters and uncertainty for those dwelling in the arctic as we face things such as centralisation, destruction of nature through wind farms and deforestation, global warming, ocean pollution and geo-political uncertainties. Following that, I would repeat the A section with variations including a few of the spoken word submissions in order to provide contrast and interest. After that, I would compose a peaceful, wash-like ambient section inspired by the Aurora Borealis to reflect the soul of the dwellers in the Arctic. Here again, I would insert the spoken words, gently echoing into the aether of sound. Then the finale would arrive, reprising the opening theme, again with variations to provide more drama to the closing. Having thus plotted out the overall form, I sat down and got to work.

The video was completed first, as is usual, so as to have a set flow and timeframe from which to compose. I used the “Ken Burns effect”, made famous by documentary film maker Ken

Burns, to provide movement and life to the still photos and to help draw in the viewer. I then rendered the video and transferred it to my recording platform of choice, Apple's Logic Pro X. At this point, I started to compose. In doing so, time loses all meaning. An idea comes from nowhere. Somewhere. Experience and fantasy dance together and something (hopefully) arrives and manifests itself on the musical canvas. "Oh! That worked well! What if I then do this? Hm.. Maybe save that bit for later. Ah! That's nice! Eh.. Perhaps not. What if I did this instead? Yes!" A streaming barrage of "what ifs" push the composer forward until he or she stares at the finished work. To quote myself from the introduction, "To muse, or contemplate, over possible outcomes leads to creativity and thus, creation."

The video, *Living in the Arctic Landscape*, may be viewed at the following link:

<https://youtu.be/CXVsUBcDccw>

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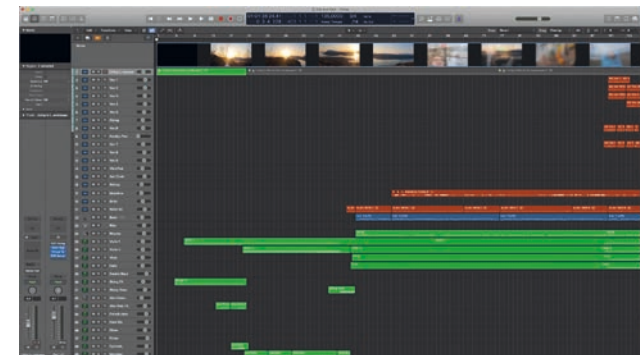


Figure 7. Scoring the film in Logic Pro X.

Photo: Gary Hoffman

LIVING WITH THE SNOW IN THE LANDSCAPE

Antti Stöckell



My work of art at the spring online school exhibition, *Living in the Landscape*, introduces in the form of a video the snow installations in my hometown's scenery that I made during skiing trips in winter 2020–2021. In this text, I examine my work through three interrelated aspects: winter as a natural scientific phenomenon, winter's aesthetic, and winter as an activity environment. The artworks of the *Snow Games* series thus serve as art-based material I bring into dialogue with the natural scientific, aesthetic, and active aspects of winter. I have organised and directed winter art workshops at the University of Lapland for fifteen years. In the workshops, groups of students create large-scale snow sculptures and atmospheres based on moulding techniques, often for schools and villages, or create the interiors for snow hotels with reliefs and ice sculpting. My personal artistic practice with snow differs significantly from these workshops. I primarily work alone, seizing the opportunities of the moment and the circumstances while looking for new chances to create art in winter landscapes. My artistic experience also diversifies my teaching in the field of winter art. My goal is to inspire more and more people in the fields of art education and applied art to discover the richness and opportunities of snow and winter.

WHEN THE TEMPERATURE DECREASES BELOW ZERO — THE NATURAL SCIENCE OF WINTER

From a scientific point of view, winter is precisely defined. It has its duration, temperature, amount of snow and depth of frost. Winter is part of a broader phenomenon. According to Vasness (2019), the part of the Earth where the temperature drops below zero and water freezes is called the cryosphere.

Image 1. The first snow is always an equally incredible experience; it feels new and wonderful after even dozens of similar experiences. After the middle of October 2020, the first snow of autumn-winter rained with the wind, frosting the tree trunks to be patterned by the artist. For the northern folk, snow makes the winter sensible. Thermal winter begins when the average daily temperature remains below zero.

Image 2. On November 10, I spent a coffee break away from teleworking at the home beach, shaping fragile ice. The snow had melted away, but the ice glowed in the light of the diagonal sunshine of early winter. Water is the only substance whose solid state floats lighter than its liquid state. The symbols marking the location are related to the site-specific experiences of doing in my art and look like rising drops. Snow and ice can evaporate as steam directly into the air without melting into water (Vasness, 2019).





Image 3. At the time of the cloudy weather in December, the world was made of shades of grey and when the pattern of snow falling on the side of the dark tree provided enough contrast to stand out.

Image 4. The soft light of the sun, which had barely risen over the horizon in early January, lightly swept the patterns I had repeatedly pressed on the snow. Any object or tool can be used to pattern soft snow. The traces of a rather mechanical repetition on snow, as well as the light and simultaneously heat-reflecting properties of the snow cover, lead to many reflections on the theme of climate change.





Image 5. Wintertime includes darkness, on the one hand, but also night light phenomena and illumination possibilities. Preparations for this artwork made in February included tamping soft snow on skis on a previous ski trip. From tamped snow, I was able to saw pieces that held together between the trees. My headlamp highlights the snow element, while the general light in the long exposure image comes from behind the city's light pollution reflected from the clouds.

About 35 per cent of the Earth's surface is such an area, half of which takes place as land and the other half as water. Glaciers covered in permafrost occupy less than 11 per cent of that land area. If all the ice in Greenland melted, the seawater would rise by seven meters. The melting of Antarctic ice would raise the seawater surface by 56 meters. The melting of sea ice in glaciers and polar regions has become a symbol of some kind for climate change. In recent years, the increased melting of permafrost has received increasing attention as well. As the frost melts, the ground may collapse and avalanche. There is also concern about global warming via the release of carbon from permafrost into the atmosphere and its further warming-accelerating effects. (Vassnes 2019.)

The snow cover in the northern hemisphere is the cryosphere's fastest-changing aspect in the natural annual cycle (Vassnes, 2019). The total mass of snow in the northern hemisphere has not decreased, but it rains now more in certain areas, while elsewhere, the mass of snow decreases (Pulliainen et al., 2020). Vassnes notes that the whiteness of the cryosphere plays a significant role in climate change. Albedo ("whiteness" in Latin) is the name of a scale expressing how much a surface reflects the sun's radiation. On a scale, 1 indicates complete reflection. New, clean snow gets closest to it, with its albedo being 0.8 to 0.9. The light-reflecting property of snow and ice also means that heat is reflected into space. The shrinkage of the cryosphere, especially in the northern hemisphere, thus means a faster rise in temperature in the north, as snow-free land absorbs more solar heat than snow-covered land (Vassnes, 2019).

The millennia-long adaptation of plants and animals to winter is put under severe test when the winter's climate changes rapidly. The timing of snow cover's entry and exit and fluc-

Image collage 6. In March, as the thickness and compaction of the snow cover increase, the artistic work opportunities become more diverse. Most of my works were natural snow sculpted with a saw on the trunks of fallen trees or large rocks. This technique wonderfully illustrates the deposition of different snow qualities and the transformation of the lower layers of the snow mattress under the influence of time and pressure. This way, the conditions under which animals and plants protect themselves and overwinter under the snow are outlined.







tuations in snow cover quality as extreme weather events increase pose serious challenges to many species' reproduction, protection, foraging and predation (Heikkinen et al., 2020; Haataja, 2018).

Where snow and ice exist, species adapted to frost come to life with wild force as the snow recedes in the spring. The melting and freezing that occur with the natural alteration between summer and winter regulate the water cycle in a life-friendly way (Vassnes, 2019). The cryosphere is evidently in constant change and motion. Global warming, accelerated by human activity, is further accelerating changes in, e.g., sea currents, glaciers, snow cover and vegetation, which in turn are followed by unpredictable changes in a bigger system.

The global scale of the cryosphere is observable in satellite images as expanding and contracting white areas in the rhythm of changes in water states. Alongside the broader picture, we can look at microscopically small phenomena: the crystallization of water molecules into ice, the formation of crystals into flakes and the accumulation of flakes into a snow cover that further changes its nature from a fluffy, airy, earth-protective mass to denser forms, all the way to clear ice. As extreme weather events increase, variations in winter conditions will also bring more significant variation to snow quality in midwinter. After the January rainfall, I have found the surface of a frozen crust to be workable with a saw. On the other hand, an increase in the snow's amount and density in the north may also mean that snow's melting could be delayed until May. The expansion of the working opportunities for an artist working with snow is a contradictory experience—I seize the opportunity with joy while I worry about the causes and consequences of the change. An art educator, applied artist or entrepreneur who views winter as a learning environment as well as a field of experiences and services





Image collage 7. In April, the traveller-supportive, easily sawn snow varies with the wet snow, which can be tapped on the tree trunks.





cannot ignore the difficult and painful issues of the changing cryosphere. They have to reflect on their work's value base and the different traces it produces on the winter landscape and mental landscapes of people. What kind of carbon footprint does the action leave, and what about the aesthetic footprint?

STUNNING LIGHT, SHIMMERING COLDNESS – THE AESTHETICS OF WINTER

When examining the aesthetic aspect of winter, emphasize the phenomena perceptible to the human senses and the wintry experiences they form. What does winter look, feel and sound like? In the visuals of winter, the quantity and quality of light are crucial. In winter, there is less light, which in turn is offset by the richly light-reflecting properties of numerous states of snow. In the absence of snow, darkness, on the other hand, is prominent. Nonetheless, in winter, the tints of artificial illumination also called light pollution are also emphasized. In addition to light, another highlighted aesthetic dimension is the coldness of winter that we feel on our skin and breathe in the form of the frozen air. In terms of touch, it is interesting that we avoid touching winter other than on the skin of our face while protecting our bodies and hands with thick winter clothes and gloves. The snow worker and the person who moves on the snow feel in their bodies the snow's essence and quality as a resistor, with friction and weight changing according to nature's circumstances—from extreme lightness to undesired heaviness. Another aesthetic dimension closely related to the cold is winter's sound atmosphere. We can hear the frost slamming in the trees and creaking under our steps. The sounds of a river or lake freezing, as well as the sound of ice melting, are some of the most



Image collage 8. In the Fell Highlands, one will find dense snow crawling through the winter to saw; here are works of May Day. The last snow of winter can be found in late May or early June in the depressions of the northern slopes. Even in the warm spring and summer weather, the watery slush keeps its shape for a moment in the form of installations moulded to buckets or containers or traditional snowballs. The balls in the picture, representing all the years of my life so far (parts hidden), shine in the last rays of the midnight sun.





stunning winter soundscapes. However, to a large extent, the winter soundscape in nature is characterized by silence when water, trees, insects and birds are quiet. The sounds of winter are the sounds of action and movement on the snow.

I get to work with snow in a bodily, multisensory way in the middle of this ever-changing and living winter landscape—nature, which Jokela (2015) describes when looking at his own winter art as the basic principle of being flowing through substances and experiences. I join that flow with my art by slightly guiding it, but the artwork soon disappears and is carried away by the flow when it comes to snow. The most permanent marks the work leaves on its author and the audience whom documentaries reach.

When we admire the dialogue between light and shadow in the footsteps we leave on the snow, an increasing number of us are concerned about the global footprint that humanity, as a way of life, leaves on the climate and thus on winter. Alongside my admiration for winter, there has inevitably appeared a slight anxiety about its future. We strive only for what we value and love. It is therefore essential to encourage more generations to discover the beauty of winter and snow.

WORK, DELIGHTS, AND GAMES—WINTER CULTURE

For many people, winter is a season that one must merely survive, while for others, winter means many opportunities to live with its conditions. Vassnes (2019) describes Earth's early history, back a billion years, when the first living organisms adapted and survived the ice ages by forming symbiotic relationships and collaborating (Vasness, 2019). This is still the case today — we can ally with winter and, of course, work





together as communities to survive through the winter.

Traditionally, wintertime has included a wide range of winter fishing and hunting as well as chores and work done under favourable conditions. Ingold (1993) writes about the cycles of natural phenomena with which we resonate in seasonal chores. This resonance creates a taskscape, a landscape from which to-dos and their stages can be found (Ingold, 1993). Traces in the snow reveal travellers and actions immediately, as new rains and the melting of snow fade the traces. Mostly, traces of reindeer herding and forestry work can be found in the forests and swamps where I do my work. Due to the frost that protects the soil, deforestation is carried out in winter. In the forest, there are still winter roads that are impassable during the summer. They are passageways through which the logs can be removed by the snow freezing during the winter's frost. Spring snow crust provided before and still provides the best conditions for moving and transporting loads in nature. This is how I executed my artistic work in the past, always utilizing as many different weather conditions as possible for ideal snow crust. Since then, I have consciously sought out and developed the new ways I now present to resonate with different circumstances to create winter art. Thus, the wait for late winter has changed to almost constant vigilance and monitoring of the progress of winter.

Wintertime also prominently includes winter delights. A few times, I have detached from my family on a ski slope for a moment and dug a snow saw from a backpack. We experimented with a local mountain biking guide and entrepreneur to combine artmaking along a winter biking trail with promising experiences in March.

Close to the delights is play. Winter games in snow and darkness have fascinated children from one generation to another, and knowledge and skills related to winter and snow have

also been learned through play (Nyman, 2004). This is also the case with my own work—after all, I have named the series and the winter-to-winter-lasting unity *Snow Games*. Jokela (2018) describes contemporary site-specific art as connected to people's everyday activities, events, and places that, in art education affected by contemporary art, means emphasizing process-like and interactive activities related to technical skills, tools, and methods of expression.

Making art gives me a great reason to move repeatedly in the winter landscape. My equipment, skis, a shovel, a saw, and some random builder tools, such as a trowel, are effortless. Technical skills and methods of expression are shaped and developed under the conditions of snow and winter, deepening into their natural scientific, aesthetic and cultural essence. My work as an artist is a play by which my relationship with nature and the living environment lives and enriches. Simultaneously, I work on my concern for the future of winter in the grip of climate change.

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