



Relate North 10
Possible Futures
Exhibition Catalogue

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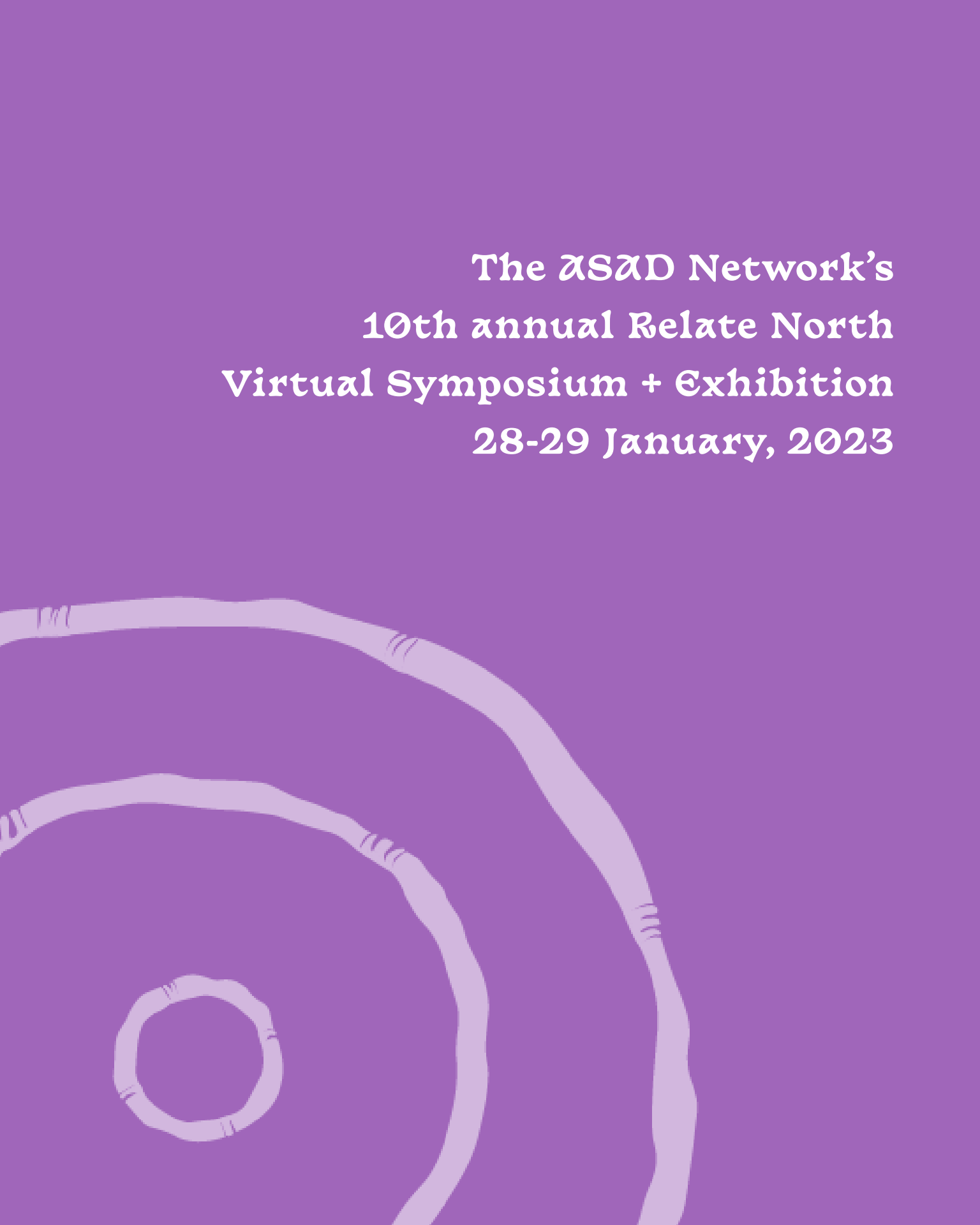
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The *ASAD* Network's
10th annual Relate North
Virtual Symposium + Exhibition
28-29 January, 2023



The Relate North logo was adapted from a sculpture by Tr'ondëk Hwëch'in artist Jackie Olson. Concentric circles are an important symbol to the Tr'ondëk Hwëch'in, who are descendants of the First Peoples to inhabit the area containing the Yukon School of Visual Arts, and whose ancestors belonged to language groups including Hän, Gwich'in, and Northern Tutchone speakers. The symbol is found on many of the belongings from the before times, including graveyard posts and ceremonial sheep horn spoons. The concentric circles are considered a storytelling portal.

Relate North Possible Futures is a collaboration between the **University of the Arctic's Arctic Sustainable Arts and Design Thematic Network (ASAD)**, the **Yukon School of Visual Arts (Yukon University)**, and the **University of Lapland**. The ASAD Network aims to identify and share innovative practices in learning, teaching, research and knowledge exchange in art, design and visual culture education. The network promotes cooperation and collaboration between academic institutions and communities to work towards a shared understanding of critical issues relevant to people living in the North.

The tenth annual **Relate North Virtual Exhibition** includes projects from across the circumpolar Arctic that engage with this year's network theme: *Possible Futures*. Arctic communities are at the forefront of imagining alternative futures in a rapidly changing present. Across the ASAD Network, there are many examples of initiatives actively working towards creating alternatives, from land-based educational projects to the inclusion of Indigenous language and cultural revitalization programming to collaborations between community-led arts-based researchers and scientists.

The virtual exhibition launched concurrently with the **Relate North Virtual Symposium** (28-29 January, 2023) broadcast from the Áyamdigut campus of Yukon University, in Whitehorse, Yukon, on the traditional territories of the Ta'an Kwäch'än Council and the Kwanlin Dün First Nation. Every year the Relate North Symposium & Exhibition attracts leading scholars and artists from around the circumpolar North to

present research and debate issues of concern to arctic and subarctic regions through the lens of art and design. The tenth annual Relate North symposium was a platform to support relations between network partners to mobilize and share examples of what we know “works” at each of our specific sites. Participants discussed strategies for how to ethically and intentionally evolve our institutions, projects, and practices to align with, support, and enact the many possible futures that have already been envisioned in the Arctic.

Relate North *Possible Futures* was supported by the University of the Arctic's Global Arctic Leadership Initiative Fund for Indigenous and Northern Relationship Development.

While many people came together to organize these virtual events, we want to thank Mari Parparla for creating the Relate North Virtual Exhibition platform and Hayden Grace, the Relate North Programming Assistant.

We thank all those who exhibited and presented at Relate North and look forward to the futures that were put into motion as a result of our gathering.

To possible futures,

Áubyn O'Grady,
Program Director
Yukon School of Visual Arts

Timo Jokela,
Network Leader,
Arctic Sustainable Arts and Design (ASAD)





Jackie Olson

Willow Fish Weir (Returned to the Land)

Willow Boned Salmon

My work is focused on exploring local materials and the process of breaking down the materials to be worked into an art form. Making connections to materials that were used by my ancestors in their everyday lives is powerful and I realize how far our family has gone away from living on the land. It is important for me to make those recon-nections to the land, to learn how it was used and to use it in a contemporary context. Sustainability is at the forefront of my thinking as the world shifts under the pressure of climate change. It is more important than ever to get back to basics and know how to use what's around you for shelter and food.

At this time I use this knowledge and process to create artwork that speaks to the state of the land, the beauty of the land and most importantly its resilience and adaptability. In 2022 I created a larger-than-life willow fish weir to guide visitors into an exhibition I curated called DIRE which honoured salmon-as-life. I invited artists to submit new works highlighting the importance of salmon and the disconnection we feel with their disappearance from our rivers.

Previous spread: *Willow Fish Weir (Returned to the Land)*, willow, willow fiber cordage, Yukon River rocks, 2022.

Left page: *Willow Boned Salmon*, willow, willow fiber cordage, Yukon River rocks, 2022.

Created for the *DIRE* Exhibition in the Yukon School of Visual Arts Gallery, June-August 2022.

During recent times Yukon River Chinook salmon populations have experienced significant declines; each year, fewer Chinook have been swimming into the Yukon. Salmon are not only an important source of food, but they connect us culturally and spiritually to the land. Salmon are inseparable from our culture.

DIRE, an exhibition curated by Tr'ondëk Hwëch'in artist Jackie Olson in the summer of 2022, honoured salmon-as-life and invited several Indigenous artists to create new works speaking to the importance of salmon and the disconnection we collectively feel with their disappearance from our rivers. *DIRE* included two sculpture works by the curator: a larger-than-life salmon weir to guide visitors into the gallery, constructed entirely of willow. The weir has now been returned to the land as a sculpture. The second work was a large willow sculpture evoking a salmon skeleton. River rocks were collected and painted to look like roe and placed at the bottom of the sculpture.

From Inside to Outside

Aubyn O'Grady

Filmed at the Arctic Circle, *FROM INSIDE TO OUTSIDE* considers other the imaginary forces that govern our ideas of being inside of or outside of.

Aubyn O'Grady is the Program Director of the Yukon School of Visual Arts in Tr'ondëk Hwëch'in Territory, Dawson City, Yukon. Aubyn's interdisciplinary academic and art works exist in the space between performance and pedagogy. Community engagement is the focus of her arts practice, often taking up the very place she lives in as her material. She is a frequent and enthusiastic collaborator, and so, can rarely take sole credit for any project she organizes. However, she can be credited with conceptualizing the Dawson City League of Lady Wrestlers (2013-2017), the *Swimming Lessons Aquatic Lecture series* (2017-2018), *Local Field School* (2020+), and *Drawliday*s (2019, 2020), a Dawson City-wide portrait exchange.

FROM INSIDE TO OUTSIDE, 05:55 minutes, 2022.



Darcy Tara McDiarmid

Salmon Navigate Using the Stars

Spawning Sorrow, acrylic on wood, documentation by Arcane Perry, 2022.

Darcy Tara McDiarmid is a Hän and Northern Tutchone artist from the crow clan. Darcy is a professional painter, carver and illustrator. She is guided by nature, dreams and long ago stories. She uses her art to raise awareness about the environment and conservation. Darcy hopes to capture the pristine beauty of the spirit of nature in her artwork. She does her artwork to honour her ancestors.

THAT'S WHERE WE WANNA GO

Elina Harkonen

Future Biotopes

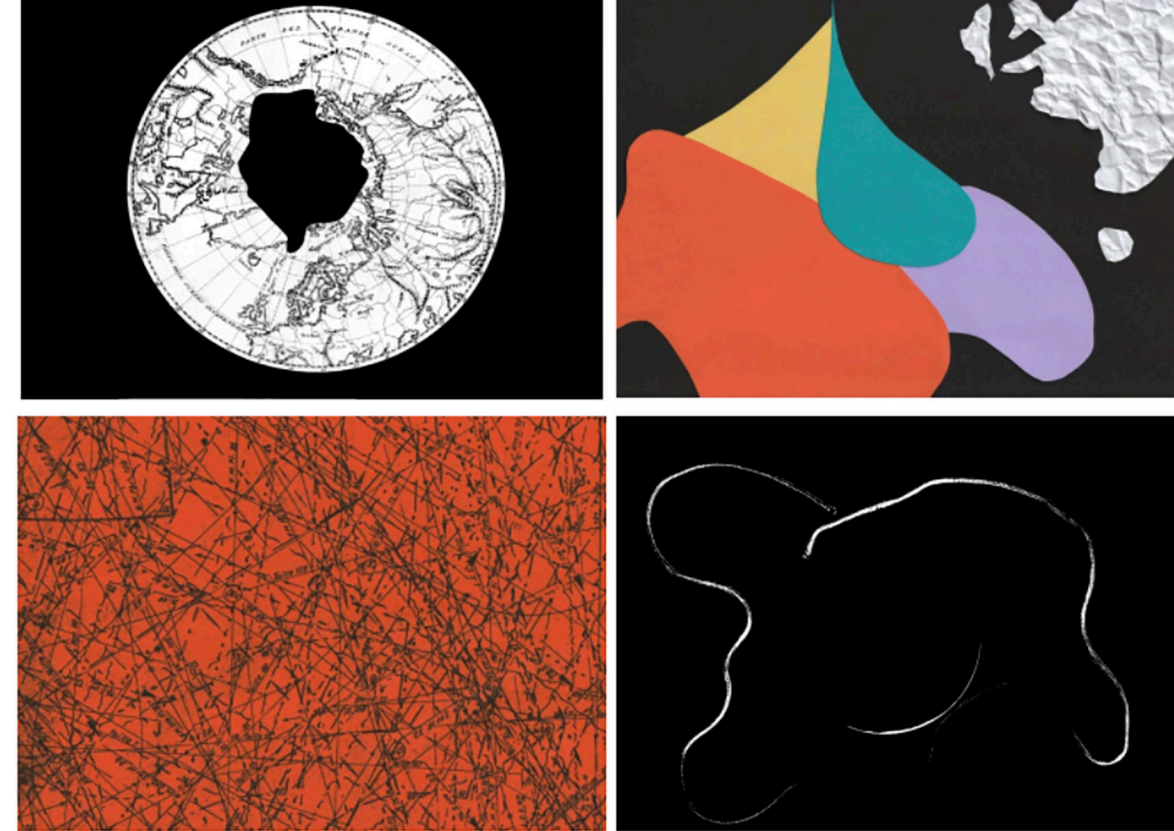
My work, a sleigh blanket embroidery is called Future Biotopes. It is simultaneously a celebration to the uniqueness of the traditional agriculture in Finland that is often only blamed on environmental crises. It is also a reminder that by losing it, our landscape is getting rapidly poorer and that we all can contribute to prevent this disappearance of species in Finland. Our traditional agricultural landscape has been very rich, and it may still be saved.



Future Biotopes, sleigh blanket embroidery, 140x80 cm, 2023.

Elina Härkönen works as a university lecturer in art education at the University of Lapland. Her art is based on traditions of botanical dyeing at the intersection of contemporary art, and in her textile works she examines especially the diverse and living cultural heritage of Finnish Lapland from the perspective of art and craft. Her research interest is cultural sustainability in community art education practices.

The Upcoming Polar Silk Road



The Upcoming Polar Silk Road, video, HD, color, sound, 9 min 45 sec, 2021.

The upcoming Polar Silk Road intends to analyze the complex intertwining between economy, geopolitics, ecology and mobility within the Arctic regions mostly affected by the infrastructural, economic and political transformations linked to the Polar Silk Road, in particular Iceland. This axis, which will connect Europe, Russia and China by opening a "Northern Route", will be an alternative to the traditional maritime ones and will exploit the subsoil of the Arctic seas which contain 20% of all the planet's reserves, including oil, gas, uranium, gold, platinum and zinc.

The work consists of a video documenting some key places of this transition, such as the possible new port of Finnfjörður in the north-east of the island and the nearby CIAO Institute, the new meteorological-astronomical observatory founded to cement the agreement between China and Iceland, countries that are now protagonists in the process of defining the new trade route in the Arctic.

The work is divided into a series of interviews with figures who contributed to the design of these places, local politicians, researchers, fishermen and farmers. The interviews were reshaped by the artist in a text accompanying the video images, adding an additional level of reading, halfway between fiction and reality.

Elena Mazzi

Elena Mazzi (Reggio Emilia, 1984) studied at the University of Siena, IUAV in Venice and Royal Institute of Art (Konsthögskolan) in Stockholm. Her works have been exhibited in solo and group exhibitions, including: Lulea Biennalen, der TANK in Basel, MADRE in Naples, ar/ge kunst in Bozen, Sodertalje Konsthall in Stockholm, Whitechapel Gallery in London, BOZAR in Brussels, Museo del Novecento in Florence, MAGA in Gallarate, GAMeC in Bergamo, MAMbo in Bologna, AlbumArte in Rome, Sonje Art Center in Seoul, Palazzo Fortuny in Venice, the Golinelli Foundation in Bologna, 16th Quadriennale in Rome, GAM in Turin, the 14th Istanbul Biennial, the 17th BJCEM Mediterranean Biennial, COP17 in Durban, the Italian Cultural Institute in New York, Brussels, Stockholm, Johannesburg and Cape Town, and the Bevilacqua La Masa Foundation in Venice. She attended different international residency programs and workshops and she is the recipient of several international prizes.



The Land is Medicine (select mask), caribou tufts, deer hide, raven feathers, caribou hooves, beaver fur, glass + brass beads, synthetic sinew, seal hide, semi-precious stones, and Labradorite, 2020.

Faye Chamberlain

The Land is Medicine

With this exhibit of masks made from materials that I grew, foraged or trapped myself, I hoped to evoke a feeling of communal efforts, a sense of place in these uncertain times, to provoke discussion, and to remind the viewer that given a chance, the natural world will always provide

The Land is Medicine (select masks), Caribou tufts, deer hide, raven feathers, caribou hooves, beaver fur, glass + brass beads, synthetic sinew, seal hide, semi-precious stones, and Labradorite, 2022.

For as long as people have lived in the Yukon, they have interpreted their surrounding world through story-telling and visual art forms. Today it is to this natural world that I turn to for my designs and inspiration with fur, quills, fish scales and antler as some of my muses. Blending traditional motifs and techniques with novel forms challenges and inspires me and hopefully the viewer as well. My artistic journey is an ongoing self-discovery process and a reflection of my heritage, my lifestyle and contemporary experiences.

Glen Coutts

Rough Round The Edges II

The landscape, heritage and history of the Firth of Clyde, the largest and deepest coastal waters in the British Isles, close to my home in Scotland, all are central to my work. A beautiful part of the world with mountains, rivers, lochs and coastlines. The place, the people, history and traditions permeate all that I make. I have always been fascinated by the area I live in, its cultural and industrial heritage, from fishing to shipbuilding and heavy engineering. All those industries are now in decline with the subsequent loss of cultures and skills. The land and seascape are regular visual references; rugged and sometimes dangerous with the current, sinister, presence of the United Kingdom fleet of nuclear submarines a recurring theme.

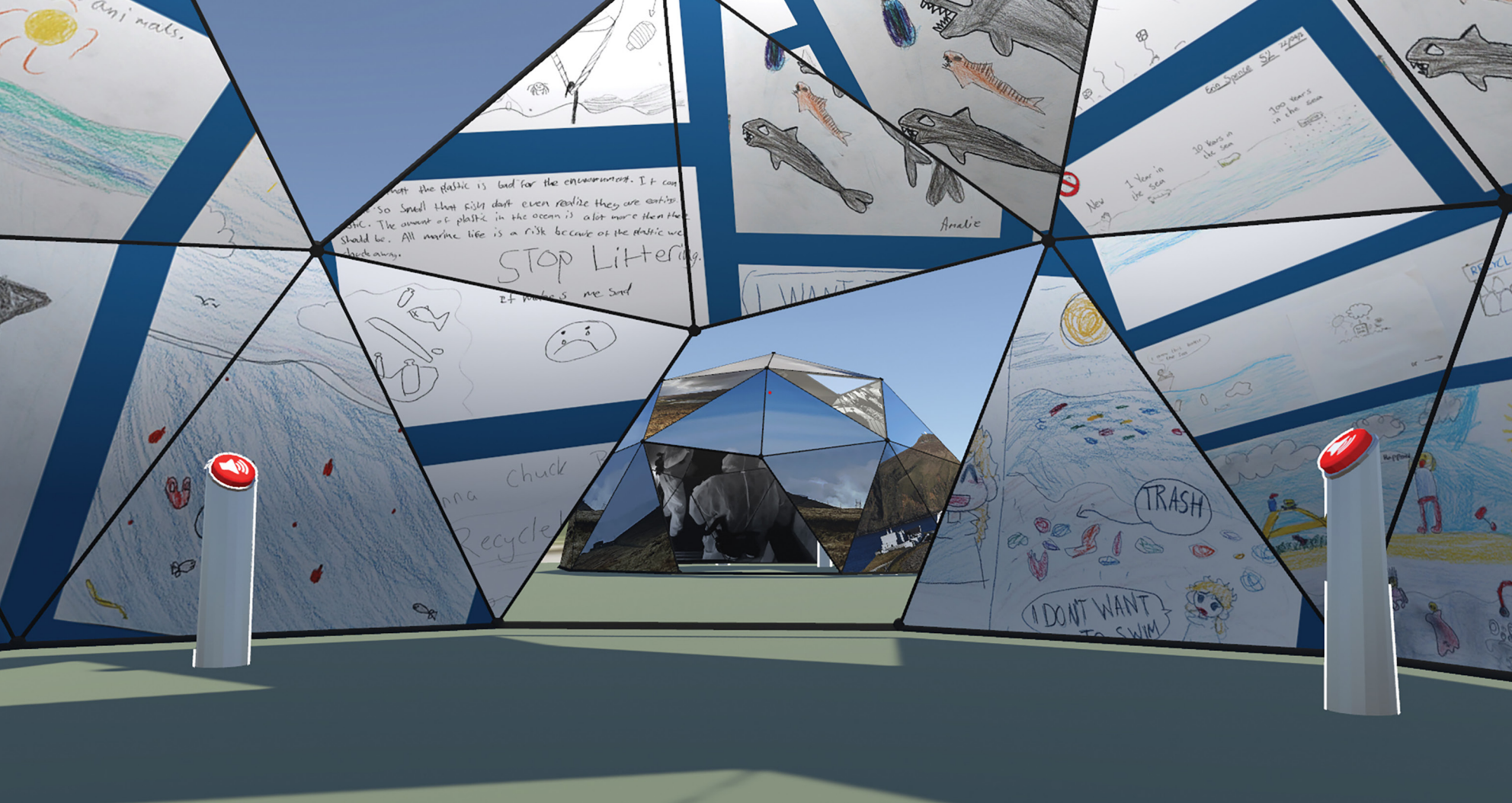
My artworks mirror my feelings about the changing place(s) – personal, layered and multi-faceted. The work I make reflects people as well as place. My father was a joiner (carpenter) and the tools and instruments of working people, or the 'trades' often appear in the work.



Rough Round The Edges II, Original Digital Print, 72 cm x 52 cm, 2022.

I was born in 1957 in Glasgow. I am a graduate of Glasgow School of Art (GSA) and the University of Strathclyde. At GSA, I studied Mural Design and Stained Glass, very much a mixed media course including an interest in printmaking, so I joined the Glasgow Print Studio as a student before I graduated in 1979. A brief spell as a community artist followed and then teaching art and design in Scottish secondary (high) schools for about ten years. From 1991 to 2010, I worked in Initial Teacher Education (training secondary art and design teachers) at the University of Strathclyde, Faculty of Education (formerly Jordanhill College).

Since 2010, I have been working as a part-time professor of applied visual arts education at the University of Lapland. In recent years, I have spent more time in printmaking embracing the wonderful opportunities that digital technology provides; allowing me to combine drawing, painting, photography and collage to express ideas and 'tell personal stories'.



Nordic Connections Prototype, Video of online interactive exhibition, 10 min, 2022.

**Finlay
Macdonald,
Roxane
Permar,
Susan
Timmins**

**Nordic Connections:
Prototype**

This film introduces the online mixed media environment produced by participants in the pilot project Nordic Connections: learning from the past to shape the futures. The project explored two issues that threaten contemporary society — catastrophic climate change and nuclear disaster. The project explores engagement in arts projects as a means to diminish anxiety around the fears linked to these issues and to foster a sustainable future by finding imaginative ways to communicate the impacts of these societal threats.

The radome, a form of Cold War architecture familiar to northern and Arctic communities in NATO's early defence warning system, forms the basis for the creation of this Prototype which incorporates material created in the project including a film, audio recordings and drawings as well as excerpts from researchers' presentations about the nuclear threat and marine pollution from micro plastics and marine debris.

**Content contributed
by participants in the
Nordic Connections
project.**

Finlay MacDonald developed the online exhibition Prototype. Content was contributed by members of the two communities linked by the project, the island of Unst in Shetland and two islands, Onøy and Lurøy in northern Norway, including teachers and S1 and S2 pupils from Baltasound Junior High School, Unst; teachers and 5th, 6th and 7th year pupils from Onøy/Lurøy Skole, Norway. Additional material provided by researchers Mette Gårdvik, Wenche Sørmo and Karin Stoll from Nord Universitet, Campus Nesna; Roxane Permar and Susan Timmins, Cold War Projects Shetland.



Education Project, 2020-2022.

**With participating
University of Alaska
Anchorage students**

Herminia Din

Art can promote good health – of the body, mind, and spirit. We need the arts in difficult times, and in large measure. These masks reflect the times we are living – with seriousness, humour, and hope. This education project features 102 student artworks from Art A160 Art Appreciation, Art A203 Intro to Art Education, and Art A491 Senior Seminar courses, exploring the face mask as an art form of individual expression in response to the pandemic. Personal stories, frustration, and endurance can be glimpsed in these one-of-a-kind artworks.

The project started in the fall of 2020 and will conclude in the fall semester of 2022. It is a documentation of college life during COVID in the past 2 years, and intended to reflect our thoughts, uncertainties, daily challenges, and collective thoughts for the future.

*The Art Of Face Masks
& Reflective Future
College Life During Covid:*

Dr. Din is professor of art education at the University of Alaska Anchorage. Since 2008, she has been advancing Junk to Funk—a community-based art series focuses on using recycled materials to create beautiful yet finished functional artwork. In 2014, she created the Winter Design Project, a collaborative learning experience connecting faculty and students to take an in-depth look at “ice” and “snow.”

Presently, her work focuses on plastic pollution in the Arctic and using community art as an action for change. Grounded in educational theory and practice, she engages students in hands-on learning addressing a theme of global significance.

Katri Konttinen

What Would I See and How Would I Describe It?

What would I see and how would I describe it? is a photographic series, which discusses about people and places. It is built around a glass item, the Loupe, taken into nature in different places in Northern Finland. It invites the viewer to ask themselves the questions of what would I see and how would I describe it? It also asks, from what perspectives do we see the places around us and how do we communicate about them?

These glass items were created in 2020 wondering how the material could be used in making a statement. The items were designed as Loupes, lenses through which we can look at the world and see the beauty in it. It was the time when COVID-19 stopped the world as we knew it. In this moment, I wanted to design an item through which the world could be looked at through new perspectives.

Katri Konttinen (b. 1988 Jyväskylä) is Rovaniemi-based industrial designer (Bachelor of Arts) and Master of Arts. Konttinen has graduated from the University of Lapland from the Master's Degree Program in Applied Visual Arts, and has since continued to doctoral studies. In her research, Konttinen is interested in examining the diverse dialogue born from art and design-based activities. At the heart of the dialogue are people, methods and materials that support the emergence of dialogue. She is also interested in different ways people observe environments. A new dialogue may emerge from the observations that can be supported by art and design activities. The dialogues and observations are also visible in Konttinen's artistic activity, where photography plays a central role. Photograph as a medium provides a tool to frame details and moments as they are.

What Would I See and How Would I Describe It?
Photographic series, 400x600mm, 2020-2021.



Women's Forest, Performative artwork and installation with photos, birch bark, poems and drawings for the forest, 2021-2022.

Women's Forest

Women's Forest is a performative artwork that invited women on the threshold of their third age to question the norms and stereotypes of ageing. The group focused on elements of the forest, its sound- and landscape, plants, swamps and rangelands, and sensing and transforming into art-based sharing. Women's Forest is about embodied experiences. It tells about the joy of learning about and with the forest, with the layers of culture, photographing, hiking, berry picking and just relaxing. The experiences were further developed and shared through installation art. Relationships and conversations with the forest took shape in poems, letters and paintings. These treasures were hidden in scrolls of birch bark and later given as a present back for the forest.

Mirja Hiltunen and team: Sirkka Laitinen, Maijaleena Palosaari, Pirjo Honkarinta, Marja Ervasti, Anitta Oinas, Leena Poikela and Kerttuli Saajoranta.

Mirja Hiltunen

Hiltunen (Doctor of Art, MEd) is professor and the head of Art Education in the Faculty of Art and design, University of Lapland, Rovaniemi, adjunct professor in University of Oulu. Her artistic work is collaborative and performative, also building a connection with the surrounding nature. In her installations and videos, she has often explored friendship, ageing and intergenerational connections. The place-specificity, performativity and socially engaged art are particular interests to her. She has presented numerous international research papers and published her work in art education journals and books and art exhibitions.



Lola Cervantes

Lola Cervantes is a designer and artist using drawing as a tool, to reflect on human and territory. Her main research interest lies in the intersection of craft and design through collaborative processes and art-based methods, focused on sustainability and traditional knowledge within the textile field with a focus on arctic wool. Her background is in the crafts field, where she has collaborated with associations of artisans from Mexico and Spain.

She holds a bachelor's degree in Industrial Design (Mexico 2014), a master's degree in Drawing (Spain 2018), and has specialized in Graphic Arts (Hungary 2015). She is a doctoral candidate at the Faculty of Art and Design of the University of Lapland and a member of the board of the Artists' Association of Lapland. She has exhibited her works individually in Mexico, Hungary, Slovakia and Finland.



Photographs Lola Cervantes, 2022.

Map Of The Froglands: On the Way To Käyrästunturi 66° 57.5016', 26° 10.3059'

As a researcher within the textile field, it is easy to imagine alternative futures as the growing need for sustainable design, craft and art is becoming crucial, but how does my most personal artistic practice responds to the sustainability challenges in the Arctic?

My artistic practice is focused on interpreting the concept of landscape, territory, geography and the relationship with human through drawing and graphic resources. Currently my practice is being re-shaped by the perspective to approach my creative processes implementing sustainable materials and processes in environmental and cultural terms.

The piece interprets a familiar landscape I visited the last years during the summer and autumn to pick berries and mushrooms. The wool patches resemble mosses and lichens that grow on swamps and paths on the way to Käyrästunturi, a hill near Rovaniemi in Finnish Lapland. The material is naturally dyed wool made in different sessions by members of the team @embroiderestances, using local mushrooms, vegetable peels and plants. The wool used comes from an endemic breed of sheep, the Finnsheep, acquired from an organic farm in Tornio. The piece seeks to present wool as a possibility for the future of the Arctic region and to interpret the concept of northern sense of place. Wool has been used in Finland for over 2000 years. If we think of cultural sustainability as a place-based concept, (Härkönen et al., 2018) and from an environmental sustainability perspective, wool is an entirely natural product that is fully biodegradable, acting like a fertiliser by slowly releasing its nutrients and carbon back into the soil.

Life/ Money Yukon Weathering

The photographs in the exhibition are a result of a visit to Dawson in the summer of 2022. Life/Money includes images from the Dawson Museum displays featuring a portion of the history of place. Artifacts referencing the Gold Rush and the search for (monetary) wealth had an enormous impact on the local community and way of life. Gold-seekers along with commodities linked to global supply chains flooded the community upsetting the sustainable balance that once existed in this place. The photographic series Yukon Weathering of buildings and textures refers to time past, present and future as it addresses climate impacts, and questions how the climate crisis could effect the local weathering of physical, social, and cultural possible futures.

Yukon Weathering, 2 photographs (series) each image 15" x 11.5, 2022.



Ruth Beer

Ruth Beer is a visual artist whose interdisciplinary research-creation practice examines and envisions contested geographies and landscapes in transition. Her artworks, including sculpture, video, photography, and tapestry have been featured in solo and group exhibitions nationally and internationally. Her recent research-creation projects including Trading Routes: Grease Trails, Oil Pipelines and Shifting Ground: Mapping Energy, Geographies and Communities in the North, have been generously supported by the Social Sciences and Humanities Research Council of Canada. Ruth is Professor of Art and Graduate Studies at Emily Carr University of Art and Design in Vancouver, Canada.

Image from artist book, paper and mixed media print, 297x420 mm, 2022.



Tonia Carless + paula roush, MSDM Studios

with Robin Serjeant,
Matthew Hynam +
James Benedict Brown

Wide Load: A House Moved

This artist book is a photographic archive and text of a house move in Northern Sweden. It considers the historic, cultural, technical and material significance of wholesale house moving (husflyttningar) in the region, through a single, historic house move in Umeå, 2021. The main frame of analysis is the spatial politics of un-building. It is an investigation of the vernacular mobility of shifting built and occupied forms in relation to a historic and future context of urban reconfiguration, a proposed architecture of de-growth in Northern Sweden. The visual work explores context through the form of the book itself. It is also a potential model that constructs and translates analysis of the space. It is a collaborative architectural work to document the house move and other spatial productions, models, drawings and collage of the space beneath and between the ground and house, image projections, exhibitions and events, as public exchange.

Tonia Carless and Robin Serjeant research the production of space through visual media and have undertaken public installations of projections of the wholesale moving of buildings in Umeå, Tonia is Associate Professor of Architecture at Umeå University School of Architecture and Robin is an Independent Researcher and Teacher of Architecture in the UK. James Benedict Brown is Associate Professor of Architecture at Umeå University with a particular interest in critical pedagogy and the role of design-build and live projects in architectural education. paula roush is an artist and founder of msdm [mobile strategies of display and mediation] studio London.



Living in the Landscape summer school 2022

DWELLERS IN THE LANDSCAPE

online exhibition

Dwellers in the Landscape

Living in the Landscape
summer school 2022

online exhibition

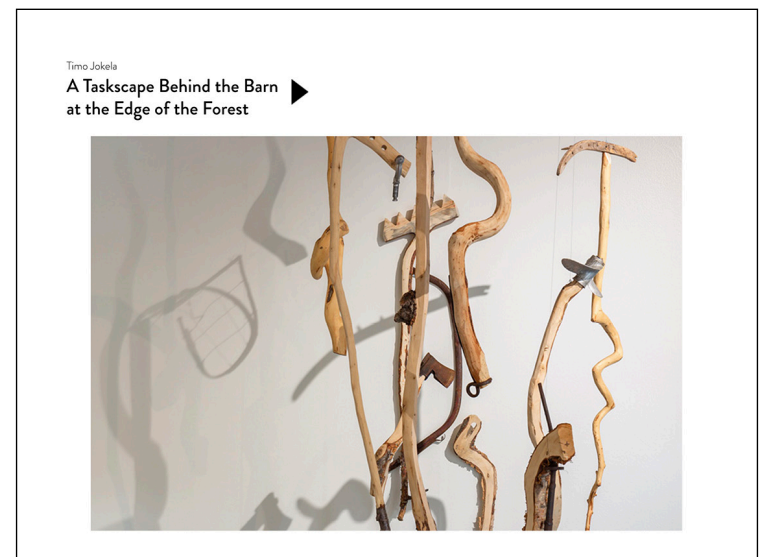
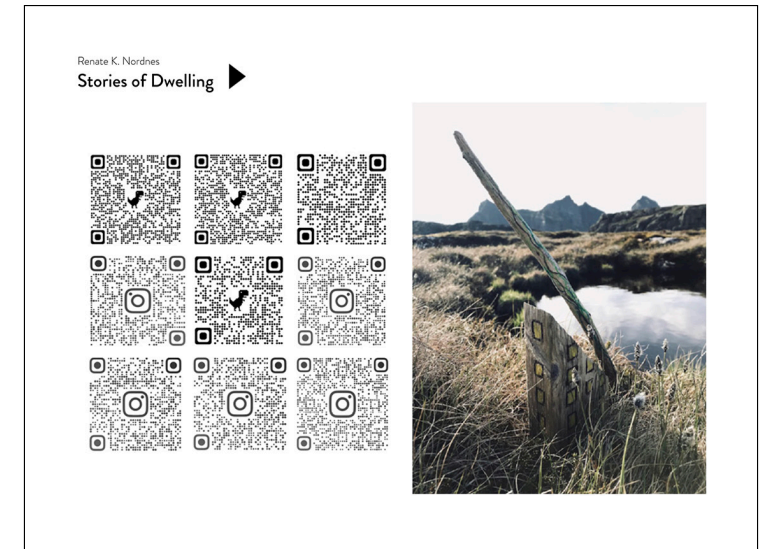
The third international and interdisciplinary summer school, Living in the Landscape (LiLa), took place in Spring 2022. The series of summer schools is organised by the University of the Arctic's thematic network, Arctic Sustainable Art and Design (ASAD). The aim of LiLa is to bring together students and scholars from different disciplines and circumpolar higher-education institutions to develop culture-sensitive and sustainable research on the sociocultural landscapes of the Arctic region. MA and PhD

students and scholars came from Nord University of Norway, the University of Lapland (Finland), the Umeå University (Sweden) and the University of West of Scotland. School was implemented in hybrid model: seminars took place online and the fieldwork week was implemented simultaneously in Norway and Scotland in May. During the school, each participant worked on their art-based processes and collected knowledge and materials. As a result, we have two onsite exhibitions, a virtual exhibition and a publication.

Participating Artists:

- Mari Parpala
- Åbigail Harkey
- Ågnieszka B. Jarvoll
- Anna M. Jantos
- Ånne Lise Wie
- Elinä Härkönen
- Emmi Kairenius
- Jacqueline Kennedy
- Liisa Åhola
- Lotta Lundstedt
- Mari Parpala
- Matti-Pekka Karikko
- Mette Gårdvik
- Niina Oinas
- Renate K. Nordnes
- Sara Rylander
- Timo Jokela

A starting point for the art-based working in the school was the concept of taskscape of the anthropologist Tim Ingold. It refers to our way of dwelling and the tasks we perform in our daily landscapes. The participants were interested in examining their relationships with their landscapes alongside their taskscapes through the concept of co-knowing. During our fieldwork weeks we shared knowledge with each other, nature, places, local people and other entities through art-based investigations. This photo/video montage presents how the art-based approaches made the participants consider how their dwelling, identity and work were related to the themes of the course. The works reflect how living can be made more sustainable and consistent for the other beings dwelling in these same landscapes. For possible futures we need more co-knowing and appreciation not only for each other, but also for our landscapes and other entities performing their daily taskscapes there.





Kueri's Journey - Place-Specific and Community-Based artwork, still from video, video: 10 min, 2019.

Timo Jokela

Kueri's Journey - Place-Specific and Community-Based artwork

The community-based place-specific artwork *Kueri's Journey* (*kueri* is an old, already vanished name for seatrout) was realised in the village of Äkäslompola in the summer of 2018 in collaboration with the Art Äkäslompola art event. The artwork is a statement on the Hannukainen mine, which caused great concern and controversy in the village community living mainly on tourism offering clean nature.

Kueri's journey artwork and video are related to my activities as both an artist and a researcher. My work is a kind of visual ethnography, a method by which I try to bring out the layers and connections of Northern eco-culture, Northern Knowledge Systems in a polyphonic way, expressed in terms in a post-humanist and neo-materialist spirit. Through place-specific and community-based art, I seek to create dialogue spaces and situations that can function in the post-colonial situations of the North as instruments of cultural revitalization while increasing resilience, even in unescapable changes.

Timo Jokela is a Professor of Art Education in the University of Lapland in Finland. Currently he is a lead of University of Arctic's thematic network on Arctic Sustainable Arts and Design (ASAD). In 2022 he was nominated as Uarctic Chair of Art, Design and Culture. Jokela has been responsible for several international and regional development and research projects in the field of art and design. His theoretical studies, artistic activities and art-based action research development project focus on the relationship between northern cultures, art and nature.

Annie Procee

Shëtsey Hwëdëk

My grandpa always tells me, "If you want to hear my whole story, you'd be the same age as me by the time we're done." *Shëtsey Hwëdëk* is a glimpse into his life and what it means to be Dënezhu.

Shëtsey Hwëdëk means "The Story Of My Grandpa" in Hän. A short documentary honouring the life of Percy Henry, Tr'ondëk Hwëch'in elder and last fluent speaker of the Hän language.

Short documentary film
on-site screening at the
Yukon School of Visual Arts Gallery
Dawson City, Yukon.

20 minutes, 2022.





Still taken from Annie Proccee's *Shëtsey Hwëdëk* 2022.

