



RELATE NORTH SYMPOSIUM
SWEDEN/UMER/2023/NOVEMBER 13-17

RELATE NORTH/
BEYOND BORDERS

EXHIBITION CATALOGUE 2023

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There are people whose hard work and support are bringing this symposium to life. Your efforts are shaping this into an event we all look forward to.

Thank you,

*Lotta Lundstedt, Anders Lind, Frida Marklund,
Erik Sigurdson, Stina Westerlund, Karin Ågren,
Hanna Ahrenby & Sara Rylander*





Down the AI rabbit hole

As we stand on the cusp of a technological renaissance, AI continues to blur the boundaries between the tangible world and the realm of artificial intelligence. We currently find ourselves in the midst of these merging boundaries, navigating the ever-changing landscapes of both reality and digital innovation.

When faced with the task of creating the cover for this catalogue, I thought of using AI to create the front page, thinking it might speed up the process. With limited experience in AI image generation, I explored Midjourney and subsequently DALL•E, both AI platforms that craft images from text-based prompts. Beginning somewhat open-endedly, I started experimenting with diverse elements synonymous with the North; this included the midnight sun, the aurora borealis, expansive ice and snowscapes, and the rich tapestry of Arctic fauna. Quite quickly, I was immersed in a digital creative process. I explored different elements as well as a diverse range of artistic styles – from photorealism, watercolours and oil paintings to more graphic and abstract representations. Working with Midjourney was like an exhilarating free-fall into a world of endless possibilities. Constantly tweaking prompts and exploring different styles and themes, it was a collaborative, dialogic and highly intuitive process. It's not just a machine spitting out images, it's a conversation between me and the AI,

with each prompt being a response to what the AI generates. Naturally, this process led me to manually refine and adjust the generated images using Procreate and Photoshop, fine-tuning the pieces to my satisfaction. Experiencing firsthand the power of technology to facilitate creativity, the collaborative use of AI, Photoshop, and Procreate resulted in a perfect blend of creative freedom and precision, like having a whole studio of assistants at my disposal.

The concept of my AI exploration? *An arctic that entices with its surreal beauty and frozen charm - a dance between reality and fantasy.* And indeed, ChatGPT assisted in refining that concept from a myriad of prompts.

During this exploration, I contemplate the impact of AI on the arts and crafts fields: How will AI influence the fields of arts and craft? How does my prior knowledge of creating images, composition, color theory, and proficiency across different mediums influence my work with an AI image generator? And can technology help unlock new frontiers of artistic expression?

I hope that these AI-generated images of a surreal, whimsy and dreamy arctic landscape displayed on exhibition posters and on the front cover of this catalogue, will ignite discussions about the role of AI in art and in the creative process. With this, I invite you to delve deeply into this year's theme: *Beyond Borders*.

Sara Rylander,
Editor

*"A dramatic arctic landscape in watercolors featuring ice, snow and the folklore figure Vittra looking over its shoulder, blending into the snow, showing, with delicate colors of blues and whites, fluid touches, and detailed, ornate illustration in the style of Johanna Rupprecht's renderings."
Created using Midjourney, Sara Rylander 2023*

Introduction

The Relate North 2023 symposium and exhibition is set to unfold at Umeå University, Umeå, from November 13-17, 2023. Every year, the *Relate North* event captivates leading scholars, artists, designers, and educators from across the circumpolar regions.

The theme of this year, *Beyond Borders*, explores the complex interplay of constraints and creativity, examining how various boundaries shape, and are reshaped by human experience. Drawing inspiration from the unique backdrop of the arctic and circumpolar north, this exhibition delves into art's transformative power to challenge and redefine the barriers that govern our lives. In a world fraught with political and environmental tensions, these artistic works stand as testaments to resilience and the enduring human spirit to transcend divisions.

This year's catalogue features 18 contributions from artists, designers, architects and educators hailing from Alaska, Canada, Finland, Norway, Scotland and Sweden presenting visions and insights of practices in art, research and education within the arctic region. The works will be exhibited in Ljussgården at the Teacher Education Building, Umeå University, as part of the symposium. Alejandro Haiek Coll's artwork will be showcased at Smedjan, UmArts, and Anders Lind's creations will be on display in the heart of Umeå, as part of the enchanting 'Autumn Light' festival.

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Ruth Beer

Yukon Gold (Mining)

2022 • Photograph

In Western Canada, colonizers arrived by boat from the west; largely by railroad from the east; and in the early 20th century by foot, cart, boat and other means mainly crossing borders from the south during the Gold Rush. These images of a small-scale Yukon gold mine site, with its displacement of the landscape, is in use today. For me the photographs pose questions concerned with mobility; for example mobility

used in relation to advancement in social status, professional or economic standing, which was sought via acquiring gold. It also refers to movement from one physical place to another, as for example in the questionable benefits of displacement of the landscape for mining and road infrastructure. It also recognizes the circulation or movement of people, as well as ideas—acknowledging or resisting borders.

Ruth Beer is a Vancouver based artist/researcher whose interdisciplinary research creation practice examines and envisions contested geographies and landscapes in transition. Her artwork that includes sculpture, video, photography, tapestry and sound has been featured in national and international exhibitions. Current research and creation projects includes, Shifting Ground: Mapping Energy, Geographies and Communities in the North, that is supported by Social Sciences and Humanities Research Council of Canada (SSHRC). Ruth is Professor in the Faculty of Art and Faculty of Graduate Studies at Emily Carr University of Art and Design, Canada.



Nicklas Burman

It started with water or it all started in the water

2023 • Remade object

This flea market remake with the theme “Beyond Borders” manifests itself by uniting objects from different places and honoring their origins and new purposes. The copper water heater, a symbol of the functional craftsmanship of the past, meets the global culture by transforming with my hands into a container for bag-in-box wine with a touch of steam punk. The Pixar-inspired support of a comput-

er screen represents the technological world, and the battery-powered LED light strip illuminates the darkness, symbolizing the ability to break boundaries and create something beautiful and new from the most unexpected sources. “It Started with Water” is a celebration of global creativity and sustainability that transcends boundaries and creates something timeless and unifying.

Nicklas Burman, born in 1966 in Malå and living in Lycksele, is a craftsman who embodies the diversity of creativity. He works as a lecturer in wood and metalwork at the Department of Creative Studies at Umeå University. Raised in a mechanical workshop, he carries with him a passion for craftsmanship that unites both ancient and modern techniques. Trained as a teacher of mathematics, science, technology and handicrafts Nicklas has developed a unique perspective that fuses traditional craftsmanship with digital innovations. Through his work, he explores the boundaries of reuse and art across cultural and geographical boundaries.



Glen Coutts

Original Digital Inkjet Prints

2022 • #Adventures of Ragnar Hawksquasher

I was born in the East End of Glasgow - a city that built its wealth from heavy engineering and shipbuilding on the River Clyde. Growing up in a large city, I was constantly aware of borders; barriers that contained, defined and often separated, people and places. The heritage and history of the Firth of Clyde, the largest and deepest coastal waters in the British Isles, close to my home in Scotland, is central to all my work. A beautiful part of the world with

mountains, rivers, lochs and the sea the place, the people, its history and traditions, industry and culture permeate all that I make.

Making the works mirrors my feelings about the changing landscape – personal, layered, multifaceted, nuanced and often risky. The artwork reflects people and places. I make personal, political and occasionally playful, responses to a place that has changed and is being changed by human activity.

Glen Coutts is a Professor of Applied Visual Arts Education and Docent at the University of Lapland. A practising artist, he writes regularly about issues in art education. President of the International Society for Education through Art (2019-23) and Past Principal Editor of the International Journal of Education through Art (2010-16). Series editor of the Learning Through Art books and presented with the United States Society of Education through Art Ziegfeld Award for outstanding international leadership in art education.



Herminia Din

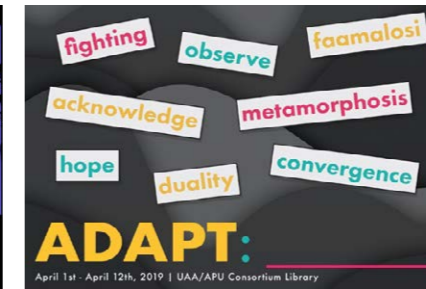
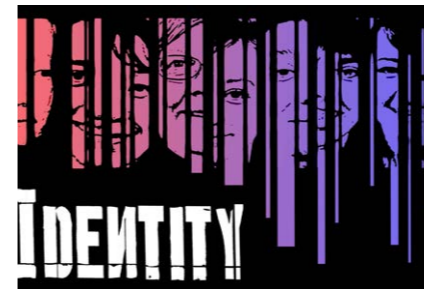
Collected Voices: Partnership with UAA/APU Books of the Year

Educational Project • Exhibition Catalog

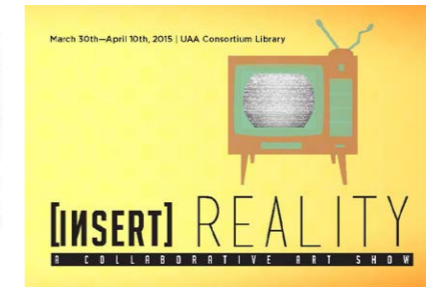
The UAA/APU Books of the Year program is a partnership between the University of Alaska Anchorage (UAA) and Alaska Pacific University (APU) that brings faculty, staff, and community members together to understand common themes and serve as the catalyst for discussions of serious issues, locally and internationally. The underlying concept is to stimulate dialogue, encourage readers to explore the theme and provide creative venues for people to express their thoughts in different ways. UAA Art Department has partnered with UAA/APU

Books of the Year and created nine art exhibits since 2013. We use each year's theme as a stimulus for an art exhibit co-created and co-curated by senior art students in a physical setting or an online presence. Students' reflections on the theme transformed through their art in the context of time and place. Each exhibit showcased the ability of art to portray multiple layers of interpretation, and their work illustrated how artists could be actively engaged in serious discussions of contemporary issues.

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.



Invisible in America
UAA ART491 senior seminar exhibition
FEBRUARY 19 - APRIL 5 2013



Killian Dunne

The Collection

2023 • Looping video

My practice currently focuses on the reassessing of colonial histories through experimental printed matter and digital spaces. Since I was introduced to William Gardiner's beautifully scribed 1848 Herbarium volumes in the University of Dundee's archives, I have become highly interested in the handwritten right curly bracket mark and its relationship to collections. For this piece entitled 'The Collection', printed

matter has been intentionally removed, to create a 'Deconstructed essay'. The piece presents a series of handwritten right curly brackets from Gardiner's Herbarium volumes within a looping animation. These brackets of varying dimensions are connected as one pulsating form and are accompanied by a narrated text which reflects on the borders that this abstract organiser mark produces.

Killian Dunne is a Lecturer in Printmaking, Publishing, and Editions at Duncan of Jordanstone College of Art and Design, University of Dundee. In 2009 he completed his BFA in Printmaking at The National College of Art and Design, Ireland. Upon graduating he won the Black Church Print Studio Student Award and the Tyrone Guthrie Residency Bursary Award. In 2011 he won the Prix Invitation Award at the 7th Biennale internationale d'estampe contemporaine de Trois-Rivières, Quebec.

Between 2012 and 2017 he worked as a Printmaker, Illustrator, and Designer in Vancouver, Dublin, and Berlin. In 2019 he completed his MFA at The School of The Art Institute of Chicago, where he was awarded The SAIC New Artist Society Scholarship 2017 and The SAIC International Graduate Scholarship 2018. From 2019 until 2020 he taught printmaking at the Universidad Central del Ecuador.



Charlotta Gavelin

57°41'42.0"N 11°47'03.0"E

2022 • Inkjet print on Fine Art paper (from original cyanotype)

57°41'42.0"N 11°47'03.0"E problematizes the concept of borders beyond GPS coordinates or lines on a map. Boundaries are far more abstract and could also be part of both narratives and experiences that change over time.

57°41'42.0"N 11°47'03.0"E is a cyanotype depicting the shadow of a rusty foundation, one of many remains from a place with a history known in archives and by people that still re-

member it. During the exposure to sunlight, notes were taken which form an extended part of the work. Together with the annotations, the cyanotype creates an alternative narrative of demarcation outside the position on a map.

The work is also part of a series that together creates a larger understanding of a narrative around a headland, a place of 325,000 sq m.

Charlotta Gavelin (1972) is a Swedish artist working mainly in photography. She holds an MFA in Photography from HDK-Valand, Gothenburg.

A recurring theme in her artistic practice is the construction of places through human existence and how the interaction between humans and nature arises from both a human and non-human perspective. Here, thoughts within the new-materialist theory formation are linked with alternative photographic techniques. This theme has been explored in various stages which have since become Artist books and exhibitions. Central is also the narrative, what the image represents, and what memories or contexts are experienced and constructed, individually and collectively.



Alejandro Haiek Coll



A collaborative platform for territorial research and geopolitical advocacy

The research presents a series of intersectional cartographies that exposes cases of territorial injustice and infrastructural violence in Nordic – Arctic socio geographical scenarios, following a multiscale methodological approach from planetary networks to molecular evidence.

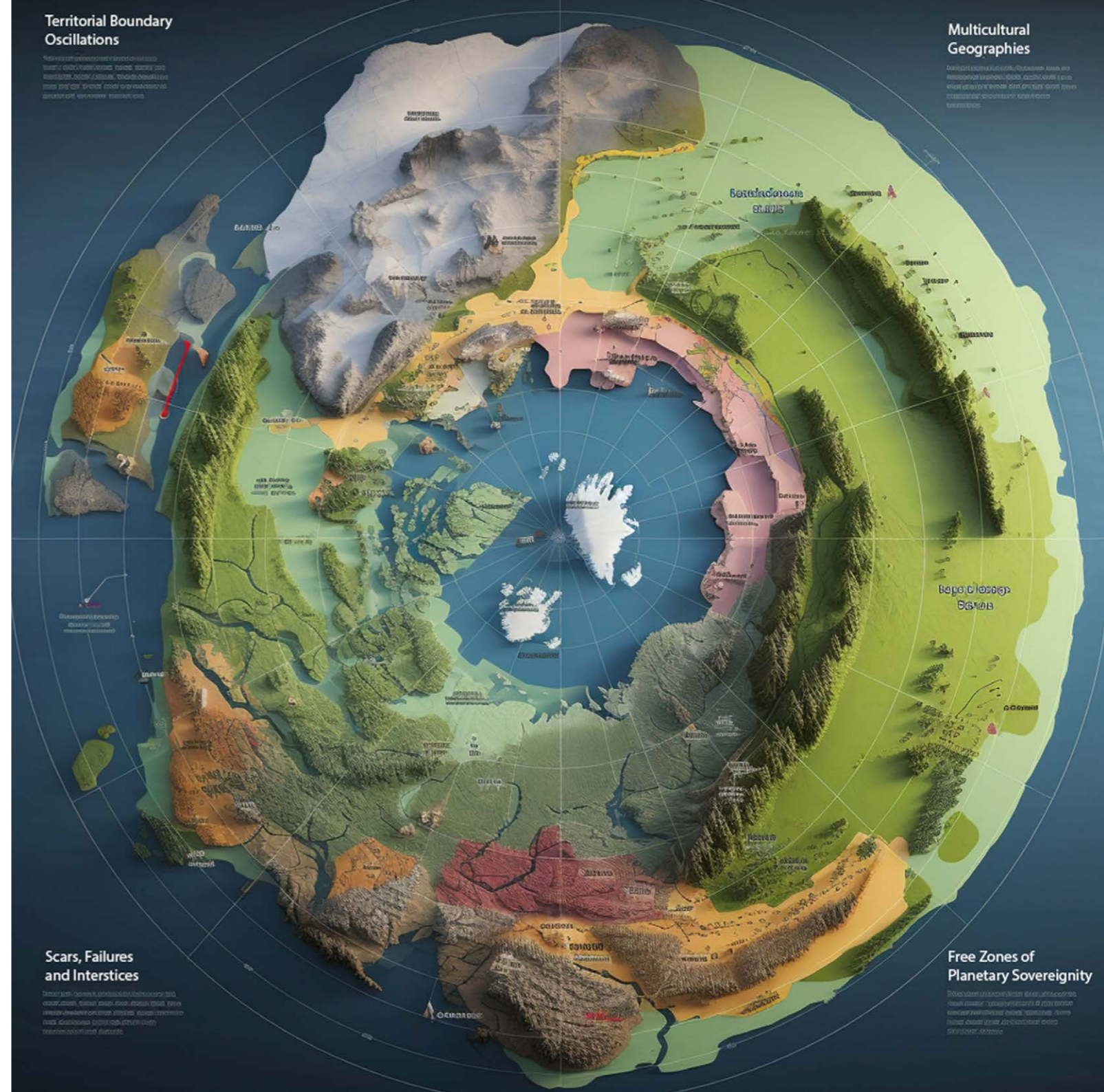
The research methodology encompasses the mapping of complex geo-spatial data to study disruptive phenomena while denouncing the agents of disturbance and the exhaustion of exceptional ecological resources and vulnerable lands and communities. The cases of study unfold social and environmental injustices, re-

vealing hidden forces from industrial mega systems and the traces and scars of depletion and extractivism.

The research-based projects seek for new forms of correlation between social landscapes, ecosystem services, and post-industrial geographies addressing conflict zones and environmental constraints. The aim is to envision Post-Industrial Edens of high natural and cultural capital through art, science, and craftsmanship by revisiting the ecosystemic values and violations of the boundaries of human and nature's rights.

Alejandro Haiek Coll, PhD. Candidate at Università di Genova, MA Studio Leader at Umeå School of Architecture and Affiliate Researcher at RISE. Founder of the Laboratory of Experimental Applied Arts Lab-Pro-Fab.

His research and project-based practice focus on social and environmental re-engineering, investigating post-human geographies, self-governance and free zones as political forms of environmental diplomacy and territorial justice. His research explores planetary ecosystem services for the future, aiming to reorient life-existence within established geopolitical territorial control. His laboratories work cooperatively alongside an international and interdisciplinary research network, exploring infrastructural ecosystems and material excess. The active network operates worldwide, remotely, and decentralized, creating intersectional cartographies and collaborative living maps, while denouncing agents of disturbance and the exhaustion of exceptional ecological resources and vulnerable lands and communities. Alejandro's research addresses climate change through art, science, architecture, design, geography, engineering, performance, and education.



Mirja Hiltunen

Water and Elements, Nook

2023 • Photo collage

There are mental beliefs and borders grounded in our culture and social norms, but we are all the same: 70 percent of human tissues are water, which consists of oxygen and hydrogen. Carbon, on the other hand, is a key ingredient in all molecules of living things. On the other hand, even elements that are only very small in the body can be important for certain vital functions. I just got back from Greenland, Nook, where I photographed a series of encounters with the locals there. Friendly people,

feet protected by shoes, only oxygen, hydrogen and carbon inside. In these simple encounters in Nook, we were just people without being defined in any other way. To consider the adaptations, challenges, and future possibilities that emanate from resource extraction and climate change, I ponder should we human unite our power instead arguing who is more right, more original or stands more on the right side the borders.

In my art, I am particularly interested in place-specificity, performativity and socially activist art. My way of working can be characterized as community artistic. I am interested in the meanings carried by materials and connecting them to a personal story. In my Water and elements, Nook photo collage, however, I have removed these layers. My participation in several congresses and exhibitions over twenty years dealing with the art and culture of the everyday life, often indigenous peoples, has finally led to reflections rather than explore difference focus about what unites us. Do I represent the original, am I an outsider, how do we invite or exclude, how do we define us, the others?



Timo Jokela

In the forest - in the village

Installation on a stand, hymnals and willow grouse's legs

The village where I grew up and still work has been called the border of 'meat and bread'. This referred to the fact that some of the village's farms lived on agriculture, others on hunting, fishing and reindeer husbandry. For some, the boundaries of the village were at the edge of the forest behind the fields, for others far away in the wilderness, which was understood as part of the village. Borders affect local knowledge, the relationship with nature and the entire eco-culture of the village. Ecoculture, on the other hand, is reflected in the villagers' current

relationships with new livelihoods, such as mining and tourism. The border between 'meat and bread' can also be understood as the border between local Finnishness and Saminess, which has been very blurred in the region, but which in the current politicized situation wants to be clarified. My work belongs to a series in which I have also looked at my own background, my relationship with the forest, hunting and other species, and the borders of knowing, perceiving and sensing.

Timo Jokela is a visual artist and Professor of Art Education in the University of Lapland in Finland. His artistic activities and theoretical academic studies focus on phenomenological, social and culture political relationship between northern and Arctic cultures, nature and art. He works as a socially engaged environmental artist, often using natural materials, snow and ice and the local cultural heritage as a starting point for his works. His art-based research projects have approached questions of decolonization, revitalization and sustainability in the rapidly changing North and the Arctic. Jokela has been responsible of several regional, national and international circumpolar art-based research projects and his art has been exhibited widely in Europa and Circumpolar North. Currently he works as University of the Arctic's Chair of Art, Design and Culture and the lead of Thematic Network on Arctic Sustainable Arts and Design (ASAD).



Minna Kovero & Tanya Kravtsov

Stitching Light through Boundary Lines

2023 • Collaborative embroidery; wool fabric, hand-dyed local wool yarn

The artwork is a collaborative embroidery made with newcomers from Ukraine who fled the war and based their lives in Rovaniemi, Finland. The art piece is made into the form of patchwork garment and as a whole it explores revitalisation of the sun symbolism and its empowering aspects. The crafting aims to create connectedness between people reaching each other's sunrises in the fabric of multiculturalism.

While crafting together we share stories, memories and images related to the sense of place and aspects of darkness and light experienced by us living in the North. We explore the sun symbolism and female sun goddesses that have crossed borders and generations from Ukraine to Karelia and the Arctic. By stitching personal stories and memories together we make a connection to a broader sense of place.

Minna Kovero (1980) is a karelian-hearted designer-artist (MA) from Rovaniemi and a doctoral student in the Faculty of Art and Design at the University of Lapland. She creates jewelry and other empowering artifacts under the label OOOZAdesign. She is interested in the Finno-Ugric traditions, nature mysticism and the deeper meanings of adornments, symbolism and feeling based language of ornaments. Minna is part of Lysti ry, the Community Art Association of Lapland, and Maisemapiiri Collective, and she guides art workshops that are focused on meditative crafts and the wisdom of nature, finding the flow of rooted vitality.

Tanya Kravtsov (1985) is an artist and a doctoral candidate in the Faculty of Art and Design at the University of Lapland. Originally from south-western Siberia, she had lived in Israel, and since 2016 has based her life in Rovaniemi. Her artistic education and practice vary from visual arts to ceramics and environmental art. Her interests include art-based research methods, northern traditional and contemporary handicrafts, natural materials, connectedness with nature and ecological sensibility.



Johanna Kurpat

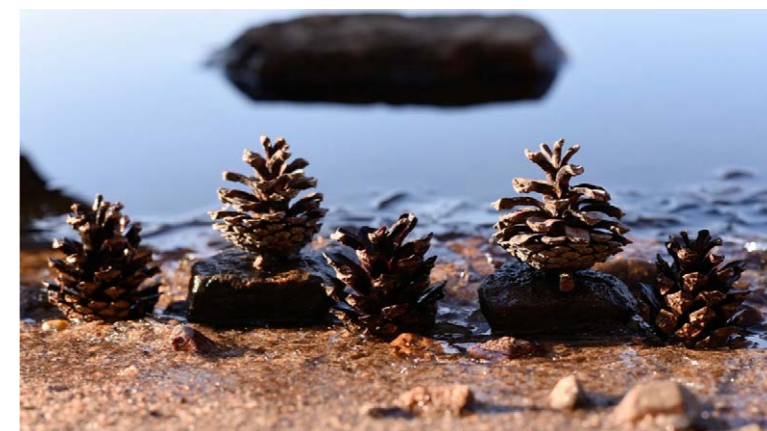
Exploring Transformations

2020 • Environmental art/video

It's worth to look very close to things you haven't looked at before and explore the world with an open mind – beyond mental borders. Open up your mind for the good things in the world, for example nature. I explored pine cones and observed how they close in water and open up when the sun is shining. What is the purpose for this special feature of a pine cone? I found out that when the sun is shining pine cones open up to set their seeds free and when it is

raining they close themselves to protect their seeds. I gained scientific knowledge and captured the transformation of pine cones through time lapse. Beyond the scientific knowledge I think figuratively people can learn from pine cones: Open up your mind, open up to nature and other people. Opening up your mind is essential for change, for a worldview that is unlimited.

I'm Johanna Kurpat, 32 years old and I'm a german media designer and artist who studied Arctic Art & Design at the University of Lapland in Rovaniemi, Finland. In December 2019 I started to work with snow, ice and environmental art. In my artworks I work with stop motion, animation, projection mapping, photography and film. Snow, ice, pine cones and rocks are my protagonists and natural environments are my stages. For my Master's Thesis in Arctic Art & Design I explored projection mapping and light art on snow surfaces to create an expressive form of light art. I believe that detailed observation of nature and the use of artistic expression through audio-visual media can have the power to move people emotionally and enhance environmental engagement. Hiking through peaceful forests and fells of Northern Scandinavia and Lapland gives me power and inspiration.



Lena Liljemark

Bark - From Surface to Depth

2023 • A series of felted images

Trees, in their form and bark, captivate me; I see them, live with them. The rebirth each spring, as the greenery sprouts, brings me immense joy. The air-purifying properties of green leaves are utterly essential for our nature and living conditions. I get close to the trunks when I am in nature, whether walking, running, or skiing; I can see the bark up close and recognize the similarity between human skin and tree bark. Just like the trees, we too need protection to live in

a relationship; we are created for community. Trees have their community and their various tasks, such as holding soil in place or how a pine tree has no branches at the bottom to survive a forest fire, which is a natural regeneration process. Where is the boundary between the tree's life and death?

Working with wool and felting has its limitations; the wool must become familiar, its felting ability tested through warm water and soap.

Lena Liljemark, born 1958 in Örnsköldsvik. Attended teacher training at Umeå University, completed 2 years of art training, completed 2 years of art education. Worked in a studio with textile art, weaving and embroidery for 16 years. For the past 13 years, Lena Liljemark has been working as an assistant professor in textile at Umeå University, where she has taken a particular interest in felting.



Anders Lind

Flashlight Orchestra

2023 • Interactive media

The installation Flash Light Orchestra presents an interactive and collaborative approach to contemporary light and sound art. Using the orchestra as a metaphor to essential needs important for human existence and well-being, the installation promotes collaborative experiences open for all. By using interactive technology and light, the installation presents a new approach to orchestra music performance and real-time organisation of sound. A playful exploration of light, sound, space and technology. Visitors interact with the installation, and becomes musicians in this unique

orchestra, by using the flashlight function of their smartphones as instrument interfaces. An open participatory sound art exhibition, which visitors regardless their musical backgrounds orchestrates and arranges into multilayered orchestra music compositions. The Flash Light Orchestra builds further on the previous interactive sound art installations created by the artist, which have been exhibited all around the world. An interactive light and sound art installation which expands our senses, creativity and communication, important factors which defines us as humans.

Anders Lind is a composer, sound artist and associate professor at the department of Creative Studies / UmArts / Umeå University. His work is exhibited and performed at museums, festivals and concert halls all around the world. Linds work has been performed/exhibited in for instance: Rio/Brazil, Waterloo/Canada, Goyang/South Korea, Berlin, Reykjavik, Milano, Maribor/Slovenia, and Enschede/Netherlands



Anna Lindwall

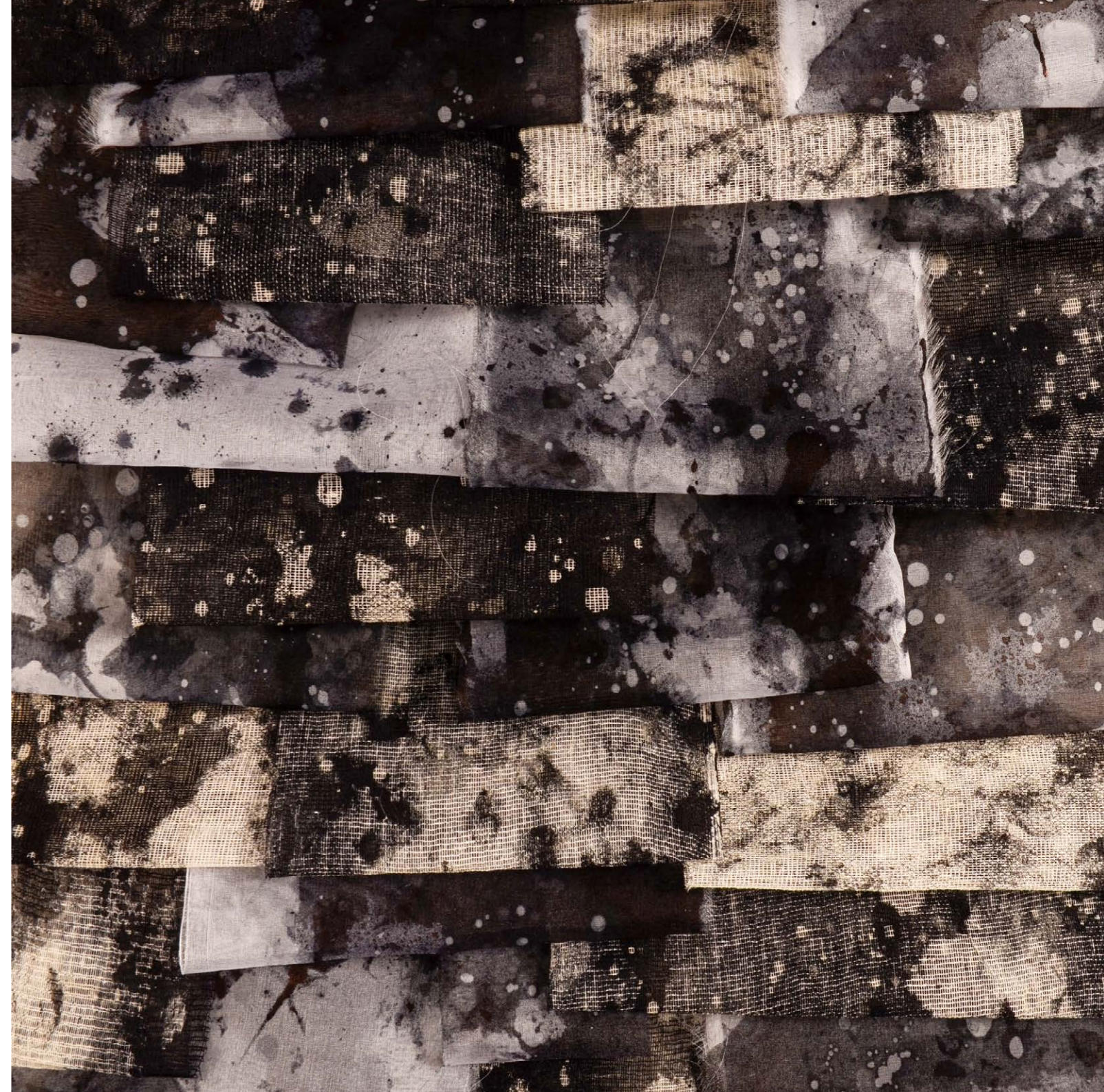
Omtänk

2020-2022 • Textile, wax batik

The foundation of my textile work lies in my interest in patterns, colors, and forms inspired by nature. In the piece "Omtänk," (rethink) I have experimented with new materials for dyeing and shaping. The textiles have been hand-dyed and treated with wax, resulting in the unique patterning of the fabric. I have also explored the properties of the textile material, utilizing a stiff fabric that can be molded and pleated. Throughout the process, I have delved into both analog and digital design processes, comparing and combining them.

My artwork is strongly connected to the sense of place. I examine how the location influences my creative process and how time shapes it. By experiencing the changing seasons in nature, I observe diverse color palettes and textures. We are aware that increasing environmental impact and global warming bring clear alterations to the natural rhythms. I pose the question: Will future generations have the opportunity to experience spring, summer, autumn, and winter as we do today?

Anna Lindwall, born in 1965, raised in Vindeln and currently residing in Umeå. I work as an Artistic Associate Professor in the Department of Creative Studies at Umeå University. I work in textile design and graphic arts. I hold the position of Vice Chair at Kulturmejeriet Textilmejeriet and I am also a member of Grafikmaskinen Umeå.



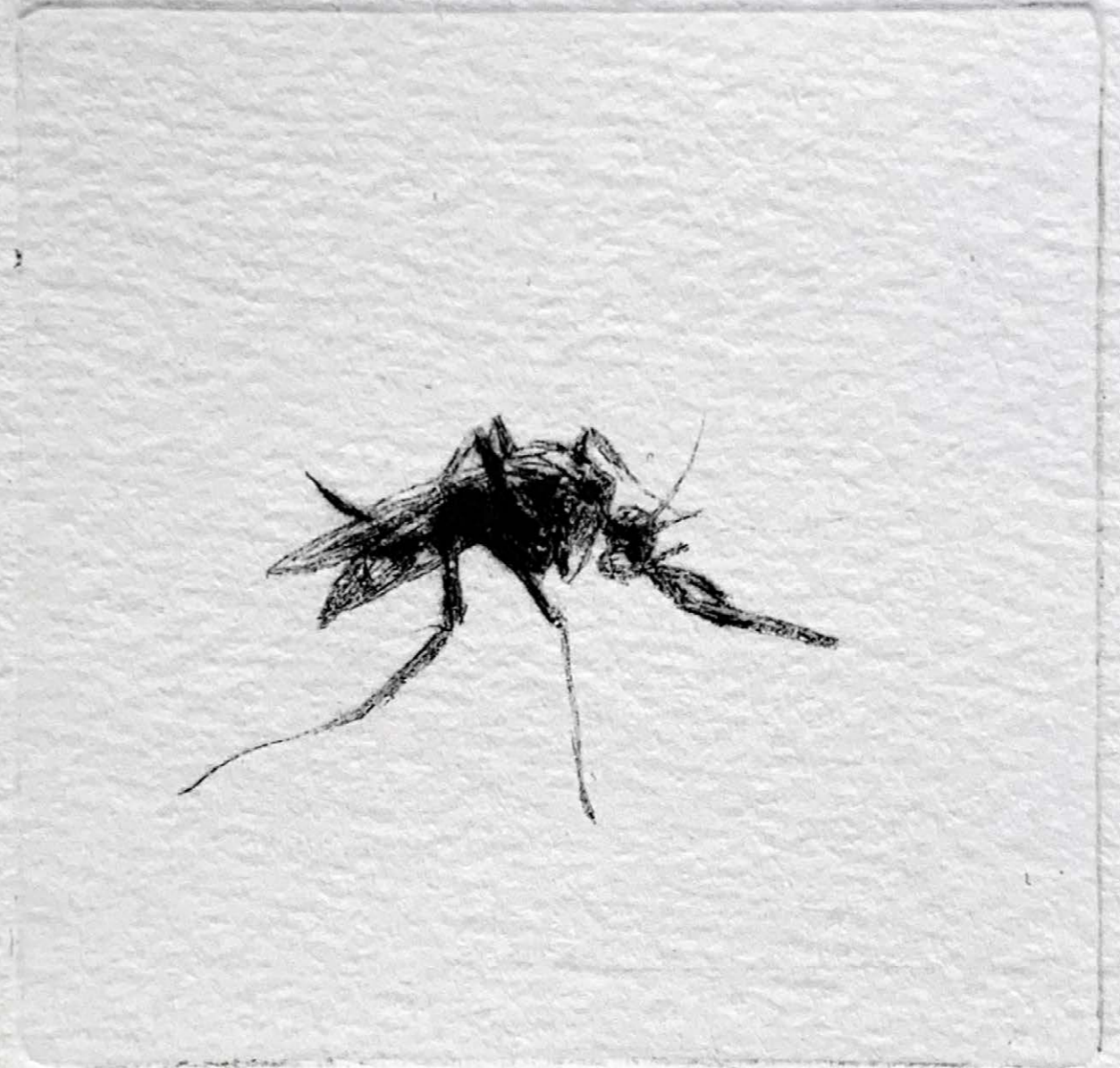
Frida Marklund

Unwanted Beings

2023 • Drypoint

This work explores typically unwanted beings in a place that many also regard as unwanted. I own a house that my great grandparents built over a hundred years ago. Located in a rural area, it has eluded modernization and lately only been used as a summer cottage. Like many places in the arctic countryside, this region is generally depopulated and has seen increasing emigration. That is until recently, when the so called green industrial transition in the region suddenly creates a demand for workers and housing. Foreign mining companies are drilling for metals, while forest owners clear the forests of my childhood. In this artwork, I highlight the wild and often overseen inhabitants of this place, its unwanted plants and animals. It's a work about identity and the relationship to a place, about other kinds of ecological and emotional values that cannot be measured in financial or industrial terms.

Frida Marklund has a background as an art teacher. Initially, she spent three years at a preparatory art school (folk high school), followed by training to become an art teacher for upper secondary school. Later, she embarked on PhD studies focusing on educational approaches to visual arts education. Today, Frida serves as an associate professor at the Department of Creative Studies at Umeå University. In addition to her research, she teaches visual arts, visual communication, and subject matter didactics within the art teacher training program. Her primary artistic mediums encompass two-dimensional techniques, including drawing, painting, and printmaking.



Sara Rylander

The Evolution of the Creative Process

2022-2023 • Molded & embossed leather stinkbug bags

The creative journey is neither linear nor uniform; it's a mix of experiences, methods, techniques, and choices that blend together seamlessly. This series is a reflection of this evolutionary process. It is not about the destination—the finished piece—but about the narrative that unfolds along the way. It's about the choices made, the influences assimilated, and the unforeseen paths that emerge. The different designs of beetles unfolds the story of a creative process evolving. My work embraces the fluidity between design, art and craft, navigating a realm where traditional boundaries are

redefined.

The series, featuring various species of stink or shield bugs, is carefully crafted from vegetable-tanned leather, with an aim of capturing the beauty of insects amidst our changing world. It also reflects a deeper issue, mirroring the quiet vanishing of insect populations globally.

In this series I explore the boundaries between art, design, and craft, as well as blending digital and traditional tools in the making of small crossbody bags, a practical item with a touch of humor.

Sara Rylander is a lecturer in art, woodwork and digital manufacturing at the Department of Creative Studies, Umeå University. Over the past decade, with the rise of tools like 3D printers and CNC machines, Sara has worked to understand their place in traditional crafts. She helped establish a craft lab to explore the blend of modern tools with traditional craftsmanship. Her research focuses on the practical application of knowledge in the digital transformation of Crafts, and her artistic work encompass different material and combines traditional techniques with digital design, aiming to bridge the gap between old and new in craft and design.



Stina Westerlund

Memory work in suede and the quiet durability of clothing

2019- ongoing • Knitting, tufting, digital embroidery, sewing

Today, society faces challenges in terms of developing more sustainable approaches to the amount of material artefacts that surrounds us. Clothes are no exception, and they are mainly produced in global market systems draining the understanding of what clothes can be. There is, however, an alternative silent sustainability, rooted in people's personal context but which we know little about. Based on a suede jacket, worn by people in the northern region over three generations, from the 1950s and onwards,

this work examines the unspoken that takes place within clothing as a boundary – in between persons and a jacket. Drawing on Frigga Haug's memory work and textiles' ability to carry personal experiences. This ongoing work explores the suede jacket's intertwinedness with the persons' life stories and how meaning and value is constructed around themes as growing, attachment, place and tactility, when the jacket's agency becomes a catalyst for creativity and resistance.

Stina Westerlund is associate professor in Educational work at the Department of Creative Studies, Umeå University in Sweden. Her research interest concerns action-based knowledge and reform ideas for sustainability, academisation and digitalisation in Crafts. Westerlund has a special interest in social and relational aspects of sustainability in Crafts and prefer working at the intersection between scientific and artistic research.

