



EVERYDAY EXTREMES.

RELATE NORTH 2021



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The Relate North 2021: Everyday Extremes is the International Symposium and Exhibition to be held in the National Research Tomsk State University, Russia, 10-12 November 2021. Every year, the events of RELATE NORTH attract leading scholars, artists, designers and educators from around the circumpolar regions. This is the second time a Russian University hosts this ASAD conference, and the first time the event takes place online.

The ninth Relate North: Everyday Extremes will focus on a more specific perspective of human and non-human wellbeing in the Arctic region. The concept of extremes aims to highlight and describe the particular sensitivity that enables and supports creative and sustainable interaction between human/non-human actors and the everchanging, severe, environment of the Arctic. Moreover, with the current speed of climate change, when the notion of the extreme environment is to be expanded towards most parts of the "Spaceship Earth" in the next 20-50 years, the challenges of nature and their social and cultural implications will call for a creative response.

The catalogue contains 26 contributions of 50 artists, designers, architects and educators from Alaska, Canada, Finland, Norway, Russia, Scotland and Sweden presenting their visions and insights on the wider perspective of collaborative practices in design, art, research and education within the Arctic region. This includes art and design projects within and between communities, schools, universities, and business, culture, tourism and wellbeing.



Greetings from the ASAD Leaders

We send our congratulations and very best wishes to Relate North: Everyday Extremes 2021 – 9th Annual Symposium & Exhibition that is being hosted by Tomsk State University. This important and timely event on the theme of ‘Everyday Extremes’ will bring together scientists, artists, designers, academic and students to discuss and debate the pressing issues being faced by those who live and work in the Arctic and around the circumpolar north.

The ninth event in the highly successful Relate North series, organised with ASAD, will shine a spotlight on some of the most pressing issues facing the art, design and cultural sectors and how they might benefit and interface with industry and society more generally. The notion of extremes in the title seeks to underline the shifting and severe, environment of the Arctic. With climate change, high on the agenda of every country, but particularly in the Arctic – this symposium and accompanying exhibition will foreground how design, art and culturally sensitive research has a role to play in the well-being of the human and non-human residents of the Arctic.

In these times, such events are critical to bringing creative people together not only to add to knowledge, but also to seek solutions to common problems inherent in our everyday extreme lives.

Best wishes for a successful symposium and exhibition!

Professor Timo Jokela, University of Lapland, Leader ASAD
Professor Glen Coutts, University of Lapland



Tatiana Batova

Senior Lecturer, Murmansk Arctic State University, Russia
Postgraduate student of the Institute of Culture, St. Petersburg State
Institute of Culture, Russia

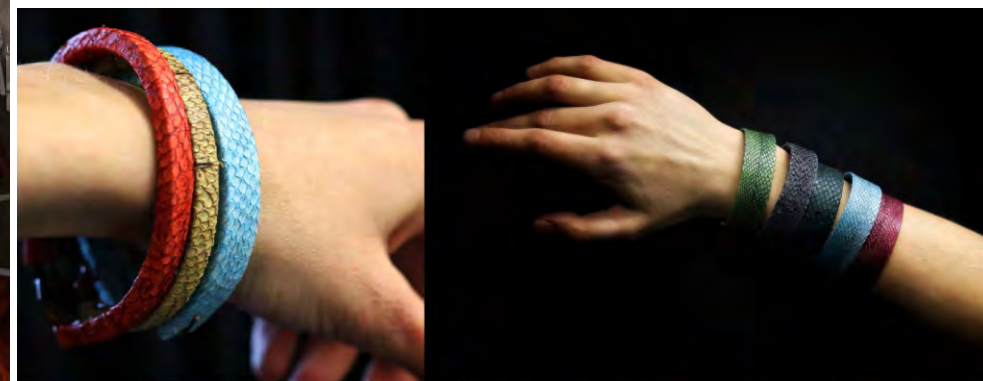
FISH FUR

The project is aimed at updating the raw material of the Murmansk region - processed fish skin by designing a methodological manual for working with fish skin: analysis of color combinations, shape, interaction with other materials, as well as directly samples of work in the form of designer accessories.

Fish skin has a number of advantages: it is elastic, soft, breathable and waterproof, has great wear resistance and durability. All these qualities are indisputable advantages, which makes it possible to use it for the manufacture of accessories, souvenirs, even in the clothing and footwear industries.

On the territory of the Murmansk region, no craftsmen have been identified who would work with fish skin as a material for design products. Basically, the products are of a souvenir nature or have an appearance that does not meet the needs of the modern market.

Fish skin, applique, leather sewing, accessories, jewelry 2021





Ruth Beer

Vancouver-based artist interested in cross-disciplinary approaches to cultural practice, Canada
Professor, Emily Carr University, Canada

INTERWOVEN LANDSCAPE

The artwork is intended to bring attention to climate change and its effects on the changing conditions that now more visible in the landscape.

A photographic image of snow covered terrain that is seemingly stable, and a photographic image of patterns in sand, made by the movement of water as it recedes and advances on the water's edge. These images are scored, cut and interwoven as a means of representing the interdependence and vulnerability of their physical states.

Technique: woven inkjet photographs on unbleached canvas

Year: 2021

Size: 42" x 55"





Thomas Chung

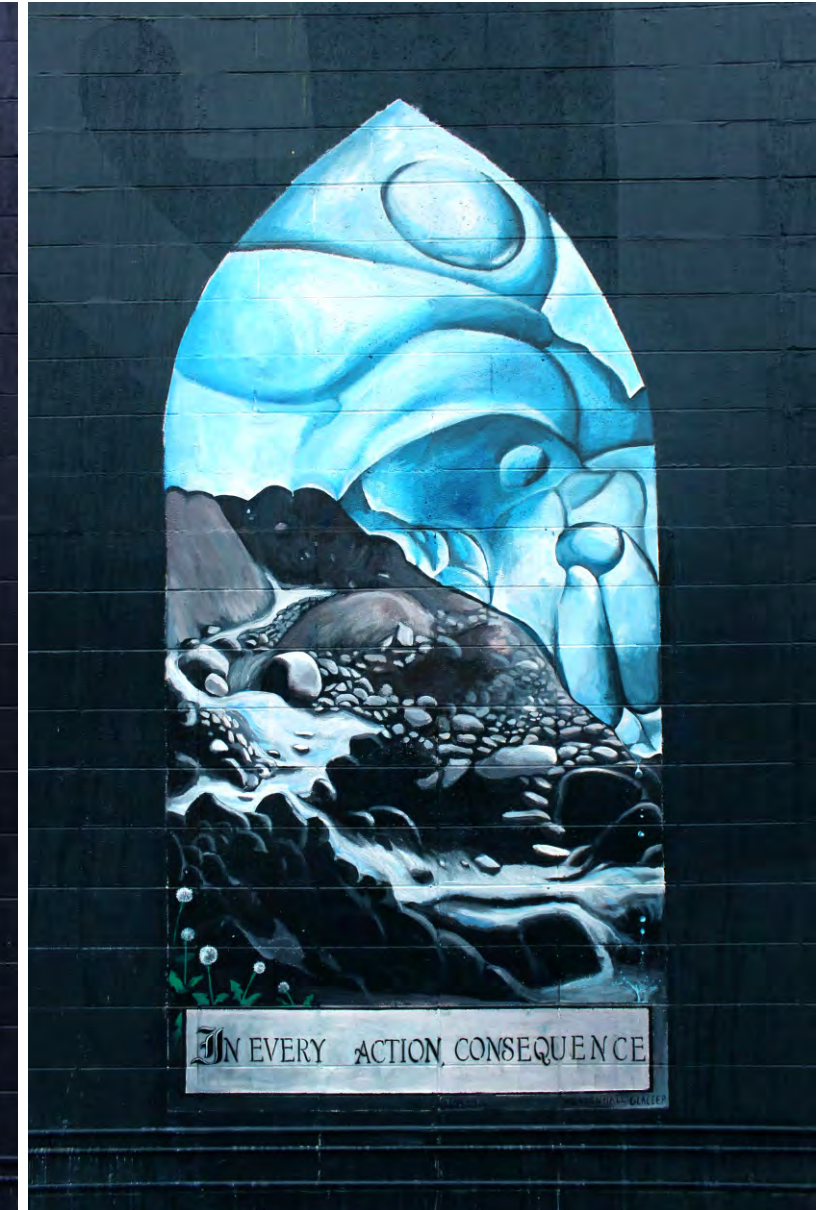
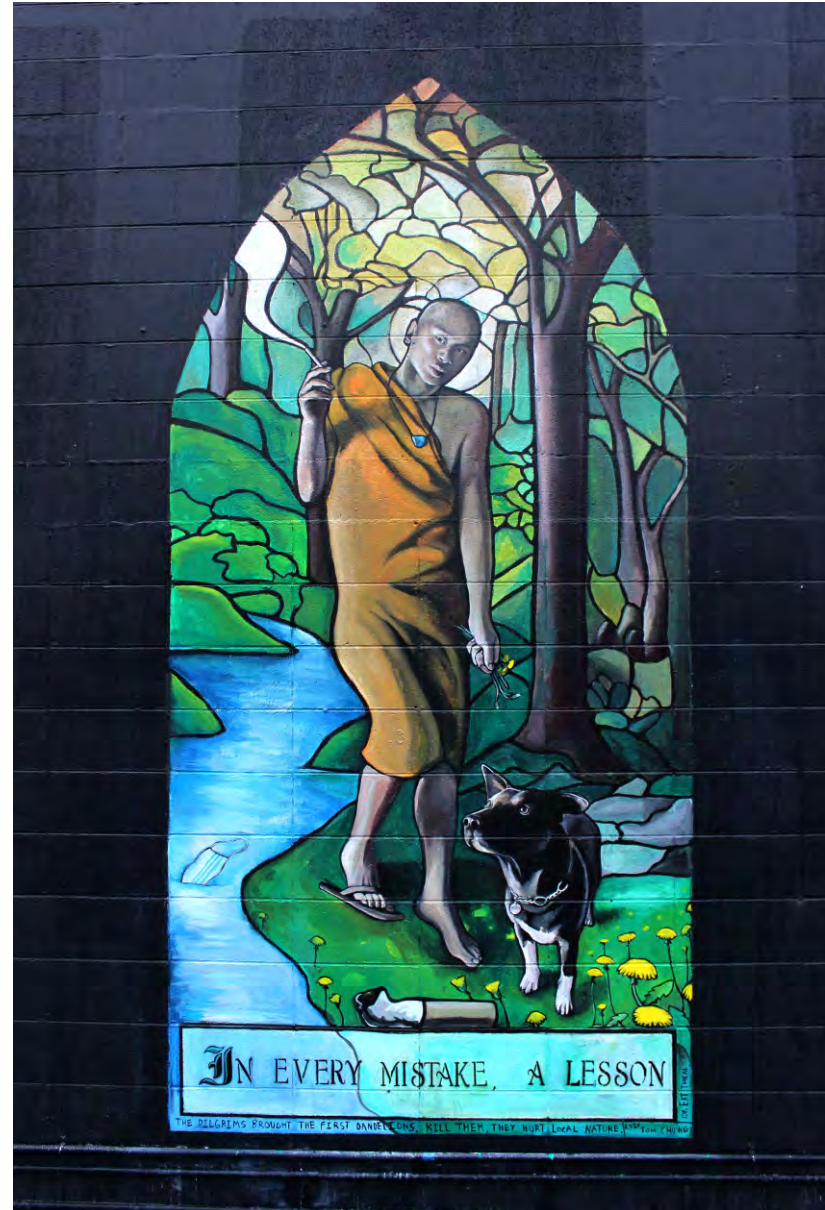
Visual artist, Assistant Professor of Art and Painting, University of Alaska Anchorage, USA

SMOKING BUDDHA/MENDENHALL GLACIER MURALS

The images I have submitted are details from an outdoor mural I coordinated with former UAA students in downtown Anchorage. The mural is intended to raise awareness of climate change. I designed and painted images of a smoking buddha and a melting glacier to highlight man's inseparability from nature and the consequences of our actions. Dandelion plants are featured in both murals as a symbol of both the damaging effects of human activity and a symbol of colonialism (The pilgrims brought the first dandelions to North America). I have made personal efforts to remove as many of these invasive plants from Alaskan woods that I can, and this was the inspiration for the mural. Being surrounded by thousands of invasive plants is an everyday extreme, as is the damaging effects of all the actions we take that hurt ourselves and our environment.

The imagery of Mendenhall Glacier in Juneau Alaska melting drop by drop was intended to show that even the extreme nature of Alaska is suffering from the effects of human activity. These murals represent my aspiration to use art to heal and educate. Our globalized society is facing extreme pressures and obstacles in our age and I attempt to use art to get people to care. I am currently extending offers to travel and create free murals for interested institutions. Please reach out if interested in a future collaboration.

Medium: Acrylic house paint mural. Size: Mural window dimensions 8'x12'. 2020



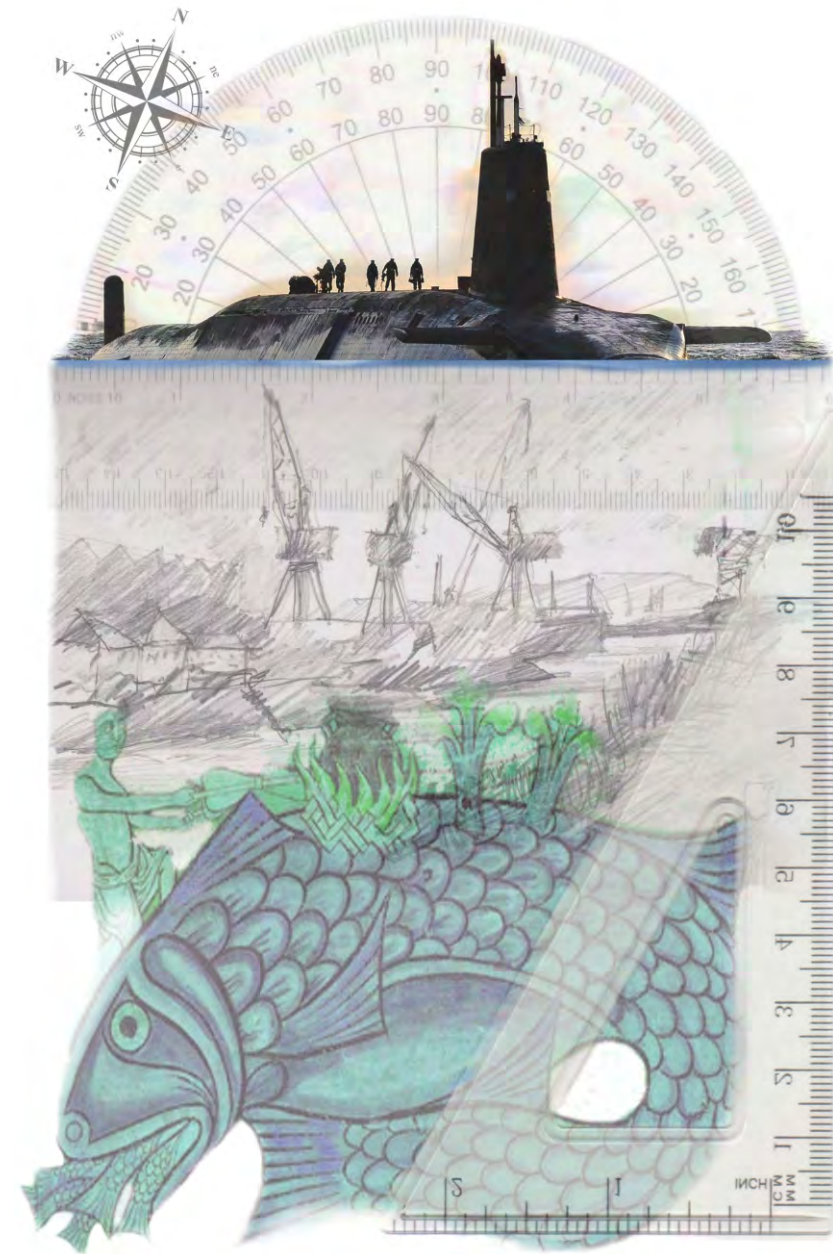
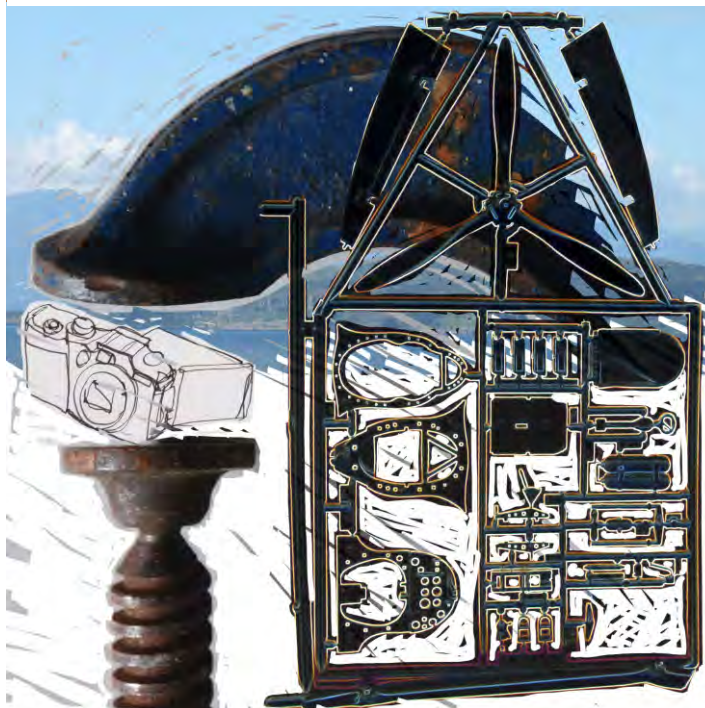


Glen Coutts

Professor of Applied Visual Arts Education,
University of Lapland, Finland

A PLACE OF EXTREME BEAUTY WITH EXTREME DANGER: JUST BELOW THE SURFACE ... EVERYDAY

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, industrial and cultural permeate all that I make. The land and seascape are part of me; rugged and sometimes dangerous and the current, sinister, presence of the United Kingdom fleet of nuclear submarines is a recurring theme. Making the works mirrors my feelings about the changing landscape – personal, layered, multifaceted, nuanced and often risky. The artwork reflects people and place – the tools and instruments of trades often appear in the work. I make personal, political and occasionally playful, responses to a place that has changed and is being changed by human activity. A place of extreme beauty with extreme danger just below the surface ... everyday





Torunn P. Dagsland

Associate Professor, Faculty of Arts and Education, University of Stavanger, Norway

PICTURE SERIES: 1 “SEED 1”, 2 “SEED 2” AND 3.“EXTINCTION”

Seeds of different sizes with great shapes fascinate me. The seed finds itself in a state of rest between the present and the past. The life of the seed represents an extremely beautiful process that is part of our everyday life. Some seeds can rest for a thousand years before they begin to germinate. The seed can undergo a metamorphosis and change to the most beautiful plant. Our existence depends on the seeds and seeds depend on us humans to survive. But the seeds are threatened: "Up to one million plant and animal species face extinction, many within decades, because of human activities", says the most comprehensive report yet on the state of global ecosystems. "Without drastic action to conserve habitats, the extinction rate will only increase," says a United Nations backed panel call IPBES. My seed pictures are part of an ongoing creative project. To me, a small seed symbolizes change, opportunities and hope in "Everyday Extremes".

Technique: Screen printing

Medium: Handmade paper with banana peel, seeds and other fibers.

(Framed with plexiglass)

Year: 2019-21

Size: (49 cm x 37 cm) x 3



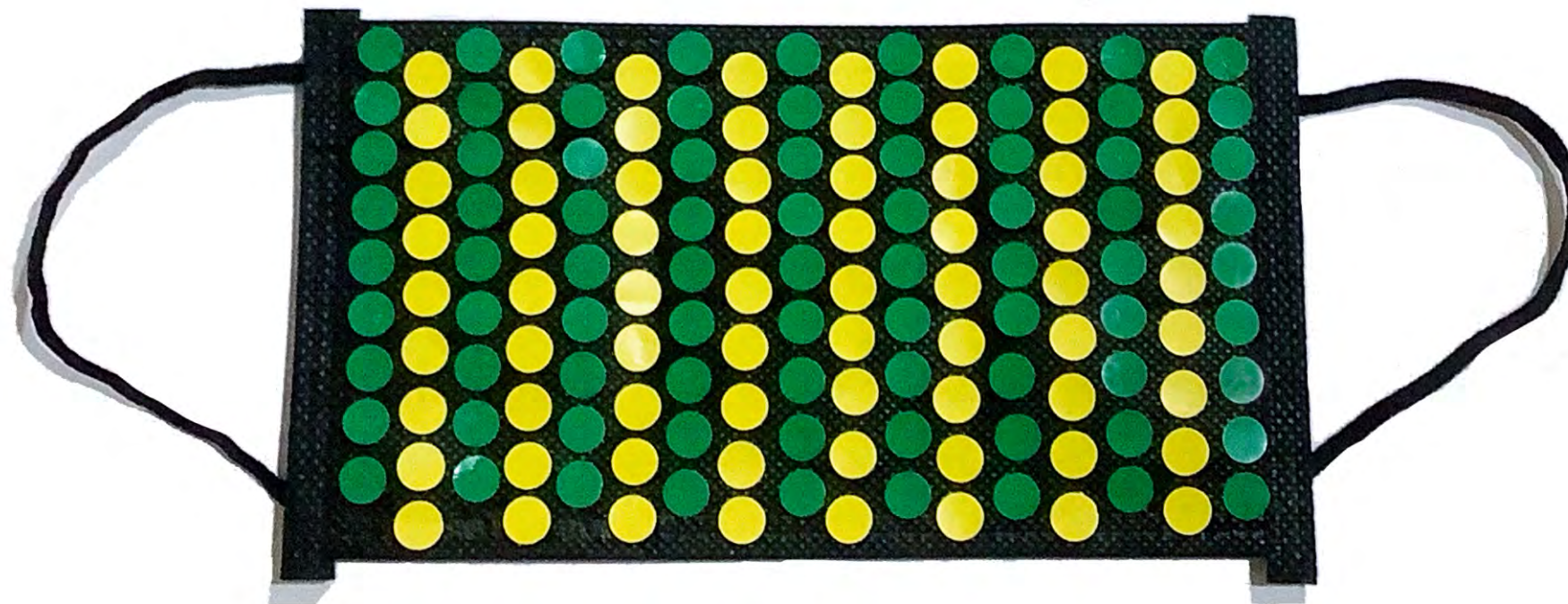


Herminia Din

Professor of Art Education, Department of Art, University of Alaska Anchorage, USA

THE ART OF FACE MASKS SEAWOLF STYLE: AN ONLINE ART EXHIBIT

College life during COVID-19 has been unprecedented. While these are challenging times, we know this will be temporary. The nature of art is flexible and resilient. Art can promote good health – of the body, mind, and spirit. We need the arts in difficult times, and in large measure. This exhibit features UAA Art Students exploring the face mask as an art form of individual expression in response to the pandemic. These face masks represent a spirit of caring and concern for others in providing a basic safety need. Using their artistic skills to express emotions such as fear, frustration, and endurance, personal stories can be glimpsed in these one-of-a-kind artworks.



Website



Medium & Year:
Various / 2019-2021

Yana Elizarova

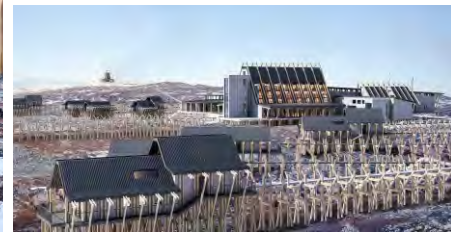
Senior Lecturer, Design of Architectural Environment, Saint Petersburg State University of Architecture and Civil Engineering, Russia

Oksana Vasilyeva

Student, Design of Architectural Environment, Saint Petersburg State University of Architecture and Civil Engineering, Russia

Architectural and design concept of the tourist and research complex “Bukhta Tikhaya” in the national park "Russian Arctic»

The territory is located near the “Bukhta Tikhaya” on the island. Hooker, part of the archipelago of the Russian Arctic National Park, where the abandoned polar station is located. All existing functions for tourists and polar explorers are transferred to the new complex in order to prevent the destruction of historical sites due to anthropogenic pressure. The new territory is functionally divided into tourist and research areas. The tourist area includes accommodation units for short-term stays, as well as a visitor center. The research area is completely set aside for the work of scientists and employees of the Russian Arctic National Park, includes a residential building, an observation tower, a historical building, research and underwater



Dmitry Suvorov

Student, Design of Architectural Environment, Saint Petersburg State University of Architecture and Civil Engineering, Russia

Architectural design concept of a tourist complex in the Russian Arctic on the Kola Peninsula in the village of Teriberka

Teriberka is a place you want to return to, each stone is saturated with its own energy and inner history. This project involves connecting with neighboring villages to maintain their life and preserve their authenticity. New routes between cities will help to learn and convey the cultures of small nationalities, the indigenous peoples of the north. The project is aimed at preserving the originality of the place and introducing a new object into its history, creating a new object of attraction that is fully consistent with the place.

Ilya Yunchis

Student, Design of Architectural Environment, Saint Petersburg State University of Architecture and Civil Engineering, Russia

Tourist complex in Kirovsk

The project is focused on improving the quality of stay of guests and local residents in Kirovsk, located next to the ski slope of Bolshoy Vudavr. The tourist complex is a combination of modern architectural solutions with a careful attitude to the nature of the Arctic.





Elina Härkönen

Lecturer in art education, University of Lapland, Finland

MEETING IN LANDSCAPE

Co-authors: Lotta Lundstedt, Lidia Kostareva

The 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 on 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 dying and cultures in our neighboring countries.

Video (Duration: 6:44) 2021
Podtybok, Russia / Miekjärvi, Finland / Röksta, Sweden

Talk video



Meeting in Landscape



Maria Huhmarniemi, Francis Joy, Misha del Val, Hugo Peña, Amir Abdi, Tanja Koistinen, Raisa Raekallio and Smaranda Moldovan

University of Lapland

ENCOUNTER-A-TREE

The encounter-a-tree artwork directs the audience towards better comprehension of the importance and values of bodily experience and interaction with trees, their identities, personalities shapes, forms and healing powers in terms of well-being and sustainable living. The work is based on the notion of community, which includes not only the human community but aims to help others and ourselves remember how we are part of an intricate web of relationships within the nature that consists of many different spirits and powers that govern the natural world. The work brings into focus the value of trees and forests.

Participatory installation
(posters on the wall, sharable cards),
1782mm X 5940 mm. 2021



**Maria Huhmarniemi, Timo Jokela, Antti Jokinen,
Elina Luiro, Minna Kovero, Eliina Hurtig, Pia Lindfors,
Anniina Poikela, Meri Nikula**


University of Lapland

CREATIVE TOURISM EXPANDS


The exhibition is part of the “Art-based services for tourism” project, 2019–2021, funded by European Regional Development Fund (ERDF). The project focused on developing new tourism activities and products by artists, crafters and designers in Lapland. The project supported artists and art gallery and art museum enterprises to collaborate with tourism industry and better mediate creative tourism services for tourism clients and agencies. Arts based research methods and action research approach are implemented in this development with a focus on participatory art for meaningful and transformative experiences, celebration of diversity of local cultures and human and non-human wellbeing. Timo Jokela is the leader of the project and Maria Huhmarniemi is the project administrator.

The Art-Based Services for Tourism project developed new types of creative tourism services. The exhibition Creative Tourism Expands features service concepts; sustainable interaction between human/non-human actors and shared experiences of visitors and locals. The exhibitions model performances and workshops that do not require prior training or familiarity with art from the audience and participants. Services have been developed in several fields of art: dance, ceramics, sound art, wool painting, environmental art and visual arts. They aim to enhance cultural sustainability, human and non-human wellbeing and experience of Arctic nature and its agency.

Art-Based
Services for
Tourism
project
2019–2021




From Nature to Art Print
- Antti Jokinen




Woolpainting
- Elina Luiro

The project focused on developing new tourism activities and products by artists, crafters and designers in Lapland. The project supported artists and art gallery and art museum enterprises to collaborate with tourism industry and better mediate creative tourism services for tourism clients and agencies.




Language of Auroras
Minna Kovero, Eliina Hurtig, Pia Lindfors and Anniina Poikela



The Siren of See Lapland
- Meri Nikula

Arts-based research methods were implemented for meaningful and transformative tourism experiences and celebrating Northern nature and the diversity of local cultures and people.



Poster exhibition (A2-size posters, videos, sharable flyers)



Timo Jokela

Professor of Art Education, University of Lapland,
Finland

IN THE LANDSCAPE WITH CAPERCAILZIES

As part of the ecoculture of my home village Kõngäs in Lapland, 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 forest and its inhabitants, animals and birds. Conversation with villagers easily turned to capercaillie, 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 capercaillies.

In April 2021 I went to look at capercaillies dwelling places snowmobiling with my camera instead of a hunting gun, creating a series of In the Landscape with Capercaillies. I had my grandchildren with me, photographs of my ancestors frozen in ice blocks and capercaillies tails that I hunted in previous autumns. Today, many places where capercaillies 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 capercaillies' tails on sites I visited.

Figure 1:
In the capercaillies woods with my
grandchildren Isla and Vili and
photographs of
their great-grandfathers

Figure 2,3: Installation with snow,
photographs, and capercaillies' tails.





Carolyn Kirschner

Adjunct Professor, Parsons School of Design, USA
Associate Lecturer, Goldsmiths, University of London, UK



Website

“NO_POLE”

“NO_POLE” is an ongoing design and research project that explores questions of proximity, abstraction, and artificiality. How are ecologies constructed and experienced when they are mediated by remote sensing technologies? What is included and what is left out? What alternate, expanded versions of the Arctic might emerge, as we encounter the region through electronic eyes?

The number of remote sensing instruments in the far north has surged in recent years. Probes, sensors and satellites vastly outnumber humans and have become a new technological species of the delicate polar ecologies, flickering as they interact with their surroundings. These intricate networks of machine sensors are tasked with siphoning data from the polar landscape, to transmit glimpses of the inhospitable region across the globe.

In the context of rapidly warming temperatures and rising geopolitical tensions, I consider how capitalist and colonial agendas are able to infiltrate these digital models of the Arctic and distort imaginaries of the remote region. Looking beyond official models and metrics, I use remote sensing data extracted from the Arctic Ocean to create computer-generated forms that experiment with alternate materialities and visual languages—foregrounding non-human senses and non-Western, indigenous perspectives.

Technique: handmade

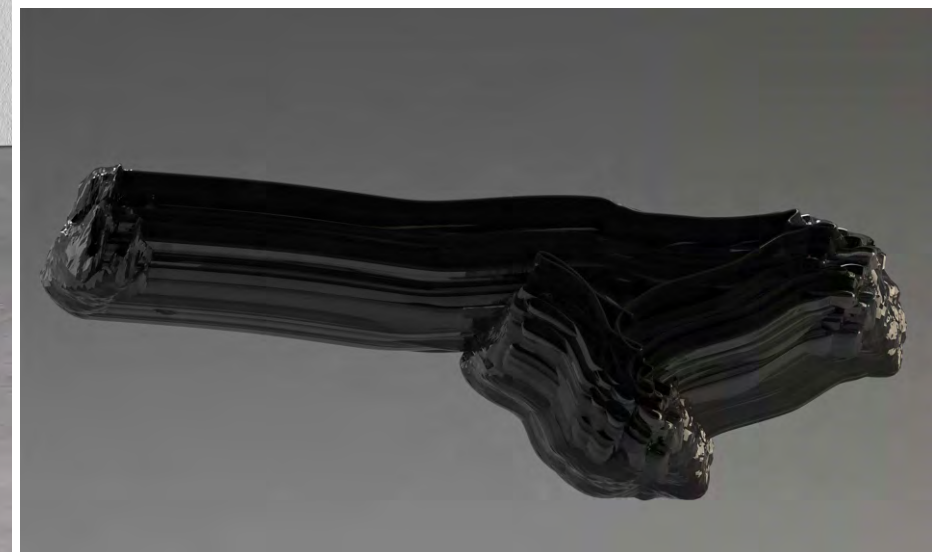
Material: foam, synthetic fabric, artificial fur. February 15-19, 2021



“Data Creatures” / Digital models generated from remote sensing data extracted from the Arctic Ocean. Rendered installation view. / 2018-19.



“Rug in the Shape of the Shadow of a Polar Bear” / Semitransparent urethane sheet 2000 x 2000 mm / 2020



“Landscape of false Information” / Procedurally generated from discredited models of the Earth’s magnetic field. Rendered view / 2019



Lotta Lundstedt

Artistic Senior Lecturer, Department of Creative Studies, Umea University, Sweden

Lars Lundstedt

Flight nurse at Scandinavian air ambulance, photographer



Revisit



Video talk

REVISIT

Revisit explore the relationship between everyday objects like garments created from nature and human. The garments return to visit the place from its origin together with its maker. As humans are an invasive species, we are a threat to the biodiversity. The garment industry is a contributing factor to this destruction of natural resources and exploitation of nature's gifts. We are all a part of everything around us, objects, air, soil, grass, and garments. "You" in the poem refers both to the specific garment and to the surrounding environment. The question; What happens with you if I leave you? refers to the process in nature where, dead plants, algae, fungi and animals, are converted through biodegradation. Degradation is a decay process that from a garment perspective can be very harmful and create extreme damage, but from a nature perspective it can be very fruitful. That's the power nature possess.

Technique: Photograph and poem

Medium: Slide show

Year: 2020-2021

Size of the artwork: 6 slides in a looped slide show





Georgia Rose Murray

Artist and Lecturer, Duncan of Jordanstone College of Art and Design, Dundee University, Scotland



- 1 AKSELOYA & MIDERHOKEN ARCTIC EYE**
- 2 ONE POLAR NORTH**
- 3 ARCTIC CRACKING**

Georgia Rose Murray’s work is concerned with understanding natural light and rhythms in the Arctic. In 2015 she spent one month painting in response to Polar Night. This significant period of research inspired the desire to experience natural light and darkness during each polar season.

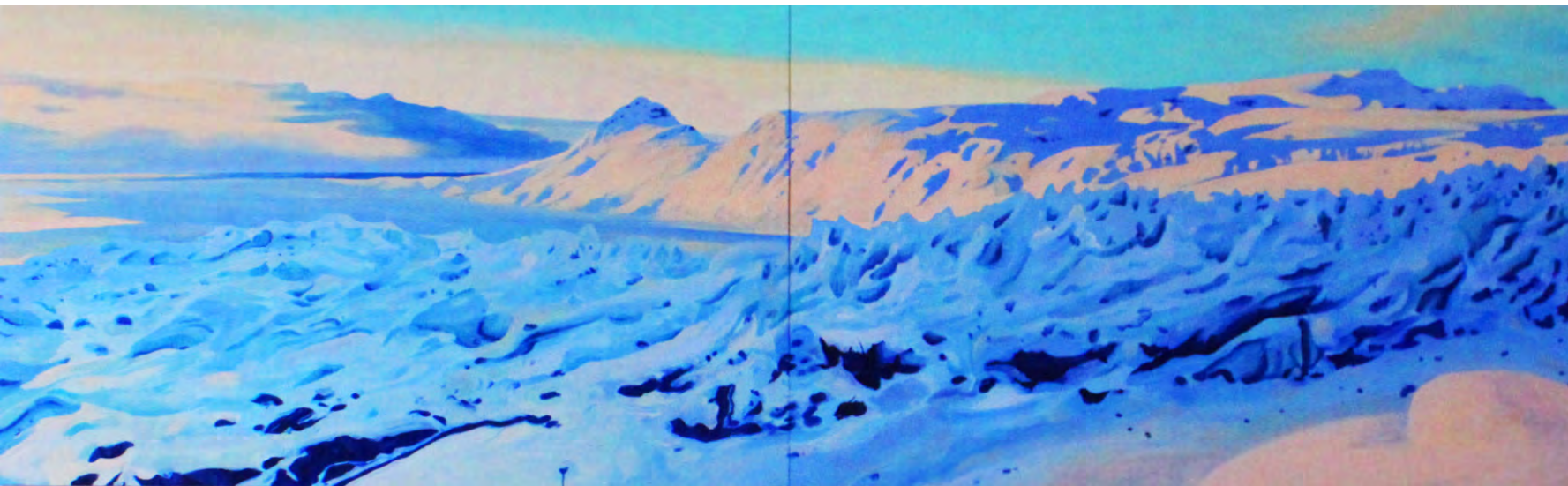
Between 2016 and 2020 Murray visited Svalbard during Midnight Sun, Autumn and Spring, staying at various research stations, sailing on the ocean and working alongside polar scientists. Adapting to extreme weather patterns is an inspiring challenge, as is evolving and developing ‘en plein air’ skills. Murray’s drawing and painting techniques are rapid and expressive, as she holistically absorbs the incredible Arctic and creatively responds to the poignant landscape. Collaboration is vital in expanding knowledge and skills whilst embodying wild environments. Mixing and applying colour, whilst icicles are forming all over brushes and paper, is a beautiful and demanding experience; thinning water with anti-freeze is essential!



1 Akseloya & Miderhoken Arctic Eye. Painting.
Oil, Gloss, Pigment on Board. 2019.150x80x3cm.



2 One Polar North. Painting.
Oil, Gloss, Pigment on Board. 2019.150x80x3cm.



3 Arctic Cracking. Painting. Oil, Gloss, Pigment on Board. 2019 320x100x3cm.



Aubyn O'Grady

Program Director & Chair, Local Field School, Yukon School of Visual Arts, USA

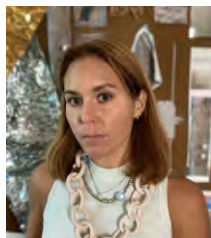
LOCAL FIELD SCHOOL

Dawson City is full of extremes; it is a place where (at least) two differing worldviews meet and govern on self-governed territory. Tr'ondëk Hwëch'in culture, values, and traditional laws coexist with an imposed settler-colonial resource economy, and though the two have fundamentally different approaches to land, they are not necessarily at odds. Most food is trucked in via the single highway; most waste is buried. And, despite it lasting only a couple of years, the enormous impact of the Klondike Gold Rush and its aftermath are still legible in the landscape and the town's material heritage. There exist very few public art installations in town. However, we view the preservation of the buildings and boardwalks of the historic townsite as a monument to the Goldrush Era.

Local Field School seeks to trouble the local monument/ moment we live in, while at the same time building capacity for local artists to envision and produce public art works.

Local Field School was started by Aubyn O'Grady, Amy Ball, and Ange Bonnici, but collective leadership and membership is determined on a project-to-project basis. Local Field School: Assembly is Aubyn O'Grady, Amy Ball, and Jared Klok.





CLAUDIA O'STEEN

Practicing artist, Assistant Professor of Fine Arts, Winthrop University,
Winthrop University, USA



Levelling Network

LEVELLING NETWORK

The Kronstadt tide gauge was called the Hub of the Universe by Yuri Gagarin, the first man in space. It is the site from which all depths and altitudes in Russia are measured and determined, and it is one of the most comprehensive collections of sea-level data in the world. In Levelling Network, the tide gauge is a site of knowledge and ritual. It is used as a reference point to understand my surrounding landscape, to measure my relationship to it, and to investigate the history of Kotlin island. I traveled to the tide gauge every day for 2 weeks to take measurements, and each night I analyzed and dissected these measurements in my studio space. From my window, the Kronstadt Naval Cathedral was well lit at all hours and its presence became a constant beacon filling up the space. The dome became my navigational aid and a benchmark by which all other things were measured. This is a work about the tide— about taking measure and failing to communicate, both through language and data. Levelling Network explores my relationship with the tide gauge and the naval cathedral dome and displays how they are used as tools to collect, measure, and explore. The installation combines my processes, the tools I developed to examine the Kronstadt landscape, and the artifacts that resulted from this process of exploration.





Roxane Permar

Professor in Art and Social Practice, University of the Highlands and Islands, Scotland
Research Fellow and Programme Leader, Master's Degree programme, Art and Social Practice, Centre for Island Creativity, Shetland UHI, Scotland

1 LANDSCAPE IN PAIN #046320201113,

2 LANDSCAPE IN PAIN #0436202105

3 LANDSCAPE IN PAIN # 046020210509

This work is from an on-going series of drawings and animated films made in response to the construction of the Viking Energy Wind Farm on Shetland's north central mainland which began in September 2020 after many years of public debate and local dissent. It will be one of the largest in Europe with 103 wind turbines. The urgency of the climate crisis demands imaginative and socially just solutions, particularly ones that don't bring further harm to communities or the environment. Collective in Shetland concern is caused not only by the disproportionate scale of the project and the daily violation and physical destruction of our environment that is now so blatantly visible, but equally by despair for the environment for future generations and human impact. We feel deep pain for the damage to the landscape in the long term and the negative impact it will have on the well being of people in Shetland.



Website
Landscape in Pain



1 Photo credit: Sustainable Shetland.
Year: 2021
Medium: Digital animation, looped,
01:48:36

2 Year: 2021.
Medium: C-type photograph
Dimensions: 11.5 x 8.6 in
(29.3 x 21.9 cm)

3 Year: 2021.
Medium: C-type photograph
Dimensions: 11.5 x 8.6 in
(29.3 x 21.9 cm)





Anna Petrova-Kerehit

Head of the department of Design and Decorative and Applied arts,
Arctic State Institute of Culture and Arts
Director of the creative agency "KUUN art Creative Agency, deputy.
Vice-rector for strategic development, Russia

UYEBIT TUHARA. FOREVER. 2014

NOMAD. 2016

UMNULLOBUT. FORGOTTEN. 2015

All works relate to easel art, made by hand in materials traditional for northern nomads such as leather, textiles, metal. The artistic concept is the comprehension of the past in space-time by the material images of everyday life. The defining beginning of the works is the culture of the ancient nomads of Asia, South and North-East Siberia. Despite the huge temporal and spatial distances separating peoples, their art is united by common features of material, spiritual culture and art. We study the dynamics of contemporary Yakut art through the prism of the traditional past of the northern people as the Yakuts-Sakha.

The predominant role in the concept of traditions is played by the semiotic paradigm. Paintings on the skin bear the signals of the times connecting the archetypes of kindred peoples and at the same time the emotional charge of the author. The social motives of the epoch undergoing in the works can be read only as something that subconsciously modulated personal experiences. They are secondary, but they are good because they are not presented as ideological constructs, namely as secondary imprints the past and social time.

1 Uyebit tuhara. Forever. 2014 Leather, textiles, metal, acrylic, hot stamping, 100x145

2 Nomad. 2016 Leather, textiles, acrylic, hot stamping, 140X100

3 Umnullobut. Forgotten. 2015 Leather, textiles, acrylic, hot stamping, 100x140



1



2



3



Katie Hart Potapoff

Art & Design, University of Dundee, Scotland

Art & Design, University of Dundee, Scotland



Website



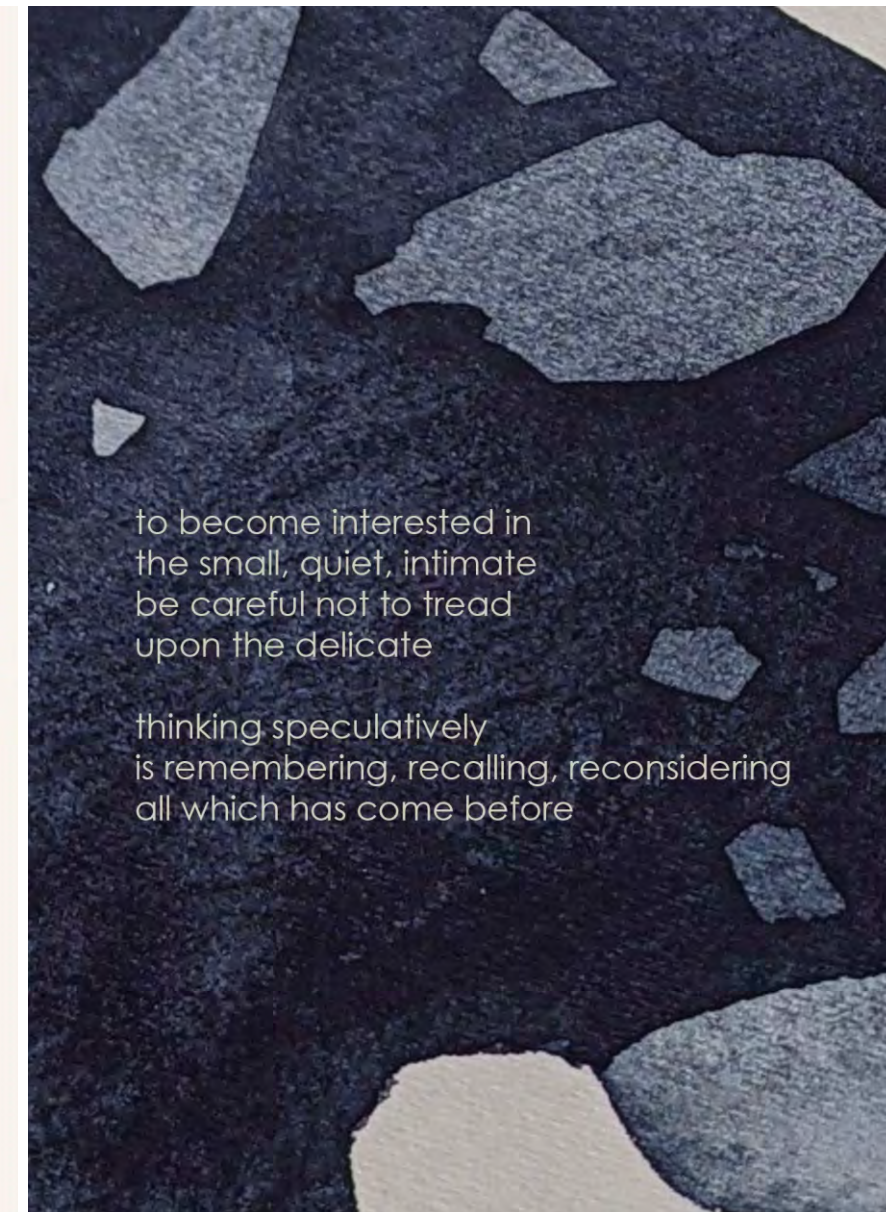
THINKING CIRCULARLY

This work offers a reflexive response to the question of how an individual might engage with, what Timothy Morton classifies as a 'hyperobject', the climate crisis. To combat the sense of extremity and enormity of being overwhelmed, this research instead seeks to ground itself in the intimate, close, and tangible.

The abstracted nature of a hyperobject, something so vast we cannot fully comprehend, is explored through a series of monochromatic abstract paintings using woad blue watercolour, a natural pigment made from plants native to the UK. The accompanying poetic fragment considers what Robin Wall Kimmerer, in her chapter 'Becoming Indigenous to Place', describes as circular time, saying "if time is a turning circle, there is a place where history and prophecy converge" (p. 207). Perhaps laying at this convergence are the answers we seek, we need only listen to the stories which have come before.

1 Thinking Circularly Diptych, Painting, Watercolour, 2021, 46cm x 61cm

2 Thinking Circularly Diptych, Poetry, Digital image, 2021, 46cm x 61cm



to become interested in
the small, quiet, intimate
be careful not to tread
upon the delicate

thinking speculatively
is remembering, recalling, reconsidering
all which has come before

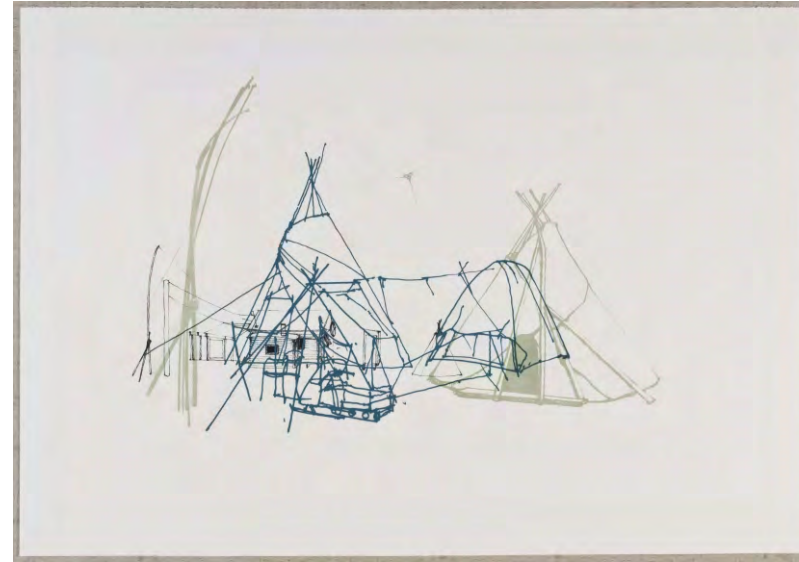


Dr Gavin T. Renwick

Canada Research Chair for Design Studies, University of Alberta, Canada

SPATIAL CONFIGURATIONS FOR LIVING NORTH OF NORMAL

Permanent communities in the Western Subarctic are relatively recent creations. Feelings for and knowledge of the land and its resources are still implicit within many of the First Nation inhabitants of this area. However, hunting societies are not afraid of change and will readily integrate new ideas and amend old ones when appropriate and if given the choice to do so. The imposed western housing model is, therefore, perceived as having some uses while still failing in its primary function, since it was developed particularly for western life and domestic ideas. This project involves a collaboration between designer Gavin Renwick and printmaker Paul Harrison. The project combines visual research utilising printmaking methods as part of the design process. Our starting point was a portfolio of drawings Gavin developed through a series of visits to the Tlicho Dene community of Gameti, Northwest Territories. The drawings were the beginning of a process intended to illustrate how a sense of meaningful place and functional space is created, by Tlicho people, around the imposed government house design. Through ongoing discussions, we realised the potential of utilising this resource as the starting point for a creative collaboration that employed the related layering and collaging of screenprinting. Post-colonial structures are 'inevitably hybridised' between Eurocentric ideas and local identity. The layers of drawings are, therefore, deliberately contradictory in style; for example, a two-point perspective architectural type drawing of a house is followed by an extremely rapid investigative sketch of an adjacent assemblage. The corresponding union of opposites is intended to give a sense of the 'adapted' hamlet.



The complexity of line within the drawings is further added to by all utilities being above ground in northern settlements, a consequence of the permafrost. The layering method was intended as a relatively 'low-tech' way to challenge any linear, or Cartesian, interpretation of this non-Western environment. In many ways the piece is a form of 'picture writing', thereby fitting into the tradition of indigenous North American visual stories. Intended as a propositional undertaking, it was hoped that through defying an absolute beginning the layered drawings could act as an appropriate 'visual tool' to help generate a partial dismantling of European codes of 'home' within a so-called 'outpost of progress'.



3 screen prints from a series of 26 and an edition of 15 Printed in 2012 at the Visual Research Centre, Duncan of Jordanstone College of Art & Design, University of Dundee, Scotland.



Sara Rylander

Lecturer at Department of Creative Studies, Umeå University, Sweden



BIOLOGICAL DIVERSITY

As well as exploring artistic expression through technique and material, the project is also serving educational values in terms of developing both specific and generic competencies. A project designed for teacher and student to explore and grow together.

This project involves my 5-year old child, discovering life in nature through all her senses. Fascinated by colours, textures and deeply curious about their being in this world, she catches insects with a gentle hand inside and outside of our house. Together we study, research and learn more about them, these seemingly insignificant species that we encounter. Our nordic insects are usually small and not as vibrant in colour and size as exotic ones, but do play an important role in our ecosystem. By enlarging and placing an artistic interpretation of them to their place of origin, we can not only learn about them, but also draw attention to them, and to the biological diversity we stand to preserve. Everyday life, extreme in size.

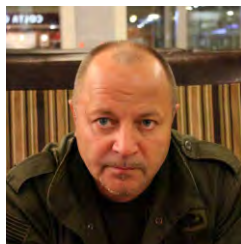
The project took place during the summer of 2021 and involves about 20 insects.

Technique: handmade

Material: foam, synthetic fabric, artificial fur

Year and size of work: February 15-19, 2021





Konstantin Shokhov

Senior lecturer, Department of Art, Institute of Psychology and Pedagogy, University of Tyumen, Russia

OB RIVER. BOATS

In 2019, I took part in the expedition "Man and the North - tradition and modernity". The expedition took place in the vicinity of the village of Muzhi in the Shuryshkansky district of Yamalo-Nenets Autonomous Okrug, on the bank of the northern river Ob known for its harsh minimalism. The river struck me with its abandonment and unsuitability for being on its bank - "monuments" of the Soviet past are everywhere: rusting scrap metal, broken glass. The bank and the color of the water - everything has a certain touch of "rusty" color. But local Komi Zyryans do not seem to notice this - they feel quite comfortable themselves by the river - they move on motor boats, fish, arrange traditional folk festivities, cook fish soup on the bank. Many of these people are humble and unknown, but they are very passionate and wise. Their imagery is able to pause the flickering of everyday routine and become a new source of inspiration, serenity, human harmony for an artist. I created a series of landscapes on the bank of the Ob River. I attempted to look inside myself as an act of self-knowledge: "Who are we?", "What is me?", "What do we live for?". Many years have passed since the time of the Soviet development of the North. "How do people of the North live today?", "What do they worry about, what their thoughts and aspirations are?". These are the questions I wanted to find an answer to as a result of the creative group expedition in the village of Muzhi in Shuryshkansky district of Yamalo-Nenets Autonomous Okrug. Hence, participating in the artist residency, in my artworks I succeeded in portraying the extreme degree of closeness of man of the North to nature, to the Ob river. The plein air made it possible to combine singular and common, abstract symbolism with realist concreteness, naive simplicity of perception with the conventionality of reflection.



Ob River. Boats 1

Material: paper, acrylic

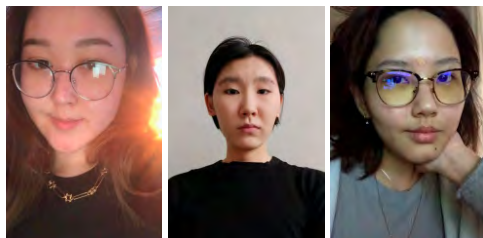
Year and size of work: 45x60, 2021



Ob River. Boats

Material: paper, acrylic

Year and size of work: 45x60, 2021



Aelita Sokolova

Student, Arctic State Institute of Culture and Art, Russia

Khristoforova Ekaterina

Student, Arctic State Institute of Culture and Art, Russia

Sosina Alexandra

Student, Arctic State Institute of Culture and Art, Russia

COLD SMART EXTREME

We believe that the theme of our project is relevant, because winter weather in Yakutia is very cold. Because of what many people have faced with such a situation when the phone at the most inopportune moment turned off in the cold.

The cold winter is a test not only for us, but also for our smartphones.

To prevent this, we decided that the best solution was to sew covers to protect our smartphones from the cold. We tried to take into account the practicality and usability. As a basis, we chose penofol as the most frost-resistant material in the conditions of our Yakut winter. Penofol is currently used everywhere: for insulating clothing, houses, etc. For the shape of our cases, we chose a bookcase for ease of use outside the home.

A clear description of the space and devices needed to display the work of art: a place with a low temperature, a smartphone, a warm case.

Technique: handmade

Material: foam, synthetic fabric, artificial fur

Year and size of work: February 15-19, 2021

Video talks



«Cold Smart
Extreme»



«I Feel Cold»



Karin Stoll

Associate Professor of Natural Science. Faculty of Education and Arts, Nord University, Norway

Wenche Sørmo

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

Mette Gårdvik

Associate Professor of Arts and Handicrafts, Faculty of Education and Arts, Nord University, Norway

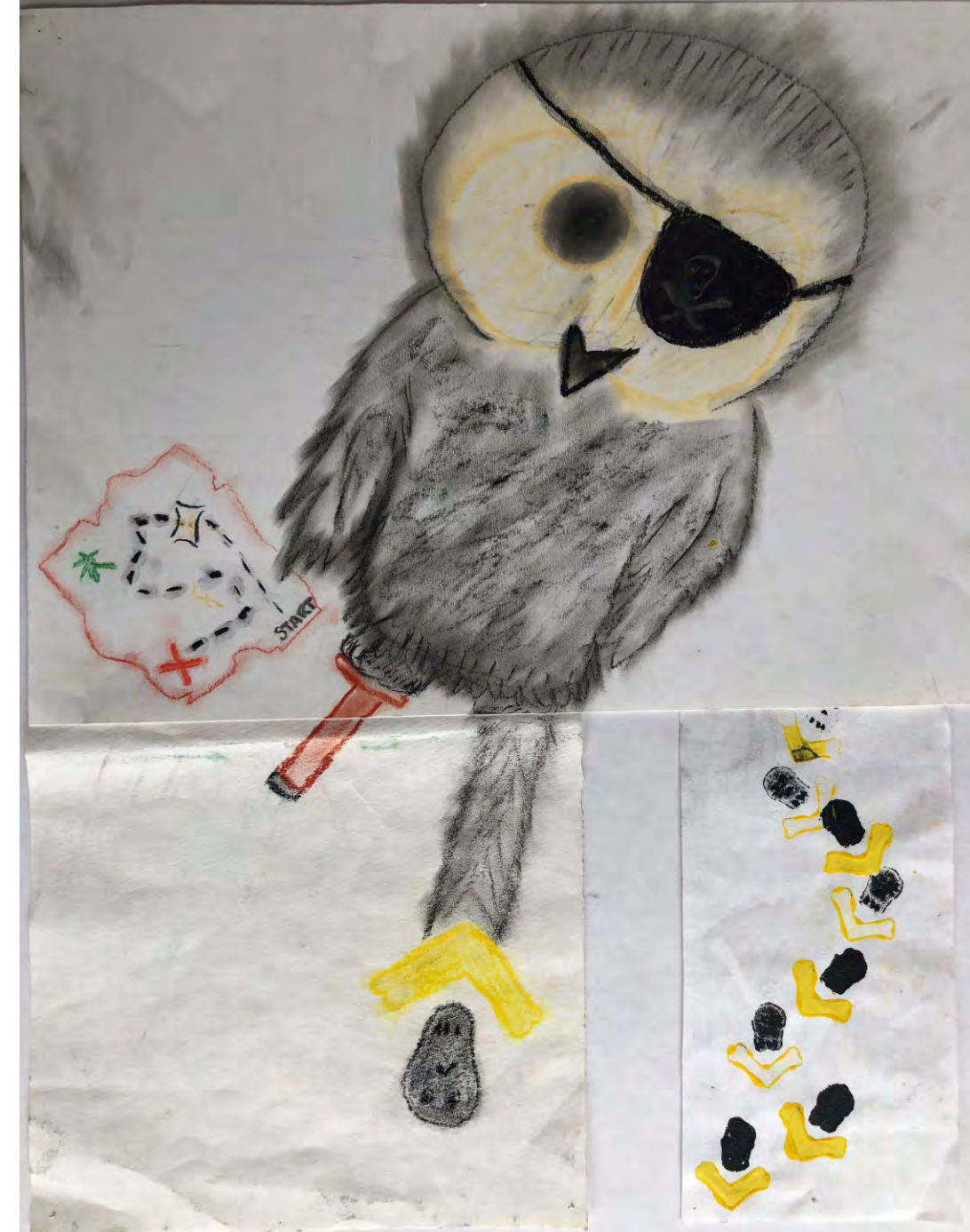
TRACES OF EVERYDAY EXTREMES ON A PRINT

Traces of everyday extremes on a print In the Arctic Circle, we live in extreme conditions. In order to survive in this landscape, all living creatures must have adapted both anatomically and physiologically. In the animal kingdom, many of these animals are nocturnal and twilight animals, but we can study their traces and footprints to find out where they have been and what they have done. By using natural science to study the biology of winter dwellers, we can learn the art of reading and recognizing animal tracks. Once learned, we can then begin to use our imagination to create our own fantasy creatures. Through a combination of both the scientific and artistic methods, we can observe and interpret movement patterns in order to create fantasy footprints printed on paper or textile. The prints can be seen as traces from interdisciplinary artworks of everyday extremes living in the circumpolar North.

Technique: handmade

Material: foam, synthetic fabric, artificial fur

Year and size of work: February 15-19, 2021





Alena Strelchenko

Department of Fine Arts and Design, Institute of Culture and Art, SSU named after Pitirima Sorokin, Russia

Aneliya Lyantsevich

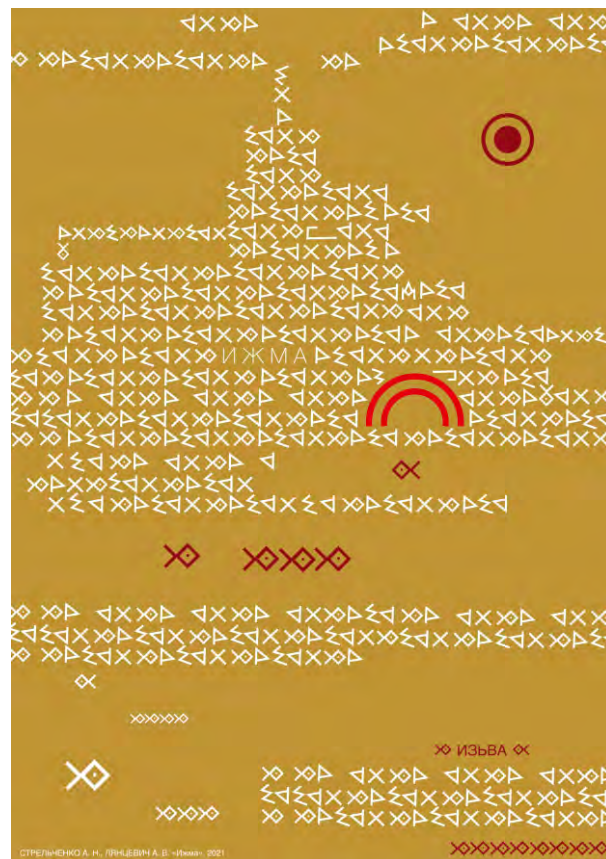
Assistant professor Department of Fine Arts and Design, Institute of Culture and Art, Institute of Culture and Art, SSU named after Pitirima Sorokin, Russia

THE UNIVERSE OF THE PECHORA RIVER

The triptych is a reflection of two completely different cultures used on the banks of the Pechora River. This is Izhma with its traditional Komi culture and Ust-Tsilma, as an example of the preservation of the Old Believers in Russia.

An expedition to this territory took place in July 2021 During the trip, material was collected, reflecting the visual appearance and identity of each of the areas. The features and differences between Izhma and Ust-Tsilma are manifested not only in architecture, crafts and traditions, but also in the visual language: signs and symbols that are found not only in art, but often in human life.

The concept of the posters is to convey images and impressions of Izhma, Ust-Tsilma and the Pechora that connects them with the help of traditional symbols.



POSTERS, TRIPTYCH
Technics: computer graphics



Seija Ulkuniemi

Senior University Lecturer in Visual Art Education, Primary education teacher training, University of Lapland, Finland

in collaboration with Rosy Martin

BLUEBERRY FIELDS – FOREVER?

Everyman's rights allow us to pick blueberries in Finnish forests. We pick them a lot for private use, but for factories we often import berry-pickers. Their treatment is not always fair. The blueberries also serve as a metaphor for other natural resources of the Arctic: Will our greedy abuse of them leave us with empty but bloody hands?

Digital photograph, 131,5 cm x 32 cm. 2021





Kirill Ustinov

Student, Ural State University of Architecture and Arts, Russia
Arctic Design School, Tomsk State University, Russia

ARCTIC ARCHITECTURE: KOSH-AGACH

The expedition to Kosh-Agach covers two architectural polarities: new houses with sloping roofs and houses with flat roofs. This unique feature is associated with two important factors: economic and climatic. This feature is common to this day, but in very small quantities. Due to low rainfall, flat roofs were widespread until the 1990s. By the 2000s, serious climatic changes began and large subsidies began to flow to the region, so now we can hardly find a home with flat roofs.

While documenting this phenomenon, two types of filming were used: analog (120 mm film) and digital. New houses were captured on the analog version, and flat roofed houses on the digital version.

Technique: Analog and Digital Photo

Year and size of work: September, 2021. 150x210 mm



Amir **Abdi**
Tatiana **Batova**
Ruth **Beer**
Thomas **Chung**
Glen **Coutts**
Torunn **P. Dagsland**
Herminia **Din**
Yana **Elizarova**
Mette **Gårdvik**
Elina **Härkönen**
Paul L. **Harrison**
Maria **Huhmarniemi**
Eliina **Hurtig**
Timo **Jokela**
Antti **Jokinen**
Francis **Joy**
Ekaterina **Khristoforova**

Carolyn **Kirschner**
Tanja **Koistinen**
Minna **Kovero**
Pia **Lindfors**
Elina **Luiro**
Lotta **Lundstedt**
Lars **Lundstedt**
Aneliya **Lyantsevich**
Smaranda **Moldovan**
Georgia **Rose Murray**
Meri **Nikula**
Claudia **O'Steen**
Hugo **Peña**
Roxane **Permar**
Anna **Petrova-Kerehit**
Anniina **Poikela**
Katie Hart **Potapoff**

Raisa **Raekallio**
Gavin **T. Renwick**
Sara **Rylander**
Konstantin **Shokhov**
Aelita **Sokolova**
Alexandra **Sosina**
Karin **Stoll**
Alena **Strelchenko**
Dmitry **Suvorov**
Wenche **Sørmo**
Seija **Ulkuniemi**
Kirill **Ustinov**
Misha **del Val**
Oksana **Vasilyeva**
Ilya **Yunchis**

