

RELATE NORTH 2017

ART AND DESIGN FOR EDUCATION AND SUSTAINABILITY



Art Galleries: Hämärä, Kajo, Lyhty, Kilo, Kopio, Lovisa & Seinä
12 November – 30 November 2017



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Edited by
Maria Huhmarniemi
Glen Coutts

Graphic Design: Mengxin Liu
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Relate North
Art and Design for Education and Sustainability 2017
Exhibition in the University of Lapland
Art Galleries: Hämärä, Kajo, Lyhty, Kilo, Kopio, Lovisa & Seinä
12th November – 30th November 2017

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Catherine Albrant, Lidia Popova & Ekaterina Kulikova RU (Komi Republic)

ART GEAR Project FI

Julia Barton Sco

Ruth Beer CA

Glen Coutts Sco

Liz Crichton Sco

Herminia Din USA (Alaska)

Vladimir Durnev RU (Komi Republic)

Kajsa G. Eriksson & Fredric Gunve SE

Maria Gostyaeva, Denis Kukanov, Yulia Konkova & Alexandra Raeva RU

Mette Gårdvik, Karin Stoll & Wenche Sørmo NO

Timo Jokela FI

Ásthildur Jónsdóttir IS

Korinna Korstöm-Magga FI

Annamari Manninen, Elina Härkönen & art and design students FI

Diarmuid McAuliffe Sco

Jari Rinne FI

Vivian Ross-Smith Sco

SOLU art students FI

Svetlana Usenyuk-Kravchuk & Nuno Escudeiro RU, PT

Ryo Yamada & art, architect and design students JP

Maria Huhmarniemi

Foreword

The exhibition 'Relate North 2017 – Art and Design for Education and Sustainability' shows the rich field of artistic strategies and methods that artists, artists-teachers and artists-researchers use to interface Arctic environment and communities. The exhibition tour leads you into artistic and art educational practices that aim to describe or to give a response to the challenges in the changing art. Environmental issues, growth of industries and tourism and immigration are some the backgrounds for the artworks shown in this exhibition.

The exhibition has a variety of sub-themes such as artistic and art-based research, sustainable cycle of products, materials and waste and presentations of community art practises and processes. There are also sub-exhibitions inside the whole. One of them is the ArtGear in the Kopio Gallery that is a presentation of several art education projects with young people to support two-way integration in the North. The second one is the Rover of the North that presents results of a hiking art workshop in Kuusamo by the artists studying in the Master's degree programme of Applied Visual Arts and Nature Photography.

The artists of the exhibition come from nine Northern destination: Finland, Sweden, Norway, Island, Scotland, Canada, Alaska; Komi Republic and Russia. More over the exhibition includes also intervention by Japanese artist Ryo Yamada in Rovaniemi.

It is a great pleasure to host such an exhibition in the art galleries of the University of Lapland.

Feel warmly welcome to familiarize yourself with the artworks and the fascinating documentations and disseminations of research and art-education in the Arctic.

The curator of the exhibition, Maria Huhmarniemi



Catherine Albrant,
(2014) Animals of the North,
patchwork, applique,
embroidery, linen, cotton,
50 cm x 60 cm.

Catherine Albrant has focused on theme how we can save the unique nature and animals in the North. All the part of panels combined in different way using different material to emphasize a specific feature of each North animal. Lidia Popova has studied how to color textile using natural materials such as berries, grasses, flowers and other materials which are typical for Northern territories. As an additional part of the project, Lidia had prepared a set of postcard and catalog of all the artistic works as well examples of different stages of a project.



Lidia Popova,
(2016) Painted by Nature,
mixed technique, linen,
cotton, wool, wood,
60 cm x 80 cm.

TEXTILE PANELS



Catherine Albrant. Lidia Popova & Ekaterina Kulikova



Ekaterina Kulikova, (2017) Loneliness, patchwork, embroidery, cotton, wool, 70 cm x 90 cm.

The textile panels by Catherine Albrant, Lidia Popova & Ekaterina Kulikova are part of their graduation projects from the Syktyvkar State University. Ekaterina Kulikova has presented loneliness in Northern abandoned villages.



ART GEAR

MIRJA HILTUNEN & CO



What special role could contemporary art approaches can have in promoting interaction between young immigrants and local young people? The art works and video pieces of the exhibition are part of a larger project called Taidevaihdde / Art Gear (2016-2018). Art Gear is a collaborative project of the University of Lapland, the Artists' Association of Lapland and the Cross Art Collective Piste. The main goal of the project is to support two-way integration among young people in Finnish Lapland.

Ethical questions and artistic experiments.

Art workshops for 9th grade students in Rovaniemi focuses on ethical questions with the means of social justice art education. In the workshops, immigrants and non-immigrant students made joint experiments on photography. Working together through art offered alternative ways of learning and expression – the contemporary art worked both as a way of learning and focus of learning.

The participants & Mari Oikarinen, Timo Kinnunen

Future Reflections aims to express the thoughts and dreams of the youth in Rovaniemi. The video piece consists of self portraits where their thoughts, turned into pictures and words, are projected as layers on the participants. The video and sound material has been made in workshops during the spring and summer 2016. There were about 20 young people taking part in the workshops, many of them with an immigrant background.

The participants & Miina Alajärvi, Henriika Hietaniemi and Johanna Ruotsalainen

Photo by Henriika Hietaniemi





Metamorphosis was an intensive workshop collected young immigrants and local youth to do street art, underpass graffittipaintings and street dancing together.

The participants & Matti Martiskainen, Santeri Karttunen, Stig Olav Tony Fredrikson, Josefiina Jokiaho, Maija Saali, Verna Penttilä, Teri Tsokkinen, Asta Sinervä, Sanni Vattaja ja Riikka Vesakoivu

Photo by Mirja Hiltunen

My Stage, with women of different cultural backgrounds, was based on the Devised theatre method. Through addressing the actual life events, emotions, social dynamics, and hierarchies that affected the interaction, we provided a creative dialogue on participatory theatre methods. The end result of the project was a performance about moving and staying – based on interviews of those currently living in Rovaniemi.

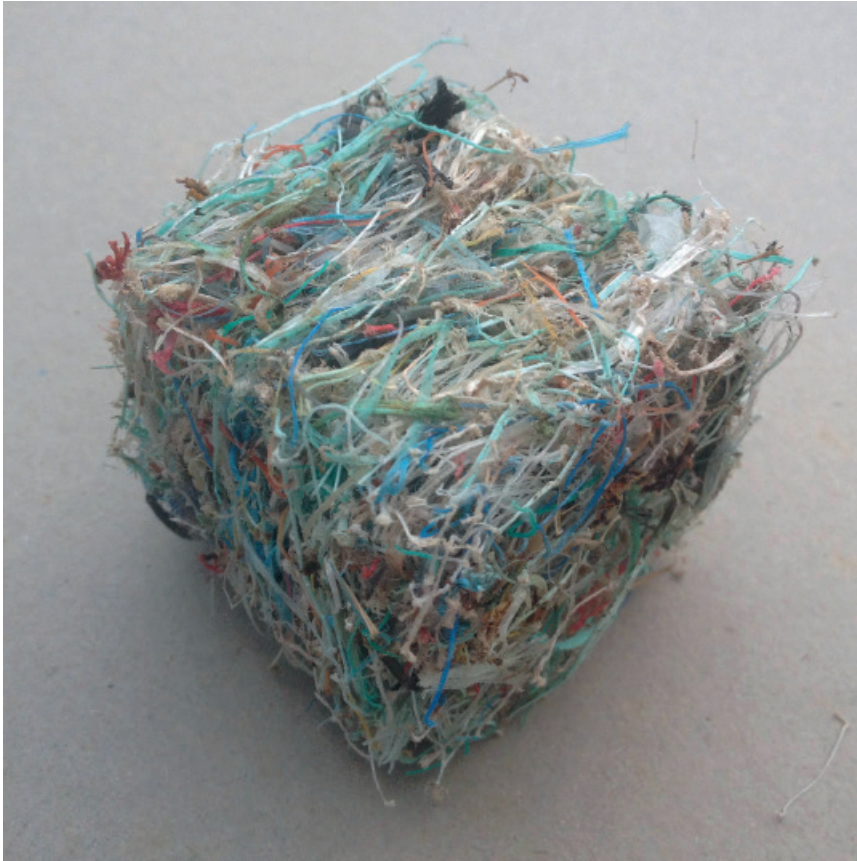
The participants & Anne Niskala, Moira Douranou

Photo by Enni Mikkonen



LITTER CUBE

Julia Barton



#LitterCUBE (2016) mixed polymers
Polyethylene terephthalate [PE-PET -PETE]
Compressed assemblage
5 x 5 x 5 cm

In 2014, Rachel W. Obbard recorded 38 - 234 particles of microplastics per cubic metre of Arctic ice.

#LitterCUBE is assembled using plastic particles, primarily Polyethylene rope particles collected from along Shetland's Littoral Zones as part of a contemporary visual art study of plastic pollution undertaken in 2016 as part of my Littoral Art Project.

This cube is one in a series of five made from a variety of plastic beach litter and is part of a touring exhibition 'NEO Terra' which encourages Scottish coastal communities to reflect on the consequences of plastic leaking into Northern ecosystems.

The Embodied Energy Content (energy consumed in the extraction of the raw material, its manufacture, transportation, packaging etc) is quantified for each #LitterCUBE enabling the viewer to see both the value of petrol and carbon the Cube represents and the consequent financial loss to our economy.



(2017), video with sound (2 minute looped)

FORESHORE

The dictionary term for “foreshore” is described “as the part of the shore that is between the high-water and low-water mark”. It is the negotiated space between land and water; an in-between zone that is unfixed. The video FORESHORE presents images and sound recorded in remote Northwest British Columbia, an area of pristine beauty where aboriginal and non-aboriginal communities have experienced “boom” and “bust”. The video employs abstract imagery interspersed with documentary footage and sound that are interlaced/interwoven/layered providing a montage of contemplative juxtapositions highlighting “textures” of conversations, materials, sound and movement to poetically and aesthetically evoke a sense of a remote place and uncertain time.

Ruth Beer



JUST A DRILL

 Glen Coutts

These artworks are based on my musings about the landscape, people and industrial heritage of the Firth of Clyde. They are part of an ongoing series of original digital prints, each in a limited edition of 15 that reflect on working tools and methods used in the trades associated with industry in the area; carpenters, electricians and shipwrights. My working methods reflect my thinking about the place and its industrial history it is a slow, multi-layered and often unpredictable process. The artworks use drawing, photography, mixed media and digital technology.

The Firth of Clyde, located on the west coast of Scotland is the largest and deepest area of coastal water in the British Isles. The prints are a personal response to the ways that the place has changed and continues to change, particularly as the result of human activity.

(2017) Original digital prints 16 x 24 cm,
Limited edition of 15, Glasgow Print Studio



FATAL ATTRACTION?

 Liz Crichton

Tourism provides a personal experience, of the landscape, life and culture of others. However, the achievement of a beneficial interaction between the potentially conflicting expectations and aspirations of visitors, local communities, and conservationists presents as many challenges as opportunities. It is an important factor in economic development, but poorly managed, tourism can threaten the very asset to which visitors are attracted. The co-operation of community representatives, conservationists, tourism operators, property owners, policy makers, those preparing national development is necessary to achieve a sustainable tourism industry and enhance the protection of heritage resources for future generations. Highlighting the tension between conservation and the impact of large visitor numbers, this work documents the thoughts and feelings of both tourists on the cruise ship Magellan visiting the UNESCO world heritage site of Nærøfjord and residents of Flåm the small village at the head of this fjord on this dilemma.



(2017) Dialogical investigative process, Sound with paper sculpture, 22 cm x 52 cm x 17cm



(2017) Fabric, 42x42

A TREE ROOTED IN THE ARCTIC: UPCYCLING ART COLLABORATIVE

This is a collaborative artwork using old fabric collected from Norway, Finland, Sweden, Alaska, and Taiwan. It was sewn by participants in workshops focusing on sustainable art at different locations including Nesna, Lurøy, Brønnøysund, and Bø in Telemark (Norway), Chan-Hua (Taiwan), and Anchorage, Alaska. The goal of the workshop is to provide participants a new perspective on environmental issues that value art/design practice, up-cycling, and local sustainable resources.

This piece hopes to encourage viewers (1) to look at recycle materials from a new perspective, (2) to reflect our relationship with the environment, and (3) to inspire further artistic creation and/or creative solution with sustainable medium.



Vladimir Durnev

TWISTS

In recent years, I have been working on a series, which I call "Deconstruction". Section of the form helps to see the inner nature of the object and express hidden tension. Patterns that cover my works is an admiration for the beauty of northern nature and a reflection of a sparkling palette of ice blocks and a layered structure of the sky.

The bends of the riverbeds, the fanciful fossils left on the shore; Local legends about forest creatures that appear from a rotten stump in which lightning has fallen - all this served as inspiration for creation.

Modern residents of Syktyvkar and Komi have almost forgotten the fairy tales and legends of their people. Whether they admire the surrounding beauty or accept their identity to this place. This work is another attempt to show the unique beauty of existence in the place where I live.



(2017) earthenware, glazes, firing at 1000 degrees Celsius,
37x30x16; 19x20x11 cm

REGN/RAIN/SADE



Artist book including lithographic printed 44 cards, the story of RAIN/REGN, a RAIN, Size of Artist Book: 165x115x35 mm

Kajsa G. Eriksson and Fredric Gunve

REGN/RAIN/SADE is the story of a future environmental disaster, a world where the rain never ends. The story begins seven years after the disaster, when life has normalized with the eternal rain as a natural part of everyday life. The project began as an artistic/research performance piece during a two-month artist-in-residence spent in Dalsland, a rural region of Sweden; RAIN is an ongoing art based research project that includes performance, workshops, readings, artefacts, an archive, a text and an artist's book with 44 printed cards. By formulating one simple frame with one concrete factor of an endless rain we could start creating a story through the experiences we made by living every day as if it never stopped raining.

The Climate Art project REGN/RAIN/SADE is addressing the issue on what role art can play in the creation of ecology awareness and action, especially in Nordic areas. In the Relate North exhibition REGN/RAIN/SADE is especially investigating language, storytelling and voice as a breathing language. REGN/RAIN/SADE is part of the network for environmental humanities at Gothenburg University (GUEHN).

THE SPIRIT OF THE TRANS-POLARITY: REVEALING THE PROCESS OF CONCEPT

The artwork presents initial insights into a collaborative project conducted by the team of design students (doctoral and MA-level) from the School of Arctic Design and representatives of the public environmental organization "Green Arctic". The project site is located on an island in the Sob River, near the Rai-Iz mountain range, in the North of the Urals. At the environmental level, the site presents an example of severe yet fragile arctic nature, while at the human level this is the opportunity for testing locally originated – the most daring and yet ethically and environmentally friendly – solutions of creating self-sustained systems for human existence. The video reveals the image-making stage: glimpses of the fieldwork are combined with storytelling to result in an overall aesthetic appearance, which would 'orchestrate' all tangible and intangible components of tourist safety and experience in the extreme environment.

This expedition became possible through the financial support by RosMolodezh (funding decision June 2017). Funding for data processing and artistic presentation from the Russian Science Foundation, grant No. 17-78-20047, is gratefully acknowledged.



Maria Gostyaeva
Denis Kukanov
Yulia Konkova
Alexandra Raeva



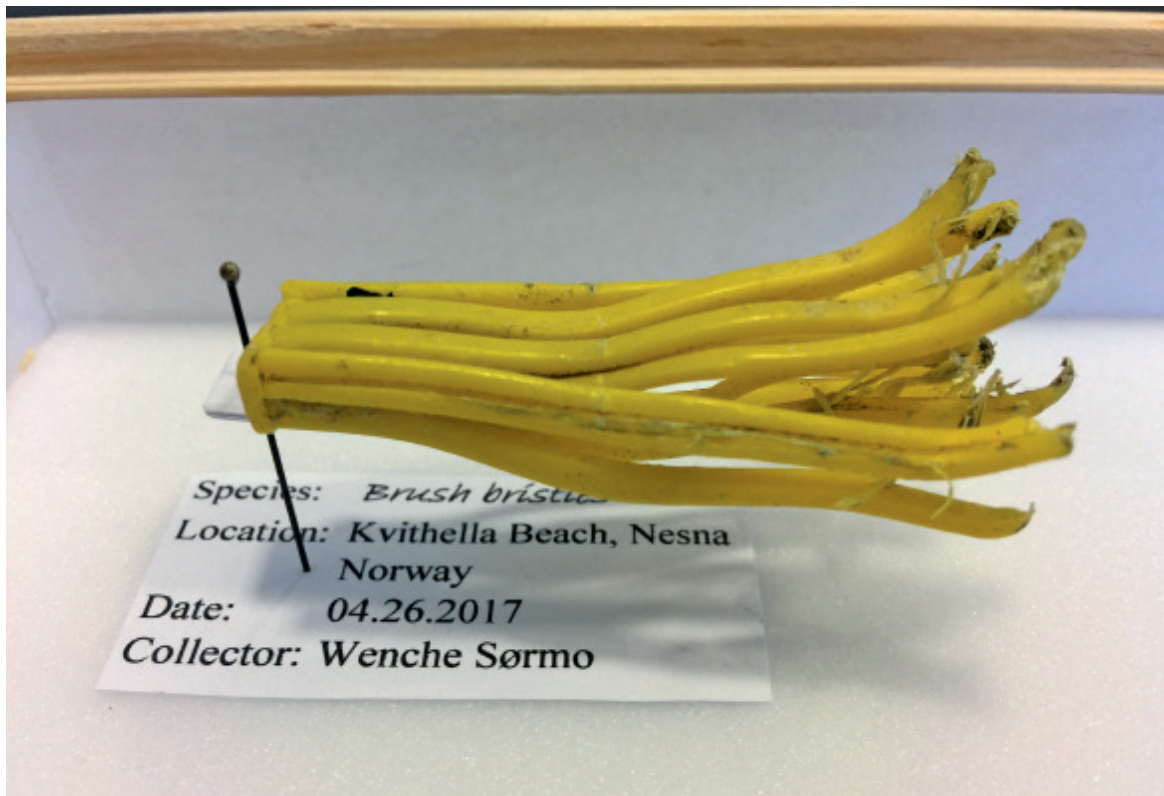
(2017) the art installation and a dominant of the proposed touristic route. This artificially-made tree at the top of the mountain transmits the image of the unity of people; it gives them the warmth of its inner fire." (still-image from the video)

NEW SPECIES



Mette Gårdvik, Karin Stoll & Wenche Sørmo


The piece is a documentation of contemporary challenges in the relationship between humans and the pollution of the ocean. It represents how new “species” from our throwaway culture occupy the tidal zone in the Arctic region. We use the scientific method of collecting, ordering and exhibiting found objects from the arctic coast to create a contradiction between the aesthetic presentation of the items and the subsequent message of awareness. The debris was carefully selected along the Arctic coast, whilst wandering in the tidal zone cleaning beaches.



(2017) Wooden box, 150 cm x 150 cm

'JOKINEUVOJA' - THE RIVER TEACHES AND CARRIES US

I grew up in a village next to a river. The heritage and identity of the place were tightly bound to the river. The river taught the community, and people passed the knowledge of the river from one generation to another. My own relationship to the river became active in 1970s when the threat of harnessing the northern rivers for water powers emerged. I took actively part when the communities demonstrated against the plans for harnessing the Altajoki and Ounasjoki Rivers and defended the river and the whole culture around it. At the time I helped my father in building traditional wooden boats. I wanted to make my own boat and learn the skill that was vanishing in the community. I never finished the boat and my father passed away before I had a chance to learnt it properly. New meanings piled on the traditional materials and tools used for building wooden boats. They have been part of me since then. Nowadays the life on the river has silent down: only a few boats are taken to the river anymore, the log floating has ceased and fishing decreased. Yet the river is not meaningless. I continuously return to the river through my art.

 Timo Jokela

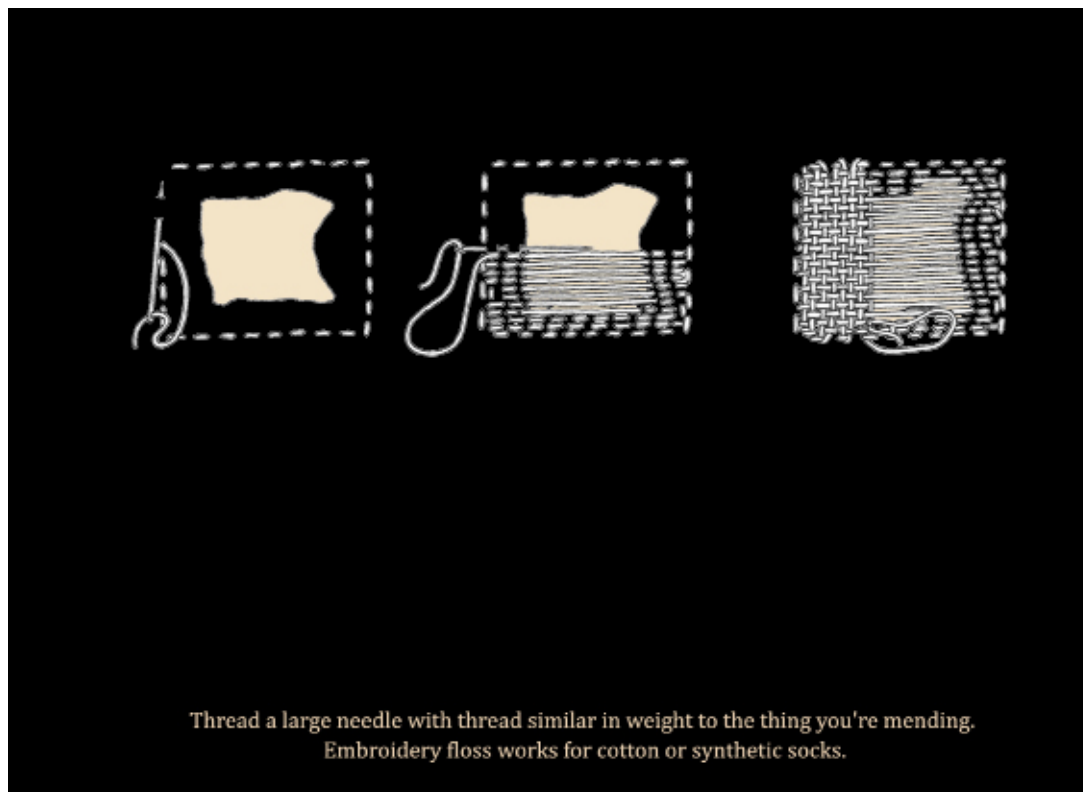


(2017) Tools and materials for making wooden boats, snow and ice sculptures

SECOND CHANCE 2017

Ásthildur Jónsdóttir

There is a clear environmental disadvantage to the increased flow of goods associated with fast fashion. The rapid turnover of clothing has placed the clothing industry as the second largest polluter in the world after the oil industry. Sustainable management of clothing and textiles products would be to use them until the end of their 'natural' life. Most people do not give themselves time to extend the life of garments repairing them after minor damage. In the installation Jónsdóttir includes participation of people from Rovaniemi that give single socks that other ways they would have thrown away. The installation is a reminder of the effect of extending the life of a product. Highlighting the art and craftsmanship of clothes-repair, which is relevant in a world where fashion's throwaway culture has to come to an end. With the installations, Jónsdóttir aims to work on forming attitudes that can guide participants towards actions to determine the quality of life and the state of the world for better or worse.



(2017) Installation and video

DUOHTAVUOHTA

The artwork is a piece of a larger entity, a community art exhibition, that has been carried out by Korinna Korsström-Magga as part of an artistic section of her doctoral thesis for art education. The exhibition tells about reindeer-herding families in the herding districts in the vicinity of Inari at present. The exhibition spotlights the everyday lives of reindeer-herding families from their own point of view. It comprises snapshots taken by family members from perspectives that are seldom used and points out matters that they find urgent or important. This piece introduced in this show enlightens the political question of the destruction the beasts in the forest are causing the herders. As the beasts (the bears, the wolverines, the wolfs', the eagles and the lynx's) are for many wild and beautiful animals in the forest that should be protected, they are also at the same time causing the reindeer herder's huge damage. Every cadaver is a loss, that affects the herder's both economically and emotionally.

 Korinna Korstöm-Magga

The picture is a comparasion if a femaile reindeer would live an optimal life of 13 years and if it would be killed as a 3 year old, when its fertile life begins. The numbers enlightens the economical loss compared to the refund paid by the state per found and recognized cadaver. Only 25% of the cadavers are found.



Petri Mattus ja Kirsi Ukkonen bearaš | Petri Mattus ja Kirsi Ukkosen perhe | The Family of
Petri Mattus and Kirsi Ukkonen: Dáiddaduotji namma | Teos | Title: Duohtavuohhta | Totuus | Truth, 2017



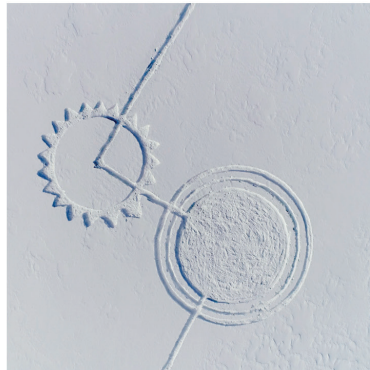
OUR / MEÄN / VÅR / VOR ARCTIC

Art and Design students
Annamari Manninen & Elina Härkönen



Arctic is winter jackets and sauna, it is snow and melting ice, it is ski shoes and scarves and woolen hats. Arctic is the sound of water and the cracking of the ice. It is the nature landscape and the hill of Korvatunturi. Our Arctic is reindeers and wolves and grilling sausages. It is snowflakes, hockey skates and baton and sledges. Arctic is snowman. Arctic is the Finnish flag. Finland is Arctic. We are the Arctic.

(The pupils' perceptions of the Arctic, text by Kalomoira Douranou)



Our Arctic was a collaboration between art and design students (University of Lapland, Nord University of Norway & Iceland Academy of the Arts) and school pupils from Finland (Rantavitikka and Steiner School) and Norway (Onøy/Lorøy). The video works created during this collaboration represent the local perceptions of life in the Arctic.

What is Arctic for you?
 What is the sound of the Arctic?
 What is our Arctic?



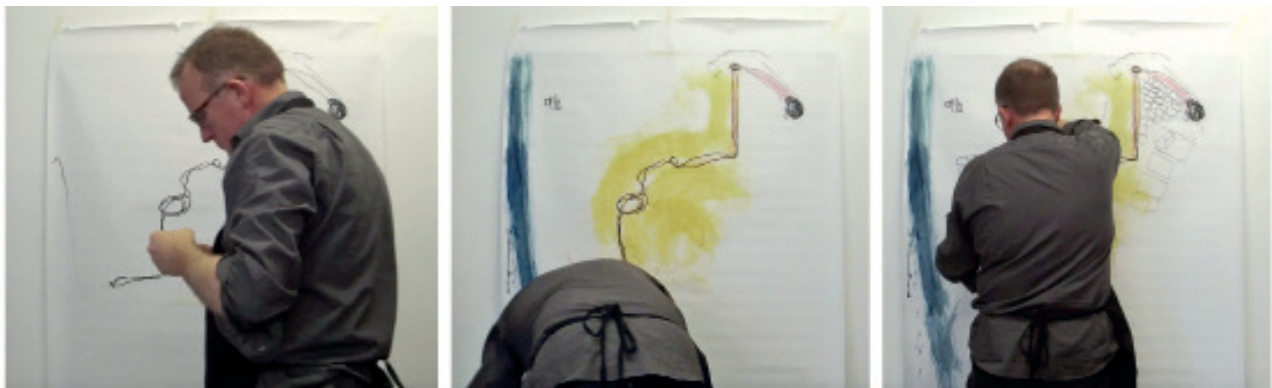
(2017) Video installation

The four videos represent life in the Arctic in Rovaniemi, Enontekiö and Nesna/Onøy

LIVE DURATIONAL EVENT

Diarmuid McAuliffe

The works that I exhibit will be largely generated as a 'live durational event' within the exhibition area of the University Galleries where I will function as an artist-researcher in residence three days prior to the opening and two days into the exhibition. It is a 'live performative research-based artwork' consisting in the end of several large scale concept visualisations or 'pedagogical' drawings on paper generated 'in situ' from audio recordings gleaned from learning conversations with children and young people around art and design making in a Scottish secondary school. As well as drawings on paper the exhibition will also include audio and video recordings of the 'in situ' meaning making process. The 'in situ' generated artworks will be responsive to local contexts (Lapland) over the duration of the exhibition and will invite local interventions to help gain further insights into the question, what might a northern pedagogy look and feel like?



MY SUBJECTIVE TRUTH

– Discussions with Miss Toplin



(2017) detail of the installation,
the original painting by
Jaana Erkkilä-Hill.

Photo by Jari Rinne.

Jari Rinne



The sound installation studies auditory ways of constructing knowledge by simultaneous monologues forming a no-constructive dialogue.

Miss Toplin is a fictional character. She has several identities. She'll emerge my auditory perception with her spoken statements taken from several stands and positions found from Media and Social Media. She will give the voice filtered by normative ethics to the questions of northern nature and values of it. Sounds and voices are the way relate to the constructed aural "truth".

The sound installation consists of eight separate 20 x 50 size white wood framed black and white Xeroxed drawing with audio sources having simultaneous monologues of their own theme. Compilation techniques are used to construct soundscape of simultaneous commitments from chosen standpoints. Transparent canvas with backside light casts synthetic shadows to the actual one same drawing each framed in its own picture frame constructing a different exposure for different chosen auditory positions.



AN ISLAND IS AN ISLAND

(2016) Hand dyed linen with hand stitching. 94 x 61cm

KORPO-NAUVO

(2016) Acrylic and gloss medium on canvas (framed) 26 x 21cm

Vivian Ross-Smith

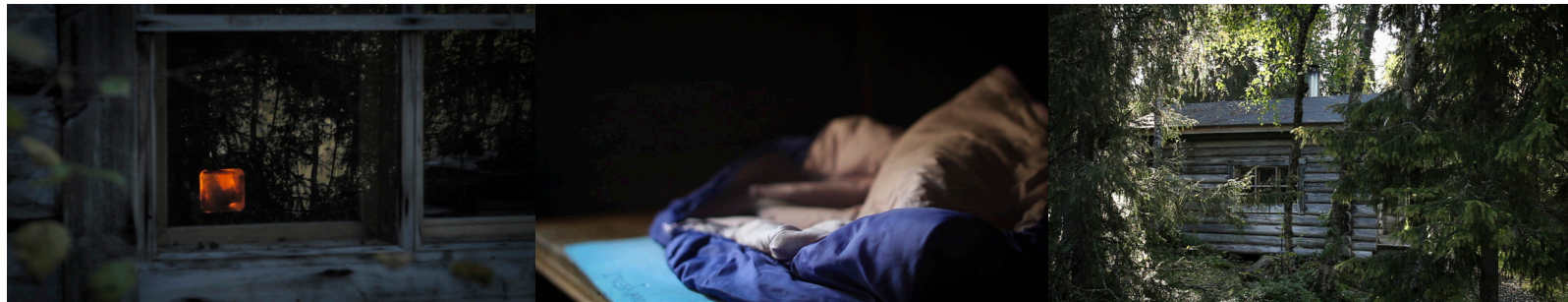
Ross-Smith's ecological and process-based practice spans painting, textile and sculpture. With a focus on traditional skills such as preserving fish skins, net making, knitting and metal work; she embeds stories and traditions of island life into the materials and imagery of her works. Ross-Smith is particularly conscious of the changing dynamic of island life in a technological world and considers Northern imagery, ways of life and identity through her practice.



ROVER OF THE NORTH

Hiking art emphasizes movement and travelling as an important element of the creation and the outcome of the artwork. Now, the route travelled during the art workshop of Applied Visual Arts and Nature Photography is presented multidimensional. Alongside with the travelling, also camping and calm presence of being in place is transmitted in the works. Experiences and observations of the hike are made visible via art. By reflection, the abilities of using the wandering as a resource for site-specific artistic actions have been created. The other important aspect is to become aware how hiking in the nature can also be used as a research method.

The new Master's degree programme of Applied Visual Arts and Nature Photography started in September 2017 at the University of Lapland. The programme is carried out in collaboration with Kuusamo College and the courses are mainly organized in Kuusamo. The studies began with a workshop of walking art in Oulanka National park. Works presented in the exhibition are from the workshop by following participants: Jonna Kalliomäki, Linda Sainio, Osku Tuominen, Heli Tuovinen, Janette Backman, Mikko Jauhiainen, Kalle Immonen, Riitta Attila, Jyrki Tammi and Anu Tossavainen. The workshop was tutored by University teacher and Artist Antti Stöckell. The Master's degree programme is funded by European Social Fund, Centre for Economic Development, Transport and the Environment of North Ostrobothnia, and the City of Kuusamo.



(2017) Jonna Kalliomäki, the guestbook, still-images from the video

 Applied Visual Arts and Nature Photography Students



(2017) Osku Tuominen, Representation from an installation



(2017) Linda Sainio, Ranka I

VISUAL EXPLORATIONS INTO THE WORLD OF ARCTIC NOMADS



(2017) The Everyday World of a Nomadic Woman: Needlework (poster 900x600 mm)

Svetlana Usenyuk-Kravchuk, Nuno Escudeiro & Nikolai Garin

The artwork presents the outcomes of several research projects carried out during the period 2013-2017 with the support of Finnish and Russian funding agencies (Finnish Cultural Foundation, funding decision 4.05.2012; Ella & Georg Ehrnrooth Foundation, funding decision 27.05.2013; Russian Science Foundation, grant No. 17-78-20047).

The combined artwork consists of a short video and three posters that altogether introduce a collective insight into the phenomenon of mobility of Arctic nomads. The first part – video – presents a travel diary of the international fieldwork conducted by young designers/artists/researchers in 2013 in Yamal Peninsula, Russia. The second part (co-authored with students of the Arctic Design School and Aalto University) includes three posters with drawings and stories of the nomadic artifacts that reflect the results of numerous field engagements with indigenous nomadic communities of the North-western Siberia during the period 1980s-2013. The general goal is to explore the pivotal role of things as facilitators of people's comfortable existence in the extreme environment of the Arctic, and their importance in shaping a new sense of Human-Nature relationship.

HOW MUCH CAN YOU BUILD IN THREE DAYS

How much you can build in three days was the question asked at the beginning of the installation art workshop by the artist and architect Ryo Yamada. The intervention took place in a small park in front of the Napa Gallery. The gallery shows contemporary art exhibition and has free entrance to the public but lacks attention. Many of the town folk in Rovaniemi have not paid attention to the art gallery before.

The participants of the workshops were art, design and architect students from the Sapporo city university school of design (Japan) and the University of Lapland. The workshop was arranged in collaboration with the Arctic Art and Design Masters' program and coordinated by university lecturer Antti-Jussi Ylihharju. The workshop was a pilot initiative for a larger collaboration between the universities.



Photo: Work in progress. Photo by Karolina Kraska



Ryo Yamada & art, architect and design students



Maria Huhmarniemi, the curator of the exhibition

Dr. Maria Huhmarniemi is an artist, researcher and art teacher living partly in Rovaniemi and partly in Muodoslompola, Sweden. She has worked as a university lecturer in art education and applied visual arts at the University of Lapland, since 2002. She is interested in political contemporary art, relation of contemporary art and visual art education, environmental education, applied visual arts and the use of traditional handcraft in art and art education. Huhmarniemi has developed the collaboration of artists with other researchers.

TEXTILE PANELS Catherine Albrant, BA in Arts, Pitirim Sorokin Syktyvkar State University, 2014.

Ekaterina Kulikova, BA in Arts, Pitirim Sorokin Syktyvkar State University, 2017, currently enrolled in Master studies in the field of Management of Education.

Lidia Popova, BA in Arts, Pitirim Sorokin Syktyvkar State University, 2016, currently enrolled in Master studies in the field of Cultural sciences - socio-cultural projecting at the Pitirim Sorokin Syktyvkar State university.

ARTGEAR Moirá Douranou is currently enrolled in the new Master program of *Arctic Art & Design* at the University of Lapland with specialization in Applied Visual Arts and Service Design. Her research questions consider the challenges faced while organizing and facilitating multicultural art based workshops as well as the impact those sessions could have in participants' future life.

Henriikka Hietaniemi is a master's student on *Art Education*. She was organizing the first act of Art Gear working in the Future Reflections workshop.

Dr. Mirja Hiltunen is professor of Art Education at the Faculty of Art and design, University of Lapland, Rovaniemi. She conducts research into socially engaged art in the North devised a performative art strategy as part of her work in art teacher education. She has been leading community-based art workshops and projects in Lapland for twenty years. In the *Art Gear* project, she has been tutoring the art students and also acts as a curator of this exhibition.

Anne Niskala is a freelance director and actor who is interested in process, community art, physical and object theatre, photography, people and stories. Anne graduated in performing arts, theatre and applied drama from Turku Polytechnic Arts Academy and is also Master of Arts from University of Lapland. In *MUN STAGE / MY STAGE* Anne works as an artist, director and leader of the group.

Asta Sinervä is a student on Art Education. She participated in *Art Gear* by being one of the organizers of the Metamorphosis workshops.

Sanni Vanttaja is a fourth year student in University of Lapland. In the spring of 2017, she took part in the *Art Gear* street art-workshop called *Metamorphosis*. She was planning and organizing the workshop with others, and made a music video of the materials gathered during the meetings.

Santeri Karttunen is a visual artist and an art educator. He graduated as an industrial designer from Kuopio Design Academy in 2015, and has since been working on his master's degree in art education in the University of Lapland. He has also been moulded by the Finnish graffiti culture of which he has been a part of for more than a decade and is now exploring the depths of the essence of that culture to find new tools for educational purposes.

Enni Mikkonen is a social work researcher in the University of Lapland. Her ongoing ethnographic PhD study addresses the change in the women's social position in Nepalese rural communities. Her theoretical and methodological interests are linked to international social work debates, decolonising feminism(s), ethnography and arts-based methods in social work research.

Anne Niskala is a freelancer director and actor who's interested in process, community art, physical and object theatre, photography, people and stories. Anne has graduated performing arts, theatre and applied drama from Turku Polytechnics Arts Academy and is also Master of Arts from University of Lapland. In *MUN STAGE / MY STAGE* Anne works as an artist director and leader of the group.

Stig Olav Tony Fredrikson is a painter and graffiti artist from Sweden. In 2002, he moved to Oslo, living in a squatted house and making graffiti and street art. He had his debut exhibition in 2010. He moved to Rovaniemi with his family in 2012. He has had solo exhibitions in Finland, Sweden and Norway.

Mari Oikarinen is an artist living and working in Rovaniemi. She does sculptures and installations with various materials and involves herself to many kinds of art education practises.

Julia Barton is a visual artist whose work is rooted in sculpture including land and earthworks for the public realm. Her recent work uses sculptural skills to communicate and engage people about the scale of plastic litter in the marine environment. Working across disciplines she has presented to the Edinburgh Environmental Humanities Network and exhibited her installation *Neo Terra* in Shetland and the Scottish Highlands with an associated public engagement programme including interactive and experiential events.

Ruth Beer is cross-disciplinary artistic research is informed by the social sciences and humanities within the expanded field of contemporary art. Federally-supported research-creation project, Trading Routes: Grease Trails, Oil Pipelines (2013-2018) seeks to promote dialogue and exchange through creative cultural production of artworks and exhibitions that explore community and environmental impacts of energy industry expansion within Canada's Northwest/Arctic regions. She is Professor of Art and Assistant Dean of Research at Emily Carr University of Art and Design, Vancouver BC.

Glen Coutts is an artist and art educator (professor of applied visual arts at the University of Lapland). His current artwork concerns the area around his home on the west coast of Scotland, the landscape and work of the people who have lived there. He studied at Glasgow School of Art, Jordanhill College of Education and the University of Strathclyde. He is a professional member of the Glasgow Print Studio.

Liz Crichton – A fine art graduate and theologian who has applied to study the new MA *Art and Social Practice* at Shetland UHI, her work explores the hopes and fears for the future of humanity. Inspiration comes from her surroundings; the environment and the people she encounters along the way, together with her own personal spiritual journey. Working with a variety of media and in participation with communities, her work seeks to inspire others to step out beyond what they know for certain.

Herminia Din is professor of art education at University of Alaska Anchorage. Holding a Ph.D. in art education from Ohio State University, she specializes in museum technology, and community-based art education. She received 2013 UAA Chancellor's Awards for Excellence in Sustainability for her efforts on Junk to Funk project to raise awareness of the "reduce" and "reuse" methods of dealing with waste products. To continue the promotion of sustainable art on campus, she began the Winter Design Project in 2014 working with faculty and students to explore and create an outdoor winter space by looking at "ice and snow" from a new perspective.

Vladimir Durnev was born, raised and educated in Syktyvkar in the Komi Republic in Russia. He constantly takes part in exhibitions in the Komi Republic. In 2009, he worked in the creative team of the experimental factory stoneware "Vorontsovo" in Moscow, and in 2010, he took part in the All-Russia exhibitions in Moscow as well as in the international art projects. He is a senior lecturer and an instructor of the graduation projects in ceramics at the Faculty of Arts, Syktyvkar State University named after Pitirim Sorokin, Member of the Union of Artists of Russia and Member of the International Association of Art IAA AIAP UNESCO.

REGN/RAIN/SADE Kajsa G. Eriksson is an artist and PhD in Design, Senior Lecturer (Associate Professor) at Art and Visual Culture, HDK - Academy of Design and Crafts, University of Gothenburg, Sweden. Her dissertation *Concrete Fashion: Dress, Art, And Engagement in Public Space* (2010) is an example of artistic research that explores the border between design and contemporary art, in order to place situated bodily practices within larger field of exploration and ideology, and to discover new formats.

Fredric Gunve is an artist and senior lecturer in visual arts at the University of Gothenburg, Sweden. An important part of his educational and artistic practice is to blur the borders between teaching and art, and incorporate not only the everyday but also the phantasmagoric and mythical side of life. Since 2010 he is working with Dr. Kajsa G. Eriksson with the environmental artistic research project *REGN/RAINE*.

THE SPIRIT OF THE TRANS-POLARITY: REVEALING THE PROCESS OF CONCEPT Maria Gostyaeva has a Master's degree with specialization in Arctic Design, and currently pursues a doctorate at the Department of Industrial Design, Ural State University of Architecture and Art. Her research interests include arctic tourism, user experience design, and development of security and safety systems for tourism industry.

Denis Kukanov is a part-time lecturer and design researcher at the Department of Industrial Design, Ural State University of Architecture and Art. He currently pursues his doctorate at the same University. His research interests include Arctic mobility, design ethnography, distinctive aesthetics of Arctic-originated material objects, and museum/exhibition design.

Yulia Konkova holds a Master's degree with specialization in Arctic Design, and works on her doctoral dissertation centred on methods and principles of design interpretation of traditional ornaments of the Arctic indigenous peoples, at the Department of Industrial Design, Ural State University of Architecture and Art. Her interests include art and aesthetics, visual and material culture of indigenous peoples, graphic design, illustration, and Arctic tourism.

Alexandra Raeva is an MA Student and Project Assistant at the Arctic Design School, Ural State University of Architecture and Art. Her research and artistic interests converge on the topics of arctic tourism, experience design for tourism industry, and illustration.

NEW SPECIES Mette Gårdvik works as Associate Professor in Arts and Handicraft. Her background is in arts and crafts teacher education.

Karin Stoll is an Associate Professor in Natural Science with background in zoology and museum pedagogics. The research group works with didactics of the outdoors focusing on creative working methods, interdisciplinary and place-based teaching in teacher education, kindergarten and elementary school. The research is strongly related to education for sustainable development.

Wenche Sørmo is Professor in Natural Science with background in comparative physiology, and head of the research group Place-based Learning and Education for Sustainable Development at Nord University, Norway.

Karin Stoll, Wenche Sørmo and Mette Gårdvik - are part of the research group Place-based Learning and Education for Sustainable Development at Nord University, Norway.

Timo Jokela is Professor of Art Education and Dean of the Faculty of Art and Design, University of Lapland. He is leader of Thematic Network on *Arctic Sustainable Art and Design*, University of Arctic. Jokela works actively as an environmental artist and community artist, often using natural materials and the cultural heritage of the North and the Arctic as a starting point for his works. He has been responsible for several international and regional art-based research projects in the field of art education, visual art and design.

Ásthildur Jónsdóttir is an artists, researcher, curator and art teacher living in Geneva Switzerland. She has worked as a university lecturer at the Iceland Academy of the Arts, since 2009. She has studied artistic actions for sustainability, community based art and participatory art practices when finding a balance between well-being and the integrity of nature. Concepts from critical, place-based and visual culture art education are fundamental to her educational researches.

Korinna Korsström-Magga is Master of Arts and an art educator working in northern Finland. Her focus of art teaching is to use the educating activity to build bridges and understanding between different communities. She started her doctoral studies in 2015. In her doctoral study, Korsström-Magga is exploring the reindeer herders' contemporary daily living, involving the reindeer herders themselves to participate in the collections of research data. The project reveals their lives in a touring art exhibition, with pedagogical art workshops.

OUR / MEÄN / VÅR / VOR ARCTIC Annamari Manninen (M.A.) works as a lecturer in art education and is also a doctoral candidate in the faculty of Art and Design, University of Lapland, Rovaniemi, Finland. She has a background as a teacher of visual art in upper secondary school and art school for children and youth. Her focus as a teacher is in media literacy, visual communication, film and new media in the context of art education. Her current research is focusing on the use of contemporary art and blogs as a learning environment and developing practices of multimodal and distance learning.

Elina Härkönen works as a University teacher for Applied Visual Arts in *Arctic Art and Design* master's program at the Faculty of Art and Design, University of Lapland. She holds a master's degree in Art Education and Intercultural Education. Currently she is a PhD student and her research focus is on cultural sustainability on art-based and international university pedagogics in the context

Diarmuid McAuliffe is an artist and academic based at the University of the West of Scotland. His creative practice sits alongside his academic practice and is currently concerned with using narrative and arts-based methods to make visible critically engaged learning to inform pedagogy. He has exhibited and published widely across a variety of media including writing, visual art and performance. He has been involved in several international reviews of art teacher education, most recently in Estonia. In 2017 he was honoured with a Fellowship from the Royal Society for the encouragement of Arts, Manufactures and Commerce (RSA), for his contribution to the field of art and design education.

Jari Rinne has his background in live rock music and education. His works promote artistic ways of thinking with the methods typically used in corporate environments. Alongside his professional life in the University of Lapland he is involved with playing in a band and sound related projects. Some of the latest works: *Snow&Ice* - combining real snow and ice with synthetic spaces, *Laserrinne* - skiing slope as a canvas for reactive laser projections and kinetic light and sound works in urban space. The production and analysing the knowledge, philosophical foundations of art-based research and innovations are the main interest of his works. Currently, Rinne is a postgraduate student in *NACER* research group at Faculty of Art and Design/University of Lapland.

Vivian Ross-Smith is a visual artist living and working in the Shetland Islands. Ross-Smith holds a BA (Hons) in Painting from Gray's School of Art, with her degree being partly awarded by Turku Arts Academy, Finland. Ross-Smith has participated in exhibitions and residencies across Scotland and internationally. She works closely with rural arts organisations such as Scottish Sculpture Workshop, and co-founded and runs *Visual Artist Unit*, an artist-led organisation based in Glasgow that supports emerging artists in Scotland. Ross-Smith currently lectures at University of the Highlands and Islands, Shetland College.

ROVER OF THE NORTH (SOLU) Janette Backman - "Nature is my profession, my hobby and everything I love."

Anu Tossavainen is a teacher and nature photographer. She lives in Savukoski, Finland.

Linda Sainio is an artist using methods based on photography. She is living in Kuusamo, Finland.

Marika Tomu Kaipainen is a social/community/conceptual artist, art pedagogy and art therapist residing in Helsinki.

Jyrki Tammi is a Visual Artist working in Kuusamo, Finland. The Artist has held several art exhibitions around Finland and Relate North is his second exhibition appearance in Rovaniemi.

Kalle Immonen is an artist and forest engineer residing in Kuhmo, Finland.

Jonna Kalliomäki is a visual artist graduated from the Tampere University of Applied Sciences 2010.

Osku Tuominen is a Finnish film editor with a habit of watching football on Sundays.

VISUAL EXPLORATIONS INTO THE WORLD OF ARCTIC NOMADS Svetlana Usenyuk-Kravchuk (Russia), PhD, is a design researcher with interests in co-design, user innovation practices, design ethnography, and a specific long-term involvement in design for adaptation to extreme environment, with reference to the Arctic Regions. She has worked for Aalto University (2011-2015), Finland, and currently leads the research lab on innovation and creativity at the Ural State University of Architecture and Art, Russia.

Nuno Escudeiro (Portugal) studied Media Studies in the University of Aveiro and Documentary Film Directing in Zelig, School for Documentary in Bolzano, Italy. He works on different fields of the moving image, and his experimental short films and documentaries have been screened in several national and international film festivals. Besides, his artistic work, Nuno Escudeiro worked in advertisement both as a freelancer and as the production manager of the company Joulupukki TV, based in Rovaniemi, Finland.

Nikolai Garin, PhD, Professor of Industrial Design, Ural State University of Architecture and Art, is a Soviet/Russian designer and researcher, professor of Industrial Design at the Ural State University of Architecture and Art. He is also a founder and, to date, the head of the Arctic Design School. His professional interests encompass arctic technologies for adaptation and survival, indigenous material culture, museum/exhibition design and design education.

HOW MUCH CAN YOU BUILD IN THREE DAYS Ryo Yamada is a Japanese artist, architect, and associate professor in the Sapporo City University School of Design. He is born in Tokyo in 1968 and graduated from the Tokyo University of the Arts. His projects are situated beyond boundaries of architecture and art.

Arctic Sustainable Arts and Design Network

Arctic Sustainable Arts and Design (ASAD) is a Thematic Network (of University of the Arctic) that aims to identify and share contemporary and innovative practices in teaching, learning, research and knowledge exchange in the fields of arts, design and visual culture education. In summary, the network seeks to promote cooperation between academic institutions and communities; advance art education amongst members and share both traditional and contemporary practices in art, teaching, learning and research.

ASAD currently has 26 member institutions in 8 countries around the Arctic and Northern regions; the lead institution is the University of Lapland.

