

The background of the entire page is a light blue-grey color. Overlaid on this is a complex, abstract pattern of thin, dark blue lines. These lines are drawn in a way that suggests movement and connection, with many lines intersecting and looping around a central area. In the center-left, there is a prominent circular shape formed by multiple concentric and overlapping lines, resembling a stylized eye or a portal. The overall effect is one of dynamic, interconnectedness.

RELATE NORTH

COLLABORATIVE ART, DESIGN AND EDUCATION 2018

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RELATE NORTH

COLLABORATIVE ART, DESIGN AND EDUCATION 2018

Exhibition at Helgeland Museum's old trading house, Zahl, by the harbor in Nesna, Norway
University of Lapland, Nord University and Helgeland Museum
7 November to 7 December 2018

Thematic Network on Arctic Sustainable Arts and Design **UNIVERSITY OF THE ARCTIC**

FOREWORD

Relate North 2018, Collaborative Art, Design and Education

Welcome to Helgeland and the exhibition, *Relate North 2018: Collaborative Art, Design and Education*. The exhibition is a collaboration between the University of the Arctic's Arctic Sustainable Arts and Design thematic network (ASAD), Nord University's Faculty of Education and Arts, University of Lapland and Helgeland Museum.

ASAD network aims to identify and share innovative practices in learning, teaching, research and knowledge exchange within the fields of art, design and visual culture education. The network promotes cooperation and collaboration between academic institutions and communities with the purpose of working towards a shared understanding of critical issues relevant to people living in the north.

The exhibit theme includes art and design projects within and between society, schools, universities, businesses, cultures and tourism. The artworks will show a wider perspective of collaborative practices within the Arctic region. The exhibition

has a variety of materials, expressions and opinions. Some keywords are nature, identity, narratives, temporality, changes, invention and craft. A variety of media such as photographs, film and artefacts will be exhibited.

The artists are coming from seven Northern destinations in the circumpolar area: Norway, Finland, England, Scotland, Canada, Alaska, Komi Republic and Russia.

We hope that the exhibition makes room for interpretation and reflection through interaction with the artworks. It is a great pleasure to host this exhibition which is located at Helgeland Museum's old trading house, Zahl, by the harbor in Nesna.

Welcome to the exhibition!

*Ann Kristin Klausen, curator, Helgeland Museum
Associate Professor Mette Gårdvik, Faculty of Education and Arts,
Nord University*

ARTISTS

Tatiana Batova & Daria Chebotar

Ruth Beer & Miles Thorogood

John Harald Svaleng Bustnes

Thomas Chung

Glen Coutts

Torunn P. Dagsland

Herminia Din

Hilde Hermansen

Juho Hiilivirta

Mirja Hiltunen

Maiko Ikeuchi

Jeanne Ilgen & Charles Licka

Samira Jamouchi

Timo Jokela

Korinna Korsström-Magga

Tanya Kravtsov & Elina Härkönen

Pat Law

Pauliina Maapalo

Annamari Manninen

Jari Rinne

Anne-Lise Wie

Aneliya V. Lyantsevich & Irina V. Zemtsova



ARCTIC DESIGN – VISUAL IDENTIFIERS OF THE NORTH

Tatiana Batova & Daria Chebotar

Designing a collection of clothes – the Arctic fashion, where are connected the visual identities of the peoples of the North (*the forms of traditional clothing were transformed*) and add modern trends in textiles and fabric printing technology etc. The main idea is that the general silhouette (*shape*) of the outer garments of the indigenous peoples of the North is taken as a basis and adapts to modern requests.

The design of the outer clothing of the indigenous peoples of the North is taken as a basis: Nenets, Sami, variants of combinations are considered as well as Pomor traditional clothing.

The clothes are baggy, multilayered, the length is below the knee, the width of the hem: at the footstep, special attention: the collar should close the neck or go into the hood. Unlike the clothes of the peoples of the North - there is no accentuated belt.

The name of the collection “Punuska” which means “bird” in Nenets. Because the overall silhouette of the clothing resembles a bird.

“To have everything you need and nothing superfluous”, “Beauty and laconism of form”, “Minimalism”, “Aesthetic ecology”.

Clothing & Accessories

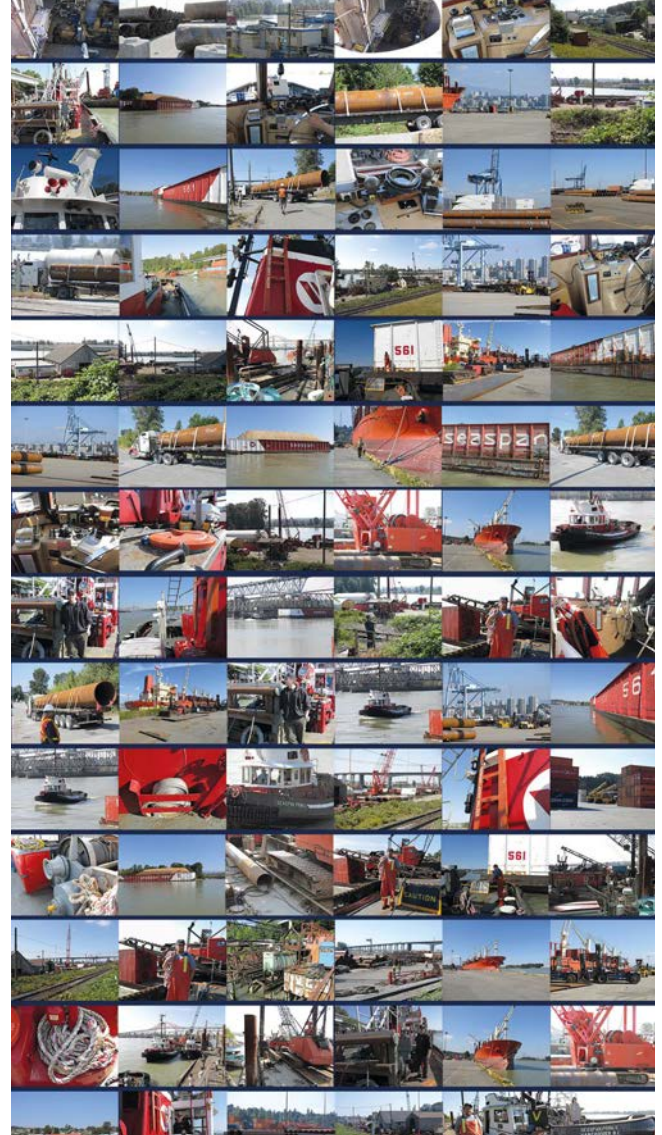
A PORTRAIT OF THE FRASER RIVER

Ruth Beer & Miles Thorogood

This artwork is a collaboration to produce a contemporary portrait of the Fraser (*Sto:lo*) River, in images and sound in the territory of the Qayqayt First Nation and site of the City of New Westminster, once famous for its salmon canning industry. As the longest river in British Columbia (*1,375 kilometres*), it is also the longest undammed river in North America south of the Arctic. It emerges from a unique watershed with waters that flow to the Pacific and also to the Arctic Ocean. It is now heavily exploited by human activities and industrial use.

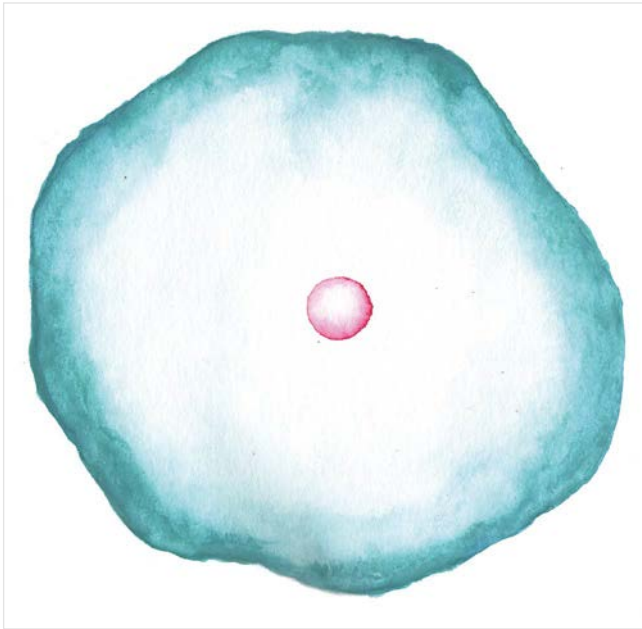
A previous version of this artwork was created through a collaboration with the Fraser River Discovery Centre, a museum whose mission is to be “the Voice of the Fraser in presenting the stories of the Fraser River and their contributions to the life, history, and future of British Columbia”. The images and sounds of the river and industries were recorded in collaboration with a local industry, Seaspan shipbuilders who provided their tugboats enabling us to travel along the river close to the city and river delta.

Photograph/sound | 51 x 138 cm



ARTS EDUCATION AND DEPTH IN LEARNING SEEN FROM A PRAGMATIC AESTHETIC PERSPECTIVE

John Harald Svaleng Bustnes



Through the work in my master thesis, how can a pragmatic aesthetic perspective in arts education contribute to in depth learning, I have produced artistic expressions intended to illustrate and express a personal interpretative understanding of the themes of the study. These visual expressions are also suggested as the models in the study, and thus as aspects of the findings. The exhibition showcases one of the expressions enlarged on a aluminum plate 1m x 1m.

Aluminum plate | 100 x 100 cm

METATRONS CUBE

Thomas Chung

This painting was a result of my conversations with an Alaskan Kabbalist. The painting expresses the underlying structure of all things.

Mixed Media | 12" x 12"



PLANE SAILING

Glen Coutts



My recent work explores aspects of the landscape, heritage and history of the Firth of Clyde, the largest and deepest coastal waters in the British Isles, close to my home in Scotland. I have always been fascinated by the area, its cultural and industrial heritage, from fishing to shipbuilding, both industries now in decline with the subsequent loss of cultures and skills. The current, sinister, presence of the UK fleet of nuclear submarines is a key topic of local and national debate. Recently I have been working on a series of artworks that use drawing, photography and mixed media to produce limited edition digital inkjet prints (*each print is available in edition of 15*). The process of making the works echoes my feelings about the changing landscape – personal, layered, multifaceted and nuanced. It is a personal, sometimes political and occasionally playful, response to the way that a place has changed and is being changed by human activity...

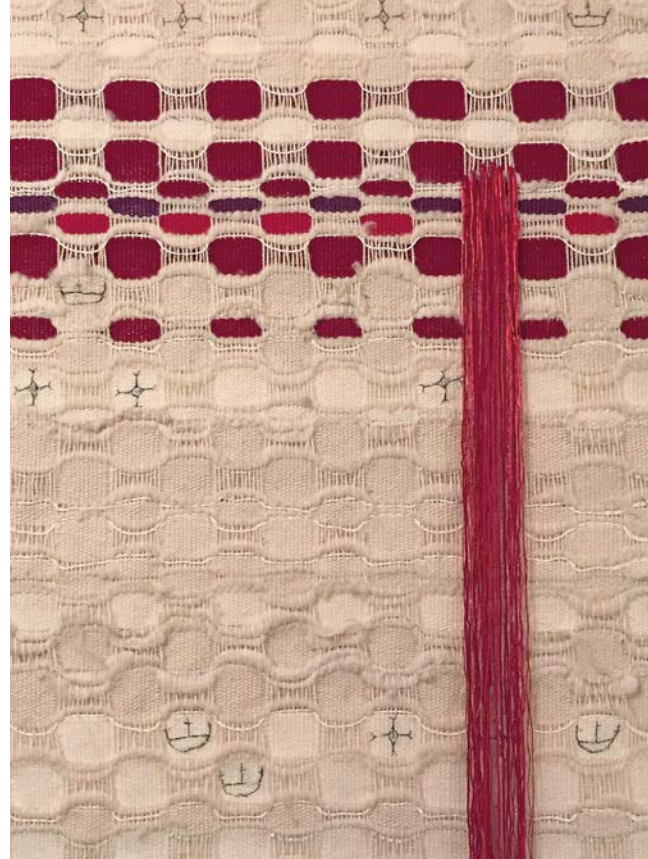
*Limited edition inkjet prints | 18 x 18 cm
(paper size 28 x 29 cm)*

"SAMI BLOOD", "SAMI VARRA"

Torunn P. Dagsland

The tapestry can be put into a decorative textile handcraft tradition as well as into a narrative contemporary context. Using the materials, techniques, lines, ancient Sami symbols and colours, the tapestry tells three stories. "Sami blood" is about my identity; my Sami roots from the field and the coast. The second story is about my grandfather, who was a coastal Sami and sailed his fishing boat from north to south in the early 1900s with hope of a brighter future. His Sami identity has been covered with silence for two generations because of society's racism against Sami. Both of these stories are part of the third history, the story about the repression of the Sami people through Norwegian history.

The tapestry is made of Norwegian wool, a sustainable and biodegradable resource and a long-lived wool tapestry that can be inherited throughout generations. Large parts of the yarn are from second-hand stores.



Wool yarn, raw wool, silk, nylon and embroidery yarn | 80 x 180 cm



ARVESØLV

Hilde Hermansen

In the selected works of art, I treat the dress in a meta-perspective, as a membrane between the individual and the world, as something that supply substance to narratives. What I am investigating is thus not the dress as a functional artifact. The works of art represent different visual narratives, all anchored in the everyday life and in the dress as an object.

According to the French philosopher Paul Ricoeur, we relate to the stories we make ourselves, take in to our lives or are born in to and through these, we try to find meaning and identity. Glimpse of the past lies like a potential reservoir for storytelling. Through creative action, I try to collect pieces of memories into coherent narratives, and give them specific, tactile form.

*Old tablecloths, digital print on textile,
embroidery | 100 x 30 cm*

A TOURIST MEMENTO: PLACE AND MEMORY

Herminia Din

Creating a place-based art will bring visitors closer to places through positive memories. It will provide a deeper connection and meaning to the experience compare to purchasing mostly imported tourist souvenir products. Presented in this exhibit are artworks and photos created by participants using local materials from several sustainable tourist trips designed by the UAA Arctic Adventures Laboratory. The laboratory is rooted in the context of social-ecological systems focusing on “knowledge co-production” to design a new kind of pedagogy as a consequence of research and the inevitable discussions regarding the sustainability of tourism in the Arctic. We believe making a “place-based souvenir” as a part of the tourism experience will raise awareness of the changing environment and encourage stewardship behavior on the part of participants.

Mix Media, Yarn | 10" x 12"



FOX WAS HERE

Juho Hiilivirta



In my studies, I coproduced a concept for socially engaged art workshops in the municipality of Enontekiö, Finland. Our first workshop, 'Fox was here', took place in the village of Hetta in 2017. The idea for this piece of community artwork came from a Finnish folk tale where a fox creates the Northern Lights with its tail while running across the sky. In this workshop, we created our own version of the tale by imagining what the mystical fox's paw prints would look like if it landed on the ground for a few steps. Local participants created the artwork by collectively stomping paw prints in the snow. In the previous workshops, a local woman named Irene Salonen gave me the idea of using a snowmobile to make shapes, instead of stamping them into the snow. Therefore, in February 2018, we put the idea into practice at Ketojärvi Lake in Enontekiö.

*Print on a foam board (+ Video
documentary) | 140 x 100 cm*

SHARED WISHES – IN GRANDMA’S THOUGHTS

Mirja Hiltunen

“Shared wishes” is a story of thoughts from the heart, from the place of love and caring for the grandchildren. At the same time, it brings forth the rich and diverse northern culture along River Vym, Komi Republic, Russia and Kemijoki River, Lapland, Finland. These northern places and cultures share many similarities but also have significant differences. The installation reminds us about the rapid societal changes and challenges the new generation will face.



Video, installation



WINTER ART PROJECT IN TONTTULA

Maiko Ikeuchi

My project was to design and build a snow playground to the Tonttula (*Elves Hideaway*) located in Kittilä Northern part of Finland. Tonttula is a theme park that provides accommodation and facilities for visitors to experience the nature and the fairy tale world of the Finnish Lapland. My project targeted to family tourists who visit the location during the Arctic winter season.

The purpose of this project was to invite visitors to experience the Arctic region and get familiar with its extreme climate and the beauty of nature. Moreover, it was to offer possibilities to discover the charm of the local culture, nature, and values of people, who are living in the area.

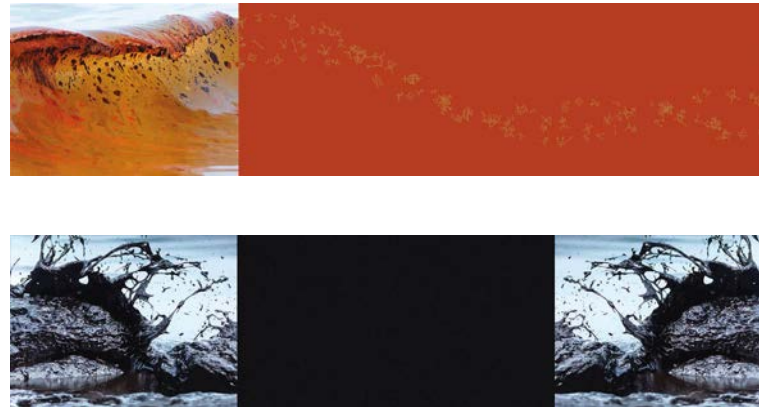
*Snow | Snow domes W: 3 m, H: 3.5 m, D: 3 m,
Slide W: 9 m, H: 4 m, D: 3 m*

THE SIREN SURGE PENDANT

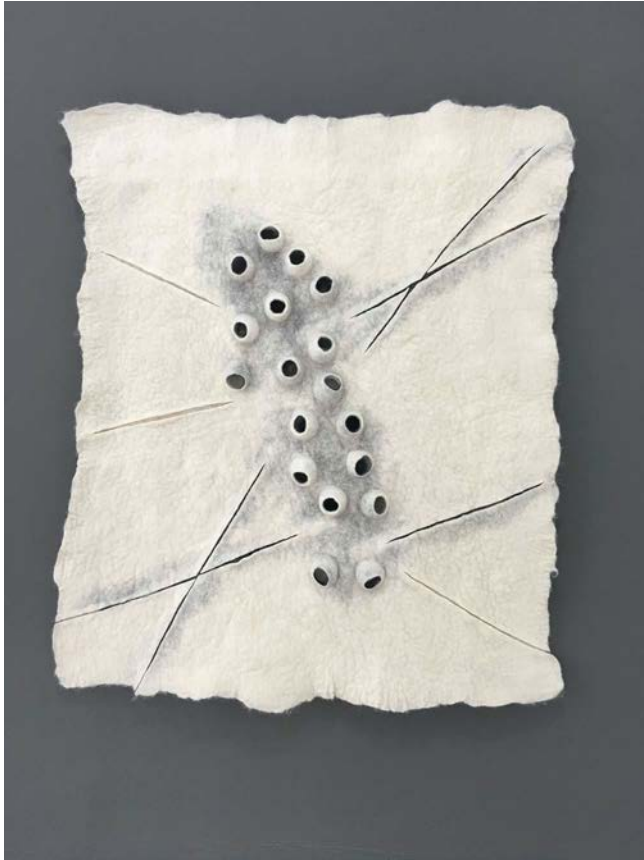
Jeanne Ilgen & Charles Licka

We are not good stewards of our planet. Global commercial and governmental interests make it difficult to maintain sustainable environments for future generations. The arctic is subject to environmentally hazardous substances transmitted by long-range atmospheric air and ocean currents, heavy metals dumping in fjords and eutrophication. Not enough has been done world-wide to work towards a viable environment. Siren Surge 1 is a 2'x 9' digital print on vinyl focusing on arsenic transmission through oil spills. The wave, an oil/arsenic mixture is linked to alchemical symbols. Siren Surge 2 is also a 2'x 9' digital print on vinyl with oil splatters buffeting the shoreline of an oil slicked shore directed towards the central black void-the abyss of our times. In the case of the arsenic wave, or the expressionistically bespattered Pollock-like flurries of paint, the imagery can be aesthetically pleasing, but these are illusions that are toxic to our environment. The reference to the mythical sirens is a warning – a signal to all of us about the ever-present dangers of industrial and technological enticement. How do we combat the song of the commercial sirens who are drawing us to the shores of catastrophe?

Wave photo credit: John E. Lester/Flickr CC



Digital Prints on Vinyl | 2'x 9' feet each panel



AMBIGUOUS EQUILIBRIUM

Samira Jamouchi

Felted wool fibres is the core material of this work. The visual and tactile compositions invites the viewer into a multisensorial experience. Wool has been our first cloth and is it still used today as protection again our skin or as houses (*Mongolian Yurt*). The felted artefacts are an integrated part of the Sámi people in the Fennoscandinavian region.

For 20 years ago, as an art student interested in fibre-based textiles, I had to travel to Norway to learn to felt, as no one at the art academy of Brussel could transmit that ancestral knowledge. I have been working with soft sculptures and installations since the 90s and have taught felting for more than a decade in teacher education in Norway. My main concern today is how felted wool, which I believed was a well routed craft tradition in Norway, is now unknown for a large majority of my students.

Hand felted wool fibre |
90 x 100 cm

30 YEARS WALK AT VARANGERFJORD

Timo Jokela

In the 80's and 90's I used to walk on the shorelines of Varangerfjord villages in Northern Norway. Those days local fishing industry was experienced a rapid change. Fishermen said that "the sea is black, empty of fish". The boat sheds were abandoned and hard wind had scattered the old-style fishing gears around the seashore. I picked up fishing net corky floats one by one – each of them like a story of a changed life at the sea. I used them as a notebook and marked down my landscape observations, the lights and colours of the sea and the sky and shadows of the abandoned stock fish drying contractions. About twenty years later when I returned to Varangerfjord, the old boat sheds were robbed and the cork floats on the shore had changed to broken colorful plastic pieces and messy ropes.

*Installation, found objects, cork
and plastic | 600 x 60 x 30 cm*





THREE HIGHLIGHTS OF THE LIFE OF REINDEER HERDERS'

- 1 WORK
- 2 DAILY LIFE
- 3 CULTURE

Korinna Korsström-Magga

The artwork is a result of a visual analysis made by Korinna Korsström-Magga and her research team. The reindeer herder families have documented their daily lives during one year and sorted the pictures into three groups.

The theme for the shots was not limited, but the families sought particularly moments that could in some way renew the insight of what the contemporary life of the reindeer herder is. The photo collage is part of Korinna Korsström-Magga's ongoing art-based action research study of the reindeer herder's daily life.

*Photos, snapshots taken by the reindeer
herder families edited on posters | A0*

THE JOURNEY OF AKAN

Tanya Kravtsov & Elina Härkönen

We visited the Komi Republic in 2018 and participated in Irina Zemtsova's workshop of making traditional Komi dolls called 'Akan' (*Finnish Akka*). The dolls have usually been made of wooden sticks and leftover fabrics.

Our backgrounds are Russian and Finnish and the artwork is about the journey of our cultural exchange. The four pairs of dolls reflect our personal histories and experiences as well as our journey to Komi and the collaboration with Irina.

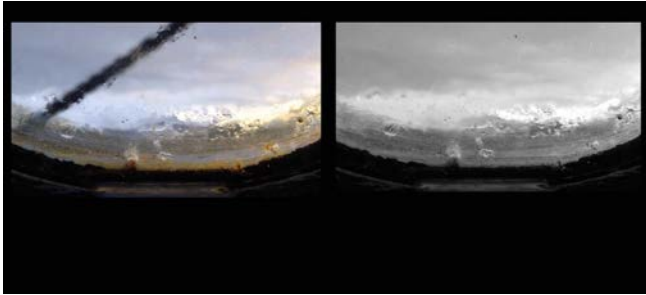
During the RELATE NORTH symposium we are organizing an Akan dolls -workshop to continue this journey and collaboration with Irina and the participants.

8 handmade dolls



LEAVING PYRAMIDEN

Pat Law



Established as a Russian mining town in 1927 with 1,000 residents, it was abandoned in 1998 when it was deemed financially unviable. Families were given a short space of time to pack their belongings and board a ship back to Russia, or for some, to Barentsburg, the other mining town in Svalbard.

Filmed from my cabin porthole when sailing away from Pyramiden, imagining the thoughts and feelings of the residents on their departure.

HD video | 2 mins 50 secs

CASE: BOATHOUSE

Pauliina Maapalo

The exhibition sheds light on a collaborative reparation process of an old boathouse in Nesna in Norway, just below the Polar Circle. The exhibition shows pictures and film material of a project about place-making and about creating identities as the central theme. The boathouse is located in Nesna and can be seen there.

Photographs of process



100 AND ONE VIEWS ON EUROPE

Annamari Manninen



Animation, HD video | 1 min

The animated drawing forming the video work is based on pupils' visualization of Europe. In the animation the author is recreating, interpreting and bringing together works from around 100 pupils from Northern Finland, Ireland, UK and Spain, who participated among over 600 children and youth in art education project in 2013. The aim of the project (*Creative Connections, 2012–2014*) was to explore European citizenship through contemporary art. The animation shows redrawn the visual representations, that the pupils used in their works. It starts from the general emblems the pupils used in many works: flags, maps, landmarks, EU stars and currency and continues to more concrete everyday things as products and food from different countries and sports connecting Europeans. The animation ends with pupils' personal memories, experiences and connections to Europe and the metaphorical visions of the situation in Europe. The animation is at the same time presenting in a form of an artwork the outcomes of visual analysis of pupils' artworks looking at their ways to relate to Europe.

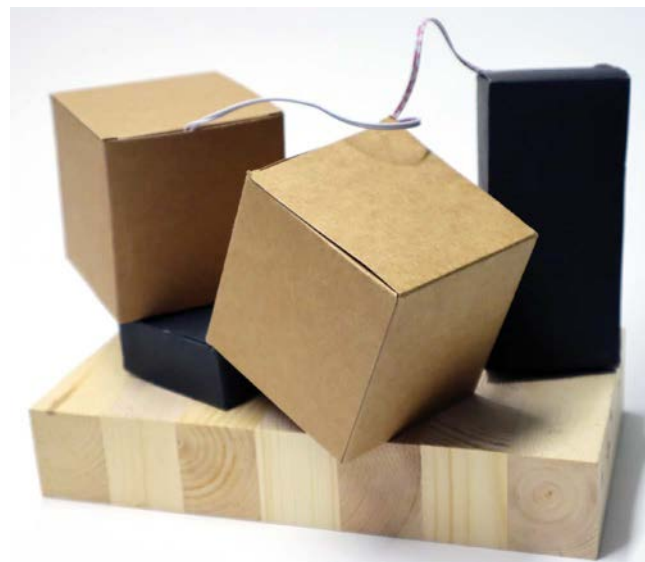
BOXES – DIALOGUE WITH THE NATURE

Jari Rinne

The sound art installation consists of ten small cardboards with different shapes and colours. Each of the boxes is having its own private dialogue with the nature. Sound clips used with the installation are raw and unprocessed. The mixing and affecting the qualities of the sounds occurs in modifying the box materials, exploiting acoustics of the exhibition space and the relational location of the boxes to each other.

Backdrop for the installation is 4:33 duration video showing the imaginary dialog between boxes and the nature environment in Kemi. Sound environments of the boxes and the nature assimilate without any confluence compiling sounds that resonate in shapes not in subjects.

Installation





QUILTING STORIES

Anne-Lise Wie

Folklore and quilting are both traditions that still have appeal. A quilt is constructed of layers of fabrics with different textures, colours, and motifs. With the help of the different pieces of fabric, the quilter creates something new. The fairy tale may be seen as quilted together by the various storytellers and their culture, thus all bringing something new into the stories.

This is the starting point for this project, where different groups of children will tell their stories using same bits of fabric as a starting point. The following exhibition will be a display of the different stories.



Work in progress

THE PROJECT “VERÖS DA GÖTYR”

Aneliya V. Lyantsevich & Irina V. Zemtsova

The project “Verös da götyr” is a scientific experiment in the synthesis of the fields of traditional folk art and design. It is aimed at studying and preserving the cultural traditions of the Northern peoples and promoting family values. The project participants focused on the theme of the wedding ceremony as the most important stage of the human life cycle.

During the academic year, students studied history and cultural traditions of people living in the territory of the Northwestern Russia.

They explored the artifacts, which represented in the national museums as well as the items from the private collection of Irina Zemtsova. The idea of the project was to combine the digital collages, graphics and multimedia installations made by students-designers, under the leadership of Anelia Lyantsevich.

Unique photographs created by the researcher Sergey Sergell in 1906 in the Komi village Bad-El, Ust-Kulom district were used for the installations. The culmination of the project was an exhibition in the Cultural center «Yugor» (22/03/2018–16/04/2018).



Mixed media

ARCTIC SUSTAINABLE ARTS AND DESIGN NETWORK

Arctic Sustainable Arts and Design (ASAD) is a Thematic Network (of *Uni-versity of the Arctic*) that aims to identify and share contemporary and innovative practices in teaching, learning, research and knowledge ex-change 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.

