



RELATE*19 NORTH

TRADITION & INNOVATION
IN ART & DESIGN EDUCATION



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**RELATE NORTH – 2019:
Tradition & Innovation in Art & Design Education**

Partners

PITIRIM SOROKIN SYKTYVKAR STATE UNIVERSITY, KOMI REPUBLIC, RUSSIA

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Funding



The International Symposium and Exhibitions «Relate North – 2019. Tradition and Innovation in Art and Design Education» was funded by RFBR, project number № 19-412-111001



Международный симпозиум и выставки «Relate North – 2019. Tradition and Innovation in Art and Design Education (Relate North – 2019. Традиции и инновации в образовательном пространстве искусства и дизайна)» проводится при финансовой поддержке РФФИ в рамках научного проекта № 19-412-111001

Publisher

Publications of the Faculty of Art and Design
of the University of Lapland C. Overviews and discussion

ISBN 978-952-337-180-4 (printed work)

ISBN 978-952-337-181-1 (PDF)

ISSN 1236-9616, nro 65

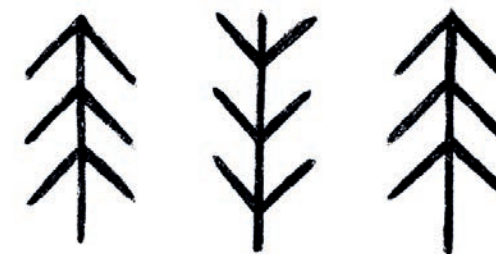


THE “RELATE NORTH – 2019: TRADITION AND INNOVATION IN ART AND DESIGN EDUCATION” INTERNATIONAL SYMPOSIUM AND EXHIBITIONS IS TO BE HELD IN THE PITIRIM SOROKIN SYKTYVKAR STATE UNIVERSITY, KOMI REPUBLIC, RUSSIA. EVERY YEAR, THE EVENTS OF RELATE NORTH ATTRACT LEADING SCHOLARS AND ARTISTS FROM AROUND THE CIRCUMPOLAR. AT THE FIRST TIME A RUSSIAN UNIVERSITY HOSTS THIS ASAD CONFERENCE.

The symposium and the exhibition represent collaboration between the University of Arctic ASAD thematic network and the Pitirim Sorokin Syktyvkar State University. Arctic Sustainable Arts and Design (ASAD) is a thematic network that aims to identify and share contemporary practices in research, teaching, learning and knowledge exchange in the fields of arts, design and visual future education. In summary, the network seeks to promote collaboration between academic institutions and communities, to advance art education amongst members and to share both traditional and contemporary practices in teaching learning and research. The focus of the thematic network is on exchanging knowledge and research on traditional art (handicraft, craft) and on contemporary arts and crafts as well as on discussing methodology in the field.

In the Relate North – 2019, there take part professionals in art education from different Universities of the Arctic Region: Russia, Finland, Sweden, Norway, Iceland, Scotland, USA. More than 100 participants are to discuss the vital issues of education in art and design, of preserving the traditional arts and crafts culture as well as of refining the living culture through the idea of sustainable development. The Dialogue between the Northern cultures is to be re-mastered through the special workshops and discussions as well as through the exhibitions. Every part of exhibitions demonstrates that joined culture can provoke the important dialogue on ecological issues, on education of youth and on preserving our northern heritage.

How can we make sense of our past, of our joint present and of our united future, and will it be possible to share the common goals for the future of Arctic Region? We hope that the answer to these questions should become clear for every visitor during these exhibitions.



TIMO JOKELA

University of Lapland, Finland

The photograph and mixed media series represent some of snow and ice installation done in various landscapes, places and communities in North-Scandinavia, North-West Russia and Siberia. I have improved the use of snow and ice from the perspectives of the environmental art and engagement art by emphasizing Northern and Arctic socio-cultural setting by bringing them to the context of national and international conversation. In these artworks, and in their participatory creation processes I try to open up new perspectives to the recent discussions of the relation of contemporary art, northern and arctic tradition and artistic innovation as well as the encounters of indigenous and non indigenous people and their sociocultural situations in the Arctic.



**ANELIYA LYANTSEVICH
ANASTASIYA OVERINA
ELENA NADDAKA
DARIYA PERSHINA**

Pitirim Sorokin Syktyvkar State University, Russia

The group of artists has developed a virtual art-museum “Marfa. Ust’-Tsilma”. It is a visual story on a remote village of the Russian North where time seems to have stopped. The visitor gets acquainted with the cultural heritage and it’s history through visual and audio interaction. Authors have created digital collages, gif-animations and 3d-environments, which shows their unique vision of this place.



**“MARFA.
UST'-TSILMA”**
Mixed media



AGNIYA SHANGINA

Art School No. 4, Severodvinsk, Russia



Women's folk costume and peasant folk paintings of the North of Russia made an indelible impression on the author and inspired the creation of a collection consisting of six textiles. Linen dresses, shirts and skirts from plain fabrics are made in a soft palette of colors of the autumn forest and sky in combination with bright elements of embroidery. Patterns are "laid out" by pieces of fabric and completed with manual stitches. Marvelous animals and fabulous birds of Paradise, cozy houses with light windows — such simple and such close images are borrowed from Northern folk paintings and creatively processed.

The basis of the collection is a simple loose cut, the texture of natural linen fabric and movable embroidery stitches.



**DRESS
COLLECTION
"AUGUST"**
*Stitching, linen,
embroidery,
textile application,
2016 — 2018*



TATYANA ZEMTSOVA

National Museum of the Komi Republic, Russia

The forest was vital for the people of the North. It gave them shelter, food, material for the manufacture of carts and wagons, furniture, and tools. From the spoon to the hut, the peasant could make almost anything with his own hands. The tree provided the skillful Komi-Zyryanin resident with many ready-made natural shapes, which he could incorporate into his tools. V-shaped, L-shaped, S-shaped natural bends proved to be stronger in bundles than in single, whole pieces. The development of man in collaboration with nature can be traced through studying ethnographic materials, which are part of the exposition of the National Museum of the Komi Republic.



LIDIA KOSTAREVA

Pitirim Sorokin Syktyvkar State University, Russia

The installation represents the color palette of natural dyes. The wool yarn has been dyed with local plants, mushrooms and lichens. Natural dyeing gives the possibility to dye textile materials without the use of synthetic dyes, everything you need to create a dye literally “grows under your feet”.

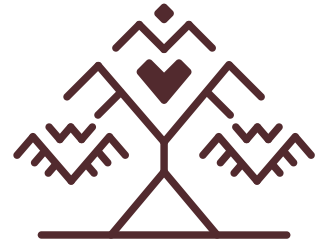


Installation
“COLORED BY NATURE”
Naturally dyed yarn, wool,
(200x70 cm)



ELENA ANTIPINA

Udmurt State University, Russia



My parents were born and grew up in small villages, my father is a Mari from the Kirov region, and my mother is an Udmurt. I remember such simple peasant life from my early childhood. Then I didn't understand it but now I spend every weekend there and this time is always so wonderful. I live in a house built more than 100 years ago, I use household items that have been made by the hands of my forebears and it impresses me how careful they were to things in their time.

For that reason it is valuable for me to renew furniture in such a way as to keep all its wrinkles and cracks, delicately adding only the missing elements and fitting it into modern interior and life. Why should you buy something new and faceless, if you can extend the life of an old and a very colourful and self sufficient item?



KSENIA FILIMONOVA VLADIMIR ROCKHIN

Pitirim Sorokin Syktyvkar State University, Russia

The decorative sculptural composition “The Memory of the Tree” is dedicated to the idea of the uniqueness among each trunk in a forest; it is a metaphorical portrait of nature’s memory, preserved in each tree.

The composition consists of four ceramic tree stumps. On each slice the “memory” — a unique “portrait” of each trunk in the form of plant prints — is engraved. These plants could once grow near the tree bases and be a part of the ecosystem.

This is a memory about the naturalness of the constant dying and rebirth cycles, about the times when a human lived in harmony with nature.



Photos by: Anelia Lyantsevich

**Sculptur
composition
“THE MEMORY
OF THE TREE”**
*Ceramic, mirror,
(50x50 cm)*



LOTTA LUNDSTEDT

Umeå University, Sweden

Omtänk investigates time and flow. As the digital use explodes, fragments of images passing the brain like a flickering visual noise. As a contrast to this there is a growing desire to slow down. There is a connection between slowness and memories, speed and forgetting.

With the 100 weaves I want to create an analogue flow that is neither complete nor perfect but created by hand. When the speed of the process is reduced, there is time to reflect and remember. The project explores natural dye together with memories as aquarelle paintings and embroidery from artistic grandparents, musical traces through mixed tapes in the 90s, or wool taken from sheep's during a trek in Wales. The theme Omtänk means, doing something different, finding new insights and methods that solve existing problems. Omtänk wants to create cracks in the system that open up for reflection to penetrate.



“OMTÄNK”

Weaving, natural dye,
wood, wool, cotton,
flax and memories
(15X870 cm)

TATIANA TIUPENKO

Member of the Union of Handicraft Masters
of the Komi Republic, Russia

Apple Feast of the Saviour is the day in the national calendar of the Slavs, falling on August 19. This day was one of the first harvest fests; the day when, according to beliefs, the nature makes a turn from summer to autumn and winter. According to folk beliefs, Apple Feast of the Saviour symbolizes the onset of autumn and the transformation of nature.



IRINA ZEMTSOVA VALERY SHARAPOV EVGENI KHUDIN

Pitirim Sorokin Syktyvkar State University, Russia
RussiaUnSyktyvkar, Russia

The unique samples of wood folk painting have been found in uninhabited rural houses in Udorsky, Ust-Kulomsky and Knyazhpogostsky districts of the Komi Republic. There the natural forces opened up an abandoned cultural space and revealed previously hidden examples of painted woodcraft, allegedly dated to the second half of the XIX century. Under the influence of cold/damp/heat, layers of oil paint gradually disappeared from the surfaces of wooden goods, which were repeatedly monochrome painted over during the XX century. On the wooden tabletops, cupboards, sofas and basement doors, animal faces, plant and geometric compositions, of previously unknown Zyrian paintings became clearly visible.



“THE VANISHING IMAGES
AND ORNAMENTS
OF THE UNKNOWN
NORTHERN FOLK PAINTING:
THE RESULTS OF FIELD
STUDIES ALONG
THE RIVERS VASHKA,
VYM AND VYCHEGDA
IN 2016-2019”



TATYANA SERDITOVA NATALIA KAZANKOVA

Pitirim Sorokin Syktyvkar State University, Russia

The diversity of the world of flora and fauna is an inexhaustible source of creativity of artists. In the process of training, students learn classical and modern techniques of artistic textiles from the stage of conceptual design to the creation of a work in the material. This work is done in a classical tapestry. The inspiration for the creation of panels were autumn leaves of trees. Their diverse shape, texture, color are a good material for creating a decorative composition.



“FIRST SNOW”
Gobelin, wool
and cotton threads
(35x50 cm)



METTE GÅRDVIK KARIN STOLL WENCHE SØRMO

Nord University, Norway

Educators in the Arctic have a huge responsibility maintaining and sustaining a tradition by passing on the knowledge and skills to new generations. The three containers draw attention to the process of making functional objects of locally harvested birch bark. The technique is old and the skilled crafters, those who knew, are few and no longer at close hand.

In artistic work and for the crafter, the close relationship between materials, tools and techniques is most valuable. This relationship needs to be maintained and developed for craft to happen and also introduced to new generations of makers.

The birch bark containers can be seen as examples of an intensive process where tradition, technique and material of endangered traditional craft are processed.



“THREE BIRCH
BARK CONTAINERS,
NEW STORIES
OF AN ENDANGERED
TRADITION”



NADEZHDA GAGIEVA NATALIA KAZANKOVA

Pitirim Sorokin Syktyvkar State University, Russia



When we look at homespun towels and valances, old clothes with embroidery, we are amazed by the infinite variety of complex compositions depicting female images, stylized birds and animals, the richness of plant and geometric ornaments. The fascinating beauty of ancient images, their deep meaning is the infinite inspiration, the source to which modern masters and artists of decorative and applied art address again and again. The first researcher of folk culture V. V. Stasov particularly noted that "the ancient, time-honored sample does not suppress the activity of new masters, but the artistic flair, the brightness of creative individuality make it possible to continue and develop the age-old features of folk art."

The presented creative composition combines four embroideries typical of the traditional North-Russian culture of the late XIX-early XX centuries. Small ornaments and pictorial motifs of embroidery are made based on ethnographic textile artifacts of that time, in the technique of "Painting", "Color stitching", "Tambour seam with a top", "Cross" and framed with identical fabrics.

**"ENDLESS
INSPIRATION"**
*hand printed
textile, embroidery
(50x50 cm)*



SVETLANA KOLCHURINA

Association of Ethnocultural Centres
and Heritage Preservation Organisations 'ECHO', Russia

Tradition has the right to evolve. It is far from being frozen in time. Transforming at various speed, traditions morph into today. The existence of tradition brings order, rhythm and substance to contemporary life. Although we tend to underestimate its influence, each of us follows and changes tradition simultaneously.

Tradition has the right to die. Many customs have become a distant memory, a lore. These need specialists to be understood and history handbooks to be learnt. Sometimes a long forgotten tradition can return in its primal form with little to no resistance. I create projects about people and tradition at the crossroads of time.

Who are we? What will our legacy be? How do our actions now influence what is going to happen in 100, 200, even 500 years?

My projects constitute a laboratory of meanings. Together with handicrafters, designers, researchers, academics, curators, and culture managers we speculate about tradition.

Our "Northern Fashion" project allowed us to reconstruct 16 sets of traditional Karelian dress at the turn of the 20th century. Reconstructing the past in the present is a concept built on contradiction, for it's merely an opinion of what it could have been.

Photos by: Ilona Olkonen, Sofia Tiataavajnen





“Scrumptious Karelia” project is about traditional cuisine and its evolution. It’s a research project which records 50 recipes of Northern and Southern Karelia. Even in the process of collecting the recipes we faced conflicting ideas, which made us realise who contemporary Karelians really are and what accompanied them from their past.

“Karelian handicraft cluster” project gifted us a new model of designer-craftsman collaboration. Team dynamics let the designer-craftsman relationships blossom in creating new product lines, playing with form and texture of the pieces. Collaboration is a truly brilliant process of knowledge and information exchange. It’s a space to contemplate about tradition along with the post-industrial society, and become conscious of your place in future economy.

Every project created quite a buzz around it, which was my personal goal. Quality visualization, together with modern means of raising awareness allowed many people to participate in the dialogue about tradition in the modern world.

Not being aware of tradition in our life doesn’t mean that it’s not there. Tradition is our roots, our codes, genes and networks.

Photos by: Ilona Olkonen, Sofia Tiataavajnen



EKATERINA SHEFFER

Udmurt State University, Russia

Our region Komi Republic has a unique culture heritage, rich history, centuries-old national tradition and ethnic features. Komi legends contain so many images and inspirations — deities, forest spirits, sorcerers and others characters. All of them embody the power of nature and its greatness. Sky, sun, mighty rivers, forests and their inhabitants. Recently, popular mass culture has supplanted national. Recently, the popular mass culture has supplanted the ethnic one.

The main goal of creating street-art was the preservation and development of the ethnic culture, its popularization among people. The work is based on traditional images of Komi mythology. These images are used in the heraldry of Syktyvkar and Komi Republic.

Street art will decorate the city and become a place of attraction for residents and guests of the capital of the Komi Republic, give Syktyvkar a unique look and contribute to creating a comfortable urban environment in the competent cultural context of the Russian North



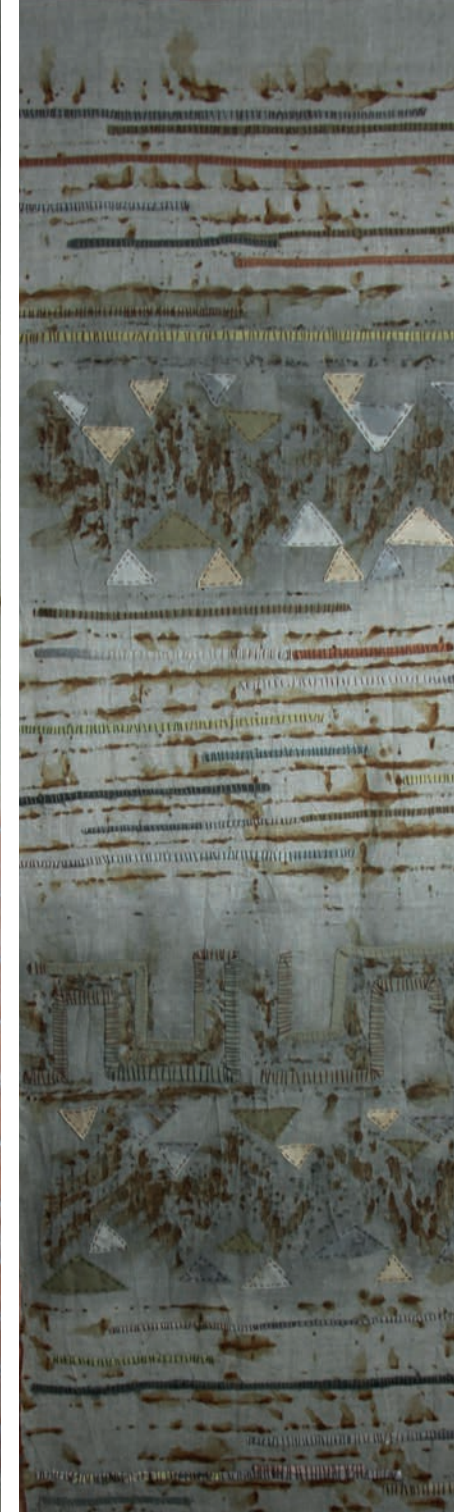
OLGA BUBNOVENE

Center for Crafts, Khanty-Mansiysk Autonomous Okrug, Russia

The concept of a series of textile works is a dialogue between the archaic art and the viewer, using modern materials and space. For a new interpretation of ancient patterns and ornaments of Yugra, the author relies on the decor of archaeological ceramics, embroidered clothes and transforms them in the process of creating a textile object, that is placed on the wall or in space.

The use of various textures, materials, synthesis of methods and techniques, helps to reveal the storyline of the pictorial beginning-the idea of the integrity of the world of ancient peoples. Color issues, quality of material are solved by the author independently, according to the creative idea and without any restrictions.

**Panel from the serie
"THE CULTURAL
CODE OF UGRA"**
*Linen, cotton, cloth,
woolen therads, application
(250x110 cm)*



SKOTT THOE MAKTA DORAEV

Norway, Russia



The project “The Loneliness of being Human” is a collaboration between two artists, Maktak Doraev and Scott Thoe, and between two neighboring countries, Russia and Norway. Two artists from two different cultures created a harmonious sculpture of soft human values in hard granite. The idea behind the sculpture was to breach the cleft made by failed diplomacy between East and West and show that culture is always the most enduring link between nations. Symbolically one of the stones in the sculpture was carried to Russia during the Ice Age for over 10 million years ago.

The two artists met each other at an international symposium in Yb 3 years earlier, arranged by curator Olga Orlova from the National Museum of the Komi Republic. Scott Thoe wanted to test the theory that two minds work better than one and at the same time banish the myth that artist can only work alone. Both artists did not make each their own individual figure but worked together on the sculpture’s three elements as a whole. Doraev found a suitable workshop, offered freely by a club which makes reproductions of medieval weapons, and Orlova found 3 huge boulders of granite and quartzite for the sculpture. The perfect rectangular shape of the red quartzite stone, resembled a sitting bench and gave the artists the idea to sculpt two human figures who share the bench. They found that by placing the figures sitting back to back they could achieve a psychological tension in the composition and also show the inherent isolation in all individuals. The intent of the artists with this sculpture is not so much to show the diversity in cultures but rather the diversity and the inherent loneliness in all individuals in all cultures.

Sculpture
“THE LONELINESS
OF BEING HUMAN”

Granite, red quartzite
(250x250x60 cm)



KAREN-ANN DICKEN

Inverness College, University of the Highlands and Islands,
Scotland, Great Britain

Metal extraction is perhaps one of the worst polluting industries on the landscape as well as harmful to communities and people. The process involves using cyanide and mercury to extract the gold from rocks. With many mines not operating ethically or responsibly, these toxic materials can be harmful to the environment and enter into the eco systems as well as have devastating and long lasting health implications on workers and communities that live close to mines.

Scotland is one of the first countries in the world to recognise this dilemma and the Incorporation of Goldsmiths, Edinburgh has pushed for responsibly sourced materials, awareness and change within the industry and education.

The Arbroath Bowl was created as part of Karen-Ann Dicken's PhD research. She has integrated both traditional and modern techniques and materials into the piece including 3D printing in carbon fibre as well as using eco silver to both raise awareness of sustainable making as well as the integration of digital technologies into hand craft.

Photograph by Diarmid Weir

“ARBROATH BOWL”
3D printing and press
forming, carbon fibre PLA and Eco Silver
(75/75/40 mm)



**NATALIA PANFILOVA
SOFYA IVSHINA
LIDYA RYSAEVA
IVSHIN KONSTANTIN**

Udmurt State University, Russia

There was a time when the Northern land was cold and dark. But one day, on the seventh day from the beginning of the month of the firm snow crust, the heavenly goddess Kaltash Anki flew to the Northern region in the image of a crow. She flapped her wing and dispelled the clouds, the sun rose from the horizon. She spread her strong wings and thawed the earth, and the streams flowed, and they joined and merged into the mighty river Ob. Following the Sun, Khanty people came here and the earth revived. Every year Kaltash Anki comes to Northern land bringing spring and joy. Khanty cheerfully celebrate Vornga Khatl, welcoming the beginning of a new life.

This legend inspired the creation of a photo project that could reveal the image of the North through the prism of myths and legends of the Northern Khanty. Every year we move further away from the traditional life of our ancestors. But their worldview contained all the wisdom and rich experience of harmonious coexistence of man and nature. This project is intended to show the viewer how unique and amazing the culture of the North is. Popularization of folk traditions will help to preserve the cultural heritage of ancestors for future generations. Modern interpretation of the mythological outlook of small ethnic groups will make them more interesting, understandable and accessible to the modern generation.



SVETLANA USENYUK-KRAVCHUK ALEXANDRA RAEVA ANTON RAEV MARINA FIONOVA

Ural State University of Architecture and Art, Yekaterinburg, Russia

The series of posters present the initial reflections from the recent fieldwork — a part of the Arctic Design project funded by RSF (#17-78-20047) — conducted by researchers and masters' students of the Arctic Design School, USUAA, in the village of Pozhva, Perm Territory, on July 2019. Along with ethnographic interviews and participant observations, researchers conducted creative experiments on co-designing off-road vehicles with local artisans. The posters reveal the process of gradual immersion of researchers into the environmental and social context of making and using locally appropriate vehicles: from understanding the history of the place and the people to the evolution of ATVs and colliding visions on the future of local transportation. To accompany the poster presentation, we also present an evocative video compiled from the field data.



“CO-DESIGNING WITH LOCAL MAKERS: A FIELD EXPERIMENT”

*Collage of photos
and hand drawings,
digital illustration,
poster 1200x1000 mm*



TATIANA BATOVA

Murmansk Arctic State University, Russia



In March 2019, a project was launched to promote and increase the motivation to study the native language among young Nenets living in the Nenets Autonomous district, Naryan-Mar. The aim of the “Vadako” project is to promote interest in the native language among young Nenets by the means of the brush-pen lettering and calligraphy, which is very popular at the moment among young people.

Thus, using these inscriptions, young Nenets can not only get interested in learning their native language, but also develop their creative abilities.

On the way to achieve the main goal of the project the following tasks are solved:

- design of exercises and samples of writing using the letters of the Nenets;
- design of font compositions in the Nenets language;
- free distribution of the copy-book in pdf format (PostScriptDocument);
- printing of samples for the focus group (analysis of availability and illustrativeness of prescriptions);
- printing t-shirts in the Nenets language in order to promote the recipe;
- creating posters for social networks (Vkontakte, Instagram, Facebook) in order to promote the recipe.
- challenge (challenge in per.from English. challenge) in social networks to create font compositions in the Nenets language, the best works will be sent to the winners on various media (t-shirts, mugs, badges, baseball caps, stickers, etc.)

The global goal of the research is to test the methods of attracting young indigenous people (Nenets) to the study of their native language by means of calligraphy and lettering as the most accessible and relevant art form.



LERA OSTASHEVA

Special Correctional Boarding School No. 4, Russia

Throughout the time of workin the Correctional boarding school, the author together with schoolchildren develops and presents in various exhibition spaces a series of projects with unusual names: “Chud-chut-chut I”, “Chud -chut-chut II”, “Chud -chut-chut III”. These projects show paintings and graphics that are made by children with developmental disabilities. Most of the children attending these fine arts classes have hearing issues. In addition, they all have problems in mental development. Thus, in order for the student to acquire knowledge and skills, it is necessary to duplicate the information until it passes consolidation at the reflex level. It is known that impression is the main component that visual art gives to the viewer. Therefore, children who have developmental defects are also good at remembering information at the level of impressions and can further express their impressions in their own images on paper.



HJÖRDÍS GRÉTA GUÐMUNDSDÓTTIR

Iceland Academy of Arts, Iceland

My art practice relates to heritage exhibited at museums across Iceland. The term cultural heritage has been a cornerstone which my research touches on repeatedly. How did it start being used in Iceland and what does it mean today? Focusing on handicraft and the history of wool, opening a dialogue with my ancestors, my abuelitas. Re-making and re-creating their objects often exhibited behind glass, the purpose becomes about challenging our formed ideas of the past, and casting light on the in-between state which the term cultural heritage has in my opinion solicited. Withdrawing my name from the art, I wish to take a different route to exhibiting. Connecting to the authors of the nationally famous bed cover Riddarateppið exhibited at The National Museum of Iceland, which are unknown.



Fléttusaumuð Hrafnafífa
HRAFNAFÍFA (WHITE COTTONGRASS)
IN BRAIDED CROSS-STITCH

Author unknown

*Linen, wool yarn, Icelandic wool,
natural dye (30x30 cm)*



EKATERINA KUDELINA IVSHIN KONSTANTIN

Udmurt State University, Russia

In Nenets mythology, the Sun is a woman, taking care of grass, trees and moss. When the frost comes, the Sun hides behind the sky and the night falls – the polar night. This is the first heroine of our story. The print image we developed for her representation is the sunrays. The heroine of another myth is the goddess Yaneba, the patroness of the female side of the family, who helps women to go through the childbirth. Her print image is the teardrops of joy on the face of a woman who has just become a mother. And the third heroine is the patroness of the family - Madpuhutsya. Her symbol is the flower of welfare.

We have attempted to express these myths through print images symbolizing the Northern sun, drops and the flower. Inspired by the Nenet mythology, we have also created a collection of printed toys. The colors of dolls' clothes - yellow, green and blue – match each of the heroines. The project is called «Nuhucos» which means “to play with a toy”. The concept behind it is the simplicity of the mythology and the ease of the visual perception of the culture in which the child grows up.



ELIZAVETA ANDREEVA EKATERINA KUDELINA KONSTANTIN IVSHIN

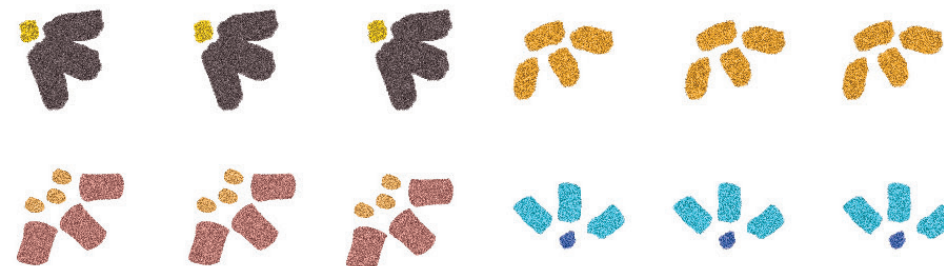
Udmurt State University, Russia

The most northern natural area of high latitudes is the Arctic desert. It includes a considerable part of the island Arctic territories. The basis of the landscape of this area is snow, ice and stone placers. Higher flora specimens are few in number and grow in fertilized areas sheltered from cold winds (bird rookeries, lemming holes). It is easy to list the names of the flowers of the Arctic plant world in this zone: Alpine foxtail, Saxifrage snowy, arctic buttercup, Arctic pike, Arctic poppy, sow thistle, bluegrass, nibs, starlet, polar willow. They all rarely reach more than 3-5 cm in height. One of the features of this severe, uncomfortable, but beautiful place, which is very promising in terms of human economic activity, is the abundance of rare and endemic plants in the Arctic, combined with the extremely weak resistance of ecosystems to the influence of external exposures. Low temperatures, an extremely small fraction of solar radiation falling into these zones, cause low productivity of the local flora. This inspired us to create the idea or legend "Flowers of the Arctic". We chose endemic plants of the Arctic and developed our characters, personifying every flower and made patterns. Our objects are carriers of the concept, which consists in attention to the world of the Arctic. With our object, You can feel yourself involved in the conservation of nature...

All the most beautiful things are always small. We see a flower — it is an ordinary, simple, with familiar color and the shape of the petals, but inside is the whole life that it lived, meeting the sunrise, sunset, wind and northern lights.

And also it is we who are lost in the big world among routine and information. Who holds all what is beautiful deeply inside. This is our attempt to speak out about the richness of the human inner world and the priceless uniqueness of the Arctic, our attempt to combine them.

"ARCTIC
FLOWERS"



LINDA KRISTOFFERSEN

UiT — The Arctic University of Norway, Norway

The title “Gutted” both expresses my feelings towards the increased ocean pollution and serves as a description for the piece itself.. As a metaphor for gutted fish full of plastic, my work is gutted plastic filled with sea glass collected from the shore in northern Norway.

Broken glass from discarded items such as bottles and jars are tumbled and worn by the ocean to form these colourful gems, however sea glass is now vanishing due to the massively increased use of plastic instead of glass.



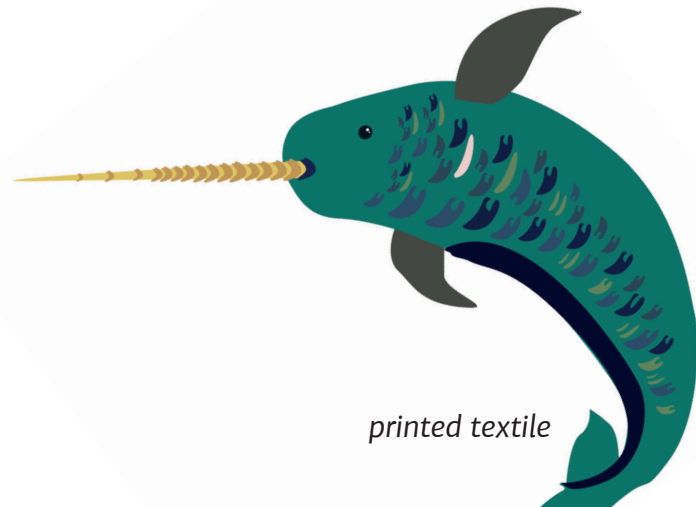
“GUTTED”
*Plastic bottle,
sea glass, sand,
polystone dish
(25x25 cm)*



ALENA KHARITONOVA ANELIYA LYANTSEVICH

Pitirim Sorokin Syktyvkar State University, Russia

In our project, we have developed patterns for printing on textiles in the interior of public space. They depict the north flora and fauna listed in the Red book. We believe that these design tools can help to add identity to the place and to imbue love for nature. Animals and plants are depicted as simple colour spots, and that makes them understandable for everyone. The ecological theme is also touched upon in the project. As these representatives of flora and fauna are in danger of extinction, the message of unity is ideologically central for the project.



printed textile



VERONIKA BURKHANOVA ANASTASIA DEMYANJUK KONSTANTIN IVSHIN

Udmurt State University, Izhevsk, Russia

The Russian North begins at the coast of the White Sea. According to Scandinavian mythology, it was called “Gandvik”, which is translated as “Monster’s Bay”. The lands near the White Sea are not suitable for agriculture. However, these places being rich of fur, fish and marine animals attracted the most energetic people, who did not fear risk of settling along the banks of the rivers and the “breathing sea” — the White Sea. Thus, a peculiar subethnic group was formed — the Pomors, who once mastered on their rooks-kochi the whole western part of the Arctic Ocean, including the Svalbard area, which they called Grumant. With its courage this outburst attracts attention. They were skilled sailors: they went fishing in Norway and Eastern Siberia, and they were also really good at hunting, shipbuilding, and the extraction of salt and pearls. Their whole life was connected to the sea.

Based on the life and trades of the Pomors, an illustrative series and patterns were created that tell about their life. Also, an interesting information was collected to be placed on the back of the illustrations.



HERMINIA DIN

University of Alaska Anchorage, USA

The international community is becoming increasingly aware of the growing plastic pollution found in huge amounts on oceans and beaches. Arctic communities need to be resilient against this environmental threat, particularly in view of the health, wellness, and economic priorities that affect quality of life in the Arctic. An informed and educated community is fundamental to establishing this resiliency. Among the most important audiences to create awareness among are youth, who will inherit the environment consequences of previous generations' actions. Through education, small but significant changes can positively influence their Arctic environments.

This book will serve as a teaching and learning tool to learn more about plastic pollution and gives readers ownership of the problem as they gain knowledge about plastic waste in our oceans. It hopes to increase the exchange of ideas on how to make the Arctic a better and cleaner place for current and future generations.



THOMAS CHUNG

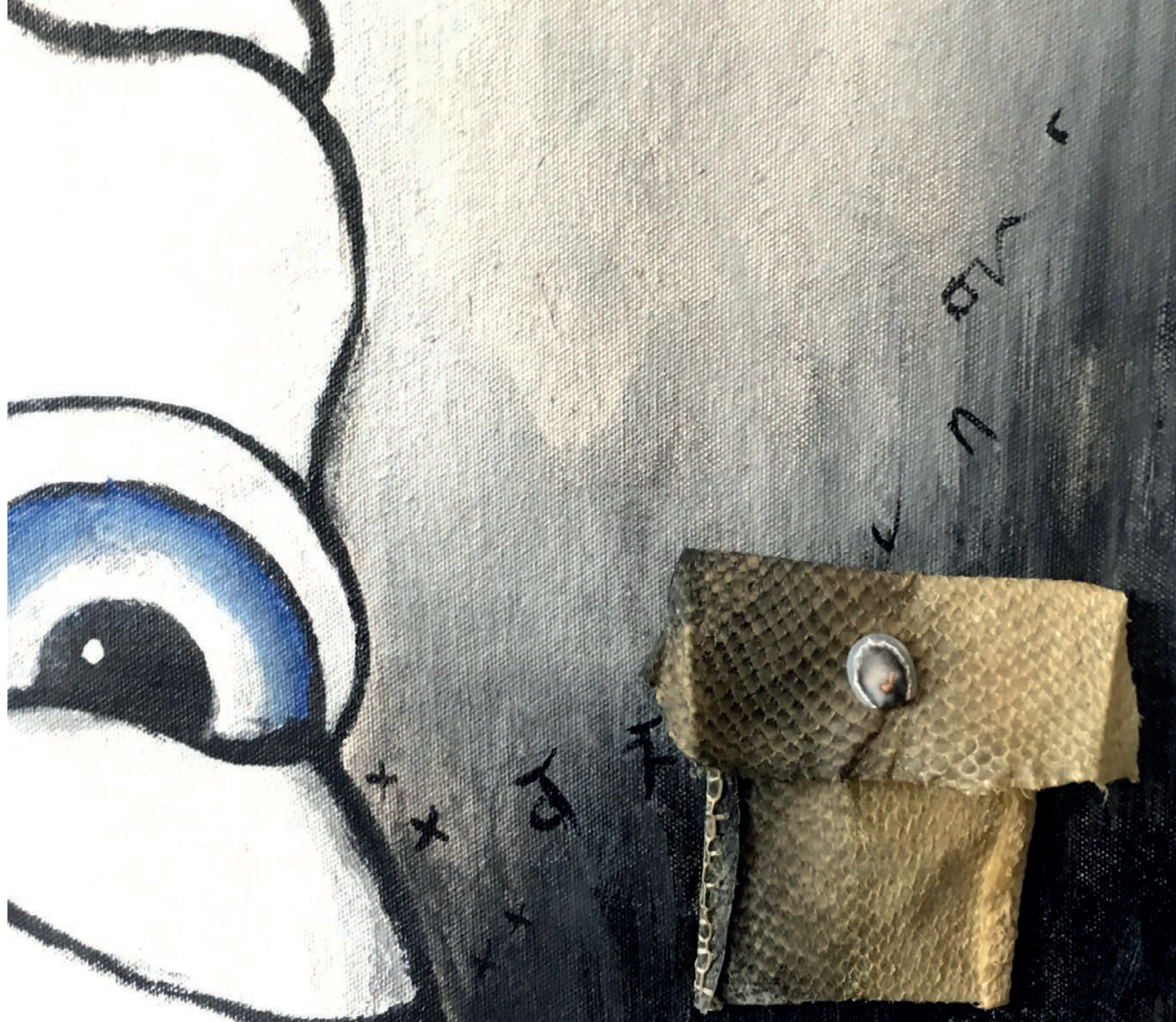
University of Alaska Anchorage, USA

“The Skin Remembers” acrylic and oil on canvas, salmon skin tanned by the artist using techniques learned from Athabaskan Artist Joel Isaak at the Alaska Native Heritage Center. This painting is a meditation on the healing power of traditional knowledge, and an example of my attempt at an ethical incorporation of cultural exchange. The blending of cultural influences in the piece represents a shared heritage of humanity.



“THE SKIN REMEMBERS”

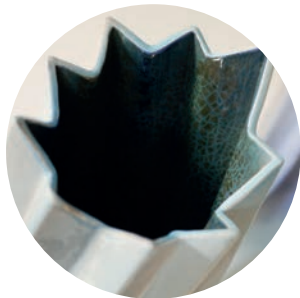
Acrylic and oil on canvas,
salmon skin (60x49 cm)



MILANA MARTIN

Pitirim Sorokin Syktyvkar State University, Russia

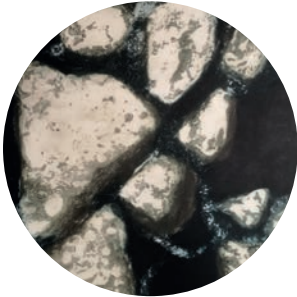
The idea of interrelation between the space and the time is embedded in the human subconscious. In my recent artworks, I have tried to show my artistic perspective on the space — time correlation. I try to avoid specific symbols and narratives. Since my conception is based on the understanding of the common origin of the micro and macro world, the comparison of the living — non-living and cosmic — terrestrial oppositions is a nuance that can be found in my artworks.



EMILIA MUSTAJÄRVI

University of Lapland, Finland

Finnish design is known for its forms, shapes and colours coming from the nature. Of course, in the past all the material came from there. Nowadays plastic and other waste almost are the most common material one can find from the nature. In my art piece I have used the shapes, forms, colors and materials which I have found from the nature nearby my home. It gives new perspective to the shapes and forms we can see in the nature but also to the design. It is ironic that we have used natural shapes and colours we imitate in objects we have produced and after some time those objects are found abandoned. They are transforming the landscape we see and its shapes, forms and colors.



“THE DRIFTING WASTELAND IN THE SPACE”

carbonrundum and waste (170x80 cm)



ROXANE PERMAR

University of the Highlands and Islands, Scotland, Great Britain

This video presents socially engaged art projects created by artists who form the first group of students to graduate from the MA programme, Art and Social Practice, at the University of the Highlands and Islands. The group connected virtually and worked locally and globally, demonstrating the potential to develop innovative and sustainable art practices across rural and urban communities. Artists include: Kathryn Brown, Elizabeth Crichton, Caroline Dear, June Duncan, Helen Garbett, Lorena Hauton, Norma Hunter, Patricia MacAulay, Jacqueline MacKenzie, Gordon MacPherson, Catriona Meighan, Rosie Newman, Meghan Potter, Adam Scarborough, Ashleigh Slater, Mary Carol Souness and Susan Timmins.

Captions for photos
1. Artists from the MA Art and Social Practice, University of the Highlands and Islands during The Winter School 2019 in Caithness, Scotland

2. Swapping and Squawking. Susan Timmins works with two small, peripheral airport communities situated four thousand miles apart, Tingwall Airport in Shetland and Wilderness Seaplanes in PortHardy, British Columbia, Canada. The project uses photography and sound to facilitate conversations between employees, enabling them to share their working lives in meaningful ways and to connect through their shared virtual and real life experiences.

3. Islands With Views. Mary Carol Souness has used a range of methods to enable school children in two communities, Uist in the Outer Hebrides and Malta in the Mediterranean, to connect with each other through different forms of creative engagement, including in real life, virtually and by postal exchange.



GLEN COUTTS

University of Lapland, Finland

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, skills and ways of working.

The current, sinister, presence of the UK fleet of nuclear submarines is a key topic of local and national debate and is a recurrent theme in my work. My artwork is a personal, sometimes political and occasionally playful, response to the way that a place has changed and is being changed by human activity. Recently My work has tended to reference the tools used by the people who made the buildings and structures that remain as reminders of different pasts and changing places.



**“HUMANS
AND NATURE:
TRACES EVIDENCE
OF TRADITION
AND INNOVATION”**

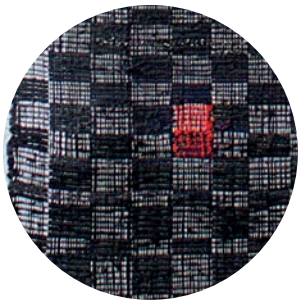
digital prints



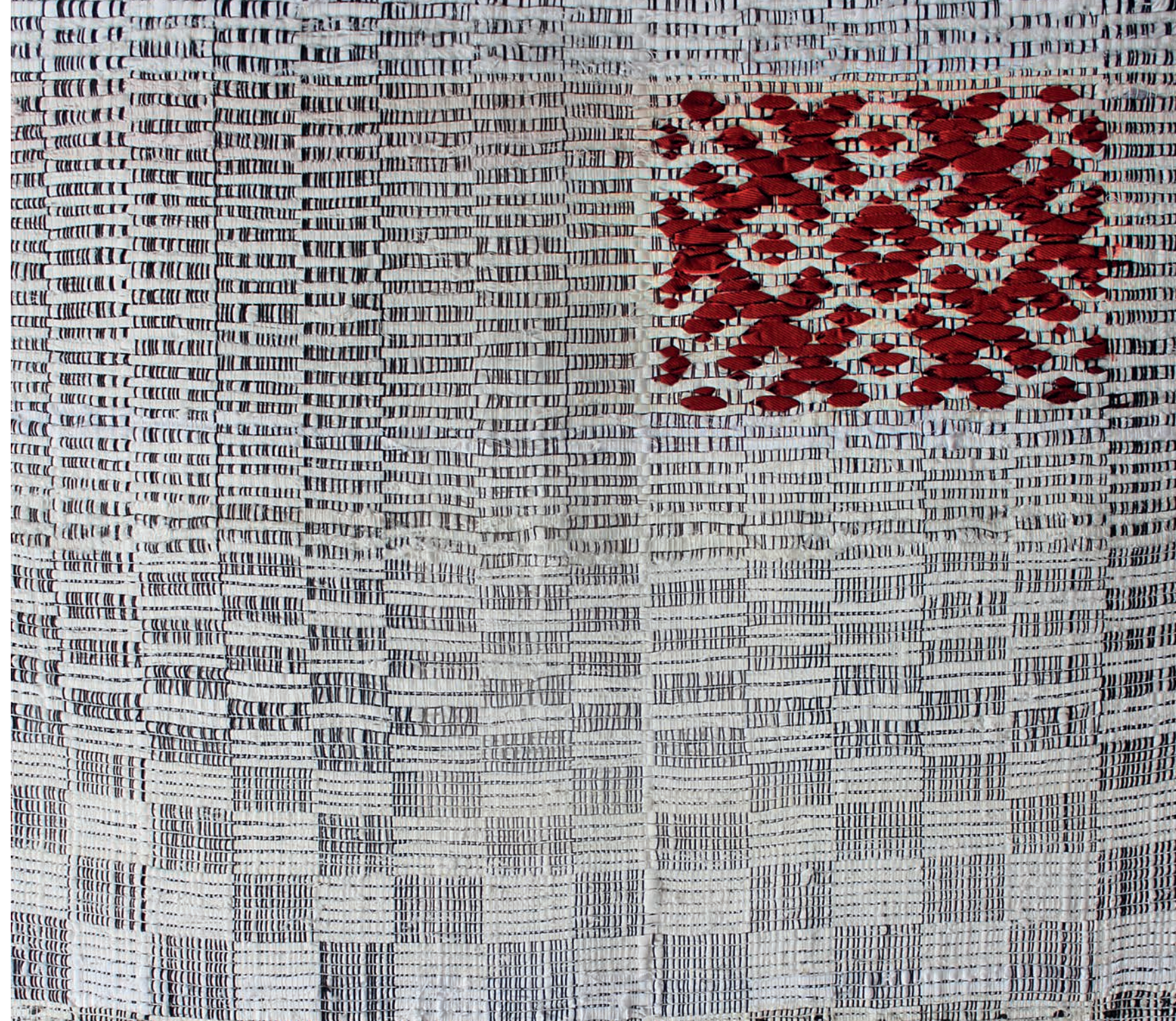
ANASTASIYA DENISOVA

Pitirim Sorokin Syktyvkar State University, Russia

The idea is the birth of the whole from a small particle. This little element has gone its way through a tonal rhythm to the light, simplicity, whiteness. This is the birth of something new, complex, filled with meaning. This is an ornament, and the birth of a child, and appeal to the Ancestor. All this is incorporated into the sacred significance of this fragment made in the technique of textile weaving.



“BEING BORN”
Cotton, artificial
and jute threads,
hand waving, 2017



MIRJA HILTUNEN

University of Lapland, Finland

Arctic Dolls are manufactured in the only working doll factory in Finland or Northern Europe. Its main product is a doll in traditional Lappish costume, they have been in production since 1953. All dolls and their costumes are completely designed and handmade in Finnish Lapland. They respect traditions of the Lappish people and cultures and are inspired by local Nordic area and the handicrafts found there.

Maarit, Isla's, Kaius' and Vili's grandma, has been producing the traditional costumes for the dolls since 1998. One day we made a trip together with the kids to the thrilling doll factory in Jaatila, near Arctic Circle. Later Maarit helped Vili to produce a doll's coat at her home studio in Rovaniemi. This is a story of the power of crafting and joy of learning, a story of sharing and loving

“SHARED SKILLS — IN GRANDMA'S THOUGHTS”

*Installation with dolls,
baize / woolen cloths,
video (6,20 min).*



OLGA ORLOVA

National Gallery of Komi Republic, Russia

The North in general, and the Arctic in particular, remains the most interesting object for artists. In contact with the lively intonation of Arctic nature, they reflect the essence of time, its "romanticized" symptoms. Many artists of the last generation visited the Arctic region on creative trips, where they found "artistic" knowledge of this amazing territory.

The creativity of contemporary artists is a continuous game-reflection, not having a literary plot, which was peculiar for traditional art. These are actual artists, focused not so much on the local as on the international artistic process. Art seeks to find a common language with the time, and they themselves are looking for the spirit of the time, where the art allows to overcome the inertia of artistic life, to go beyond the ordinary consciousness; it is filled with meaning, not just traditional content. Most of the artists making the "artistic pilgrimage" to the North, teach at the Institute of Culture and Art or are its graduates.

VENIAMIN SMIRNOV
serie of the sculptures
"NORTHERN WOMEN", 1977
clay, shamot clay



KIRILL ISTOMIN

Komi Science Center, Ural Division of RAS, Russia

Do aboriginal children draw better? Figure and background across cultures Art teachers in the boarding schools for children of reindeer herders of the Yamal-Nenets Okrug often mention that “aboriginal” children are better in painting than the non-aboriginal ones. They particularly mention the attention these children pay to background and figure-background relations in their pictures. One possible explanation for this could be the difference in perceptual holism/individualism between “indigenous” and “non-indigenous” children. Here “perceptual individualism” refers to the tendency to pay attention to individual objects in the visual field, while “perceptual holism” means a tendency to pay attention to relations to the objects in the visual field rather than to the details of the objects themselves. It is known that individuals differ significantly in the relative attention they pay to individual objects as opposite to relations in the visual field and that this difference is partly cultural. Thus, Europeans demonstrate high mean degree of perceptual individualism, while East Asians (Chinese, Japanese and Koreans) have a rather holistic perception. It has been supposed that this difference in perception partly explains the difference in European and East-Asian artistic traditions: European classical art features one or several foreground figures depicted in much detail and a relatively empty and poorly depicted background, while in the East Asian classical art, figures are rather schematic and background is rich; the relations between the figures as well as between the figures and the background being the most important. It is claimed that this also explains the very high position of the horizon on the East Asian pictures: this leaves more space for depicting background relations of earthly objects.

In order to check if indigenous and non-indigenous children indeed draw differently and if this difference is related to the difference in perceptual holism/individualism, we compared a group of Nenets children from the boarding school in Tazovsky (Yamal-



Nenets Area), a group of Chukchee and Yupik children from several Chukotka villages and a group of Russian-speaking children of the recent migrants from the south, mainly from the European part of Russia, who attended the local secondary school in Tazovsky. Children from all the three groups were asked to draw tundra landscape featuring several hills, a river or a lake, a dwelling and one or several human figures. Also, the children were administered the so called Kitayama Squares test: a standard non-verbal test to assess the perceptual holism/individualism. The distance between the line of the horizon and the bottom of the picture as well as the size of the human figure (or the largest of human figures if there were several) were measured. It has been found that the children from the three groups differed in respect to the position of the horizon and the size of the human figure in their pictures: the mean horizon line was the highest and the mean figure size was the smallest among Chukchee/Yupik children; the horizons were lowest and the figures biggest in the pictures of Migrant children; finally the Nenets children were in-between. Furthermore, a significant positive correlation between the position of the horizon and the degree of perceptual holism has been found, while the correlation between the size of the figure and the perceptual holism was negative. The corresponding difference in perceptual holism between the three groups was observed. Finally, While almost all migrant children started drawing with the foreground figures and added the horizon and the background only when the foreground figures were finished, many Nenets children started with the horizon and proceeded to the background and only then started the foreground figures.

All this suggests that the perceptual holism/individualism can indeed affect artistic visualization and cause the effects art teachers mention. This, of course, should be taken into account in culture sensitive art education.



TORUNN P. DAGSLAND

University of Stavanger, Norway

To me stone tells different stories. It represents something existential and is about identity. Stone represents something infinite. The philosopher Bergson uses the term “la durée”, or duration. To Bergson duration was linked to the human mind's experiences of living. “Stone by stone” gives me a feeling of being part of a larger infinite community. In my work on the topic of stone I received an email from Sapmi: “You are eligible for inclusion in the Sami Parliament’s electoral register as both the mother and the father of your grandfather were Sami....” Stone connects past, present and the future. New insight and new understanding arises through aesthetic practice. In the image “Deliver us from evil”, the stones are combined with words from Our Father, a prayer for a better future and a reminder of the religious mission of the Sami. The picture “Email from Sapmi” is printed on an old sheet used by three generations. The bed sheet was redesigned by flour sacks in the early 1900s.



“STONE BY STONE”
*Photo of metal plates
and screen printing on old sheet
with embroidery (30x 45 cm)*



INGUNN SOLBERG BJØRG SVINSHOLT

Queen Maud University College, Norway

The national framework program for kindergartens in Norway states that children are participants and co-creators of their cultural environments (R-06, page 30). In our work with kindergarten / preschool teachers, on specific art projects on the spot, we want to increase awareness of the surroundings and the possibilities of creating art with what is naturally available there, and how we can transform this into artistic work.

Environmental issues are embedded in our ideas for outdoor art work. Sustainability logically links with ever-changing nature as a place and material. Through this work, we aim to provide the students with tools for working with these concepts in kindergartens/preschools. In this way, students and employees in the kindergarten/preschools may develop awareness of vulnerable local and national environment.



ANNE LISE WIE

Nord University, Norway

On one of the islands close to Nesna, Løkta, two grandparents have created a little forest for the lonely teddy bears; teddy bears left in the attic or found in second hand shops. The Teddy Bear Forest has been visited by the grandparent's grandchildren, preschools and other children. After a couple of years they wanted an update, and got in contact with the preschool-training programme at Nord University at Nesna. Three lecturers from the preschool-department, assistant professor Signe Agnete Hansen, assistant professor Yvonne Langfors and associate professor Anne Lise Wie, brought their students out to the island, and gave their students the following task: Create an inter-active scene in the forest, using old teddy bears, second-hand items, or things from nature. This presentation includes the narratives from the different partners in the project: the lecturers, the students, and the children who play in the Teddy Bear Forest.



“THE TEDDY BEAR FOREST”

Photos

OKSANA PODOROVA-ANIKINA

Ukhta State Technical University, Russia

Ethno tourism is today one of the most promising areas of tourist business, attracting a huge number of fans of all the unusual and unexplored. The idea of **Dmitry Alekseev** to travel to the last century and visit the art village Kozlovka, the UkhtaUniversity students supported with pleasure and for a week immersed in life “away from civilization”. They have lived a short, but very intense period of time according to all the canons of the old North village: water from a well, banya, clean and heady air. The replacement of the Internet was live dialogue with each other.

The purpose of the training practice was immersion in the specifics of ethno tourism, familiarity with folk customs and crafts, life and traditions, with the history and creativity of the indigenous population of Komi.

Students successfully presented the project on the development of ethno tourism of the art village Kozlovka to the public approval at the Department of Social and Communicative Technologies of the University.



IRINA ALEKSEEVA

Art Village Kozlovka, Russia

World around us... If you listen, look closely, and mainly feel this world, what are you to find? Wildlife will begin to prompt us answers to many questions: everyday, creative and universal. “The things essential are invisible for eyes” (l’essentiel est invisible pour les yeux). So said the Little Prince, because “it is only with the heart that one can see well...” (on ne voit bien qu’avec le cœur). Therefore, our nature, which surrounds the author, namely the diversity of vegetation — mosses of the Northern forest, inspired the author to create a new collection.



ELINA HÄRKÖNEN TANYA KRAVTSOV

University of Lapland, Finland

August 3, 1958 *“It is just raining, the hay does not dry”*
August 15, 1958 *“We scythed the first field”.*

These extracts are from a typical weather diary that people kept, usually older generations, whose everyday life was led according to the cycle of the year. In the north, these diaries contained also broader, tacit knowledge of life around nature.

Our artwork got its inspiration from such weather diaries and started to get its form during our community art workshop in Enontekiö, Finland 2017 The working material was hay and the local community taught us when, how and why the hay should be processed. In our piece we have explored the traditional knowledge about natural materials used in utility items and taken them into contemporary forms. We have studied the seasons of the year cycle to collect materials and kept a diary of the process.

Installation with video
“THE WEATHER DIARY”

Pine roots, rush, sedge (shoe hay)
Circle shape (diameter 1m)



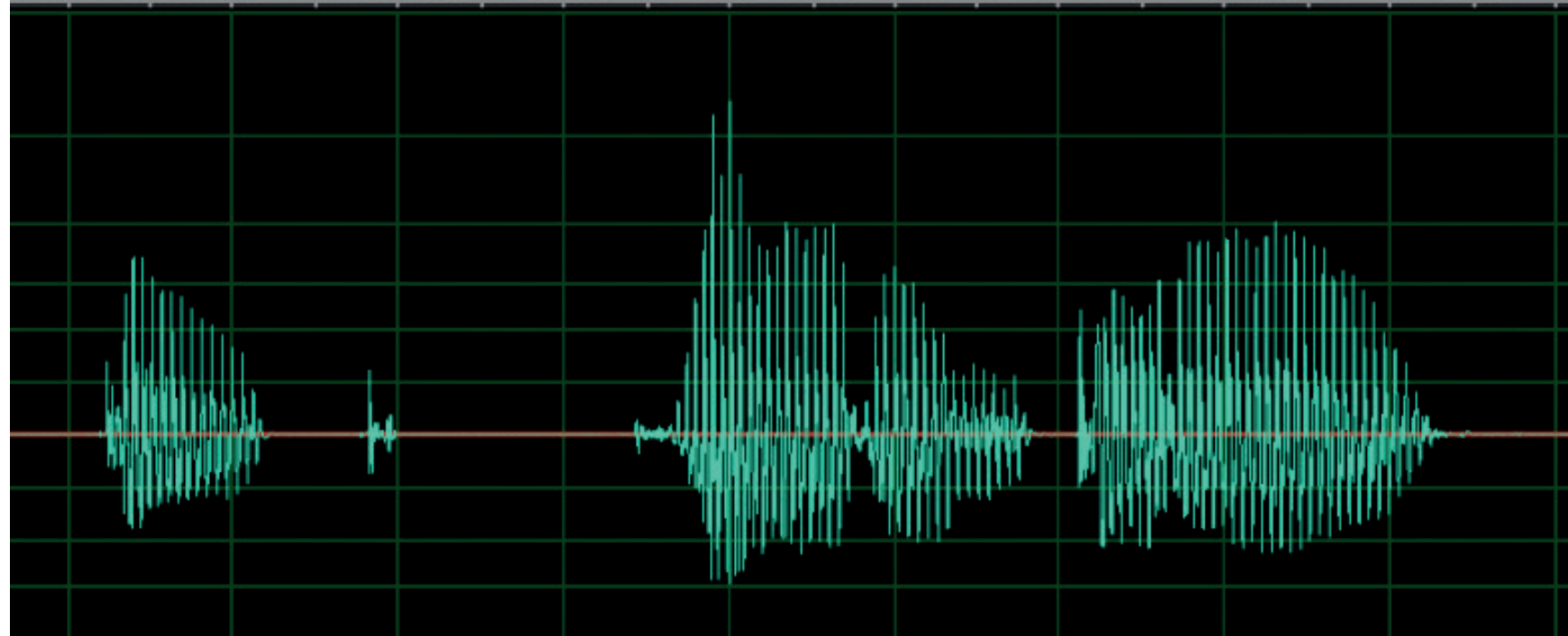
JARI RINNE

University of Lapland, Finland

Phrase, "through rose colored glasses" serve as starting point for constructing Emotional sound lenses to promote various emotive patterns to emerge. Emotive patterns which emerge in the dialogue with the everyday living environment and texts of UN. Walking through the soundscape applying various emotional lenses train the attention. ESF compilation studies how to provide sound based emotional lens to promote a shared understanding of sustainability livelihood in the north. Using aesthetic qualities of sound to offer emotional insights, understandings and representations of northern nature installation promote new ways of knowing. Arthybrid ESF consists of dialogue-based presentation and piece of sound art installation. It is a compilation to study how emotion influences our senses and interactions with the arctic nature, other people, and our surroundings. Mixing orientations from Alba Emoting and UN sustainable Development Goals serve as background for the art activity combination of two conventions. What happens when constructing short audio stories from combination of Alba and UN texts and approach them thru emotional sound filters?

“EMOTIONAL SOUND FILTER”

*Sound collage
and printed paper*



Timo **JOKELA**
Aneliya **LYANTSEVICH**
Anastasia **OVERINA**
Elena **NADDAKA**
Agniya **SHANGINA**
Tatyana **ZEMTSOVA**
Lidia **KOSTAREVA**
Ksenia **FILIMONOVA**
Vladimir **ROCKHIN**
Lotta **LUNDSTEDT**
Tatiana **TIUPENKO**
IRINA **ZEMTSOVA**
Valery **SHARAPOV**
Evgeni **KHYDIN**
Tatyana **SERDITOVA**
Natalia **KAZANKOVA**
Mette **GÅRDVIK**
Karin **STOLL**
Wenche **SØRMO**
Nadezhda **GAGIEVA**
Svetlana **KOLCHURINA**
Olga **BUBNOVENE**
Skott **THOE**
Makta **DORAEV**
Karen-Ann **DICKEN**
Natalia **PANFILOVA**
Sofya **IVSHINA**
Lidya **RYSAEVA**
Konstantin **IVSHIN**
Svetlana **USENYUK-KRAVCHUK**
Alexandra **RAEVA**

Anton **RAEV**
Marina **FIONOVA**
Tatiana **BATOVA**
Lera **OSTASHEVA**
Hjördís Gréta **GUÐMUNDSDÓTTIR**
Ekaterina **KUDELINA**
Elizaveta **ANDREEVA**
Linda **KRISTOFFERSEN**
Alena **KHARITONOVA**
Veronika **BURKHANOVA**
Anastasia **DEMYANJUK**
Herminia **DIN**
Thomas **CHUNG**
Milana **MARTIN**
Emilia **MUSTAJÄRVI**
Roxane **PERMAR**
Glen **COUTTS**
Anastasiya **DENISOVA**
Mirja **HILTUNEN**
Olga **ORLOVA**
Kirill **ISTOMIN**
Torunn P. **DAGSLAND**
Ingunn **SOLBERG**
Björg **SVINSHOLT**
Anne Lise **WIE**
Oksana **PODOROVA-ANIKINA**
Irina **ALEKSEEVA**
Elina **HÄRKÖNEN**
Tanya **KRAVTSOV**
Jari **RINNE**

RUSSIA, KOMI REPUBLIC, SYKTYVKAR

