

The poster features several circular decorative elements. In the top left, there is a large circle. To its right, there are two smaller circles, one above the other. Further right, there is another large circle. Below the top-left circle is a medium-sized circle. At the bottom of the poster, there are four circles of varying sizes, partially cut off by the edge. All these circles are filled with a complex, black and white lace-like pattern.

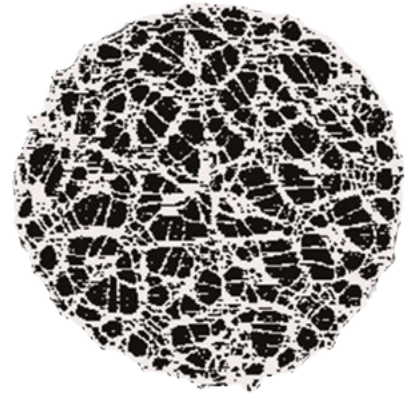
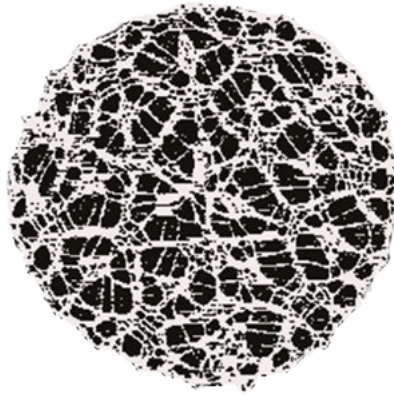
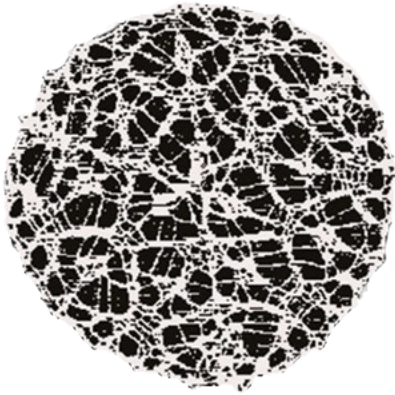
Relate North

PRACTISING PLACE: HERITAGE, ART & DESIGN FOR CREATIVE COMMUNITIES

Shetland College, University of the Highlands and Islands
10th to 27th November 2016 at The Gutters Hut, No 7 North Ness
to 27th January 2017 at Mareel and Shetland College

Relate North

PRACTISING PLACE: HERITAGE, ART & DESIGN FOR CREATIVE COMMUNITIES





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RELATE NORTH: Practising Place: Heritage, Art & Design for Creative Communities

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Artists

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Janette Kerr

Roxane Permar & Susan Timmins

Vladimir Durnev

Irina Zemtsova & Students

Ruth Beer

Kristine Thoreson

Elina Härkönen

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Jóhannesdóttir, Ásthildur Jónsdóttir,

Allyson Macdonald & Ingimar Waage

Megan J. Highet, Amy Colquhoun,

Megan Lukasewich & Karen J. Goodman



Curatorial Statement

Practising Place: Heritage, Art and Design for Creative Communities is the fifth annual exhibition in the Relate North series of events organised by the University of the Arctic Thematic Network, Arctic Sustainable Arts and Design (ASAD). Each year, since 2012, ASAD has held a symposium and exhibition with the broad theme 'Relate North' thus inviting academics, artists, designers and craftspeople to consider how we relate to northern issues through our work in these fields. The first four exhibitions were held in Rovaniemi (Finland), Reykjavik (Iceland), Kautokeino (Norway) and Anchorage (Alaska). They are linked by the commitment of the curators, academics, artists, designers, museums and arts organisations in each country to create local and cross-cultural partnerships that are underpinned by the unique qualities of each place.

Shetland College UHI is part of the University of the Highlands and Islands in Scotland and is

one of the partners in the ASAD network. This exhibition represents the visual research element of Relate North 2016 and is the result of an open call for contributions distributed through the ASAD network across the circumpolar north and northern region. In the invitation to contribute, artists were invited to consider the central theme of 'place' and how it can be interpreted through the lens of art with a focus on 'heritage', 'making' and 'creative communities'. The artworks reflect the breadth of art activity going on both locally and across the northern and Arctic region. The exhibition is being held in two venues that will take audiences across spaces that allude to 19th century Nordic and Northern European fishing histories to 21st century centres of learning and artistic activity. We believe that staging an exhibition in tandem with an academic symposium is an innovative way of exploring northern achievements, issues, concerns and narratives.

The combination of viewpoints, from artistic responses to academic critiques, enables an open and cross-disciplinary approach to understanding, representing and re-imagining 'the north'.

26 exhibitors representing 7 countries were selected. They work in a variety of media from sculpture and installation to textiles, painting and printmaking; from traditional and indigenous craft to contemporary digital media. The exhibition also includes different forms of participatory projects created by artists working within their communities, employing creative engagement to explore their distinct cultures, histories and contemporary issues. In this exhibition we also see international collaborations among some of the artists, students and local communities in the ASAD network who are exploring shared experiences of place alongside recognition of differences, both historical and contemporary.

Whatever the medium, the exhibition is given

cohesion by the commitment and vision of the artists' interpretation of what it means to live and work in the North. Some have taken a new twist on traditional themes, while others focus on landscape and ways of making a living in remote and sparsely populated areas; the ways that the land and ways of working or making a living have changed over the years. Fishing, shipbuilding and heavy industries are disappearing as ways of life are shifting, sometimes dramatically, through new technology, oil and climate change. These changes are captured in creative ways through the personal and insightful gaze of the artist. The exhibition gives people interested in northern and Arctic issues an alternative way in which to 'relate north'.

Roxane Permar & Glen Coutts
Burra Isle and Elderslie, Scotland
October 2016

Paul Bloomer PASSAGE

My work explores the tensions between seemingly opposing forces in a world that is held in a state of perpetual antitheses. Though opposites repel they also hold each other in balance: good and evil, light and dark, nature and culture. My work depicts the chaos and madness of the world and unites it with images of order and harmony as found in nature. The work embraces contradictions because that is the very subject matter. Peaceful sunsets and free flying birds are shown next to images of human decay and death because, every second, all of these things are happening simultaneously.



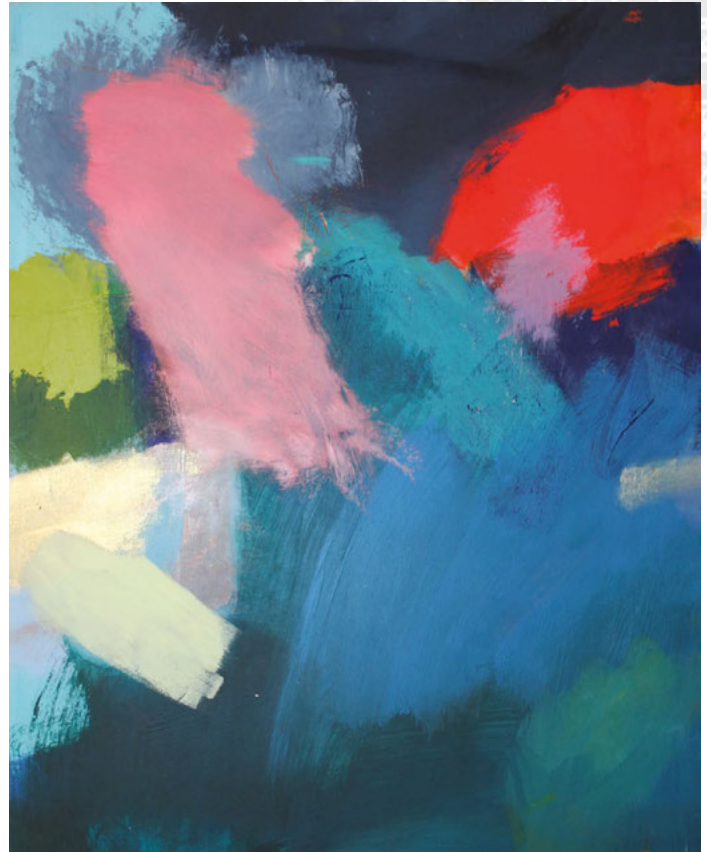
Woodcut print on canvas, 6 x 4 ft / 2016

Shetland College, University of the Highlands and Islands

Kristi Tait

JAUNTY DEVIL

My paintings seek to depict the northern islandscapes of Shetland. Marrying emotion with structural truths they attempt to convey the charisma of the north. The saturated colour and brush mark technique can be traced back through Scottish schools of painting. The magnitude of a notional *The North* factors greatly in the works 'Solitude' and 'Isolation'; vastness of light, an absence of people. They revel in these intrinsically Northern factors.



Acrylic on Japanese Ply, 50 x 60 cm / 2015
Shetland College, University of the Highlands and Islands

Janette Kerr

FROZEN PIGMENT

A painter drawn to peripheries of land, my work considers physical and meteorological extremes and instabilities, reflecting immersive experience of walking / observing, changing land / seascape. I have sought to imbed myself in specific landscapes and historical cultures, focusing on the heritage of relationships with land and sea (fishing industry, stories, lived realities). Breadth of engagement allows my work to develop in cross-disciplinary directions. I divide my time between my studios in Shetland and Somerset. The work in this exhibition was made during the process of traveling through the High Arctic on a tall ship as part of an art & science expedition in 2016.



Detail of the drawing on WC paper / 2016 / www.xtremewavetheory.blogspot.com
University of the West of England

Roxane Permar, Susan Timmins, Ásthildur Jónsdóttir & Elina Härkönen

NORTHERN EXCHANGE: COLD WAR HISTORIES AND NUCLEAR FUTURES

Northern Exchange was a collaboration in August 2016 between artists and students (Dagrún Magnúsdóttir, Elín Sveinsdóttir, Venni Ahlberg, Anu Corin, Valerie Gemkow, Iiris Perkkiö, Rebecca Boyd and Elizabeth-Crichton) from three ASAD partners and Icelandic communities associated with the Cold War sites at Vestfirðir, Keflavík, Höfn and Þórshafn. Various approaches were used to explore relationships between Cold War military installations and local people, looking to past, present and future. In Vestfirðir, participants visited the NATO radar station on the remote Bolafjall, and local trainee teachers took part in a creative workshop. This project links to Permar and Timmins' longer-term work exploring the Cold War with northern communities across the Arctic fringe. During the exhibition members of the Shetland community are invited to add their own memories and thoughts to the work.



Mixed media installation 260 x 195 cm / 2016 / www.coldwarprojects.com/iceland
Iceland Academy of the Arts, University of the Highlands & Islands and University of Lapland

Vladimir Durnev DECONSTRUCTION



All my artworks have been devoted to Finno-Ugrian mythology. I like myths and ancient legends because there are so many conceptual layers inside these stories. If we try to look deeper, we will find the most ancient and primeval human conceptions about the world and the relationship between nature and humans. In these stories, we can find out ideas about the ideal person, about good and evil and the answers to another strong question. All my artwork is an attempt to admire the beauty of the north, an attempt to deeply consider the nature of existence in the north. Deconstruction is a series of two ceramic vessels, thrown on the pottery wheel, glazes, fired at 1000 degrees Celsius.

2 vessels, 30 x 18 cm / 25 x 20 cm, ceramics
Syktyvkar State University, Komi, Russia

Irina Zemtsova & Students

TRADITION FOLK DOLLS OF THE NORTH: TRADITION AND INNOVATION

The toy world of the northern peasant children was rich and varied. The doll is a favorite character of all children's games. On the one hand, traditional toys have been conservative in manufacturing methods and materials used. On the other hand, they represent a constantly evolving process that combines tradition and innovation. The exhibition presents a variety of patterns made by students participating in the course "Folk Toy". These dolls are produced using the main methods, materials and techniques of the Traditional Folk Dolls. Collection is made out of traditional materials by the means of traditional manufacturing methods. The collection consists of dolls with traditional manufacturing bases (twisting), dolls designed after the traditional Komi doll "Akan", dolls designed after the traditional toys of the northern aboriginal peoples, and one Komi souvenir doll.



Set of 8 dolls: fabric, braid and tape, wood, thread, linen.
Syktyvkar State University, Komi, Russia

Ruth Beer

INTERSECTIONS

The video 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'. Images and sound are interlaced/interwoven through the use of editing and computer graphics to poetically evoke a sense of place. The conditions of the region's particular history and geography are also relevant to many other northern communities whose cultures are based on a relationship to the land that is increasingly challenged as a result of expanding energy (fossil fuel) and mining infrastructure.



A video with sound

www.ruthbeer.com / www.tradingroutes.ca / Emily Carr University of Art and Design, Vancouver BC, Canada

Kristine Thoreson

A WALK IN TOWN / SKIFF / ABOVE-GROUND PLUMBING

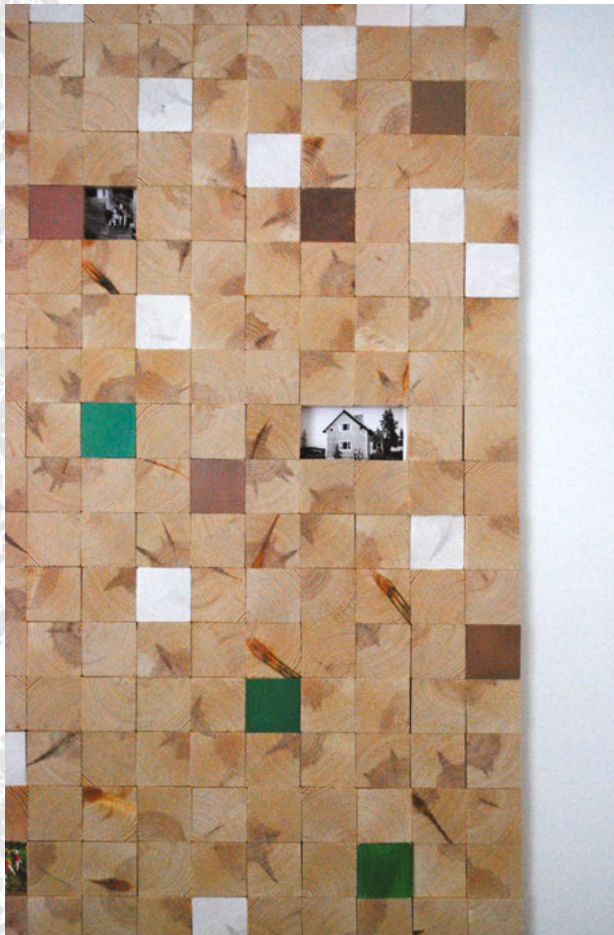
My art practice explores how photography can be used to represent places and to emphasise or eschew particular points of view. I am particularly interested in landscape imagery and colonial vs. local interpretations of place within the eight distinct nations of the Circumpolar North. Dealing with the photograph as a purveyor of culturally encoded meaning, my most recent work in Greenland considers landscape art in relation to notions of photographic 'truth', northern sovereignty, art market economies, post-colonial representation and climate change. This series of diptychs highlight the fact that landscape photographs are deliberate presentations of place created by individual subjects with particular interests and biases. It raises questions about perceptions of the north through the juxtaposition of sublime iceberg vistas near Ilulissat (Greenland) as compared to the accompanying 'everyday' photographs in the town of Ilulissat, made from the point of view of a visitor.



Colour photographic diptych, 3x 16 x 42 inches framed / 2015 / Canada

Elina Härkönen MELTOSJÄRVI

My piece is connected to the women of my family and their handicraft traditions. Like most of the older women in the North, they have always been active in producing utility items by knitting, weaving and sowing. They have produced woven tapestries (Raanu), carpets, clothes primarily for everyday use, secondarily for pleasure or decoration. I have come to realise I practice the same mentality of prioritising utility over creativity. In all my works, I find myself trying to answer their fundamental question of "*kannattaako sitä?*" ("what is the use?"). To me, it is both a sustainable and a paralysing way of thinking. Thus I have started to examine it in everything I do. My Raanu is primarily a piece of art representing my family landscape of Meltosjärvi, but it also turns into a creative pile of wood blocks for my children's imaginary plays. So, that's its use.

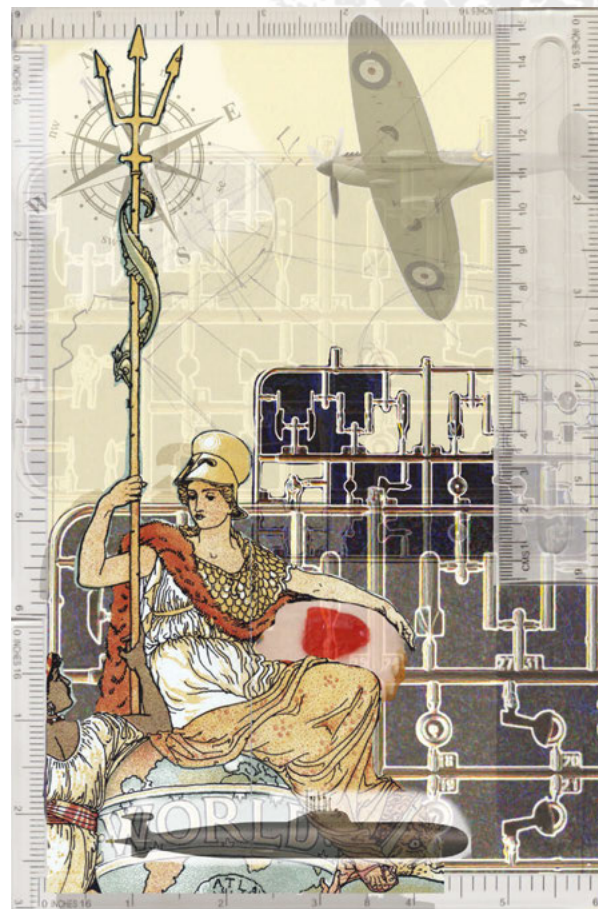


Wooden mosaic tapestry 46 x 157 cm / 2016
University of Lapland, Finland

Glen Coutts

6 INCH RULE

These artworks draw on the landscape and history of the Firth of Clyde. Located on the west coast of Scotland, it is the largest and deepest area of coastal water in the British Isles. The images reflect on aspects of the landscape, its cultural and industrial heritage, from fishing and shipbuilding to the sinister presence of the United Kingdom nuclear submarine fleet. In addition, the trades and working lives of the people who live or have lived there, feature in the images. My working method reflects my thoughts about this place and the work of the people who live there: complex, layered and nuanced. The limited edition digital prints form part of a body of work I have been making for almost two years that combine drawing, photography and mixed media. The works are a personal, sometimes political and occasionally playful, response to the ways that a place has changed, and is being changed, by human activity.



Digital Inkjet Print, Glasgow Print Studio, 18 x 28 cm / 2016
Limited Edition of 15 / www.glencoutts.com
University of Lapland, Finland

Timo Jokela

HUNTING THE WHITE

As an artist I am interested in the relationship between man and nature. Narratives and stories about landscapes, nature and animals shape eco-social culture in Lapland. I approach these using methods of place-specific art, often using found objects, snow, ice and photographs. My artworks are a kind of northern visual ethnography, a method, which aims to observe the multitude of voices across the Northern and Arctic region and make cultural, social and sometimes even political engagement visible. In this exhibition documentary photographs of snow installations and collected fragments of nature are the remains of immediate contact with northern landscapes, waters and forests and are linked to traditions and my personal experiences of traditional hunting and fishing.



Installation, photographs, wood, bones of willow grouse, northern pintail and pike 80 cm x 20 cm x 60 cm / 2016
University of Lapland, Finland

Mirja Hiltunen

KEVÄTKALAN KASVATTAMAT – RAISED BY SPRING FISH

Fishing has always been an integral part of the Finnish way of life. Many current fishing methods date back thousands of years. The new Fishing Act reform (1.1.2016) has addressed the changes that have taken place in fishing, in Finnish and EU legislation and in society at large. But has it considered the tradition around it? Recreational fishing; fishing for fun and pleasure is noticed as well as the commercial fishing, but hardly any mention is made about fishing for families' own needs. My Installation gives floor to ice-fishing, the ancient technique that is still one of the most popular fishing methods in Finland today. I have been ice-fishing since my very early childhood, every late winter on the lake Päijänne, later with my own daughters on the lake Munajärvi and now I continue with my grandchildren. Every spring, like my forefathers and -mothers did.



Mixed media installation / 2016
University of Lapland, Finland

Jaana Erkkilä

TRAVEL BOOK - A GUIDE TO ARTISTIC THINKING



As an artist I think predominately in forms and colours, and I trust in intuition in the process of making art. It is a matter both of skill but also of intuitively knowing when the work itself takes over and can lead you to unknown places. I believe that in order to express or to say something through art, you have to be as well practiced as a musician who must keep on playing regularly to maintain their skill. I like to work on large surfaces. In addition to large scale installations, I also work in printmaking using mixed media combining carborundum and woodcut. My creative work also includes writing.

Panu Pohjola

LIFE IN THE FOREST

I am interested in the basis of being a Finn in this rough environment. How does environment influence personality? How is it possible to live in the northern forests, and why the hell even do it?

Is silence or language a prison?

How skilled do you need to be?

What are those elements that still exist?

In my art I have researched the Finnish artist Akseli Gallen-Kallela's way of building images and the shadows of N.C. Wyeth. The material is from southern Finland and the Torneå river valley.

Digital photography

Lapland University of Applied Sciences, Finland



Herminia Din

WINTER DESIGN PROJECT: ICE CHESS PLAY/ BEAUTY AND THE BEAST



The Winter Design Project is a collaborative learning experience connecting University of Alaska, Anchorage (UAA) faculty and students from diverse disciplines. It encourages us to take an in-depth look at 'ice' and 'snow' and its connection to the environment. It is a community-based creative practice that contributes to place making in the north.

A book including photographs/ 2015; 2016
University of Alaska Anchorage, USA

Sofie Weibul & Students

USE YOUR ONE CREA:VITY IN THE MOMENT YOU MEET THE ART

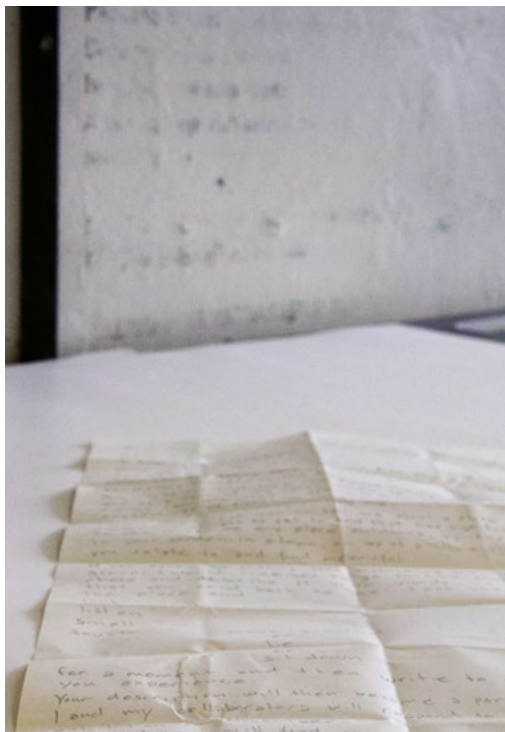
These pictures demonstrate that the students have tried to communicate with the place and environment. Their artwork has also tried to reach people's thoughts, hoping to get the viewer to use their own creativity in the moment when they meet the art. The students have gone outdoors to challenge their own comfort zones. They have either worked in a group or on their own.

Picture 1 "The Shadows of Those Who Can See the Sun." by Yui Komatsu, Carmen Manosalva Huaquimil, Johan Eriksson, Björn Fessé 2010.
Picture 2 "The Cloud." by Yavar Moazzami, 2015.
Picture 3 "Kim" by Susanne Tenö, 2015



Gunndís Ýr Finnbogadóttir, Guðbjörg R. Jóhannesdóttir,
Ásthildur Jónsdóttir, Allyson Macdonald & Ingimar Waage

TAKE ME SOMEWHERE!
PRACTICES BETWEEN PEOPLE AND PLACES



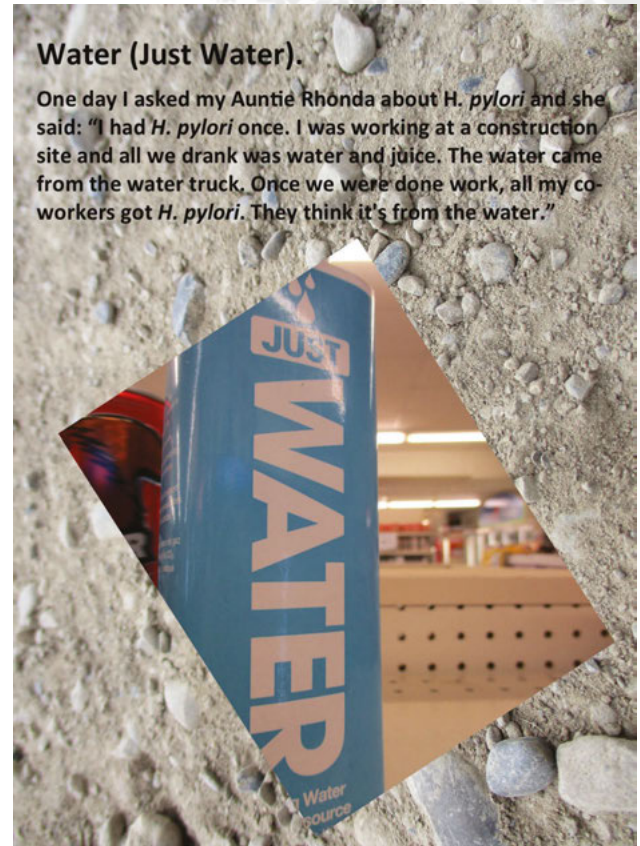
...visit the place
look
listen
smell
touch
move around
or lie
or sit down for a moment...

The work consists of a cross-media installation that is produced in collaboration by the five authors as well as invited guests. The installation is composed of diverse artefacts; letters, physiographical records, works on paper, archival documents, maps and oral history, which represents the collective approach we use to better understand the world around us. The work is based on an invitation to participate in a dialogue about site specific experiences and how these might be translated and transmitted outside a particular place.

Megan J. Highet, Amy Colquhoun,
Megan Lukasewich & Karen J. Goodman

BRINGING HEALTH INTO FOCUS:
NORTHERN YOUTHS' PERSPECTIVES
ON *H. PYLORI* INFECTION
IN ARCTIC CANADA

The photographs by Frazer Andre and Darby Roberts represent the collaborative outcomes of a photovoice project involving students from Fort McPherson, NT, led by researchers with the Canadian North *Helicobacter pylori* (CANHelp) Working Group at the University of Alberta. This project builds research capacity among youth through basic training in photography skills and ethnographic methodology in order to facilitate their active engagement in the research. The aim of this work is to document views of northern youth in regard to their health, the local environment and *H. pylori* infection. These images represent an important knowledge translation activity through which the lived experiences and cross-cultural perspectives of northern youth may be seen. These images will also inform discourse on how to reduce the burden of this important public health disparity in Arctic Canada



Photography, 3 x 11 x 17 inches / 2016
www.canhelpworkinggroup.ca / University of Alberta



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