

TIMO JOKELA & MARIA HUHMARNIEMI

ARCTIC ARTS SUMMIT 2019  
CONTENT, REFLECTIONS AND CONCLUSIONS

UNIVERSITY OF LAPLAND, ROVANIEMI  
2019



# Arctic Arts Summit

3–5 JUNE 2019  
ROVANIEMI, FINLAND  
**THE ARCTIC AS A LABORATORY  
FOR SUSTAINABLE ART AND  
CULTURAL POLICY**



[www.ulapland.fi/arcticartsummit2019](http://www.ulapland.fi/arcticartsummit2019)

## Introduction to Arctic Arts Summit 2019 report

The international Arctic Arts Summit (AAS) 2019 took place June 3–5, 2019 in Rovaniemi, Finland. Representatives of ministries from Arctic countries, cultural and educational institutions, non-governmental organisations and artist unions discussed arts, culture, sustainability and circumpolar collaboration. There were 450 participants from over 20 countries, and the president of Finland, Sauli Niinistö, was the patron of the summit.

The event aimed to strengthen international interaction and the vitality of the arts and culture sector. The discussions were accompanied by a comprehensive art programme, including exhibitions, concerts and performances, which was produced by art institutions and organizations in Lapland in collaboration with their Arctic partners. While contemporary art can be a powerful means to investigate, report and assimilate critical issues into the public consciousness, the art programme of the Summit added provocative, as well as sensitive contributions, to the dialogue.

The Arctic region is changing rapidly. Ecological, cultural, social and economic changes pose challenges for the well-being of the population and sustainable development, although some of these changes also create new possibilities. At AAS 2019, the challenges and circumstances of the Arctic were seen as ‘laboratory’ in which sustainable arts and culture policy could be developed in collaboration with all of the Arctic countries.

The key aim of AAS 2019 was to support the arts and culture sector in circumpolar collaboration. We need to recognize, develop and promote sustainable and responsible models of action, long-term planning, infrastructure in the creative industries and cooperation in education. The indigenous arts and culture policy and interdisciplinary research on the impact of art and culture are essential contents of inputs for these themes. Too often, the Arctic is seen only as a source of raw materials and thought of as a location on the periphery thus, additional aims were to make the Arctic and its art and culture more widely known globally and to increase awareness of the sustainable models of cultural support.

A few previous and parallel political events challenged the preparations of AAS 2019. Finland had just been the chair of the Arctic Council—the intergovernmental forum that aims to promote cooperation and interaction among the Arctic States, Arctic indigenous communities and other Arctic inhabitants. The Arctic Council held the Arctic Ministerial Meeting in Rovaniemi in May 2019, just a month before AAS 2019. The event received lots of media attention but was deemed a disappointment as no joint declarations were made (Koivurova 2019). In addition, the National Parade on the Flag Day of the Finnish Defence Forces was held in Rovaniemi at the same of time as AAS 2019. Approximately 1,000 troops and 49 vehicles from the Army, Navy and Air Force and other military organizations took part in the parade, accompanied by Air Force and Army aircraft in the sky (Finnish Defence Forces 2019). As such, the political atmosphere in the Arctic and in Rovaniemi did not seem as peaceful as we had hoped.



The Arctic Art Summit Advisory Board held its meeting on the first day of the Summit. On the basis of the great interest in the first and second Summits, the board discussed that there is a genuine need for this kind of platform—bringing together people living and making art in the Arctic, academia and policy makers. The board stays committed to further developing the Summit in the years to come. The stakeholders from Canada confirmed their interest in hosting the next Summit in Canada. The board warmly welcomed this idea and suggested that the next summit be hosted in Canada. The board agreed to meet later this year to follow up on future planning; the meeting will be held during the Arctic Frontiers conference in Tromsø in January 2020.

The AAS 2019 programme included speeches from ministries and other relevant bodies, panel discussions and research presentations. In addition to the official speeches, Policy Day included two panel discussions: one on Arctic arts and culture from the perspective of sustainability and the other on funding programmes. On the Hands On Day, the discussion topics were divided into sub-themes: Arctic arts and culture, challenges and opportunities for Arctic arts and culture, culture and sustainable development, research, capacity building and networks and infrastructures. Under these themes, there were 30 panel discussions. In addition, there were two open-air workshops and 19 presentations by researchers.

The artistic programme featured four exhibitions, which were opened as part of the event: *Fringe*, *Young Arctic Artists*, *Transactions and Impulsion*, and *Arctic // Street Art // Summit*. In addition, at the reception of the city, an exhibition of *Place of Origin* was on display at the Rovaniemi Art Museum. There were three music concerts performed by Quantum Tangle, The Arctic Soiree of Ruska Ensemble and Solju. The programme also included the *Nordting* performance by The Northern Assembly, several artistic interventions produced by the Piste collective and a performance by Hilda Länsman and Tuomas Norvio.

In this report, we present the abstracts of the presentations and panel discussions from the event, photo documentation and glimpses of reflections and conclusions made by journalists and panel discussion session chairs. The conclusion section is based on our research article in which we analysed the discourses from the event. The conclusion is derived from the discussion of the statements made during the first AAS in Harstad and from the AAS 2019.

More information:

Huhmarniemi, M. & Jokela T. (2020). Arctic arts with pride: discourses on Arctic arts, culture and sustainability. *Sustainability* 12(2), 604; <https://doi.org/10.3390/su12020604>

Kaisa-Reetta Seppänen



## POLICY DAY

### June

Policymakers and stakeholders from cultural sectors throughout the Arctic region present, analyze and discuss the role of arts and culture in the Arctic. Representatives from ministries of Arctic countries and keynote speakers share their vision for the development of Arctic art and culture.

Moderator of the day: **Julius Oförsagd**, Arctic Factory

EVENT / SESSION	VENUE	DESCRIPTION	SPEAKERS
Registration is open in the Lappia Hall			
<b>Opening of the Arctic Arts Summit 2019</b>	<b>Lappia Hall</b>	<b>Artistic Programme</b>	<b>Sámi Music by Hildá Länsman &amp; Tuomas Norvio</b>
		Welcoming words	<b>Timo Jokela</b> , Chair of the Arctic Arts Summit 2019, Professor, University of Lapland, Finland, Lead of the Arctic Sustainable Arts and Design Thematic Network, University of Arctic
		Written Greetings of the Patron of the Arctic Arts Summit 2019 Welcoming words	<b>Sauli Niinistö</b> , President of Finland <b>Riitta Kaivosoja</b> , Director General, Ministry of Education and Culture, Finland
		Keynote	<b>Dieter K. Müller</b> , Deputy Vice-chancellor, professor, Department of Geography, Arctic Research Centre at Umeå University (ARCUM), Chairperson, Umeå University, Sweden • Reflection comment: <b>Liisa Holberg</b> , Film Commissioner, International Sámi Film Institute, Norway
<b>Arctic Laboratory I: Art in the Arctic and Arctic in the Arts</b>		Ministerial reflections and Q&A	<b>Frida Blomgren</b> , State Secretary, Ministry of Culture, Norway • <b>David Ek</b> , Head of Section, the Division for the Arts, Ministry of Culture, Sweden • <b>Tiina Sanila-Aikio</b> , the President of the Sámi Parliament of Finland • (tbc) Canada

“Culture is a principle of who we are: From cultural heritage to creative industries, it shapes our identity. We may ask: Is the focus on Arctic culture just the fourth pillar of sustainable development or is it even more than that? Conceptually, culture incorporates social and economic sustainability. Culture is both an enabler and a driver of the social, environmental and economic dimensions of sustainable development,” said Timo Jokela, the summit chair.



Janne Jakola

Janne Jakola



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In a thoughtful speech, Dieter K. Müller, professor in Human Geography at the Umeå University, Sweden, highlighted that the arctic circle is “moving south”: more and more countries want to identify themselves as part of the Arctic region because that denomination would make them look more attractive to tourists’ eyes; “the Arctic is hot, in many senses” he said. The Arctic is hot because it represents the promise of adventures, stunning landscape, and exotic populations, therefore tourism has been on the rise in this part of the world during the last decade. Global warming is affecting the North faster than other parts of the world, the Arctic is literally hot and environmentalists look at what is happening up here in order to predict the trajectory of climate change throughout the world. Ana Victoria Bruno, artzine 21.07. 2019

Artistic Programme	Art Performance	NORDTING
<b>Arctic Laboratory II:</b> Arctic Culture Co-operation and Research and Education of Culture and Arts in the Arctic	Ministerial and cultural sector reflections and Q&A	(tbc) Embassy of the Russian Federation, Helsinki • <b>Baldur Þórir Guðmundsson</b> , Senior Adviser, Ministry of Education, Science and Culture, Iceland • <b>Francesca Du Brock</b> , Chief Curator at the Anchorage Museum, USA
<b>Lunch</b>		
<b>Arctic Laboratory III:</b> Sustainability through Art and Culture in the Arctic	Panel discussion on following themes: <i>“What have culture and art to give to sustainable development of the Arctic as a whole &amp; UN year of indigenous languages 2019”</i>	<b>Jan Borm</b> , Professor, Vice-Président délégué Relations Internationales Présidence, Université de Versailles Saint-Quentin-en-Yvelines, France • <b>Daniel Chartier</b> , Professor, Research chair on Images of the North, Winter and the Arctic Université de Quebec in Montreal, Canada • <b>Tuuli Ojala</b> , Senior Specialist, Ministry for Foreign Affairs of Finland • <b>Katya García-Antón</b> , Director of the Office for Contemporary Art, Norway • <b>Gunvor Guttorm</b> , Professor, Head Master, Sámi University of Applied Sciences, Kautokeino, Norway <b>Moderator: Markku Heikkilä</b> , Arctic Centre, University of Lapland, Finland



Janne Jakola

“ The culture must translate the lab exercise and the academic discussions into concrete and bold input into a cultural policy for the northern areas. Jens-Eirik Larsen, nordnorskdebatt 15.6.2019.

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The Arctic nations have been cooperating for 25 years in a parliamentary-based Arctic Council as well as in Arctic networks for universities and research structures, and a number of Arctic strategies have been drawn up. All of this has been further updated in recent years through increased climate change, which most clearly is felt near the North Pole. This in turn has led to increased traffic, trade routes and interest in the extraction of previously inaccessible natural resources, while the area has become something of a laboratory for forms and attitudes to climate adaptation and observations of resilience and resilience of life forms. Cupore, 08.08.2019, Maria Hirvi-Ijäns, Den arktiska kulturens politik



**Panel Discussion:**  
Making visions true

Funding organizations hold a strong position to define what kind of art and culture is supported. In this panel discussion the leaders of most important funding organizations of the art and cultural field talk about their strategies and future perspectives. These notable panelists are challenged to ponder, how we can make circumpolar collaboration in art and culture possible and promote sustainability.

Moderator: **Maria Paldanius**, Journalist, Finland  
**Steven Loft**, Director, Creating Knowing and Sharing: The Arts and Cultures of First Nations, Inuit and Métis Peoples, Canada Arts Council • **Raija Koli**, director of Frame Finland • **Ola Kellgren**, Director of Nordic Culture Point • **Staffan Forssell**, Director General of the Swedish Arts Council, Sweden • **Esa Rantanen**, Head of Arts Support in the Arts Promotion Centre Finland (Taike), Finland  
 Reflection speech will be given by **Benny Marcel**, Director of Nordic Culture Fund.



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“ Arctic Arts Summit down the street: “The world is becoming increasingly connected, through shared social, environmental, cultural and economic challenges, requiring different forms of transnational knowledge and solutions; The Arctic is often viewed as a huge uninhabited, wild area. However, there are about 4.5 million people living in the Arctic unevenly scattered among the eight Arctic countries; the Arctic as open and indeterminate space that triggers masculine phantasies of adventure (and hence also tourism); One of the main roots of the indigenous culture is the relation between man and nature. The perspective of Indigenous Peoples in the Arctic consider human as part as the nature in same way as the other elements like vegetation, the minerals and the animals. All elements are also perceived in an equal way.” Adapting themes of those who have lived in the Arctic is a start in curtailing Global Warming. - Anchorage Press / Jean Bundy, 25.6.2019, Alaska Native Artists Help ‘Make the North Great Again’

“ It is a problem that the authorities in the Arctic countries do not want to ensure that these voices of art and cultural sector gain a place in institutionalized Arctic cooperation. There is no political force behind the vague dream of the arts and culture sector to play a role in the Arctic Council that over the past twenty years has become central to Arctic developments. And no one in the cultural world has dared to formulate this as a deafening requirement. - Jens-Eirik Larsen «Ingen kommer undan politiken» nordnorskdebatt 15.6.2019

DAY 3 / Dialogue							
Thematic Sessions							
THEME	Arts in the Arctic, Arctic in the Arts	Challenges and opportunities for the Arts in the Arctic	Culturally Sustainable Development Calling for Collaboration	Research Findings & Reformed Questions on Arctic Arts and Culture	Creative Capability Building	Networking, Cooperating and collaborating: Creating powerful circumpolar infrastructures	Workshops
SPACE CHAIR	Esko & Asko Hall Session Chair: Marjo Pernu	LS 16 Session Chair: Mari Mäkiranta	LS2 Session Chair: Elina Härkönen	Castren Hall Session Chair: Anniina Koivuova	Mauri Hall Session Chairs: Mirja Hiltunen & Glen Coutts	LS3 Session ChairS: Tomi Aho & Marika Rätty	
09:00 - 10:00	<b>Handmade/Materiality in the Arctic</b> Chair: Hege Henriksen (NO), Norwegian Crafts and Benny Marcel (DE), Nordic Culture Fund Host: Nordic Culture Fund <b>PRESENTATIONS:</b> Andreas Hoffmann (NO), Sandra Marja West, Aslaug Magdalena Juliusen (NO), Ásthildur Jónsdóttir (IS), Ekaterina Sharova (RU), Maria Huhmarniemi (FI)	<b>Arctic Challenges for Architecture and Design</b> Chair: Alain Fournier (CA) Host: EVOQ Architecture <b>PANEL MEMBERS:</b> Berta Morata (SE), Tatiana Zhigaltsova (RU), Ivan Tarasov (RU), Isabelle Laurier (CA)	<b>Art, Culture and Sustainable Development</b> Chair: Timo Jokela (FI) Host: ASAD-network <b>PANEL MEMBERS:</b> Taqralik Partridge (CA), Monica Tennberg (FI), Svetlana Usenyuk-Kravchuk (RU), Maria Utsi (NO)	<b>Decolonizing Research Practices in the Arts: Indigenous Methodologies for Engaging Circumpolar Arts Institutions</b> Chair: Heather Igloliorte (CA) Host: Concordia University <b>PANEL MEMBERS:</b> Charissa von Harringa (CA), Krista Ulujuk Zawadsk (CA), Pia Lindman (FI)	<b>Artist and designers education for and with Arctic</b> Chair: Glen Coutts (UK) Host: ASAD-network <b>PANEL MEMBERS:</b> Ruth Beer (CA), Francesca Du Brock (USA), Mette Gärdvik (NO), Tanya Kravtsov (RU/FI), Sabina Westerholm (IS/FI)	<b>Arctic Residencies: sharing common values &amp; visions</b> Chair: Lea O'Loughlin (UK) Host: Arts Promotion Centre Finland <b>PANEL MEMBERS:</b> Jasmina Bosnjak (NO/SER), Hanna Isaksson, Javier Rodriguez, Varvara Feklistova (RU)	
10:10 - 11:10	<b>Mother Power</b> Chair: Ekaterina Sharova (RU) Host: Nordic Culture Fund / University of Lapland <b>PANEL MEMBERS:</b> Alison Aune (USA), Gunvor Guttorm (NO), Ustina Yakovleva (RU)	<b>Emerging field of Arctic Indigenous Films</b> Chair: Liisa Holmberg (NO/FI) Host: International Sámi Film Institution <b>PANEL MEMBERS:</b> Vinnie Karetak (CA), Steven Loft (CA), Tarja Porsanger (FI), Sardana Savvina (RU), Jerri Thrasher (CA)	<b>Culture, politics &amp; cultural politics</b> Chair: Hanna Lempinen (FI) Host: University of Lapland, Faculty of Social Sciences <b>PANEL MEMBERS:</b> Nadezhda Bazhenova (RU), Baldur Þórir Guðmundsson (IS), Per Nilsson (SE), Magne Svineng (NO), Outi Snellman (FI)	<b>Cultural research and research-creation projects in the circumpolar North</b> Chair: Daniel Chartier (CA) Host: Université du Québec à Montréal (CA) <b>PRESENTATIONS:</b> Amy Prouty (paper), Jan Born (paper), Anniina Koivuova (visual), Silvia Colombo (paper), José Babin (paper)	<b>Artists Training Facing Traditions and Contemporary Politics</b> Chair: Micael Norberg (SE) Host: Umeå University, Academy of Fine Arts <b>PANEL MEMBERS:</b> Hanna Horsberg Hansen (NO), Kalle Lampela (FI), Simi Susanna Ruotsalainen (FI)		<b>Nature &amp; Creativity Workshop</b> Host: Ruskua Ensemble <b>Workshop Leader:</b> Ari-Pekka Lahti
11:20 - 12:20	<b>Duodji in Contemporary Context</b> Chair: Irene Snarby (NO) Host: Norwegian Crafts <b>PANEL MEMBERS:</b> Svein Aamold (NO), Gunvor Guttorm (NO), Katarina Spiik Skum (SE), Anniina Turunen (FI), <b>Reflection and summary:</b> Benny Marcel, Nordisk Kulturfond	<b>Agencies of art and artists in the Arctic</b> Chair: Svein Aamold (NO) Host: UIT The Arctic University <b>PANEL MEMBERS:</b> Tuomas Korkalo (FI), Birgitta Linhart (SE), Mari Mäkiranta (FI), Marita Isobel Solberg (NO)	<b>City development influenced by Arctic cultures</b> Chairs: Ivan Kuryachiy (RU) & Sergei Kulikov (RU) Host: Project North <b>PANEL MEMBERS:</b> Julius Oförsagd (FI), Piia Rantala-Korhonen (FI)		<b>Equal Access to Art: A Possibility, or a Problem?</b> Chair: Eeva Anttila (FI) Host: Finnish Observatory for Arts and Cultural Education <b>PANEL MEMBERS:</b> David Ek (SE), Mirja Hiltunen (FI), Courtnie Wolfgang (USA)	<b>Curators' Talk: Distinctive Features of the Arctic Art</b> Chair: Anastasia Patsey (RU) Host: Frame Finland <b>PANEL MEMBERS:</b> Charis Gullickson (USA/NO), Jaimie Isaac (CA), Maria Ragnestam (SE), Ingrid Valan (NO)	
12:20 - 13:30	LUNCH & EXHIBITION						
13:30 - 14:30	<b>Performing arts in the Arctic - who's stories are we telling and to whom?</b> Chair: Ragnheiður Skúladóttir (IS) <b>PANEL MEMBERS:</b> José Babin (CA), Beatrice Deer (CA), Ari-Pekka Lahti (FI), Anastasia Puzakova-Poškute (RU), Johanna Ruotsalainen (FI), Amund Sjølie Sveen (NO)	<b>Transforming Arctic - Collaborative artistic responses to environmental, technological and socio-economical shifts across arctic</b> Chair: Antti Tenetz (FI) Host: Arts Promotion Centre Finland <b>PANEL MEMBERS:</b> Nivi Christensen (GL), Mari Keski-Korsu (FI), Oleg Khadartsev (RU), Tomi Knuutila (FI)	<b>Artistic and Design practices for Wellbeing and Common Good in the Margins</b> Chair: Satu Miettinen (FI) & Melanie Sarantou (AU) Host: University of Lapland, Faculty of Art and Design <b>PANEL MEMBERS:</b> Beaulé Caoimhe (CA), Anton Kalgaev (RU), Déneze Nakehk'ó (CA)	<b>Artistic Research in the North</b> Chair: Ásthildur Johsdóttir (IS) Host: Island University of the Arts <b>PRESENTATIONS:</b> Nadia Jackinsky-Sethi, Osmo Pekonen, Paul Landon, Valgerður Hauksdóttir, Pia Lindman, George Steinmann-Laakso, Ruth Beer, Anna Svingen-Austestad, Majella Clarke (Visual Short)	<b>Indigenous Artists' Education: Artistic Practises and Expressions</b> Chair: Gunvor Guttorm (SE/NO) Host: Sámi University College in Kautokeino <b>PANEL MEMBERS:</b> Tatiana Batova (RU), Elina Waage Mikalsen (NO), Sardana Savvina (RU), Anniina Turunen (FI)		<b>Art in Nature Workshop</b> Host: University of Lapland <b>Workshop Leader:</b> Sigrún Guðmundsdóttir
14:40 - 15:40	<b>How to curate and produce Indigenous exhibitions</b> Chair: Aile Aikio (FI) Host: Siida <b>PANEL MEMBERS:</b> Jordan Bennett (CA), Stephen D. Borys (CA), Kristoffer Dolmen	<b>Future Responses – Future Responsibilities</b> Chair: Aura Seikkula (FI) Host: Arts Promotion Centre Finland <b>PANEL MEMBERS:</b> Hinriikka Lindqvist (FI), Birta Gudjonsdóttir (IS), Elena Malakhata (SE)	<b>Perspectives on Cross-Sectorial Cultural Tourism Development</b> Chair: Päivi Tahkokallio Host: Tahkokallio Design + <b>PRESENTATIONS:</b> Saila-Inkeri Puukko (FI), Jenni Kemi (FI), Elina Söderström (FI), Kirsi Suomi (FI), Katia Zatuliveter (RU)		<b>Cultural Revitalization Through Arts Education</b> Chairs: Mary Bradshaw (CA) & Michele Emslie (CA) Host: Yukon Arts Centre in Whitehorse <b>PANEL MEMBER:</b> Mats Bjerde (GL)	<b>Access all areas: Accessibility in Art productions</b> Chair: Marika Rätty (FI) Host: Arts Promotion Centre Finland <b>PANEL MEMBERS:</b> Kristina Dryagina (RU), Zhanna Guzenko (RU), Lena Ylipää (SE)	Guided Exhibition Tours in the University
15:50 - 16:50	<b>Arctic Indigenous Design Archives</b> Chair: Anna Westman Kuhmunen (SE) Host: AIDA project <b>PANEL MEMBERS:</b> Ingá Páve Idivuoma (NO), Inka Maarika Kangasniemi (FI)	<b>Arctic Design in development and appropriation of the Arctic: Challenges and opportunities</b> Chair: Svetlana Usenyuk-Kravchuk (RU) Host: Ural State University of Architecture and Art <b>PRESENTATIONS:</b> Herminia Din (USA), Mari Suoheimo (FI)	<b>Creative &amp; Tourism Collaboration</b> Chair: Suzanne de la Barre (CA) Host: Vancouver Island University <b>PANEL MEMBERS:</b> Oula Guttorm (FI), Francis Joy (UK/FI), Soile Veijola (FI)		<b>Need for Life-Long-Learning in the Field of Arts Management and Producing</b> Chair: Maria Huhmarniemi (FI) Host: Artists' Association of Lapland <b>PANEL MEMBERS:</b> Annika Dahlsten (CA), Tarralick Duffy (CA), Marie Fol (NL), Inger-Marie Lupton (NO), Petteri Putkinen (FI)	<b>Mobility and Networks</b> Chair: Ola Kellgren (SE) Host: Nordic Culture Point <b>PRESENTATIONS:</b> Donatella De Paoli, Maria Hirvi-ljäs (FI)	
	Indigenous Issues						
	Ecological Sustainable Development						
	Cultural Tourism						
	Performing Arts						

These sessions explore the inter-relationship of art and the Arctic – a wide range of topics are discussed that touch on culture, craft and artistic practice and all are bound within the unique Arctic context.

**Esko & Asko Hall**  
**Session Chair: Marjo Pernu**

#### Handmade/Materiality in the Arctic

**Chair:** Hege Henriksen (NO), Norwegian Crafts and Benny Marcel (DE), Nordic Culture Fund  
**Host:** Nordic Culture Fund  
**PRESENTATIONS:** Andreas Hoffmann (NO), Sandra Marja West, Aslaug Magdalena Juliussen (NO), Ásthildur Jónsdóttir (IS), Ekaterina Sharova (RU), Maria Huhmarniemi (FI)

#### Mother Power

**Chair:** Ekaterina Sharova (RU)  
**Host:** Nordic Culture Fund / University of Lapland  
**PANEL MEMBERS:** Alison Aune (USA), Gunvor Guttorm (NO), Ustina Yakovleva (RU)

#### Duodji in Contemporary Context

**Chair:** Irene Snarby (NO)  
**Host:** Norwegian Crafts  
**PANEL MEMBERS:** Svein Aamold (NO), Gunvor Guttorm (NO), Katarina Spiik Skum (SE), Anniina Turunen (FI),  
**Reflection and summary:** Benny Marcel, Nordisk Kulturfond

#### Handmade / Materiality in the Arctic

The Nordic Culture Fund renews the cultural life in the Nordic region. We create global relevance with Nordic cooperation and make space for mediating, reflection and theory. Mastering one's craft and materials is an important aspect within all art and culture genres. The Fund believes that art and culture have no inherent borders and that questions on HANDMADE and materiality in art and culture can be a meeting point that creates networks and alliances. In meetings between people, institutions and art and culture, new contexts arise and we get a new view of each other and our role in the world.

Norwegian Crafts is a non-profit organisation with a mandate to strengthen the position of contemporary crafts from Norway internationally through: exhibition programmes; market development; theory development; networks and exchange; and grant and support schemes. Through a collaboration with Sámi artist and architect Joar Nango, Norwegian Crafts is looking to the arctic region and Sápmi to build its competence on duodji, as individual practice and as part of Sámi culture, visual language and identity. This process of exchange will develop into seminars, talks, articles and publications that deal with indigenous perspectives within the crafts field internationally, produced in collaboration with Sámi peers. Our contribution to Arctic Arts Summit is in collaboration with Irene Snarby, Doctoral Research Fellow in Art History at UiT The Arctic University of Norway at the Faculty of Humanities, Social Sciences and Education.

#### Mother power

According to the phenomenological approach, human bodies are interwoven, they create and are created by each other in a pre-reflective manner. The key feature of the embodied knowledge is that the body is the knowing subject. How can the body know? How can the artists see these pre-reflective dimensions of meaning in their work? How can artists make a centuries-old story short? How can mothers' knowledge empower artists in the Arctic?

#### Duodji in Contemporary Context

The panel discussion will focus on various conceptual understandings of duodji and the challenges and opportunities in relation to these in a contemporary context.

- What do the terms duodji / dáidda / dáiddaduodji entail.
- From a contemporary perspective; do the various different agents and institutions in the arts and culture field impose restrictions or limitations on duodji as term (in relation to duodji / dáidda / dáiddaduodji).
- Which possibilities lie in the terms duodji / dáidda / dáiddaduodji in relation to the visual art field today.



It is hard to define what arctic art is, to whom or what the term applies and how strict this definition should be, however we can assume that arctic art generally addresses indigenous and non-indigenous cultures in the nordic region. Thanks to their similar characteristics and histories, the arctic countries constitute the perfect ground for arctic artists to share their works, and for communities to establish horizontal orientated bonds which would disrupt the north-south movement of art. Creating microcenters outside of the traditional international art routes would counter the conglomeration of art in the big European or American capitals. Ana Victoria Bruno, artzine 21.07. 2019



The Arctic art of contemporary discourse is based on a holistic view of reality, where the body, soul, earth and celestial bodies are one. It is based on the idea of an origin that history has taken away, but which, after all, is like a lost paradise. Cupore, 08.08.2019, Maria Hirvi-Ijäs, Den arktiska kulturens politik



Kaisa-Reetta Seppänen



In Northern Russia the tradition of crafts and textile is some of the richest in the country, but it is not that promoted (the existing economy in Russia supports large businesses rather than smaller enterprises, creative industries included). Working in Northern Russia, we do not use the word "feminist", it is more about "traditional values". The language is important for mutual understanding. Crafts is a language which can work both in Nordic countries and in Russia, and in the challenging times we are having today this language seems very promising. Ekaterina Sharova, moderator



Performer Marita Isobel Solberg Janne Jakola

**Performing arts in the Arctic****- who's stories are we telling and to whom?****Chair:** Ragnheiður Skúladóttir (IS)**PANEL MEMBERS:** José Babin (CA), Beatrice Deer (CA), Ari-Pekka Lahti (FI), Anastasia Puzakova-Poškute (RU), Johanna Ruotsalainen (FI), Amund Sjølie Sveen (NO)**How to curate and produce Indigenous exhibitions****Chair:** Aile Aikio (FI)**Host:** Siida**PANEL MEMEBRS:** Jordan Bennett (CA), Stephen D. Borys (CA), Kristoffer Dolmen**Arctic Indigenous Design Archives****Chair:** Anna Westman Kuhmunen (SE)**Host:** AIDA project**PANEL MEMBERS:** Ingá Páve Idivuoma (NO), Inka Maarika Kangasniemi (FI)**Performing arts in the Arctic - who's stories are we telling and to whom?**

Directors of institutions and festivals play a decisive role in deciding what stories are being told and by whom, policy-making and funding may take place far away from the communities in question; there is always a gap, an inbetween. How do we bridge those? How can we honour the diversity of the Arctic communities and at the same time introduce relevant artistic practices from the rest of the world?

**How to Curate and produce Indigenous exhibitions**

In the last decade the accelerating discussions of reconciliation, cultural appropriation and repatriation of the indigenous art and object collections from the museums of the former colonial powers have become impossible to ignore or sweep under the rug. This has created a need for the cultural institutions to evolve, to create new ways to present and represent indigenous art and cultures. How to curate and produce indigenous exhibitions in sustainable, fair and equal way that is meaningful for the indigenous communities? How to break the conventional representation of the indigenous in exhibitions and create a counterforce to the deep-rooted idea of the indigenous cultures as passive and unable to modernize? How to dispel the longstanding mistrust of the indigenous individuals and communities towards the western institutions that are caused by the dark heritage of cultural institutions, the unjust and violent actions of the past and exploitation of the indigenous ancestors, individuals and communities? These are some of the questions memory institutions working on indigenous land and on indigenous issues are facing. Frightened by these challenging themes, some institutions have decided to relinquish the indigenous theme as too conflicting, others have been unable to evolve and some are creating new methods, best practices and ethical guidelines with the indigenous.

The purpose of this session is to bring together experts around the Arctic to discuss and share experiences on these the actual and complicated themes. In this session we are interested in the indigenization in museum context as well as how to indigenize exhibitions and exhibition planning and curating processes. We have invited experts to share their experiences on how to successfully bring indigenous understandings, worldview and values to museum, art galleries and other institutions alongside indigenous art and artist. The themes of the panel discussion consider how to make the world of museum and art more accessible for the indigenous peoples, their cultures, art and artists as well as the role of the non-indigenous in the indigenizing process.

**Arctic Indigenous Design Archives - AIDA**

Arctic Indigenous Design Archives is a project run by indigenous Sámi institutions for indigenous Sámi duodjár and dájddar and Sámi youth. In the panel session some of the experiences from the three-year project are reflected on by participating institutions, duodjár and students. When talking of duodje/dájdda we often mean objects and more seldom other materialities. We have focused on process rather than objects when establishing personal duodjár and dájddar archives in close connection with the artists. Thereby a new kind of indigenous archives has been formed. In what way can these archives help us think, reflect and theorize on indigenous archives? How have the relations and collaborations between institutions and artists changed? How have Sámi students at higher educations in Duodje used the archives when creating their own way of talking about duodje, instead of doing duodje?



Making art is not only therapeutic; it promotes borderless power of place, and long term cultural sustainability. A speaker at the Arctic Arts Summit pointed out, non-democratic countries fear artistic creativity the most. As the dialectic is never removed from art-speak, some felt white-wall-museums were never suitable to show indigenous art. More was broached: who are you making art for, who is listening to how you want it shown, should the non-indigenous be allowed to judge Native art? This notion expands into another ongoing debate about who should be allowed to appropriate materials and narratives from which or what ethnicity in order to create aesthetically. However, old or new, art and culture can't seem to stop dialoguing, as I came upon snowboards and antique kayaks snuggling up to one another. - Jean Bundy, Anchorage Press, 25.6.2019



Installation by Maare Magga, photo by Janne Jakola

Film, architecture, urban design, collaborative practice, Arctic design and artistic agency are just some of the themes that will be discussed by panellists during these sessions. In different ways each session presents a series of challenges and opportunities.

### LS 16

**Session Chair:** Mari Mäkiranta

#### Arctic Challenges for Architecture and Design

**Chair:** Alain Fournier (CA)

**Host:** EVOQ Architecture

**PANEL MEMBERS:** Berta Morata (SE), Tatiana Zhigaltsova (RU), Ivan Tarasov (RU), Isabelle Laurier (CA)

#### Emerging field of Arctic Indigenous Films

**Chair:** Liisa Holmberg (NO/FI)

**Host:** International Sámi Film Institution

**PANEL MEMBERS:** Vinnie Karetak (CA), Steven Loft (CA), Tarja Porsanger (FI), Sardana Savvina (RU), Jerri Thrasher (CA)

#### Agencies of art and artists in the Arctic

**Chair:** Svein Aamold (NO)

**Host:** UIT The Arctic University

**PANEL MEMBERS:** Tuomas Korkalo (FI), Birgitta Linhart (SE), Mari Mäkiranta (FI), Marita Isobel Solberg (NO)

#### Arctic Challenges for Architecture and Design

Architecture and Design are too often viewed through the narrow lens of aesthetics. And yet, architecture, urban design and the resulting built environment have significant impacts on human wellbeing. Therefore the only responsible approach to Architecture and Design must be a holistic one. Given their specific history and environment, this is perhaps of even more significance in Arctic communities.

EVOQ Architecture has offices in Montreal, Ottawa, Toronto and Iqaluit. The Canadian firm has been working with Inuit and First Nations communities for close to 35 years. These communities are spread all across Canada; Nunavik, Nunavut, Nunatsiavut, Eeyou Itstchee, Nitassinan, Mi'kma'ki, Kahnawà:ke and Treaty 8 (BC).

Through this sustained relationship and thanks to the communities' sharing and mentoring, EVOQ has developed a unique understanding of the Inuit and First Nations' world view. This, coupled with the firm's ability to truly listen and set the stage for a creative vision quest dialogue, explains why EVOQ is renowned for the way it successfully translates and expresses various indigenous cultures into their built environment. Ours is a relationship based on trust and mutual respect. To the knowledge and ingenuity of our indigenous partners, we bring our know-how to help embody the change each community chooses to bring forward. The firm's goal is to contribute to the improvement of the wellness and economic development of Inuit and First Nations communities.

#### Emerging field of Arctic Indigenous Films

Arctic Indigenous round table discussion is about how to create a platform to the indigenous peoples of the Arctic to tell their own stories with films, tv-programs and new digital technologies. The aim of Arctic Indigenous Film Fund is to promote high quality Arctic Indigenous peoples film projects and co-productions. The questions are: How indigenous film industry will give work and hope to the indigenous youth in the arctic communities? How indigenous film industry of the Arctic will shape the future of the local peoples life and communities? How Indigenous film makers contributes and strengthens the film industry in the world?

#### Agencies of art and artists in the Arctic

This session focuses on the diverse agencies of artists, art projects and their beholders or participants with regard to the Arctic. In recent years we have witnessed a substantial widening of artistic activities in the Arctic. The impacts of climate change, extractivism, national state politics and regional interests are issues at stake here. Indigenous as well as Non-indigenous artists working in different visual media have created works of art ranging from, say, representations of peoples, settlements, and landscapes; to abstractions, objects, installations, and participatory projects. Some artists insist on controlling the production of their works in a studio or a workshop, alone or in collaboration with others. Others engage in open-ended art projects in which the role of the audience is mandatory. In what ways is the Arctic – in the sense of nature, region, or culture – put at work in recent art? What are the roles of the artists themselves? How do ideas concerning the artists' backgrounds, traditionally referred to as identity, influence Arctic art projects, if at all? Is there a difference between 'Arctic art' created or activated by artists who have their background in the Arctic areas and that created by those coming from other areas? How may we talk about identity – or belonging – in circumstances regarding such as the above-mentioned global issues of climate change and extractivism?



In our discussions, the panel, chair and audience focused on agencies, understood as operations in which individual and collective challenges are put at work:

- The Arctic is becoming imbalanced, with ramifications for the rest of the hemisphere. What we understand as climate change calls for wide-ranging, collaborative projects of indigenous and non-indigenous peoples, artists, scholars and decision makers in order to fully understand our responsibilities for future life in the Arctic.
- Nature is alive, rich and vulnerable. We are all one and the same, both in the pragmatic sense of our lives, and in the deeper sense of the unity between what we see and what is beyond actual sight.
- By meeting with people around the globe artists help to divulge experiences and understandings of life and land in the Arctic.
- By re-activating the historical avant-garde art, for which ideas and actions provoking change was fundamental, we may invigorate our history and our memory in a deeper understanding of ourselves.
- Communication is central to artistic projects.
- Our actual engagement with space may add awareness, attachment and responsibility to immediate neighborhoods and the environment at large. - Svein Aamold, chair

**Transforming Arctic - Collaborative artistic responses to environmental, technological and socio-economical sifts across arctic**

**Chair:** Antti Tenetz (FI)

**Host:** Arts Promotion Centre Finland

**PANEL MEMBERS:** Nivi Christensen (GL), Mari Keski-Korsu (FI), Oleg Khadartsev (RU), Tomi Knuutila (FI)

**Future Responses – Future Responsibilities**

**Chair:** Aura Seikkula (FI)

**Host:** Arts Promotion Centre Finland

**PANEL MEMBERS:** Hinriikka Lindqvist (FI), Birta Gudjonsdottir (IS), Elena Malakhatka (SE)

**Arctic Design in development and appropriation of the Arctic: Challenges and opportunities**

**Chair:** Svetlana Usenyuk-Kravchuk (RU)

**Host:** Ural State University of Architecture and Art

**PRESENTATIONS:** Herminia Din (USA), Mari Suoheimo (FI)

**Transforming Arctic - Collaborative artistic responses to environmental, technological and political and socio economical sifts across arctic. Networked and economical focus**

We live in a hybrid relationship with nature, simultaneously in the technosphere, among technologies and interpretations, and in the biosphere, which encapsulates us in nature. The core idea of western science and art as the mediator of emotion, experience and knowledge is crumbling. It seems that decision making in our societies nowadays leans for the most part on information coming from different lobbying parties and interest groups. In cases like social, environmental and climate change especially in arctic, these tend to focus, select and shape data towards their own aims rather than relying on commonly agreed, research-based facts and the rigour of sciences. The problem this presents to locals, artists and researchers is how to shape and change reality through visual language and artistic activity and how to communicate effectively about the environment and its changes that influence socio economic sphere of our societies. The problem that this rapid change generate is need for resources to initiate these activities mentioned before outside of traditional funding models and organizations. Question is: “How motivate and argue this to decision-making levels of funders and policymakers behind funding strategies.” Panel and paper will aim to give guidelines based on panel expertise on questions on changing world.

**Future Responses – Future Responsibilities**

We are bearing witness to climate change. It is defining our imminent future. What makes climate change so debated is something the ecological theorist Timothy Morton calls a hyperobject — a complex, conceptual fact that is too large to be completely comprehended. Such a hyperobject necessitates immediate organization at every level of human action, whether individual or shared, communal, international or global. The panel Future Responses – Future Responsibilities considers the potential of completely new agencies. While international art practitioners have shown increasing interest towards the themes of sustainability, the panel aims discuss that regarding sustainability mainly from an environmental perspective may exclude the structural, historical and social perspectives of climate change, which are of great relevance in the attempts to approach individual and collective responsibilities regarding the matter.

**Arctic Design in development and appropriation of the Arctic: Challenges and opportunities**

One of the main challenges of the present, i.e. sustainable development of the world's regions becomes a truly global issue of a planetary-scale importance in the case of the circumpolar Arctic. In the light of the world trend, i.e. searching for ideas of protecting local ecosystems, creating favorable living conditions and enhancing human wellbeing, the Arctic provides an ideal testing ground for experimenting with the most daring as well as ethically and environmentally friendly solutions with respect to the spatial development of territories, for developing optimal life-support systems, and for protecting and activating the cultural capital of local indigenous communities. It is clear that these tasks are integrative and trans-disciplinary, and, therefore, the key to their successful solution can be found through the creative combination of human- and environmentally oriented attitudes with artistic thinking, based on the methods of technological aesthetics and design. This section invites design researchers to discuss possible contributions into solving topical issues of sustainable development of the Arctic and, in particular, the issue of a strategic transition from the conquest of the Arctic frontiers towards the development of the way of living within these frontiers.

Kaisa-Reetta Seppänen

“ Research on Arctic art continues intensively in university collaborations in the area, with design-oriented research at the forefront. Here it is about the meaningful active matter, what is now theorized as new materialism is perceived here as a basis. Art is not separated from the craft, the cultural heritage is reflected from the perspective of practice. The inclusive research field brings together contemporary art, all types of design, crafts, technology and media. The concept of art history may give way to anthropological and political. The idea of sustainability means not only development, but also selection, what the contemporary chooses to see as valuable enough to be preserved. The interdisciplinary ongoing processes are about definitions, about the linguistic expressions that ultimately shape the discourse of the mind images, about confounding perceptions of the imaginary north. - Cupore, 08.08.2019, Maria Hirvi-Ijäs, Den arktiska kulturens politik



What contribution can the arts make to the sustainability agenda? Cooperation, collaboration and crossing borders are common features of much art, craft and design practice in the 21st century, but what can we learn from the experience of artists, curators and cultural experts?

## LS2

**Session Chair: Elina Härkönen**

### Art, Culture and Sustainable Development

**Chair:** Timo Jokela (FI)

**Host:** ASAD-network

**PANEL MEMBERS:**

Taqralik Partridge (CA),  
Monica Tennberg (FI),  
Svetlana Usenyuk-Kravchuk (RU),  
Maria Utsi (NO)

### Culture, politics & cultural politics

**Chair:** Hanna Lempinen (FI)

**Host:** University of Lapland, Faculty of Social Sciences

**PANEL MEMBERS:**

Nadezhda Bazhenova (RU),  
Baldur Þórir Guðmundsson (IS),  
Per Nilsson (SE),  
Magne Svineng (NO),  
Outi Snellman (FI)

### City development influenced by Arctic cultures

**Chairs:** Ivan Kuryachiy (RU) & Sergei Kulikov (RU)

**Host:** Project North

**PANEL MEMBERS:** Julius Oförsagd (FI), Piiia Rantala-Korhonen (FI)

## Art, Culture and Sustainable Development

There are many views about, and definitions of, sustainable development. Three aspects of sustainable development are well-known: ecological, social and economic sustainability. In the Arctic, discussions on sustainability are often connected to natural resources and ecological and economic dimensions. In the world today, cultural sustainability must be seen as an important fourth pillar. Culture is a principle for who we are: from cultural heritage to creative industries, it shapes our identity. We may ask: Is the focus on Arctic culture just the fourth pillar of sustainable development, or is it even more than that? Conceptually, culture incorporates social and economic sustainability. Culture is both an enabler and a driver of the social, environmental and economic dimensions of sustainable development. From a cultural heritage point of view, indigenous knowledge systems and northern eco-social environmental culture in the Arctic include major aspects of social and ecological sustainability. What is the role, and what are the tools, of art and culture in order to secure a sustainable future for the Arctic and the North? Do we need changes in art and culture to take into account simultaneous ecological, social and economic challenges for the Arctic and the North?

## Culture, politics & cultural politics

The rapid economic, ecological and social changes shaping the Arctic region and its environments and communities are also impacting cultures and cultural life in the circumpolar north. Amidst these processes of change, cultural policies and programmes have a pivotal role in promoting cultural diversity and activity and cultural sustainability in the region. Meanwhile, policies from other sectors of the society also create, enable and constrain the conditions for culture, cultural activities and cultural sustainability without even specifically aiming to do so. In this panel discussion focusing on the interplay of culture, politics and cultural policies and politics in the Arctic, the focus is on but not limited to Arctic and cultural policies of Arctic states, the European Union or UNESCO; cultural diversity and cultural sustainability in the Arctic region; the interplay between the creative sector and local, regional and state policies; and creating models for art and cultural policy that promote circumpolar cooperation, cultural sustainability and sustainable development.

## City development influenced by Arctic cultures

Arctic was rapidly urbanized in the last century and new development projects are under way. But how that urban fabric connected to local culture — both in city planning, architecture and urban design? As local Arctic indigenous cultures are mostly non-urban by their roots, what kind of urban environment they can thrive in? Can new hyperlocal urban typologies evolve from vernacular techniques? How those can be designed — what design processes should be applied? And if a large partition of current Arctic population came from other places, how they can settle their own cultures in new northern home? Should they bring their habitation patterns into Arctic area, adapt to local way of urban living, or create a new mixture with both of those? How correct is it to talk about new arctic cultures and arts born in the cities?



Kaisa-Reetta Seppänen



Despite speaking from different professional and personal positions, the panelists' shared the following views on Arctic cultures, cultural politics and cultural sustainability:

1) current funding practices do not make it possible to create and contribute to sustainable cultural politics. Equally in indigenous politics, in the university sector and in art what are required are longer term funding mechanisms. The lack of truly circumpolar funding mechanisms was underlined

2) The role of language in the context of culture was highlighted equally in indigenous and non-indigenous contexts; some of the Arctic national majority languages are also small in terms of how many people speak them, and promoting the vitality of these languages at the face of increasing presence of languages like English has a crucial position from the perspective of local cultures.

3) Circumpolar mobility & collaboration were seen as a means for contributing both to appreciating cultural diversity as well as to establishing a sense of being "northerner with pride", crucial for vitality of northern cultures and cultural life.

4) While the situations and challenges of indigenous cultures are without a doubt different to those of local/national/non-indigenous/majority cultures, a theme that was underlined from both perspectives was that of self-determination and participation: decisions regarding or touching upon cultures and cultural life in the north should be made in the north by northerners instead of outside the region and its communities - Hanna Lempinen, chair

### Artistic and Design practices for Wellbeing and Common Good in the Margins

**Chair:** Satu Miettinen (FI) & Melanie Sarantou (AU)

**Host:** University of Lapland, Faculty of Art and Design

**PANEL MEMBERS:** Beaulé Caoimhe (CA), Anton Kalgaev (RU), Dëneze Nakehk'o (CA)

### Perspectives on Cross-Sectorial Cultural Tourism Development

**Chair:** Päivi Tahkokallio

**Host:** Tahkokallio Design +

**PRESENTATIONS:** Salla-Inkeri Puukko (FI), Jenni Kemi (FI), Elina Söderström (FI), Kirsi Suomi (FI), Katia Zatuliveter (RU)

### Creative & Tourism Collaboration

**Chair:** Suzanne de la Barre (CA)

**Host:** Vancouver Island University

**PANEL MEMBERS:** Oula Guttorm (FI), Francis Joy (UK/FI), Soile Veijola (FI)

### Artistic and Design practices for Wellbeing and Common Good in the Margins: Discussing case studies and theory from the fringes

This panel is examining the artistic and design practices that contribute to the wellbeing in the peripheries or other ways disadvantaged or underserved communities. The panel is connected with the University of Lapland's academic profiling area called "Arctic Art and Design". It is interested in theories that explain or contribute to the wellbeing and common good often underpinned in the artistic and design practices in the margins. The panel is visually facilitated and there will be a visual concept map as an outcome of the panel.

### Creative & Tourism Collaboration

The arts and culture-based economies have garnered significant attention in the Arctic during the last 10 years. Florida's seminal propositions (2004; 2005) initiated broad-based discussions and stimulated noteworthy challenges based on geographies of difference and diverse ideologies on purpose. This panel discussion aims to uncover the particular manifestations of the creative sector in the circumpolar north, and examine the way it engages (or not) with tourism. It is motivated to identify and learn from the specific similarities and differences that exist across the region – laterally across the northern pole, from East to West. A key question used to prompt reflective discussion is: How are arts and cultural makers engaging with expectations for tourism-based economies, and what characterizes their (in)ability to support economic diversification through tourism? Related questions include: What new opportunities are emerging due to the increasing cultural diversity and enhanced intercultural encounters present in the Arctic? How do the arts and culture support Indigenous empowerment, self-determination, and mutual learning? What role do/can arts and culture have in revitalizing the peripheral communities of the Arctic? Are there specific manifestations of innovation and entrepreneurial activity tied to arts and culture in circumpolar geographies?

Jenni Kallo, photo by Kaisa-Reetta Seppänen



During the last few decades we have witnessed remarkable changes in the arts and culture scene across the Arctic. This is equally true for tourism. Tourism creates particular tensions in communities, and requires a diverse set of possibilities achieved by individual and community responses to what tourism has to offer.



Some differently experienced but common characteristics were identified:

- Recent and historical trajectories defined by aggressive and violent colonization;
- Resilient Indigenous populations who did not succumb to the impacts of that colonization, and who in spite of it, persevere in their right to self-determination and human expression, for instance, cultural and land-based manifestations;
- Recent mobility patterns leading to enhanced cultural diversity and expression;
- Rich natural resource-based economies and dependencies, with benefits traveling south or altogether outside national boundaries;
- And finally, perhaps most detrimentally, a climate crisis that looms over every discussion regarding the future of the northern circumpolar region and their communities, and regardless of any human created boundaries.

Possible common creative and tourism dimensions discussed included:

- An enhanced attention to the creative activity in the circumpolar north, combined with a growing acknowledgement that the creative sector is a force to be reckoned with;
  - An increased interest in and visitation to the circumpolar countries, and their northern dimension offerings;
  - Lack of policy and planning strategies
- Suzanne de la Barre, chair



Artistic research, cultural research and the shadow of colonialism are just three of the key topics addressed here under the broad heading of 'research'. What insights might be gained by participating in these sessions, each led by an expert from a University in Canada, Iceland or Finnish Lapland?

**Castren Hall**  
**Session Chair: Anniina Koivurova**

**Decolonizing Research Practices in the Arts: Indigenous Methodologies for Engaging Circumpolar Arts Institutions**

**Chair: Heather Igloliorte (CA)**

**Host: Concordia University**

**PANEL MEMBERS:** Charissa von Harringa (CA), Krista Ulujuk Zawadsk (CA), Pia Lindman (FI)

**Cultural research and research-creation projects in the circumpolar North**

**Chair: Daniel Chartier (CA)**

**Host: Université du Québec à Montréal (CA)**

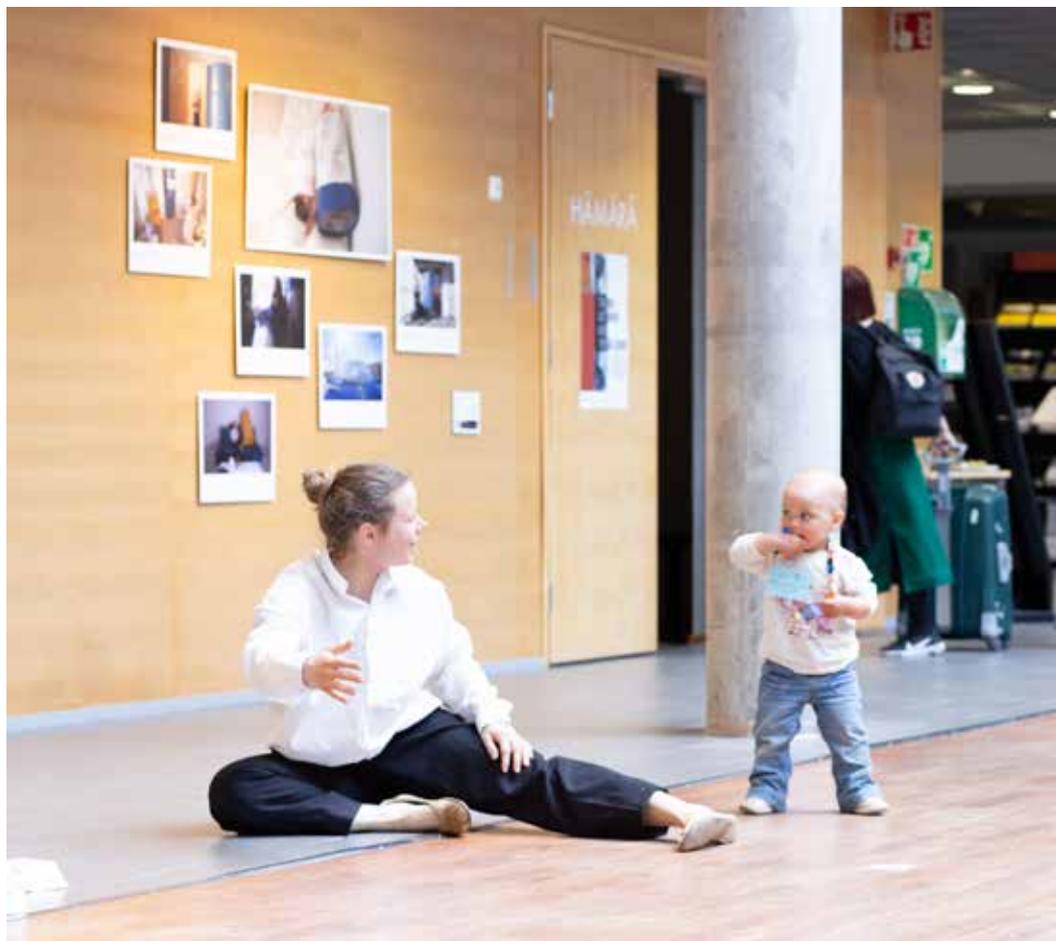
**PRESENTATIONS:** Amy Prouty (paper), Jan Borm (paper), Anniina Koivurova (visual), Silvia Colombo (paper), José Babin (paper)

### Decolonizing Research Practices in the Arts

Linda Tuhwai Smith argued in her foundational text *Decolonizing Methodologies* (1999) that although Indigenous researchers—such as curators, professors, museum practitioners, artists and art historians—often train and work in non-Indigenous institutions under specific disciplinary methodologies, they emphasize Indigenous culture and knowledge in their work through a variety of decolonizing strategies. This emphasis is necessary because Western art historical paradigms of pedagogy, research, and exhibition practice are invariably inadequate to describe or present the complexity of Indigenous culture and artistic practices. This discussion will focus on Indigenous strategies for advancing decolonial research and engagement practices within institutions that hold Sami, Inuit, and other circumpolar peoples' collections, art, and art histories. Affirming the politics of resistance that has sustained Indigenous cultures through to the present day, and acknowledging the critical moment we are in to undertake daring action together to challenge and creatively disrupt the colonial underpinnings of museums, art galleries and universities, this panel invites circumpolar Indigenous arts research-practitioners and their collaborators to share and explore innovative, critical approaches to decolonizing and indigenizing research and engagement in institutional practices.

### Cultural research and research-creation projects in the circumpolar North

The purpose of this session on "Cultural research and research-creation projects in the circumpolar North" is to bring together artists, writers, curators, organizers of cultural events, professors, researchers and graduate students to enable them to share their expertise, by presenting their projects related to the North and the Arctic. Participants are invited to explain the objectives, interest and assumptions of one of their creation, dissemination or research projects. Projects can address either one of the northern circumpolar cultures, comparative or global aspects of the North, the Arctic or Winter. Whether it is to understand the cultural components of the "Imagined North" or to study particular disciplines (literature, theater, visual arts, design, architecture, cinema, music, or traditional practices), all the projects of study, research-creation, dissemination and research are welcome. The general objective is to review the state of current research, to foster links and contacts between researchers, artists and cultural workers from different cultures of the North and the Arctic, and thus to allow transversal collaboration in cultural studies, and especially between disciplines.



Dancer Marjo Selin, photo by Kaisa-Reetta Seppänen

**Artistic Research in the North****Chair:** Asthildur Johsdottir (IS)**Host:** Island University of the Arts**PRESENTATIONS:** Nadia Jackinsky-Sethi, Osmo Pekonen, Paul Landon, Valgerður Hauksdóttir, Pia Lindman, George Steinmann-Laakso, Ruth Beer, Anna Svingen-Austestad, Majella Clarke (Visual Short)**Artistic Research in the North**

Global communities are constantly in flux. As the world's population continues to grow, artists are increasingly engaging in the international dialogue on sustainability and the intricately-connected, if not overlapping, issues— environmental, economic, cultural, and social—that surround it. In the Arctic region where we strive for sustainability, it is important to observe and value different forms of knowledge. Creating art is not a meaningless exercise. Instead, one might say that works of art serve as a window that interprets the world. Sustainability is becoming an issue where artistic involvement and creative approaches in education and research could be crucial in creating much needed awareness of our place in the world and the context of our existence and behavior. The participants in this session will be offered to introduce their artistic research/ art-based research, artistic activities or pedagogy that have the potential of opening up diverse understanding and experiences of the Arctic.



Elina Waage Mikalsen, photo by Kaisa-Reetta Seppänen

“ The Norwegian Sámi artist Elina Waage Mikalsen presents a piece called “Mun bijan iežan beallji ránu beallji vuostá / I put my ear next to the looms ear” in the exhibition. [...] The artefact of the piece is an old loom that used to belong to the author's grandmother. The cultural background of the piece lies in the Sea Sámi culture around the area of Olmmáivággi/ Mandalen, where the author's Sámi roots are located. This area has maintained a rare handicraft tradition of vertical loom, which is the type the loom of the piece also represents. For the piece the artist has modified the old device in a way that it has become something completely else: an instrument. Where there used to be weft threads, there are now strings. [...] this piece is a fascinating effort to interpret the material culture of the past and a soundscape related to it in a completely new way – to put one's own ear carefully against the loom's ear – and place it in the new framework of contemporary art. – Curator Panu Johansson, PostSantaBlog 27.7.2019, From There to Here - and from Here to the Universe North

In the Arctic economy is expected to shift from use of raw natural resources to the creative industries. Arctic need artists education for building creative capabilities. Artistic and creative experts can gain the commitment to the Arctic when educated in Arctic.. What might be the future for arts (and arts education) in the Arctic regions? How do the long traditions of 'making' embedded in many cultures across the Arctic region align with contemporary practice in art? Community-based, socially-engaged art and activism all have at least some pedagogic dimensions.

#### Mauri Hall

**Session Chairs:** **Mirja Hiltunen & Glen Coutts**

#### Artist and designers education for and with Arctic

**Chair:** Glen Coutts (UK)  
**Host:** ASAD-network  
**PANEL MEMBERS:** Ruth Beer (CA), Francesca Du Brock (USA), Mette Gårdvik (NO), Tanya Kravtsov (RU/FI), Sabina Westerholm (IS/FI)

#### Artists Training Facing Traditions and Contemporary Politics

**Chair:** Micael Norberg (SE)  
**Host:** Umeå University, Academy of Fine Arts  
**PANEL MEMBERS:** Hanna Horsberg Hansen (NO), Kalle Lampela (FI), Simi Susanna Ruotsalainen (FI)

#### Equal Access to Art: A Possibility, or a Problem?

**Chair:** Eeva Anttila (FI)  
**Host:** Finnish Observatory for Arts and Cultural Education  
**PANEL MEMBERS:** David Ek (SE), Mirja Hiltunen (FI), Courtnie Wolfgang (USA)

#### Artist and designers education for and with Arctic

Significant social, cultural, economic, ecological and climatic changes are taking place around the world, but the pace of change may well be faster, and the impact more keenly felt, in the Arctic than many other areas. The panel will discuss how artists and designers are responding to changing circumstances in the Arctic. For example, many engage with social, political and environmental issues as part of their work. If contemporary artists and designers are tackling such issues, what might be the implications for art education and education more generally? Members of the panel will present short case studies of their work in these areas. In doing so, the aim will be to discuss key questions relating to the interrelationship of art, design and education: How are artists and designers tackling difficult social, cultural or environmental issues? What might be the educational potential of artists' and designers' work in the Arctic? What should art education look like in the early years of the 21st century? What should be taught in university art and design schools?

#### Artists Training Facing Traditions and Contemporary Politics

Fine Arts Education in a global world - belonging, place, space and politics. In the field of higher artistic education and research we talk about "artistic processes and methods" and the "artistic foundation". What do we mean with this and are there different perspectives on the questions depending on where we are in the world? Is there a perspective and an understanding in the geographical periphery, outside so-called cultural centers and how does this then affect artistic education that is in this periphery? Does the education in these environments require other strategies and there are other aspects and opportunities that we must develop depending on where we are in the world? When you begin ask yourself these questions you will inevitable touch upon questions regarding internationalization and its relation to quality, cultural policy and how artists training is forced into facing and responding to traditions and contemporary politics.

#### Equal Access to Art: A Possibility, or a Problem?

This panel focuses on questions of accessibility, inclusion and equality especially in the context of arts and cultural education. We approach these questions first by investigating educational and cultural policies, most of which claim that these are widely accepted aims that regulate the providing of services in the field of arts and cultural education education. Then, we present different cases that depict the reality that is often far from the policy documents aim for. The constant struggle for decreasing resources, short term projects, changing circumstances make the practice of arts and cultural education short-termed, and unpredictable. The Finnish Observatory for Arts and Cultural Education seeks to reinforce the equal accessibility and effectiveness of arts and cultural education and to improve the social status and appreciation of the field. Its top priority is children's and young people's arts and cultural education. Another objective is to promote lifelong learning and arts and cultural education intended for various age and target groups. The Observatory collects, analyses, interprets and disseminates information on the practices and policies in the field of arts and cultural education in Finland.



- The north does not need to be re-discovered.
  - The use of definitions like "periphery" is made by others. It is time to put our self and our arts education in the center.
  - There is not one art world, there are many art worlds.
  - There is an interesting conflict between the need of an autonomy in art education and the demands from state and other agendas on fine art education.
  - Fine Art Education in the north needs to redefine values in regards to what and how art is or is expected to be.
  - Art should grow and develop from and by its place. The importance of its context.
  - It was a 100 years ago Duchamp made his fountain. We have had 100 years of institutional critique. It is time for something new.
  - Fine art education and artist in the north need to work and support each other to create a strong identity and self-respect.
  - Fine art Education should not forget that it is a visual form of critical thinking
  - We need a trans- and cross-disciplinary future.
- Michael Nordberg, chair

**Indigenous Artists' Education: Artistic Practises and Expressions****Chair:** Gunvor Guttorm (SE/NO)**Host:** Sámi University College in Kautokeino**PANEL MEMBERS:**

Tatiana Batova (RU), Elina Waage Mikalsen (NO), Sardana Savvina (RU), Anniina Turunen (FI)

**Cultural Revitalization Through Arts Education****Chairs:** Mary Bradshaw (CA) & Michele Emslie (CA)**Host:** Yukon Arts Centre in Whitehorse**PANEL MEMBER:** Mats Bjerde (GL)**Need for Life-Long-Learning in the Field of Arts Management and Producing****Chair:** Maria

Huhmarniemi (FI)

**Host:** Artists' Association of Lapland**PANEL MEMBERS:**

Annika Dahlsten (CA), Tarralik Duffy (CA), Marie Fol (NL), Inger-Marie Lupton (NO), Petteri Putkinen (FI)

**Indigenous Artists' Education**

Indigenous art or Indigenous artistic expressions in the past and contemporary context covers both practical artistic and theoretical approaches to artistic practices. The aim is to discuss indigenous artistic expressions from a multidisciplinary perspective and in indigenous context.

**Cultural Revitalization and Reconciliation through Arts Education**

The panel will explore through case studies in Northern Scandinavia (Finland) and Northern Canada (Nunavut and Yukon) the role arts education can take in advancing Indigenous and non-indigenous cultural revitalization and the ongoing work of reconciliation.

**Need for Life-Long-Learning in the Field of Arts Management and Producing**

The Arctic circumstance of long distances, multi-national, multi-lingual and multi-cultural realities call for some special attention to arts management. The big private and public customers who buy art and share fundings are often located in centers in the South, outside of the Arctic. How can we get recognised by them? Do artists need to move South to establish networks and their career, or can art managers and digital channels support their career in the North? Is it possible to establish regional art markets in Arctic regions where the maker's culture is strong and audiences might not be used to buying arts and crafts from artists? Should managers collaborate with the tourism industry to support the market? What can managers do to avoid the exoticism of Arctic cultures? In this session we discuss the need for art management in the Arctic and ponder how managers could be supported by life-long learning programs and practices.

“ Arctic Arts Summit down the street: “The world is becoming increasingly connected, through shared social, environmental, cultural and economic challenges, requiring different forms of transnational knowledge and solutions; The Arctic is often viewed as a huge uninhabited, wild area. However, there are about 4.5 million people living in the Arctic unevenly scattered among the eight Arctic countries; the Arctic as open and indeterminate space that triggers masculine phantasies of adventure (and hence also tourism); One of the main roots of the indigenous culture is the relation between man and nature. The perspective of Indigenous Peoples in the Arctic consider human as part as the nature in same way as the other elements like vegetation, the minerals and the animals. All elements are also perceived in an equal way.” Adapting themes of those who have lived in the Arctic is a start in curtailing Global Warming. - Anchorage Press / Jean Bundy, 25.6.2019, Alaska Native Artists Help 'Make the North Great Again'





Artists, museum directors, curators and experts in cultural policy explore a variety of related themes including the potential of network funding, curatorial policy and action research focused on social and ecological issue. Together, the topics of Arctic residences, curatorial issues and network funding point towards the potential for powerful, sustainable infrastructures.

### LS3

**Session ChairS: Tomi Aho & Marika Rätty**

**Arctic Residencies: sharing common values & visions**

**Chair:** Lea O'Loughlin (UK)

**Host:** Arts Promotion Centre Finland

**PANEL MEMBERS:**

Jasmina Bosnjak (NO/SER), Hanna Isaksson, Javier Rodriguez, Varvara Feklistova (RU)

### Curators' Talk:

**Distinctive Features of the Arctic Art**

**Chair:** Anastasia Patsey (RU)

**Host:** Frame Finland

**PANEL MEMBERS:** Charis Gullickson (USA/NO), Jaimie Isaac (CA), Maria Ragnestam (SE), Ingrid Valan (NO)



Who/what defines the distinctive features of the Arctic art?

- It is crucial that Arctic art has the right for self-identification
- There are many stereotypes and prejudices about Arctic art and its actors (e.g. Sámi artists should express a strong political position, Arctic artists usually use traditional materials and crafts in their work etc.), that should be overcome.
- The status of an "Arctic artist" can be perceived differently (just like, for example, "Female art"): some see it as a sign of empowerment, others — as a label.

How does the "arctification" impact art and art professionals in the Arctic?

- The growing interest towards the Arctic has an informational and economic impact on the field.
- Arctic art is gaining more visibility in the mainstream art scene.
- The problem of preserving one's identity is becoming more relevant for Arctic art and its actors.

What is the role of art institutions operating in the Arctic region?

- Institutions working with and within the Arctic region represent the interests of the local art communities.
- Institutions working with Arctic art should have an employment policy supporting indigenous curators and other art professionals.
- Representatives of indigenous peoples should be involved in the decision making on all the levels.
- Anastasia Patsey, chair

### Curators' Talk: Distinctive Features of the Arctic Art

This session is dedicated to art from the Arctic region: its specifics, challenges, and trajectories. Five international curators working within the Northern perspective will share their experience and visions towards the past, present, and future of the Arctic art. What defines Arctic art today? How do the artists balance between local and global? What is the role of Arctic art in the international context? By sketching a map of crucial questions faced by the current Arctic art scene, the session opens up a stage for a discussion and invites the audience to participate.



Solju, photo by Janne Jakola



Slower approach is desperately needed to begin addressing the issue of increasing artist and community fatigue. There was also a very vocal desire for arts and culture to be better presented in the tourism offer; not only in terms of consumption or experience but also in setting the terms of representation and audience / visitor engagement. (...)

The value of lived experience, human to human contact and relationship building without mediation were identified as essential elements of residencies and essential for nurturing responsible and engaged attitudes in audiences, communities and practitioners. (...)

There was a great deal of discussion and agreement about the lack of sustainability in current arts production systems, with a pressure to constantly produce more work, make everything new (as opposed to touring existing work), and the erosion of mental health resulting from the increasingly poor working conditions imposed on practitioners. - Lea O'Loughlin, chair

Janne Jakola



**Access all areas:  
Accessibility in Art  
productions****Chair:** Marika Rätty (FI)**Host:** Arts Promotion  
Centre Finland**PANEL MEMBERS:**Kristina Dryagina (RU),  
Zhanna Guzenko (RU),  
Lena Ylipää (SE)**Mobility and Networks****Chair:** Ola Kellgren (SE)**Host:** Nordic Culture  
Point**PRESENTATIONS:**Donatella De Paoli, Maria  
Hirvi-Ijäs (FI)**Access all areas: Accessibility in Art productions**

What does it mean to consider accessibility when planning art production? Or an art event? Art education? Art funding? An art institution? Who benefits from accessibility? Who benefits from a non-accessible art world? Access all areas is a panel discussion on equality. It's a safer space where the participants and the audience have permission to be smart, annoying, active, passive, ignorant, pleasant, loud or quiet and most importantly to think either outside or inside the box, to agree or disagree. It's an effort to understand existing structures and their reasons but also an effort to openly think about other ways of being. Effort in itself is a key. We recognize the possibilities in going the extra mile and we praise the profits of hardship. Access all areas is not effortless nor easy and that is important when making change.

Performance made in an art workshop by Gluklya, photo by Kaisa-Reetta Seppänen



It is very serious at a time when the pious thinking of a peaceful and democratic Arctic is being challenged by Chinese ambitions, a clearer NATO presence in the north, Russian military disarmament and dramatic ecological changes in the Barents Sea. The Arctic dialogue needs all the help it can get. - Jens-Eirik Larsen: Arctic Arts Summit 2019: «Ingen kommer undan politiken». High North News 12.6. 2019



How are artists and designers tackling difficult social, cultural or environmental issues?

1. addressing power-relations eg colonization, feminist perspectives, extractionist culture
2. acknowledging the power of expressive languages and forms for promoting agency/voice
3. opening discussion and representations that address future imaginaries

- Glen Coutts, chair



## Nature & Creativity Workshop

**Host:** Ruska Ensemble  
**Workshop Leader:** Ari-Pekka Lahti

### Nature & Creativity

How nature helps me to find creativity; some every day exercises to keep up with your own artwork. Ruska ensemble's Artistic director Ari-Pekka Lahti, a biologist and a playwright, shares his own experiences and methods in a few hour workshop where participants spend some time in the forest close to Rovaniemi. The participants meet the workshop instructor in front of in the lobby of the Faculty of Art and Design in the University of Lapland. Maximum 20 participants, at 10:10 am. Participants should get equipped with weatherproof clothes and good shoes suitable for walking in the nature. The workshop is open for everybody.

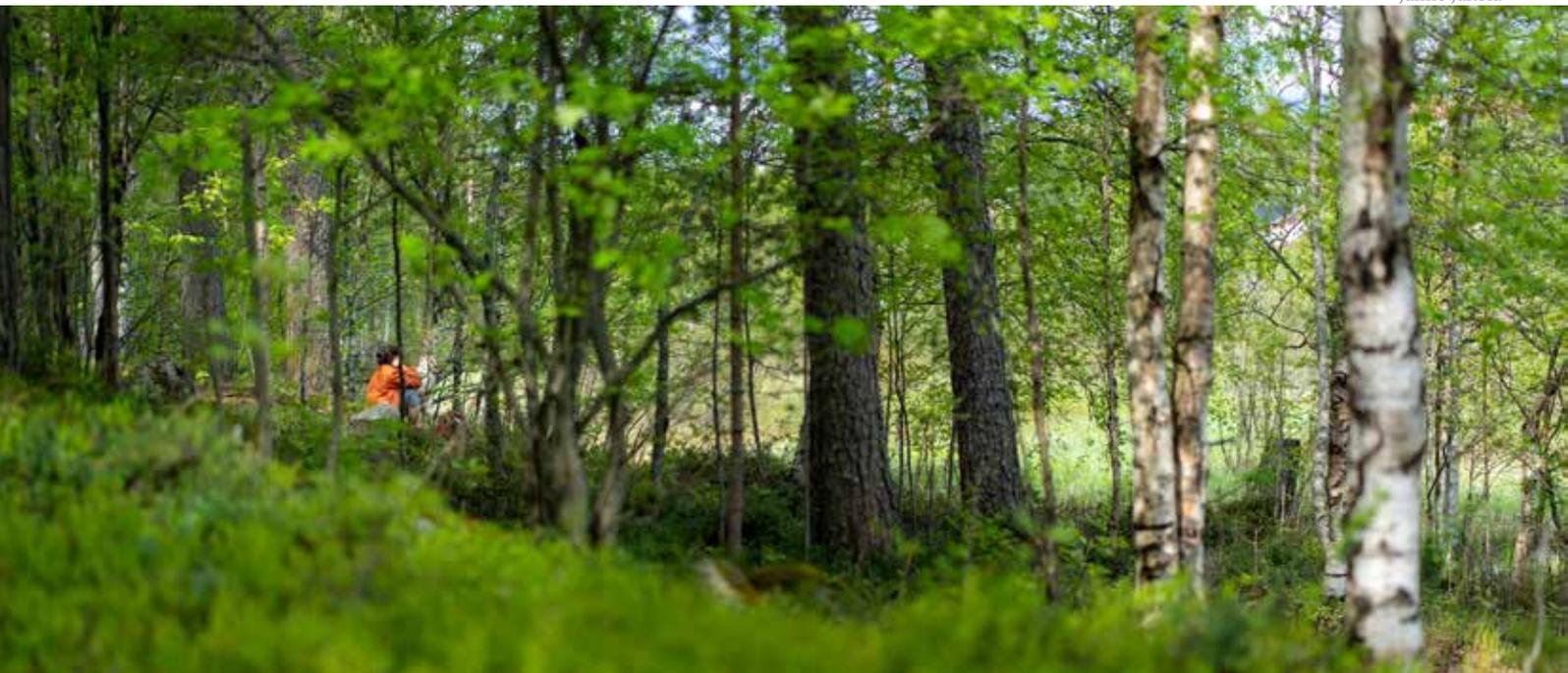
## Art in Nature Workshop

**Host:** University of Lapland  
**Workshop Leader:** Sigrún Guðmundsdóttir

### Art in Nature

'Art in Nature' workshop is guided by visual artist and art teacher Sigrún Guðmundsdóttir from Iceland who is currently studying at University of Lapland. Sigrún works as a visual artist and teacher are intuitive and connect with mother nature and connected to the place each time. Participants get to experience reconnection with nature through art making. Materials are already given by nature and the practice is instructed by Sigrún. The workshop will take about 90 minutes overall and it starts 5th of June 1:30 pm in the lobby of the Faculty of Art and Design in the University of Lapland. This workshop is open for anybody to participate,

Janne Jakola



Kaisa-Reetta Seppänen  
 on the left



Quantum Tangle, photo by Kaisa-Reetta Seppänen



It is easy to say that art and culture must be clear from the political gatherings, that culture must always seek to create people for people-cooperation - even where political cooperation is most difficult. Therefore, it is now fitting to recall a punishment from a famous song from the 70s, when the Swedish cultural activist and singer Marie Bergman was a big hero in progressive cultural circles in both Norway and Sweden. "No one escapes politics," she sang at the time. That is a truth even today. The culture must translate the lab exercise and the academic discussions into concrete and bold input into a cultural policy for the northern areas. For the Arctic, the lab does not change. The Arctic is changing into an international game, with the benefit of those who take globalized reality seriously. That's just how it is. No one escapes politics. - Jens-Eirik Larsen; Arctic Arts Summit 2019:«Ingen kommer undan politiken». High North News 12.6. 2019



The creation of powerful art in the Arctic is undeniable. However, many of us have much to learn about the region's myriad cultures, languages and histories, but also about how the Arctic can be viewed from a regional, national cross-cultural perspective. The next round of the Arctic Arts Summit is scheduled to launch in Canada's territory in 2021. - Cupore, 08.08.2019, Maria Hirvi-Ijäs, Den arktiska kulturens politik

Janne Jakola

Maria Huhmarniemi & Timo Jokela

## Conclusion based on the article Arctic arts with pride: discourses on Arctic arts, culture and sustainability

There is no strong position on arts and culture in the Arctic collaborative institutions focused on sustainability and the changes in the Arctic. Despite that, artists have agency in discussions on global politics and climate crises through art. Artists take part in discussions on social, cultural and environmental issues. They address colonisation and the exploitation of natural resources, empower local communities and create future imaginaries and alternative images of the Arctic after de-arcticification. A stronger presence of politics at AAS 2019 would have been beneficial for policy development but its absence did not cause the event to fail; in fact, AAS 2019 supported artists and the arts and culture sector by fostering networking and creating a forum to share joint challenges and possibilities. It was also noted that ecological sustainability must be included in cultural policies in the Arctic and elsewhere.

Arctic indigenous artists, researchers and policy makers were strongly present at AAS 2019 and active in defining the themes of the discourses. Issues specifically concerning indigenous cultures were focused on in many panel discussions. Meanwhile, it was also expressed that indigenous cultures and other lifestyles of the peoples in the Arctic are blending and that the Arctic is multi-ethnic, multicultural and multi-lingual. It was demanded that non-indigenous Arctic cultures be more appreciated incorporated in national policies and strategies, not only due to their economic impact. It was also urged that self-determination and participation in decisions regarding cultures and cultural life in the Arctic should be made by people living in the region. Circumpolar mobility and collaboration were seen as means for contributing to the appreciation of cultural diversity, as well as the sense of being northerners with pride. As an event, AAS 2019 enhanced this sense.

In the 2000s, there was growing interest in the material culture of the Arctic in parallel to a materialistic turn in contemporary theory. In the context of Arctic arts, new materialism has importance, since Arctic arts is understood to include contemporary forms of expression, as well as traditional crafts and contemporary art based on crafts. The concept of crafting sustainability is implemented in projects where dialogue, revitalisation and empowerment are created through crafting. In addition, crafting Arctic sustainability describes new initiatives for developing culturally sensitive creative tourism. Recent development research demonstrates the potential for collaborations between creative industries and the tourism economy.

Place-making and revitalisation were central concepts for discussing traditions in transitions and educational practises. The importance of artist education in the Arctic was highlighted; sustainability in the Arctic amid change needs creative capacities and capabilities. When artists are educated in the region, they gain knowledge and commit to participate in Arctic politics and conduct socially and environmentally engaged art. Art creates meanings, symbols and values that are meaningful for identities and place-making. It was claimed that we need to make sure that Arctic arts, design and craft retain their ability to continuously transform and renew themselves. In addition, the significance of artist education, as well children's arts and culture and the community-oriented arts-based method were underscored.

Creative capital and the potential of creative industries were discussed, and it was pondered whether and how creative industries can foster economic development as a complement or alternative to extractionist cultures and resource-based development, which causes conflicts in the region. The greatest potential was seen in the film industry, in which Arctic landscapes have increased the competitiveness of Arctic productions. The film industry also has relevance for de-arcticification, giving hope and work for people living in the region and contributing to the sense of being northerners with pride. Moreover, the potential for economic sustainability was seen in socially sustainable tourism development. In the field of visual arts, the lack of a market for selling artwork in the Nordic Arctic was spotlighted, and the need for online galleries and shops focusing on Arctic arts was presented. The issues of economic sustainability included ways to support artists and their productions in the region. It was asserted that funding practices must be developed to allow circumpolar collaborations and better work conditions for artists.

These five discourses from AAS 2019 are essential not only for cultural sustainability in the Arctic but also elsewhere. The AAS 2019 themes were based on the idea that Arctic environments and social-cultural settings can work as laboratories for innovative art and design development research and arenas in which context-sensitive methods for art and design can be developed. This is not only relevant for the Arctic but also for the rest of the world, especially areas that meet the special conditions of peripheral areas and culturally sensitive encounters.

More information:

Huhmarniemi, M. & Jokela T. (2020). Arctic arts with pride: discourses on Arctic arts, culture and sustainability. *Sustainability* 12(2), 604; <https://doi.org/10.3390/su12020604>

[www.ulapland.fi/arcticartsummit2019](http://www.ulapland.fi/arcticartsummit2019)

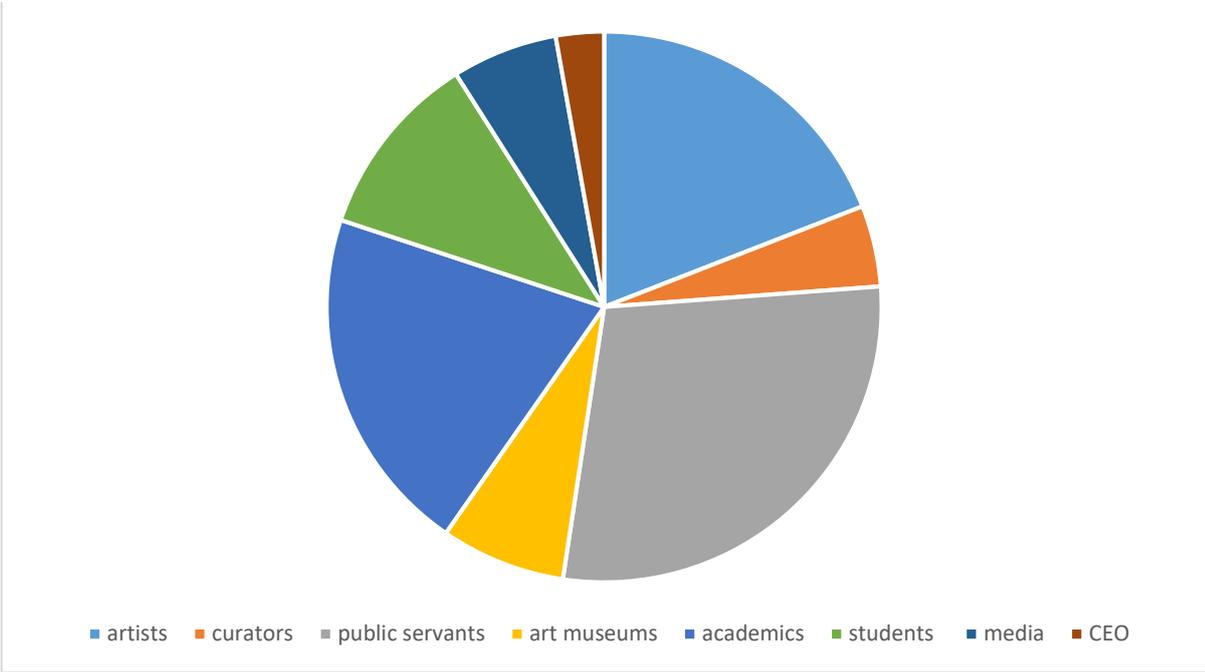
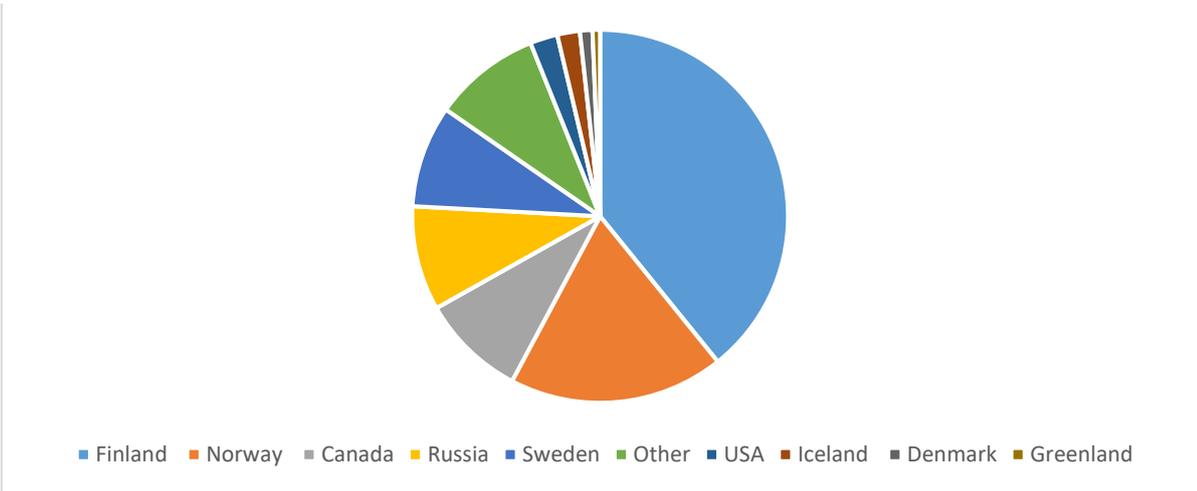
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ARTISTS' ASSOCIATION  
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Sámi allaskuvla  
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FESTSPILLENE I NORD-NORGE  
ARCTIC ARTS FESTIVAL  
HARSTAD 22. - 29. JUNI 2019



Pikene på Broen

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KORUNDI

Rovaniemen taidemuseo  
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INTERNATIONAL SAMI FILM INSTITUTE



arcticartforum

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