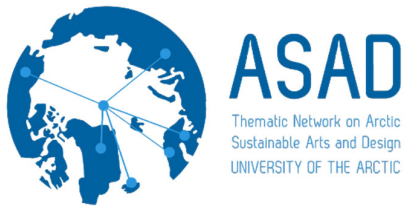
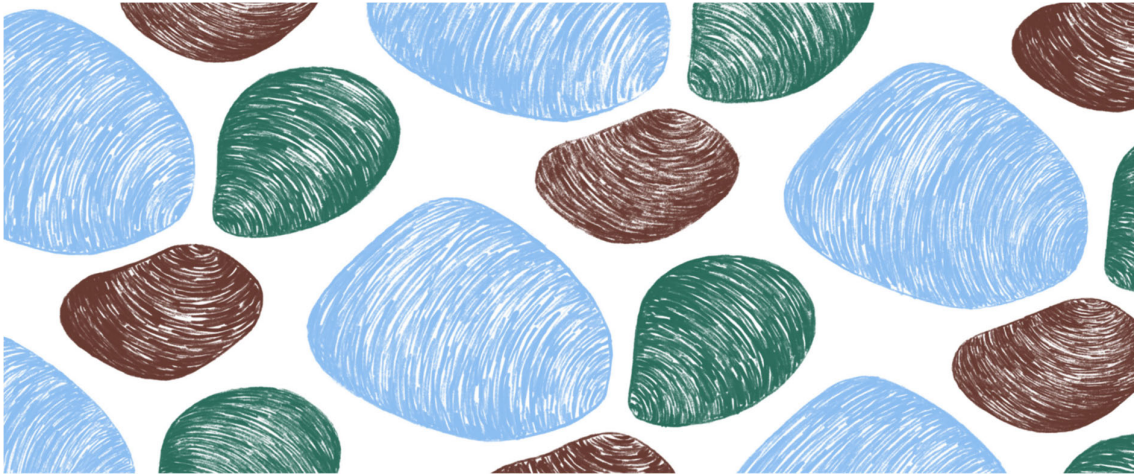


RELATE NORTH #12

New Genre Arctic Art Education at the University of Lapland 4-7. Nov, 2024

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Tuesday 5th November 9 am–10:15 am

[Opening words and keynotes](#)

Maria Huhmarniemi – Welcoming words

Lars Kullerud and Secretary General Outi Snellman – Greetings from the UArctic

Johanna Ikävalko: We know the Arctic – Arctic Centre

Timo Jokela: Rethinking Arctic Art Education in the Era of Sustainability Transition

Timo Jokela a Professor Emeritus of Art Education at the University of Lapland in Finland, a former Chair of Art, Design and Culture and lead of the thematic network on Arctic Sustainable Arts and Design (ASAD) at the University of the Arctic. His theoretical studies, art and art-based development projects focus on the relationship between northern cultures, art and nature. Jokela has been responsible for several international and regional development and research projects in art and art education. Jokela has presented his art in several exhibitions in Finland and abroad.

Tuesday 5th November 11 am–12:30 am

[Keynote and panel discussion](#)

Sigga-Marja Magga: Ethics and care in Indigenous art and craft exhibition

Collecting and displaying Sámi material heritage is today's way of presenting the Sámi history, life and visions of the future. The move from family collection to art gallery exhibition changes the private and intimate parts of Sámi tradition public, open to generalization and evaluation. The presentation addresses what kind of ethical considerations are bound to collecting work and how care taking is part of those ethical issues.

Sigga-Marja Maggas research interests include the political resistance, norms, and gendered practices associated with Sámi duodji and Sámi dress. She works closely with Sámi communities and has developed duodji-research also with her own duodji production.

New Genre Arctic Art Education Panel Discussion and a Book Launch

Tuesday 5th November 2 pm–3:20 pm

[Ecocultures and Transformative Art and Design F4014 ESKO & ASKO](#)

Hanna Ólafsdóttir and Ásthildur Jónsdóttir: Ice Fragments: Learning about Glaciers in Art Museum

Glaciers is important topics in teaching earth history, and climate change. The study reflects on the exhibition Resistance at the National Gallery of Iceland. The project Ice fragments - glaciers in Icelandic art is analysed with the framework '9 Principles for Quality Museum Experiences' (Falk, 2022). The study looks at workshops that reflected on the melting of glaciers using data from satellites, plants from underneath the glaciers, shapes and texture of glaciers, memories of glaciers that no longer exist, the sound of glaciers, glaciers colours and the movement of glaciers. A qualitative approach was adopted in the study drawing attention to the potential of art in education for sustainability. The findings link the data to the National Curriculum for Primary Schools, the UN SDG's. Findings indicate that museums are ideal venues for students to develop conceptual understanding, establish conceptual connections, transfer knowledge, and make inquiries.

Hanna Ólafsdóttir (hannao@hi.is) is an Assistant Professor of Visual Arts and the Chair of the Graduate Program in Visual Arts at the University of Iceland's School of Education. She obtained her Master's degree in Arts Education from the Iceland Academy of the Arts in 2011, following a B.A. in Visual Arts and a degree in Philosophy. Her research primarily explores visual arts and teacher education, emphasizing the role of artistic actions and theoretical frameworks in socially critical art teaching. Her approach is distinctly interdisciplinary and cross-cultural, focusing on aesthetics and the integration of citizenship education within a social justice context.

Dr. Ásthildur Jónsdóttir (astajons@hi.is) has a PhD from University of Iceland and Doctor of Arts from University of Lapland. Her research interests include arts and cultural movements that support sustainability at all levels. She has studied artistic actions for sustainability, community-based art and participatory art practices. In her work she is concerned about places/ environment, memories, recollection and identity through authorship and collaboration, questioning individuality, exploring what is unique and what is common. Concepts from critical, place-based education for sustainability, participatory pedagogy, collective efficacy and places /spaces are fundamental to her research interests.

Amna Qureshi: Creative Thinking: Integrating Complex Problem-Solving in Arts Education

Education serves as a powerful force for transformation, shaping both societies and individuals, influencing their thinking patterns, problem-solving approaches, and lifestyles. This study aims to unveil effective strategies for fostering Complex Problem-Solving (CPS) within arts education and establishing a comprehensive framework for students and educators. Exploring the Creative Problem-Solving (CPS) cluster, which encompasses problem-solving skills, visual aptitude, and creativity, influenced by sociocultural factors, this research conducts comparative studies to identify crucial sub-skills. It evaluates diverse methodologies' impacts on nurturing these skill sets and fosters their development through art and design-based educational interventions. The study employs the PISA Creative Thinking Framework as a standardized international assessment tool to gauge the efficacy of CPS interventions. Furthermore, extending its scope to assess the enduring effects and transformative potential of education, this research utilizes an Arts-Based Research (ABR) approach to delve deeply into the experiences of both students and educators. It underscores the necessity of a comprehensive framework to guide the integration of CPS into arts education for educators, students, and policymakers alike. While still in progress, this research ultimately aims to foster enhanced creative thinking and problem-solving skills through targeted art and design educational interventions, offering actionable guidelines for the integration of CPS into arts education.

Amna Qureshi holds a PhD in Arts from the University of Lapland, Finland, and practices artistic and design experiments, particularly focusing on visual design and design thinking processes. She has experience working with marginalized communities, advocating for their voices through Arts-Based Research (ABR). To stimulate creativity, she also explores Bioart trends and engages in collaborative practices and shared authorship. Her interdisciplinary approach reveals connections between artistic expression and societal dynamics, thereby deepening an understanding of visual culture and broader social phenomena.

Peter Berliner, Elena de Casas, Tina Enghoff, Soren Zeuth: Siunissaq psychosocial and community art project in Greenland

The oral presentation will show the development of the Siunissaq psychosocial and community art project in Greenland and its cooperation with new genre art education projects in Finland, Sweden, and Norway. Portraits are defined as aesthetic and artistic ways of expressing the “environmental me/us”, the “cultural me/us”, the “social me/us”, and the “livelihood me/us” of young people. The portrait is seen as a connectedness to other people, to the land, to the sea, to the living nature, and thus, to the Arctic. Through artistic expressions, Siunissaq uses the present materiality in multiple ways and creates new images of living in the Arctic through forms of expression that are visual, engaging, playful, and full of visions of sustainable development. The research presented is dialogical and participatory art-based action research. It includes poetic epistemology, art-based action research, and Indigenous methodologies.

Tina Enghoff (1958) is a visual artist with a background in a lens-based artistic practice focused on critical approaches towards narration, photojournalism, and the notion of evidence alongside initiating projects that revolve around community involvement, collaborations, and site-specific artistic activism. She is the founder of the art and aesthetic practices in Siunissaq.

Elena de Casas Soberón (1961), Clinical and Community Psychologist, psychoanalyst, poet, and social activist. Co-founder of the psychosocial workshops in Siunissaq and facilitating workshops with young people in towns and settlements in Greenland. Part of various action-research programs on learning-in-practice through an experiential, psychosocial and creativity-based approach, including writing as a tool of creative writing, poetry therapy, storytelling, to open freedom of expression for all.

Søren Zeuth (1961), Photographer, social and artistic activist, and performer. He uses photography to create and present stories about how we today face both inequality, and hope for social justice through resistance to oppression. Co-founder and facilitator in various workshops with young people in towns and settlements in Greenland and Board Member of Siunissaq.

Peter Berliner (1955), Chairperson of Association Siunissaq, an art and psychosocial cooperative; Community and Clinical Psychologist; Professor Emeritus; Vice Director of UArctic Thematic Network: Children of the Arctic. Writer and Consultant. Head and participant in more than ten action research programs in Greenland, in the Arctic, and globally.

Åsa Andersson, Janne Sirniö, Elena Mazzi: Cultural Resilience—Navigating Dreams and Visions in Northern Swedish Context

The presentation aims to ignite critical conversations and foster creative inquiry within societal discourse by exploring art's agency to engage with both human and more-than-human forces. Join us as we navigate the landscapes of northern Sweden, where cultural resilience intersects with dreams and visions in profound ways. The presentation will address particularly the case-study of the moving of the church planned for 2025 in the town of Kiruna, a city that is breaking apart due to the intense mine activity that has now reached the old town built for miners at the end of the 19th century.

Åsa Andersson and Janne Sirniö are land activists based in Kiruna, in Swedish Lapland. They work as healers and storytellers. They combine knowledge from various disciplines, such as complementary and alternative medicine, shamanism, landscaping, psychology, philosophy, rhetoric, and personal development. They are specialists in communicating with different places according to the tradition of ancient mystics of the subarctic region, they create proposals for authentic and meaningful identities, resulting in creations infused by the magic of a place.

Elena Mazzi (Reggio Emilia, 1984) studied at the University of Siena and the IUAV in Venice, after which she trained at the Royal Institute of Art (Konsthögskolan) in Stockholm. Starting from the examination of specific territories, in her works, she reinterprets the cultural and natural heritage of places, interweaving stories, facts and fantasies handed down by local communities, in order to suggest possible resolutions to the man-nature-culture conflict. Her somewhat anthropological working method favours a holistic approach aimed at repairing the rifts that occur in society. She begins the work with observation and proceeds by combining various areas of knowledge. Elena Mazzi is presently undergoing a practice based PHD at Villa Arson in Nice.

New Materialism, Entanglements, and Intra-disciplinary Dialogues – F4014

Helen Garbett: Limpets lead the way: Challenging traditional ways of learning, relating and knowing

Through The Human Limpet Project limpets are leading the way, challenging traditional disciplinary boundaries, pedagogical methods and human-nonhuman relations. A process of art-based, socially engaged research underpinned by new materialist thinking and practice is opening doors to innovative, creatively focused methodologies which attend to and learn from little known aspects of this largely overlooked sea-snail. The project seeks reach across the divide between human culture and nonhuman nature through the new materialist concept of assemblage. Characterised as event-spaces, assemblages correspond between human and nonhuman bodies, where they act together socially, continuously affecting and being affected by the other. This approach helps with getting to know other-than-human worlds, worlds where we are the participants and not in charge. Our interactions with limpets, limpety places, limpet ecologies and natural processes tie us up with them, making us 'ingredients together'. Our shared welfare is entangled.

Helen is an artist-researcher studying for a PhD in creative practice with the University of the Highlands and Islands at The Centre for Island Creativity, Shetland. Currently engaged in

The Human Limpet Project, a inquiry into the entangled relationship between humans, limpets and the environment over time, Helen's practice is interdisciplinary and includes drawing, painting, textiles, collecting, assemblage, immersive installation, video and social practice, often collaborating with others in the creative process. Helen co-runs Workshop 24 with sound artist, Bill Laybourne. Workshop 24 is an artist-led Community Interest Company based in the West Midlands, England.

Aki Lintumäki: SULAA - IT'S MELTING - Photographs on climate change

This presentation introduces an art-based action research project carried out in Kuopio, Eastern Finland. The project partners were On the front line of the Climate Crisis research project and Ingmanedu Vocational College for Culture Studies. The research was facilitated by artist and researcher Aki Lintumäki, researcher Jarmo Rinne and photography teacher Tuire Kurikka. Photography students participated in the study. The artistic process involved approaches of New Genre Arctic Art and New Materialism. At the end of the process, the research team opened an exhibition called SULAA - IT'S MELTING - photographs on climate change on 25 May 2023. The study demonstrates how collaboration, communication with materials and positive experiences of the artistic process can promote young people's resilience to face climate change. This project was coordinated by the Youth Research and Development Centre Juvenia of Xamk and the University of Lapland. The project was funded by the Kone Foundation.

Aki Lintumäki (MA, audiovisual media) is an artist with professional background in media art, photography, and performing arts. He has facilitated several socially engaged art processes. Lintumäki is a project researcher at Juvenia, Youth Research and Development Centre of the South-Eastern Finland University of Applied Sciences (Xamk). He is working on his doctoral dissertation on young people's participation and climate activism at the University of Lapland. In his work, Lintumäki wants to promote equality and sustainable development.

Annamari Manninen: Artistic Dialogues in developing Arctic Art Education

The paper presents several examples of art activities to encourage the dialogue between Arctic communities, children and youth. Under the larger project of New Genre Arctic Art Education (2023-2025), the participant universities from Greenland, Sweden, Norway and Finland have worked together with local communities, schools and cross-sector partners separately and together in diverse art projects. The project aims to develop a shared university course in uArctic, organised for the first time in Spring 2024. The development work aims to integrate contemporary art practices with northern knowledge and tradition, allowing for the examination of sustainability issues from the perspectives of Arctic communities and places. At the same time, teacher education is being developed in collaboration with Arctic universities, with a focus on social justice and diversity in interactions with learners and partners. There creating spaces for dialogues is the aim of the artistic activities and outcomes.

Annamari Manninen (D.A.) works as a lecturer in art education in the Faculty of Art and Design at the University of Lapland. Her focus as a teacher, researcher and artist is on museum pedagogy and media literacy, visual communication and new media in the context of

art education. Her current research focuses on the use of contemporary art and social media as a learning environment and developing practices of multimodal and distance learning.

Elena Cirkovic: Displacement into the more-than-human Arctic: complex systems and new materialism

This entry argues that complexities of the Arctic green transition are inherently interdisciplinary and as such require transdisciplinary education. In addition, it needs to recognise the meeting of various perspectives including local indigenous communities and nations as well as those displaced from elsewhere. The Nordic countries, while often lauded for their progressive values, have not been immune to the scourge of racism towards non-European immigrants, a reality that requires further analyses in educational practices. In the context of Art and Design education, I argue that the placemaking method, rather than “including”, “encouraging” or “creating spaces”, “inviting”, and so forth, can instead directly start from a voice and experience of the displaced, the migrant, or refugee, which can also envision a cosmic approach. This presentation will be a hybrid of text and imagery in order to argue that the process of displacement results in a more-than-human focused thought and ‘being-with’ relates to the so-called “natural environment” (e.g. a tree, a mountain, a rock) by virtue of it not being human. This is because the displaced perceives it as safer and a more friendly creature or materiality that does not carry the burdens of belonging, nationalism, ethnicity, racism, and the like. At the same time this approach runs into the local challenge where the same environment does belong to certain legal borders, in national imaginaries, and sublimations (Bürger 2017; Lahtinen 2014; Sylvest 2019). Instead, by sidestepping the dominant nationalist narratives it could work towards engaging with ecological knowledges and practices of indigenous and local communities, and even recognise ‘colonial complicity’ (Merivirta 2021). These processes could be facilitated in direct power-sharing and multiple cosmologies or pluriverses acting all at once without the displaced asking for inclusion. This is a difficult argument to make in the context where the socio-economic-legal contexts work in the opposite direction of containment, exclusion, and/or elimination (Chandler and Reid, 2016).

Elena Cirkovic is conducting a transdisciplinary research project at Aarhus University, the University of Lapland, the University of Helsinki, and the BioArt Society Finland on the complex interactions between Earth and outer space systems, as well as the limitations in communicating with the unknown and unpredictable. The associated artwork is aiming for simplicity, placemaking, and "non-disruptive" BioArt (to the extent possible).

Workshop – F4017

Jonna Häkkinen, Siiri Paananen, Matilda Kalving: Designing Resilience in the Arctic Region through Co-creation

This workshop focuses on the urgent challenges posed by climate change, biodiversity loss, and land use changes in the Arctic. By fostering interdisciplinary collaboration, it aims to utilize creative processes to drive sustainable, positive environmental and social change. The workshop brings together design, art, and education researchers and artists who work with or are interested in the topic. Participants will discuss their own positioning with the topic, and engage in hands-on art and design activities, working together to envision and prototype sustainable futures for Arctic communities. The workshop aims to explore how risks and

benefits are distributed among stakeholders, potentially leading to insights for planning a fair transition in the region. At the end of the workshop, participants have an opportunity to try out interactive research prototypes as probes on engaging with the topic.

Participants will delve into the concept of Arctic resilience and its significance, discovering how art and design can help imagine sustainable futures. Through discussions and creative tasks, they will create wearable or artistic objects symbolizing resilience and sustainability. This workshop draws inspiration from the REBOUND (Reconceptualizing Boundaries Together Towards Resilient and Just Arctic Future(s)) project funded by the JUST TRANSITION programme initiated by the Strategic Research Council (SRC) in Finland, which tackles similar challenges through interdisciplinary collaboration.

Jonna Häkkinen is a Professor of Industrial Design and Vice Dean at the University of Lapland. She leads the LUX research group and holds a docent position for computer science at the University of Oulu. With extensive experience in leading research teams and numerous publications in human-computer interaction (HCI), she focuses on user-centric and future-oriented research at the intersection of design and technology. Through her work, she has received research grants from various prestigious institutions, including Horizon 2020, Research Council of Finland, Interreg, and Tekes/Business Finland. Her research interests cover developing cultural heritage in Arctic regions and linking the past, present, and future through interaction design.

Siiri Paananen is a doctoral student and project manager at the University of Lapland, User Experience Design research group. Her research focuses on augmenting cultural heritage experiences with interactive technologies and engaging users and stakeholders through participatory and co-design methods. Siiri aims to engage local communities with her work and reflects on cultural sensitivities and ethics in the design process. She is also interested in game research and using virtual reality as part of the design process. Siiri has published in various design and HCI conferences, including IASDR, MUM, InterAct and EAI ArtsIT.

Matilda Kalving is a doctoral candidate in the Finnish Doctoral Program Network in Artificial Intelligence (FCAI) doctoral program at Tampere University. She has worked as a coordinator, designer, and research assistant in multiple projects that blend technology and innovation. With a deep interest in the intersection of design and technology, Matilda brings a unique perspective to her work, thanks to her diverse background in television, theatrical licensing, and design. She has showcased her art in galleries and festivals, and her research has been published in conferences and journals.

ONLINE

Mirja Hiltunen, Intergenerational encounters - New Genre Arctic Art Education exploring Ándaras Kittí's heritage in Utsjoki

This presentation discusses the nature and role of critically and socially engaged approaches in art education in the Arctic. The topics are contextualized within a three-year collaboration: the New Genre Art Education in the Arctic (AAE) development project. The presentation tells the story of an experiment carried out in Utsjoki, Finland, where a group of Art Education students from the University of Lapland collaborated with local kindergarten students and elderly care home residents to explore the heritage of Andaras Kittí (1844–1926). Kittí was an astronomer who specialized in the fishing culture, oral traditions of the

Teno River, and stargazing in Utsjoki. He combined traditional knowledge with his own experiences to derive new insights.

In our project, *In the Footsteps of Andaras Kitti*, dialogical and participatory art-based methods were implemented, with the core idea of “knowing the past and acting proactively today” driving the initiative. Our aim was to foster intergenerational encounters, knowledge creation, and exchange. The concept of northern knowledge encourages both reflection and action. Both Indigenous and non-Indigenous cultures possess traditions tied to nature and expertise that are worthy of preservation and revitalization. These are not ethnically inherited but can be learned, researched, and developed through art. Creating joint public artworks based on local knowledge and memories raises awareness of traditional ways of living while also providing space for dreaming and imagining the future.

Mirja Hiltunen (DA) Professor of Art Education, University of Lapland, focuses her research and art on critical arts-based practices in questions of social justice in the context of contemporary art education in the North. The place-specificity, performativity, and socially engaged practices are of particular interest to her. She is one of the leaders of the Northern Art, Community, and Environment Research Group (<https://nacerteam.weebly.com/>). She has presented numerous international research papers and published her work in art education journals, books, and art exhibitions.

Sylvia Moore & Alexandra Sawatzky: Identity, Land, and Learning in Labrador

In decolonizing post-secondary education, art is an avenue to bring together Indigenous and western ways of knowing and demonstrating learning. The course People, Place, and Identity (SASS 6001) opened spaces for learners to bring their Inuit cultural knowledge into their experiential learning about human identity in-relation to all aspects of the ecosystem. The Inuit graduate students used photography, handcrafts, and visual art to represent their land-based learning experiences and reflections on their sense of self-in-relation to the life of the Land, including responsibilities to and reciprocal relationships with Land. Throughout the course, the students participated in a series of arts-based workshops to facilitate explorations of how arts-based practices can help to capture how Land informs and shapes their identities and relationships. To demonstrate their learning at the end of the course, students prepared shadowbox exhibits that exemplified their arts-based representations of Indigenous knowledges of human interaction with Land.

Sylvia Moore, PhD. Interim Dean and Founding Faculty, School of Arctic and Subarctic Studies, Memorial University. Sylvia is an educator, mental health professional, and associate professor at the School of Arctic and Subarctic Studies, Memorial University. Although she lives and works in Labrador, her Mi'kmaw family's roots are in southwestern Nova Scotia. Her community-led research, promoting Indigenous voices and cultures, is in the areas of Indigenous self-determination, Indigenous wellness, and decolonizing education.

Alexandra Sawatzky, PhD. Special Projects Manager & Adjunct Professor, School of Arctic and Subarctic Studies, Labrador Campus, Memorial University. Alexandra is an interdisciplinary researcher and artist who builds relationships at the intersection of research, art, and design to co-create and mobilize knowledge. She engages visual methods and tools that are driven by relational approaches, centering people's expertise and knowledge to

develop creative ways of visualizing ideas and information.

Herminia Din: Look Back to Move Forward: Recommendations of New Arctic Art Education

During her 21 years at UAA, she initiated many projects including Junk to Funk, UAA/APU Books of the Year Art Exhibits, Winter Design Project, Teaching Fine Art Lessons at Boys & Girls Clubs Alaska, Plastic Pollution in the Arctic, Sustainable Tourism Combined Citizen Science, Art, and Environment, The Art of Face Masks Seawolf Style, etc. This presentation will look back of all these projects and make recommendations of what need to be amended to help us better address a rapid eco-social change in the Arctic today. How can we use art to serve as catalyst in building an understanding of difficult issues by making the invisible “visible”? What can we do to balance sustainable practice vs commercialism? How can we encourage artistic expression for what can be done for current and future generations? Last, we need to collaborate more with scientists and environmentalists, and we need to advocate land acknowledgment in respect of indigenous land and people.

Dr. Din is Professor Emerita at the University of Alaska Anchorage. Since 2008, she has been advancing Junk to Funk—a community-based art series focuses on using recycled materials to create beautiful yet finished functional artwork. In 2014, she created the Winter Design Project, a collaborative learning experience connecting faculty and students to take an in-depth look at “ice” and “snow.” Presently, her work focuses on Plastic Pollution in the Arctic and using community art as an action for change. Grounded in educational theory and practice, she engages students in hands-on learning addressing a theme of global significance.

Marija Griniuk: Art as Identity: National Narratives in Lithuanian and Sami Art at Supermarket Art Fair

The study explores the intersection of artistic work, curatorial practice, and the role of art in shaping societal values and understanding the past. The author's journey, influenced by personal connections to various places, parallels her exploration of Sami and Lithuanian histories and cultures. Growing up with Lithuanian colonial narratives and family stories of land restitution, partisan resistance, and artistic expression, the author finds common ground with Sami history. The research question is: how to present the national identity through art in art events, such as art fairs? The study builds on the two cases: presentation of Lithuanian national identity through performance at Supermarket Art Fair 2024 in Stockholm, and presentation of Sami art and culture through the educational booth at Supermarket Art Fair 2024, presented by Sami Center for Contemporary Art. The method of this study is artistic research, where in the case of performance the author is the artist and in the case of booth presentation the author is the curator. The data are the notes and photos by the author, who is not Sami, but Lithuanian, working with curatorial tasks in Sapmi and within Sami art. The study analyses the tools applied in artistic and curatorial work by Lithuanian and Sami artists (from the perspective of author's observations within the cases at Supermarket Art Fair), as methods of expression of national identity, belonging, and culture within an art event, such as art fair.

Marija Griniuk holds a DA (Doctor of Arts) from The University of Lapland in Finland. She is Director of the Sami Center for Contemporary Art in Karasjok, Norway. She is a Lithuanian artist and has a background in visual arts, performance art, and performance pedagogy, currently she is a postdoctoral researcher at Vilnius Academy of Arts.

Kirsi Aarbakke: Art-based embodied pedagogy in a sustainable culture

The presentation focuses on a study of workshops in art-based embodied learning in sustainability education in teacher training in a place-based project at Helsinki University. The aim is to study influence and learning of art-based embodied learning in sustainability education and develop methodology in teacher training. The presentation describes teaching methods and the results of teaching in the workshops. The research material is the students' individual portfolios, students' group discussions, students' group works of art and individual works of art and the researcher's observations. The presentation opens possibilities and advantages of using art-based embodied learning in sustainability and world heritage education in teacher training. The main results of the study are that art-based embodied learning increases creative and positive interaction between students and their surroundings, and that students learn to use a variety of perspectives and reflections on the themes of sustainability.

Kirsi Aarbakke is a co-worker at Helsinki University in the multidisciplinary project SveaSus for sustainability and world heritage education in the Swedish – speaking faculty of education, where she has instructed and researched workshops in art-based embodied learning. Her background is in Waldorf Pedagogy and she has worked as an art- and eurythmy teacher in Rudolf Steinerskolan i Helsingfors. She has now taught arts and art-based embodied learning at the faculty for education for early childhood in Helsinki University. She is performing in a fairy-tale in eurythmy in a tourney in Helsinki area.

Tuesday 5th November 3:40pm – 4 pm

[Ecocultures and Transformative Art and Design - F4014 ESKO & ASKO](#)

Johanna Ruotsalainen: Topical discourses on defining the term of Arctic art

Jokela et al. (2021) have introduced a concept of New genre Arctic art to differentiate the phenomenon from all regional art from the North and from the Nordic style concerning only the aesthetic; New genre Arctic art actively connects artistic practice with land, local community, and tradition to promote Arctic cultural continuity, Northern pride, and revitalization of Northern knowledge. This article researched the possible frameworks for Arctic art by analyzing the scientific discourse around the theme. The research exposed ten most significant discourses on the concept of Arctic art in the scientific peer-reviewed articles from the past two decades. The contexts that most of the terminology could be hierarchically located into were ethnicity, cultural heritage, place-specificity, materiality, activism and dialogicity. The results of this research are consistent with the concept of New genre Arctic art in identifying and recognizing art having regional idiosyncrasies, and challenging the historical colonialist approach to art perceived as universal. This article aims to stimulate the discussion on whether art should be reviewed more in relation to the context where it was created, when for example assessed in cultural politics or for curatorial and art critical processes.

Johanna Ruotsalainen (1983, she/her) is a Finnish Composer, Multidisciplinary visual artist, Senior lecturer in music theory and composition in Oulu UAS and Doctoral researcher in University of Lapland. Coming from the Arctic area Ruotsalainen is working to increase the inclusion of marginal voices to the globalized, Western-centered and historically colonized definition of high-arts. Her works have been on display e.g. at the Oulu, Rovaniemi, and Kemi Art Museums and her works are featured in Jenny and Antti Wihuri Foundation's Art Collection.

Caoyang Kang: Bridging Borders: Public Art as a Medium for Ecocultural Dialogue

In this era marked by ecological challenges and cultural diversity, the role of art in understanding and connecting with diverse ecological cultures is crucial. Public art, evolving with societal changes, acts as a conduit between ecological cultures and the public, promoting deep engagement with local cultures while also showcasing them. This study delves into how public art can bridge these divides, stimulate dialogue, and foster a deep comprehension of the interplay between ecological culture and ecological crises. Drawing on case studies such as Earth Art Festivals and new media public art, this research underscores the effectiveness of public art in manifesting ecological culture and enhancing community involvement. Anticipated future research in this domain aims to augment public understanding and adaptation to local ecological culture, and to forge and rejuvenate emotional bonds between people and cities. The power of public art resides in its capacity to engage diverse audiences, ignite creativity, and facilitate cultural exchanges. Through the lens of public art's expression of ecological culture, we consider its potential applicability to articulating Arctic ecological culture and investigate viable approaches for public art in the Arctic milieu.

Caoyang Kang, a PhD candidate at the University of Lapland, specializing in Arctic culture and public art. Research focuses on the intersection of public art and local cultural practices, exploring how artistic expressions can reflect and enhance the unique ecoculture of Arctic. Email: kangcaoyang@gmail.com

Kathryn A Burnett, Elina Härkönen, Lotta Lundstedt: Closer to Home - a northern pedagogy of transformational nurture

We reflect here as established educators and interdisciplinary learners on the merits of collaborative working through interdisciplinary exchange, engagement and enrichment to develop and underpin a landscape-based pedagogy of transformational nurture. Our presentation shares activity, account and critique drawn from our local understandings of northern place contexts and theories of change. Examples are shared of collaborative arts, design and creative practice informed by local sustainability and community contexts, and complicities. Our presentation, informed by wider collaboration with key partners, reflects furthermore on how a 'getting close to home' informs our detailing of such pedagogy as critically questioning yet sustaining.

Dr Kathryn A. Burnett is Senior Lecturer in the Division of Arts and Media, University of the West of Scotland teaching across inter-disciplinary research and teaching programmes in Creative Arts and Media Practice. With a background in social anthropology, sociology and cultural studies, Kathryn's research interests include the mediatization and representation of remote and island spaces; identity, place and 'commons' narratives of Scotland; arts policy,

cultural work and Scottish cultural heritage contexts; and the sustainability ecologies and enterprise cultures of small island and 'remote rural' communities.

Dr. Elina Härkönen works as a University Lecturer in the department of Art and Design at the University of Lapland. Her research interest in cultural sustainability and art pedagogy. She has recently worked on assessment and differentiated learning in art education.

Lotta Lundstedt works as an University Lecturer in the Department of Creative Studies at Umeå University. On a daily basis she teaches fashion design, patternmaking and sewing combined with supervising students in collection- and portfolio work. Her research interests are in slow fashion, textile art and craft concerning cultural identity perspectives.

Korinna Korsström-Magga: The locals as focals

The global green transition will cost the Arctic environment and inhabitants considerably. For a sustainable Arctic future, where original cultures, languages, nature, animals and livelihoods survive, we need to place this Arctic eco-culture as a fundamental for the forthcoming changes. The local people need to have a solid ground in their daily life where to meet large companies, enterprises, military and nations that will demand the use of their environments. It is urgent to spread information and make the local life and the Indigenous cultures globally well-known and esteemed. My presentation includes two studies of the new genre Arctic art education. The first one presents how Sámi reindeer herders use the PhotoVoice method and publish a book themselves. The other presents how Barent's Youths make art by carving reindeer antlers. Both actions contribute to spreading awareness of the Arctic, which might foster prestige for the local and Indigenous people.

Korinna Korsström-Magga has a long experience of teaching art. Her freelance work as an art educator has deepened her interest in community-based art education, and she uses art-based action research to bring out awareness about peripheral communities. For instance, in her doctoral study for the Faculty of Art and Design at the University of Lapland, Korsström-Magga is exploring the reindeer herders' contemporary daily living, involving the reindeer herders themselves to participate in the collections of visual research data. She recognises the benefit of informal art education and has implemented the strategy for other urgent matters such as climate crisis and environmental awareness.

New Materialism, Entanglements, and Intra-disciplinary Dialogues – F4014

Irene Bordignon: The Colours of Vanishing Ice. Mapping the Arctic in Contemporary Art and Literature

The Arctic has entered worldwide public discussion to an unprecedented extent within debates on climate change and ice-melting phenomena. Such discussion, however, too often only takes place within the field of natural sciences. This paper offers a counterweight to that, emphasizing the cultural, literary, and humanistic dimensions of Arctic-related narrations and the meaningful power of its mapping. Through the analyses of two contemporary young adult econovels by British authors – *The Song that Sings Us* (2021) by Nicola Davies and *Beyond the Frozen Horizon* (2022) by Nicola Penfold – and the artistic production of Sámi artists Hans Ragnar Mathisen and Anders Sunna, this study maps visions, perceptions and

imaginaries related to ice, snow and cold. In doing so, a new materialist and posthumanist ontology applied to the field of ecocriticism is of relevance. This study considers ice as pertaining to the range of 'intelligent matter' by focusing on its richness and force.

Irene Bordignon is a Ph.D. candidate in Sustainable Development and Climate Change at IUSS Pavia (Italy). Her research focuses on how contemporary narratives and other forms of narrations can play a crucial role in raising awareness on sustainability and the climate crisis, with a special focus on the circumpolar North and the Arctic region. Her aim is to emphasize the intrinsic value of the interrelationships between humans and the peculiar vanishing icy landscapes due to ice-melting phenomena. Her main interests are cryo-humanities and ecocriticism, especially in relation to New Materialism and the Posthuman.

Petrine Austvik Gullesen & Karin Stoll: The Role of Scientific Inquiry in Art-based Investigations of Ecocultural Challenges in Arctic Landscapes

The Living in the Landscape Summer School was developed to promote art-based learning and understanding of cultural, ecological and social sustainability and posthuman issues related to the circumpolar North's sociocultural environments and the various expressions of Northern culture and nature. In 2024 the topic of the summer school was "Green" Energy and Rivers and participants were MA and PhD students, researchers and scholars from different disciplines. In this presentation we will share experiences on how a scientific inquiry of freshwater ecosystems can facilitate a better understanding of ecocultural sustainability related to the environment. Our experiences show that participants appreciated this approach. A closer look to the different organisms and their interconnections contributed to better understanding of the ecosystems through a more complex perspective. Scientific inquiry can be seen as an important contribution to the neo-materialistic and post-humanistic approach in LILA and art-based investigations of ecocultural challenges in Arctic landscapes.

Karin Stoll, with her background as zoologist, works as associate professor in natural science teaching in the teacher training program at Nord University, Nesna Campus. Her teaching focuses on In-depth learning, Outdoor Education and Education for Sustainable Development. She has elaborated a strategy for teaching natural science in an interdisciplinary, art based, and place-based manner with focus on the ecoculture of the Arctic region. She is the head of the interdisciplinary research group Placed based learning and Education for Sustainable development at Nord University.

Petrine Austvik Gullesen is an Ethologist and has specialised in human and animal interactions, anthrozoology. She uses various platforms to teach a broad audience about ethology. Her teaching focuses on human relations and interactions with nature and animals and how the use of nature and animals as resources impact humans individually and in local and global societies. She aims to contribute to more sustainable solutions that promote biological diversity and animal welfare. She is also a substitute in natural science teaching in the teacher training program at Nord University. She is member of the interdisciplinary research group Placed based learning and Education for Sustainable development.

Xiaowei Zhang: Integrating Art and Chemistry in STEAM Education: Enhancing Cognitive and Creative Development

This study aims to enhance students' understanding of scientific concepts and creative expression through the integration of art and chemistry in STEAM education. Based on my previous experience, I combine art creation with chemical experiments, encouraging students to explore chemical reactions through visual arts. It deepens their mastery of complex scientific concepts and promotes the development of creativity and diverse thinking. The study not only focuses on the interdisciplinary content, but also explores the role of cultural and environmental factors in education. Currently, the author is collaborating with UJUNNU in Rovaniemi to implement localised pedagogical practices. It aimed at testing how these factors influence the integration of art and science. This study aspires to provide a new perspective on STEAM education, to propose teaching strategies that can effectively promote the holistic development of students' cognition and creativity, and to provide theoretical support for educational reform and innovation.

Xiaowei Zhang is a researcher focusing on the integration of art and science in STEAM education. Her research focuses on exploring how to combine artistic creation with chemical experiments through interdisciplinary teaching in order to enhance students' understanding of scientific phenomena and independent creativity through artistic expression. Currently, she is collaborating with UJUNNU in Rovaniemi with the aim of further exploring the role of interdisciplinary learning in promoting cognitive and creative development in basic education. Xiaowei Zhang is a PhD student at the University of Lapland.

Neal Cahoon: Praxis and Proximity along the UKK Hiking Trail

This paper is anchored in an extended piece of artistic field work undertaken along the 900 km “UKK” hiking trail in Finland, which extends from Koli in North Karelia to the Urho Kekkonen National Park in Sápmi/North-East Lapland. Through a mix of poetic and documentary registrars, and with a specific focus on sound art practice and “long-distance listening” I will discuss my methodological approach in relation to post-qualitative and practice-research methods through the concepts of “proximity” (Rantala et al. 2024) and “praxis” (Nelson, 2013, 2022) in order to explore some of the meeting points of ethics and aesthetics in tourism and art contexts. Using examples of situations along the UKK, the presentation will reflect and diffract on the processes of practice, and how the entangled acts of walking, listening, and living on the trail demonstrate inseparable forms of knowing that are created relationally with other species.

Neal Cahoon is a researcher-practitioner working within the fields of Sound Studies, Poetics and Curatorial Practices. In recent years his practice has been formed through working within several art institutions in the local settings of Lofoten (LIAF 2019), Paljakka (Mustarinda), and Kirkenes (Pikene på Broen). He now lives and works in Rovaniemi, where he is undertaking a postdoctoral research project at the University of Lapland. His current research is supported by the Research Council of Finland. Contact: neal.cahoon@ulapland.fi

Workshop – F4017

Peter Berliner, Elena de Casas, Tina Enghoff, Soeren Zeuth: The Siunissaq approach – Genre Community Art and Social Resilience

The workshop will engage the participants in activities that show the combination of psychosocial and community art activities of the Siunissaq project in Greenland and its bridge to related projects in the Arctic (Finland, Sweden, and Norway). The Siunissaq approach combines psychosocial principles of shared learning through dialogue and peaceful conflict resolution with aesthetic expressions and art. The goal is to build communities with social responsibility, Human Rights for all, stewardship for the environment, and democracy. The learning dissolves discrimination and inequality by opening spaces for freedom of expression, including art as a way of wondering, felt sense, shared experience, and playing creatively with materials to build new images and awarenesses. Siunissaq goes beyond borders by joining psychosocial and art activities and combining felt sense impressions and cognitive knowledge. The workshop will actively show the safe space activity and how it is linked to community art.

Tina Enghoff (1958) is a visual artist with a background in a lens-based artistic practice focused on critical approaches towards narration, photojournalism, and the notion of evidence alongside initiating projects that revolve around community involvement, collaborations, and site-specific artistic activism. She is the founder of the art and aesthetic practices in Siunissaq.

Elena de Casas Soberón (1961), Clinical and Community Psychologist, psychoanalyst, poet, and social activist. Co-founder of the psychosocial workshops in Siunissaq and facilitating workshops with young people in towns and settlements in Greenland. Part of various action-research programs on learning-in-practice through an experiential, psychosocial and creativity-based approach, including writing as a tool of creative writing, poetry therapy, storytelling, to open freedom of expression for all.

Søren Zeuth (1961), Photographer, social and artistic activist, and performer. He uses photography to create and present stories about how we today face both inequality, and hope for social justice through resistance to oppression. Co-founder and facilitator in various workshops with young people in towns and settlements in Greenland and Board Member of Siunissaq.

Peter Berliner (1955), Chairperson of Association Siunissaq, an art and psychosocial cooperative; Community and Clinical Psychologist; Professor Emeritus; Vice Director of UArctic Thematic Network: Children of the Arctic. Writer and Consultant. Head and participant in more than ten action research programs in Greenland, in the Arctic, and globally.

Online

Susannah Rose: Shared Dependence Through The Voice of The River

‘Shared Dependence Through The Voice of the River’ is an on-going practice-based research project which explores universal themes of reciprocity, using metaphors of species interdependence and through place specific interaction with the River Add in Argyll in Scotland. The first strand of the project examines the relationship between Freshwater Pearl Mussels and Salmon, deepening awareness of shared ecologies through multidisciplinary workshops and a participatory lantern walk to ‘Honour the Salmon of the River Add’. This was inspired by indigenous first peoples Salmon ceremonies, and alternative perspectives of living in a spirit of reciprocity. The second strand of the project explores the relationship

between and the 'River and Trees' using a practice methodology of walking and sensory encounter. Material sustainably gathered from tree species growing along the river will be used to make an alternative map of the shared dependence between the river and the trees. Both project strands are participatory, and process orientated, documented using photography, writing, drawing, and performance. These projects aim to create new ways of understanding for future ecologies in response to the climate crisis.

Susannah Rose is an ecological artist and activist who's socially engaged art practice is deeply embedded in care for the natural world. Through practice-based research her work deepens consciousness and offers alternative perspectives of shared ecological interdependence and reciprocal relationships. She uses a methodology of 'immersive gathering,' using sensory encounter to explore species, 'place' and material through a practice of walking. Research methods are documented through a variety of media: drawing, making, photography, writing and performance. Working partnerships are holistic, interacting with both the human and more-than-human and collaborating with communities and environmental organisations. Her work is an interweaving of art and science, story and place in response to the climate crisis.

Marie-Hélène Roch: Winter in us: research-creation of ecofeminism knowledge and experiences lived, perceived, imagined and transformed from urban winter

Mourning the winters and northern spaces that we have known, which can even manifest in the form of solastalgia, a psychological and existential distress of seeing one's living environment (territory, landscape, habitat, ecosystem) disappear, is a notion increasingly considered in scientific literature (environmental humanities) and in current artistic, feminist and decolonial practices. Understanding the lived experiences of women and the multiplicity of feelings that winter and its transformations bring to life is at the origin of this thesis-intervention. Why do you want to domesticate and combat winter, snow or ice so much? Why insist on keeping the same rhythm all year round? Is it possible that winter takes care of us, that it forces us to slow down? These conditions raise questions: how can we understand and account for women's bodily, sensory and emotional experiences today with winter and urban Nordicity? How do contemporary Nordic conditions open up a space of creativity from which new narratives and imaginaries of connected genders emerge? What can the creation of sensitive inventories and a manual of potential maps bring to the articulation of the paradigm of ecofeminism "rewilding" in urban winter and northern spaces?

Artist-researcher, activist mother and expert in urban Nordicity, Marie-Hélène Roch has multidisciplinary profile in urban studies, design and communication. PhD candidate at the Faculty of Arts at the University of Quebec in Montreal and member of the International Laboratory for Research on Images of the North, Winter and the Arctic, she creates projects engaged in research-intervention, at the crossroads of art, social engagement, urbanity and environmental humanities with various actors in Quebec, particularly from the socio-ecological transition sector. Her experiments combine research, documentary photography, performance, storytelling, memories, and art installation in public and social space. For almost 10 years, her critical reflection on the concepts of everyday urban Nordicity has guided his work with «Hiver en nous | Winter in Us» research-creation project. She has presented her research in Canada (Calgary, Montreal, Toronto), Finland, Russia and Sweden.

Workshops 5:30 pm – 7 pm

Annamari Manninen: Future Portraits - Workshop in the photostudio (F4093) and Computer classroom (F4092)

Future Portraits workshop combines material working with recycle materials, taking traditional studio portraits and retouching them with AI assisted photomanipulation. The topic of the workshop is to image your future self and the sustainable world in the future. The AI is used to generate the future environment for the self portrait. Thus the artistic activities bring us together to evoke the discussion of the sustainable future and imagine and visualize positive futures. The workshop offers at the same time introduction to the use of Artificial Intelligence tools in Photoshop and the ways to use them in combination of material work and photography.

Annamari Manninen (D.A.) works as a lecturer in art education in the Faculty of Art and Design at the University of Lapland. Her focus as a teacher, researcher and artist is on museum pedagogy and media literacy, visual communication and new media in the context of art education. Her current research focuses on the use of contemporary art and social media as a learning environment and developing practices of multimodal and distance learning.

Movie, F1027 (Mauri-hall)

Lynx Man, movie by Juha Suonpää

Siv Årsand: Telling Stories in a Materials Library for the Digital World - Workshop in the Gallery

This workshop is presented within the context of a Materials Library for the Digital World. Where traditional materials libraries typically focus on showcasing “new” and relevant materials when starting a design process, this initiative aims to disassemble products. Looking into products such as mobile phones and computers, we can try to understand the materials already present in our everyday devices. What stories do these materials actually hold, what journeys are connected to them, and whose voices are being oppressed along the way? In trying to comprehend the entangled digital world, we can explore how a materials library can be designed to hold these voices and tell these stories.

Siv Årsand (from Tromsø/Romssa, Norway/Sápmi) is a PhD candidate based at the Informatics department of the University of Oslo. She is part of Sustainability Lab, and her PhD relates to the project of A Materials Library for the Digital World, where she explores how such a library might be designed.

Christine Taylor (MacLeod) Fearing, & Anne Pickard: Crip-O-Matic: Navigating Equity and Decolonization with Live-describe, ASL, Crip Time – Workshop F4014

The workshop will empower participants with practical skills and theoretical frameworks to explore the transformative potential of Live-describe and American Sign Language (ASL) within digital and physical platforms, encompassing bilingual contexts such as English and

ancestral languages. Focused on exhibitions, community engagement initiatives, and social media, participants will gain insights into innovative strategies for promoting equitable access and fostering collaboration with emerging Crip Culture and allied communities. This includes intersectional and transformative approaches to devising and curating art and performance. Drawing from the lived experiences of scholars/artists with disabilities and Crip practices, the workshop seeks to expand access, contributions, and dissemination within the arts and academia.

Christine Taylor (MacLeod) Fearing (she/they) is a multidisciplinary artist who can't read and a scholar who can't spell. Profoundly Dyslexic and Neurodivergent, her work focuses on academic ableism, decolonization, and queer crip feminist lenses. As a first-generation Canadian from The Isle of Lewis, Outer Hebrides, now residing on Turtle Island with deep family roots in Newfoundland, she embraces her Celtic lineage and diaspora narratives. Guided by this rich heritage, her passion lies in fostering intersectional connections, promoting transformative art and education across cultures, and facilitating ancestral healing and problem-solving that honors Indigenous knowledge—supported by an SSHRC Doctoral Fellowship.

Anne Pickard (she/her) is an interdisciplinary artist and educator whose practice is rooted in community engagement. She has been designing accessible programs in art, aesthetic education, and cultural literacy for schools, families, and underrepresented groups at The Rooms, since 2011. Prior, she was an educator for 10 years at Nova Scotia College of Art and Design (NSCAD) University. Anne is Autistic and hard-of-hearing and has been studying American Sign Language (ASL) since 2019. In 2023, she received ArtsNL's Art in Education Award and was nominated for the YWCA Circle of Distinction for Inspired Innovation. She resides in Ktaqmkuk (Newfoundland).

Wednesday 6th November 9am – 10:30am

Keynotes

Suzanne de la Barre: Creative Tourism as a way to consider sustainability and the creative sector in the Arctic

The creative sector is a dynamic tool for communities to express themselves and is at the heart of how they engage with placemaking. Climate and cultural change are two forces that influence the creative sector in an Arctic setting. Using a creative tourism lens, this presentation aims to propose and solicit ideas on what we might investigate to contribute to the sustainability of the rich offerings of this sector.

Dr. Suzanne de la Barre is a hobby artist with a research practice in community development and the creative sector in northern and Arctic regions. An Honorary Research Associate with Vancouver Island University, and faculty member in the UArctic's Graduate Certificate in Northern Tourism, she lives in Whitehorse, Yukon (Canada). Check out her recently published chapter: A Future for Creative Tourism in the Arctic.

Jonna Häkkinen

Jonna Häkkinen is a professor at the Faculty of Art and Design at the University of Lapland, Finland. She researches the cross-section of design and technology and is interested in the user experience design of futuristic topics in HCI. She leads the Lapland User Experience Design research group (LUX) and the Xstory project.

Cindy Kohtala: Transforming Design and Design Education in the Arctic

Design education has been questioning its foundations as well as its futures for decades. The transformations of post-industrial political economies in the North cause design educators to continually re-evaluate what future designers will and should do. Especially now in the face of increasingly dire social, political and environmental crises, which impact the Arctic in particular ways, calls to transform design education feel more urgent than ever. Design practice, research and education for sustainability transformations means attention to communities' capacities to design their own pathways to more ecologically attuned lifeways. It also draws attention to designers' capacities to orient in such fluid and shifting digital-material, socio-technical contexts. It appears fruitful to turn again to where design, art and craft meet - as well as diverge - to address post-sustainability concerns in design education.

Dr Cindy Kohtala is Professor in Design for Sustainability at the Umeå Institute of Design and programme director of the MFA Interaction Design programme. Her research focuses on how active citizens experiment with sustainability hands-on and materially at the grassroots. She studies industrial transition at the local scale: how communities localize technology and manufacturing and build infrastructures for alternative ways to design and make. Kohtala has taught design-for-sustainability at Umeå University, Sweden, Aalto University, Finland, and as a guest teacher in Mexico, India and China. She is an active member of the international design-for-sustainability networks LeNS and o2 Global.

Wednesday 6th November 11am – 12am

Keynotes

Aubyn O'Grady : Everything is getting milder

In this keynote Dr. Aubyn O'Grady explores practical examples of *what works*- small, meaningful actions we can implement in our teaching, art, and research practices, and what doesn't work- theories, structures, and institutions that need to "die a good death" (Vanessa Machado de Oliveira, Hospicing Modernity). Drawing on her experiences as the Program Director and Chair of the Yukon School of Visual Arts, O'Grady invites artists, researchers, and educators working in the North, and in (sub) arctic communities to start engaging in "risky behaviors" to reorient how we teach and learn in ways that are attuned to the realities of our unique locales. Grounded in place-based thinking, this talk challenges conventional academic expectations and encourages art educators to ask more radical questions: What role can institutions play in addressing local housing crises? How can artists engage with complex issues like land claims and community resilience in the face of climate change? Ultimately, O'Grady calls for an educational paradigm that is deeply attuned to the lived experiences and needs of our communities, the land, and reconnection in a rapidly changing world.

Dr. Aubyn O’Grady is the Program Director of the Yukon School of Visual Arts (Yukon SOVA) in Tr’ondëk Hwëch’in Territory, Dawson City, Yukon (Canada). Aubyn’s research-creation practice is concerned with artist-led schools, the ethics of site-specific and land-based artworks, and artist engagements with rural places. Her art practice requires frequent and enthusiastic collaborations, and Aubyn can be credited with conceptualizing the Dawson City League of Lady Wrestlers (2013-2017), the Swimming Lessons Aquatic Lecture series (2017-2018), Local Field School (2020+), and Drawliday (2019, 2020), a Dawson City-wide portrait exchange. Though her work is rarely meant to travel, documentation of Aubyn’s projects have been featured in exhibitions at the Younger Than Beyonce Gallery (ON, Canada), the Art Museum at the University of Toronto (ON, Canada), and the ODD Gallery (YT, Canada). Her work has also been the subject of a documentary; *The League of Lady Wrestlers* (2018), directed by Amy Siegel.

Rauni Äärelä-Vihriälä: Sharing stories to build better sustainable future- overview of Sámi pedagogy

Storytelling is a method in Sámi education for understanding the values, customs, and worldview of the community. Through stories, the environment and its events are narrated, spanning from the past to the future. In the oral tradition, stories are passed down from generation to generation, bringing tales preserved over centuries into new contexts. At the same time, new stories emerge, reflecting the experiences of a people living in harmony with nature's cycles, as they face our changing environment. In Sámi education, storytelling focuses on the communal experience, where new generations shape their understanding of the world. In a time when answers are actively sought to stop climate change and promote sustainable development, stories can play a significant role. In education, sustainability and the changing climate should be addressed through the experiences of children and young people. Experiential and place-based learning is reflected in stories, which help in understanding the relationship with nature, place, and sustainability.

Rauni Äärelä-Vihriälä, PhD, is a postdoctoral researcher at the University of Lapland, Faculty of Education, working with the REBOUND project that is funded by the Strategic Research Council (SRC) established within the Research Council of Finland. The project concentrates on questions of intergenerational green transition. Her research fields are in Sámi education, especially digital learning, language immersion, and language revitalisation.

Wednesday 6th November 1 pm – 2:20 pm

[Ecocultures and Transformative Art and Design - ESKO & ASKO + online](#)

Ruth Beer & Maria Huhmarniemi: *Shifting Ground as Informal Pedagogy*

In this presentation we contend that new genre arctic art education (NGAAE), as with new genre art practices, is an expansive, flexible approach that aligns with local conditions, and is socially engaged. We consider how the artworks in the *Shifting Ground – Muuttuva maa* (SG) exhibition at the Rovaniemi Art Museum, operate within a framework of critical

pedagogy and pedagogical encounters in concert with the museum's role as a forum for informal education, contributing to civil engagement and public pedagogy. The SG exhibition, a collaboration between the Lapland Artists Association, a Canadian artistic-research project, and the Rovaniemi Art Museum included artworks of eighteen artists from Finland and Canada who addressed the exhibition's themes of climate change and sustainability in Arctic and northern regions. NGAAE connects with the pedagogical turn in contemporary art whereby educational learning strategies are pursued in informal sites (Rogoff, 2010), and promote change, including more sustainable natureculture relations, and deepening the understanding of place amid unprecedented environmental changes; emphasizing the necessity for art to reflect and actively participate in shaping future ecological and cultural landscapes.

Maria Huhmarniemi is an artist/researcher who is interested in issues and ways of promoting natureculture sustainability. Her work is deeply rooted in place, particularly in the ecologies of the Northern Finland and circumpolar regions. Her work celebrates traditional skills and materials including the production of handcrafted textiles and knitting, working collaboratively with local rural communities, graduate students and other artists in creating place-based artworks and events promoting social and environmental justice. Her work has been exhibited in galleries and museums locally and internationally. She is an Associate Professor in the Department of Art Education at the University of Lapland.

Ruth Beer is a Vancouver-based Canadian artist whose interdisciplinary research creation practice examines and envisions contested geographies and landscapes in transition. Her artworks, which include sculpture, video, photography, and tapestry, have been exhibited internationally. Ruth's recent SSHRC-supported research-creation projects include *Trading Routes: Grease Trails, Oil Pipelines and Shifting Ground: Mapping Energy, Geographies and Communities in the North*. She is actively involved in the ASAD network and issues related to Canada's North. Ruth is Professor of Art in the Faculty of Art and Graduate Studies and the Director of ACE (Art/Culture/Ecology) Research at Emily Carr University of Art and Design.

Mette Gårdvik, Karin Stoll & Wenche Sørmo: Transformative Arctic Art Education

This presentation investigates how art-science integration can facilitate affective ways of knowing, expressive ways of learning and authentic relationships to our arctic landscape. Our empirical material is based on projects with teacher students, focused on creating an opportunity for transformative learning. Artistic and creative expressions were used to help students raise their awareness of real-world problems and develop social responsibility and competences to act on issues related to sustainability in local communities. Participants were challenged to pursue a holistic investigation of landscape, Indigenous and non-Indigenous traditions through interconnection between both science and cultural/art-based aspects. Our results show that this approach is essential to illuminate how to meet today's challenges in the arctic from ecocultural sustainability perspectives. Across different teaching projects, art-science integration facilitated transformative learning, participation, and collaborative action for local sustainability. Art-science integration can be an important contribution to a new genre of art education in the Arctic.

Mette Gårdvik is an associate professor who teaches design, didactics and arts and crafts at all levels in the teacher training courses at Nord University. Gårdvik is administratively and

academically responsible for the international interdisciplinary course Living in the Landscape, with studies at the master and Ph.D. level. She is also member of the research group, Place-based Learning and Education for Sustainable Development and Nord University's representative at the University of the Arctic's thematic network, Arctic Sustainable Arts and Design (ASAD).

Karin Stoll, with her background as zoologist, works as associate professor in natural science teaching in the teacher training program at Nord University, Nesna Campus. Her teaching focuses on In-depth learning, Outdoor Education and Education for Sustainable Development. She has elaborated a strategy for teaching natural science in an interdisciplinary, art based, and place-based manner with focus on the ecoculture of the Arctic region. She is the head of the interdisciplinary research group Placed based learning and Education for Sustainable development at Nord University.

Wenche Sørmo is an associate professor (Dr. Scient.) and teaches natural science in the teacher education at Nord University, Nesna Campus. She is connected to an interdisciplinary research group with natural science and art and crafts and seeks to explore how creative processes and art can contribute to build children's resilience, well-being and action competence for a more sustainable future in their local communities.

Minna Kovero and Tanya Kravtsov: *Stitching through Boundary Lines: Collaborative Art for Connectedness*

Our paper presents a collaborative embroidery art project with Ukrainian newcomers who based their lives in Rovaniemi, Finland. The project addresses the themes of connectedness and empowerment through eco-mythological symbols and communal craft making. The idea for the project emerged out of shared interest in the sun goddess embroideries. Kovero has partial roots in Karelia and Kravtsov's maternal lineage hails from Ukraine, both places hold a tradition of embroidering goddess figures on ritual textiles called *käsipaikka* or *rushnik*. Craft making enables us to explore the space where our cultures and emotional places meet, from Ukraine to Kalrelia and the Arctic. We concentrate on fostering culturally sensitive revitalisation of traditions and their visual symbols, enhancing cultural diversity and vitality in the North. Considering northern material culture we use natural dyed local wool, and regarding traditional ecological knowledge we embroider sun symbols to connect to our ecocultures. Collaborative embroidery with shared eco-mythological insights is able to induce transformative experiences and support connectedness to nature and the cosmos, humans and other species.

Minna Kovero (1980) is a Karelian-hearted artist-researcher from Rovaniemi and a doctoral student in the Faculty of Art and Design at the University of Lapland. She explores the Finno-Ugric traditions and the deeper meanings of adornments, and creates jewelry and other artifacts under the label OOOZAdesign. She guides art workshops that are focused on meditative crafts and the wisdom of nature. Her interests include the language of ornaments, traditional ecological knowledge, cultural sustainability and revitalisation.

Tanya Kravtsov (1985) is an artist and a doctoral candidate in the Faculty of Art and Design at the University of Lapland. Originally from south-western Siberia, she has based her life in Rovaniemi since 2016. Her artistic education and practice vary from visual arts to ceramics and embroidery. Her interests include art-based research methods, northern traditional and

contemporary handicrafts, natural materials, connectedness with nature and ecological sensibility.

Both of them work in the VillaInno-project (2023-2026) that focuses on the revitalisation of the wool craft traditions.

Raisa Kilpeläinen: On More Sustainable Ways in Performance Design and Its Education

The presentation focuses on performance design and its education regarding sustainability and a more ecologically sustainable stage. It is inspired by two versions of a MA level course *A More Ecologically Sustainable Stage* (2024) at the Theatre Academy of the University of the Arts Helsinki. The presentation discusses ways to approach sustainability and eco-creativity in art and pedagogy. The presentation will also be extended towards current trends in performance design such as eco-scenography and the perspectives of new materialism and posthumanism. The presentation is linked to the presenter's doctoral research, where she explores current movements, changes and sustainability in performance design and its education.

Raisa Kilpeläinen is an artist-researcher in performance design, specialising in scenography, lighting design, theatre and drama research and university pedagogy. Her roots and home are in Kainuu, Finland. Kilpeläinen works as a Lecturer in Performance Design at the Theatre Academy of the University of the Arts Helsinki. Kilpeläinen is a doctoral candidate at the Faculty of Art and Design at the University of Lapland. As a researcher, she explores changes in performance designers' work, art, and possible futures and sustainability in performance design. As an artist, she specialises in dramaturgy, light, space, site-sensitivity, perceptions, collective creation and sustainability.

Raisa Kilpeläinen is a practitioner-researcher in performance design, specialised in scenography, lighting design and theatre and drama research. Kilpeläinen works as a Lecturer in Performance Design at the Theatre Academy of the University of the Arts Helsinki. Her roots and home are in Kainuu, Finland. As an artist and designer, Kilpeläinen creates scenography, lighting design, light art, and cross-disciplinary pieces, and participates in various collaborative projects, including the art collective KOKIMO (2010–), of which she is a founding member. Along with these, Kilpeläinen is also a writer, editor and curator. As an artist, Kilpeläinen has a specific focus on dramaturgy, light, multimedia, space, place, stage, site-sensitivity, realities, perceptions and sustainability. Her work has been exhibited and performed in Finland and internationally. Kilpeläinen is a doctoral candidate at the Faculty of Art and Design at the University of Lapland. As a researcher, she explores changes in performance designers' work, art and possible futures and sustainability in performance design.

New Materialism, Entanglements, and Intra-disciplinary Dialogues – F4014

Roxane Permar: Rethinking the 'social' in art and social practice

This presentation aims to raise questions and prompt dialogue about the meaning and role of social art practice in relation to our rapidly changing world. It will consider how artists and higher education for socially engaged practitioners are responding to ecological and social

changes that impact human and more than human systems, the ecological and social forming and informing of each other over time. The MA degree programme in Art and Social Practice at the University of the Highlands and Islands provides a case study that will aim to show how responsiveness and flexibility help build a unique community of practice that embraces uncertainty and ambiguity to navigate these intertwined and entangled relationships. Emily Nicholl, an alumna from this MA degree course, describes her approach to her social art practice as ‘entangled togetherness’ – a celebration of support, solidarity and interdependence through acts of holding, supporting and reciprocating (Nicholl, 2024).

Roxane Permar is a visual artist based in Shetland (Scotland) where she is a Research Fellow at the Centre for Island Creativity, University of the Highlands and Islands. She is the Programme Leader for the Masters’ Degree in Art and Social Practice. Her practice is relational. She works with people through creative engagement, participation and collaboration; her projects are often inter-generational and cross-cultural. Her work spans the northern and Arctic regions through the geopolitical consequences of contemporary societal threats.

Niko Väistö: Memory of the River - Future vision as a tool for sustainability orientation

This presentation is about the river and what can it teach to me and you. I will review literature and narrative art related to my research project under working title *Memory of the River - Future vision as a tool for sustainability orientation*. The presentation examines how to approach documentary film practice where local by the Kemi River that participate to the game where they share and re-enact stories that potentially has transformative power to the ecologically and socially sustainable future. Presentation highlights the past and present angles to observe historical events, social and environmental issues related to the Kemi River. These angles are seen as a conceptual tool to start to plan a documentary film process that is not only a script but a creative and social process rooted in a place and time along the Kemi River.

Niko Väistö is a documentary filmmaker and PhD candidate based in Rovaniemi and Stockholm. With a background in sociology and wilderness guiding, Niko combines the art of storytelling with a deep connection to nature and community. His work aims to inspire sustainable mindsets and challenge existing perceptions, using narrative art to foster transformative thinking and promote a more ecologically and socially sustainable future.

Siv Årsand: Designing a Materials Library for the Digital World

It is essential to acknowledge how the digital world is built on colonialist structures for profit (Grini, 2022; Magnani & Magnani, 2022; Öhman, 2016) and that minerals come from contested areas with a history of violence towards the land and its people, including Sápmi (Koivurova & Petrétei, 2014; Tsiouvalas, 2020). However, the presence and physicality of such stones can help to better comprehend these issues (Nicholls, 2010). This is the aim for designing a Materials Library for a Digital World, presenting minerals within our digital devices. The Materials Library aims to provoke business as usual, facilitating reflections and conversation around these prominent unethical and unsustainable cycles. As stated by Donna Haraway: “It matter what stories we tell to tell other stories with; it mattes what concepts we think to think other concepts with.” (Guin & Haraway, 2020, p. 12).

Siv Årsand (from Tromsø/Romssa, Norway/Sápmi) is a PhD candidate based at the Informatics department of the University of Oslo. She is part of Sustainability Lab, and her PhD relates to the project of A Materials Library for the Digital World, where she explores how such a library might be designed.

Stina Westerlund & Åsa Jeansson: Crafting revisited – mapping analog knowledge to meet new craft tools

In the project *Crafting revisited* we explore the encounter between previously acquired craft knowledge in embroidery and digital technology bringing new craft tools. Revisiting means returning to our own craftsmanship using the textile medium and its mode of expression to articulate, document and communicate results. This presentation focuses on the initial project work and the mapping of previous craft skills and knowledge. Material includes reflections from noted discussions and photo documentation of previous embroideries. The methodological approach is to ask questions to the embroideries which they can answer. Defining what analog knowledge in embroidery consists of is needed to approach digital modes of production in education. New Materialism, as digital embroidery, challenges traditional forms and understandings of handicrafts, how knowledge is transferred and how new generations learn. The study's results contribute to the development of pedagogical strategies in Crafts teacher education in the Arctic region.

Stina Westerlund is associate professor in Educational work at the Department of Creative Studies, Umeå University in Sweden. Her research interest concerns action-based knowledge and reform ideas on sustainability, academisation and digitalisation in Crafts. Westerlund has a special interest in embroidery and prefer working at the intersection between scientific and artistic research.

Åsa Jeansson is associate professor in Educational work at the Department of Creative Studies, Umeå University in Sweden. Her research interests are subject didactics and digitalisation in the Crafts area. Jeansson also has a technical and historical interest in craft techniques.

Sustainable Transitions in the Arctic – F4017

Aulikki Laitinen-Tolonen: Shaping the Safety Stay for Tourists in Finnish Lapland

Creating an understanding of how tourists would like to know safety in Finnish Lapland
Water and ice in Finnish rivers, lakes, and ponds cause safety risks for tourists in Finnish Lapland. For example, many tourists do not have the skills to understand where lakes or rivers are since they have been covered with ice and snow. Still walking on top of them could be hazardous. This publication asks how tourists would like to be informed about how they would like to know about safety issues related to natural ice on rivers, lakes, and ponds of Finnish Lapland. Also, it is vital to understand, what current background knowledge they already possess. Through semi-structured interviews and questionnaires, tourists are also involved in participating and co-producing new ideas for delivering safety information on thin ice to tourists.

Aulikki Laitinen-Tolonen is a doctoral candidate in the Culture-based service design/Arctic in a changing world program at the University of Lapland. Her research focuses on the role of ice in tourism safety. Senior Lecturer at the Multidimensional Tourism Institute in Lapland University of Applied Sciences.

Professor Merete Saus, Gry Paulgaard, Louis Daniel Waterman-Evans: Transformative education through art and culture - The Arctic cases

We will present a research project motivated by the experiences that the education system does not manage to enhance competence and inclusion for all children and young people. On the contrary, the education system drive children and young people with indigenous, minority, rural or social marginalized background away from their communities or from the education systems communities. It fails to include or lead to just social distribution. In this presentation will we present the research project, focusing on the arctic cases. The project objectives are to develop and investigate how art and culture in education can contribute to enhance knowledge and inclusion for all children. The project will include participators from art- and culture institutions, children and young people, schools, and teacher education. The interventions will be held in various of settings and age-group in kindergarten, schools, and local communities. The research results will measure this through action-based research using mixed methods.

Merete Saus does research concerns education science and learning methods, arts and culture in education, vulnerable children and youth, Indigenous children and families, national minorities, and refugee children.

Professors Gyr Paulgaard does research concerns pedagogic, rural education, arts and culture in education, refugee, and methodology.

Researcher Louis Daneil Waterman-Evans research concerns pedagogic philosophy and arts and culture in education.

All three authors: UiT The arctic university of Norway, Department of education, Webpage: https://uit.no/research/icred_eng

Janne Sirniö and Åsa Andersson: Embracing the Verdde System for Sustainable Arctic Transitions

Join us for a lecture on sustainable transitions in the Arctic through the lens of Indigenous knowledge systems, focusing on the Verdde system, a Sámi-Lantalaiset value system emphasizing mutual support and reciprocity. Addressing rapid technological, industrial, and environmental developments in northern Fennoscandia, the lecture discusses how such green and black industries impact Arctic communities and Indigenous environments, while focusing on the traditional value-based system between indigenous communities. Highlighting the necessity of inclusive decision-making processes, we integrate Indigenous perspectives related to place-voice and sustainability. Through case studies and community-based research, we argue for the essential role of local voices for sustainable futures, ensuring transitions honour cultural heritage, traditions, and ecological balance.

Janne Sirniö has pursued Folklore and Religious Studies, focusing on storytelling, dreams, visions, healing arts, and societal transitions. His interest in the stories connected to rivers and lakes pursues the ethnography of significance found in liminal spaces of nature. His long-term engagement with the subject originates from his place of birth in the boreal and subarctic region of Rovaniemi in Finland. He inherited and carried his family tradition as an avid fisherman, hunter, and healer from the line of farmers, blacksmiths, and reindeer herders. Later, he moved to Kiruna in Sweden or, in his words, “I just changed river valley from Kemi- to Torne River.” He has seen and followed close range the industrial-scale extraction of rivers, forests, and other places in nature, which are significant for a population dwelling in a whole region. This shaped his understanding of a place and the necessity to raise awareness of places' own voices. Janne studied Folklore, Theology, and the Psychology of Religion, combining the relationship between humans, habitus, and nature. He is also a classic yoga teacher and a practitioner of traditional healing arts.

Åsa Andersson is Swedish Sapmi. Her main interests are working with the place-voice of nature and reconnecting the inner human nature with the outer in order to balance and heal relationships and communication with the earth. Her platform is the 3 cultures of Sapmi and Tornedalians (Torne Valley) and the arctic nature. In contrast with colonialism, modernity and extractive green industry created environmental disasters and severe place loss. How to rethink this relationship? Åsa studied typography, graphic design, landscaping, psychology, rhetoric, dreams, and healing arts of traditional Chinese medicines, European- and north Scandinavian/Sami- and Finnish traditional healing practices

Anja Kath Lande & Maria Huhmarniemi: Observations of Change - Art & Sci Collaboration

This presentation explores the integration of art and science in ecological restoration efforts within the Junkerdal National Park in Norway, where native mountain birch forests are threatened by the spread of non-native spruce trees. The project "Observation of Change" (OOC), running from 2023 to 2025, brings together artists and biological science to address environmental challenges through creative and transdisciplinary approaches. The collaboration highlights the role of art in fostering empathy, communicating scientific research, and supporting the decolonisation of nature while removing invasive species to protect native ecosystems. Through the concept of New Genre Arctic Art, the project emphasises the importance of political and pedagogical art in promoting sustainability and redefining human relationships with the environment. The chapter discusses how artworks created within the OOC project document ecological changes, enhance public understanding of biodiversity, and contribute to the revitalisation of Arctic ecocultures. By engaging with ecocultural traditions, such as root binding, the project aims to foster cultural values related to conservation. The insights gained from this collaboration are expected to inform future educational practices and contribute to a broader global discourse on ecological and multispecies approaches in contemporary art.

Maria Huhmarniemi is a Vice Dean and Associate Professor at the Faculty of Arts and Design, University of Lapland, Northern Finland, and vice lead of the Arctic Sustainable Arts and Design network within the University of Arctic. She is dedicated to creating activist art and pioneering arts-based methods to address environmental and societal issues in the Arctic. Huhmarniemi also carries the title of docent at the University of Eastern Finland, specializing in the field of social pedagogy. Her contributions extend to publishing research on art education

and Arctic art and participating in art exhibitions, showcasing her research as an installation artist.

Anja Kath Lande is a certified jeweller with a diploma in jewellery design studies. Her work has been exhibited internationally and she is devoted to both the handicraft and the designs. She also has a Master's degree in art history from the University of Tromsø, Northern Norway. She currently holds the position of Intendant at Adde Zetterquist Art Gallery. Her field of interest is wide, but environmental issues have been a red line throughout her creative work and education. She has a curious mind and allows herself to investigate interdisciplinary themes with a child-like pursuit, always eager to acquire knowledge. She is currently doing research into writing a biography about the artist, Kajsa Zetterquist.

Wednesday 6th November 2:40 pm – 3:50 pm

Ecocultures and Transformative Art and Design – ESKO & ASKO

Reetta Tornensis: Synthetic Sámi fur coat - Modern experiment of traditional duodji or modernization made under pressure?

Duodji, Sámi handicraft, is a good indicator of how climate change affects Sámi culture and traditional Sámi clothing. I experienced this firsthand when I began planning to acquire a traditional beaska. Today, the beaska is considered the nobility of Sámi winter clothing because it is impressive and challenging to make. It turned out being problematic because the thick fur garment is not always practical because of the rainy and mild winters. I ended up making a beaska from polyester faux fur fabric, which in design and decoration resembles the beaska from the Enontekiö region. In my presentation, I discuss the impacts of climate change on duodji traditions using the beaska as an example. Can the beaska I made be considered an interesting modern experiment that playfully challenges duodji traditions? Can modern clothes made from synthetic materials be seen as a solution to the loss of traditions due to global warming? Or was the synthetic beaska a solution made under pressure, as the traditional beaska is no longer suitable for current use due to climate change.

Reetta Tornensis, M.A., is a lecturer of Sámi culture at the Giellagas Institute, University of Oulu. She holds a Master of Arts degree with a major in Sámi culture. Tornensis has also studied traditional Sámi handicrafts (duodji) at Samernas Utbildningscentrum in Jokkmokk, Sweden. Her expertise lies in traditional Sámi craftwork, and she extends her creative practice into the realm of design art. Through her work, Tornensis seeks to preserve and promote Sámi cultural heritage while exploring new avenues of artistic expression within contemporary design.

Janne Sirniö and Åsa Andersson: Visions of Arctic Transitions: Theoretical Insights

Join us for an exploration into the theoretical dimensions of sustainable transitions in the Arctic, focusing on the critical role of Indigenous perspectives and knowledge. Our

presentation delves into the visions for Arctic futures amidst rapid technological, industrial, and environmental changes. Emphasizing the importance of local peoples' dreams, ecocognition, cultural heritage, and environmental balance, we discuss how Indigenous knowledge systems through community-based research and case studies can contribute to a holistic understanding of sustainability, particularly in the light of broader societal visions. We highlight the necessity of integrating Indigenous insights into art, design, and education research, promoting inclusive and culturally respectful approaches to sustainable regional development.

Janne Sirniö has pursued Folklore and Religious Studies, focusing on storytelling, dreams, visions, healing arts, and societal transitions. His interest in the stories connected to rivers and lakes pursues the ethnography of significance found in liminal spaces of nature. His long-term engagement with the subject originates from his place of birth in the boreal and subarctic region of Rovaniemi in Finland. He inherited and carried his family tradition as an avid fisherman, hunter, and healer from the line of farmers, blacksmiths, and reindeer herders. Later, he moved to Kiruna in Sweden or, in his words, "I just changed river valley from Kemi- to Torne River." He has seen and followed close range the industrial-scale extraction of rivers, forests, and other places in nature, which are significant for a population dwelling in a whole region. This shaped his understanding of a place and the necessity to raise awareness of places' own voices. Janne studied Folklore, Theology, and the Psychology of Religion, combining the relationship between humans, habitus, and nature. He is also a classic yoga teacher and a practitioner of traditional healing arts.

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New Materialism, Entanglements, and Intra-disciplinary Dialogues – F4014

Tanguy Sandré & Louise Marie Jouault: "It's so easy to live here": sensorial mapping and critical ethnography of marginality, place-attachment and agency in an Inuit remote town

"It's so easy to live here." This singular phrase was repeated throughout my second fieldwork in the remote Arctic town of Ittoqqortoormiit (Kalaallit Nunaat, Greenland). This contrasts with the harshness described in literature and history, where mapping was a crucial tool for the Danish settlers to gain sovereignty over east coast of Kalaallit Nunaat. Throughout four critical ethnographic fieldworks in the Arctic town of Ittoqqortoormiit between 2021 and 2023, we mobilized a narrative-centred transdisciplinary approach aiming at supporting marginalized voices and contributing to process of empowerment. In this contribution, we propose to extend the framework of narrative-based research by mobilizing sensorial mapping to reiterate voices pushed in the margins. By allying ethnographical research and illustrated representations, we contribute to the articulation between large-scale and place-based dynamics. It also provides space for the representation of place-attachment and

belonging, relationships with other-than-humans and territorial agency, and not least indigenous place-naming.

Tanguy Sandré (b. 1995, France) is a transdisciplinary PhD Research Fellow at the CEARC, UVSQ-University Paris-Saclay (France) and SVT, University of Bergen (Norway). His research is grounded in place-based community and covers critical climate change studies, critical ethnography, epistemic injustices, ethics and emancipation issues.

Louise Marie Jouault (b. 1998, France) is a transdisciplinary artist, with a background in architecture, she combines illustration and research to explore the links between space and politics. She uses illustration and mapping to create new narratives, conveying situated and lived knowledge.

Gina Wall: Landscapes as archive: death, belonging and memory in the north

This paper presents research that was undertaken at a Bronze Age cist site on the Altyre Estate in Moray by Dr Gina Wall and Archaeologist Dr Alex Hale. A cist is a stone lined grave, and inhumation within cists was a common funerary rite in the Bronze Age. This research resulted in collaborative, co-authored publication entitled *Landscapes of Energy and Extraction: Landscape as Archive*. The photograph presented in the *Relate North* exhibition was produced by Wall especially for this publication during field work at the cist site and in the National Museums of Scotland store in Edinburgh. The project explores landscape, death, belonging and memory in northern landscapes, aligning with the conference call in its focus on the ethics of belonging, the rites, and rights, of the deceased. A key question emerging from our research is the need to open dialogue with the museum sector about the reinterment of human remains at their original sites of excavation. Furthermore, the research asks us to consider both the usefulness and the ethics of endless accumulations of knowledge based on extractive and violent practices, both past and present.

Gina Wall is the Programme Director for the GSA Highlands & Islands Campus, based at the Altyre Estate near Forres. Gina holds a practice-based PhD from the University of Dundee/DJCAD and she is also a Senior Fellow of the HEA. Gina's research interests concern our practices with landscape; how landscapes are shaped and produced and the ways in which cultural and material remains continue to haunt the landscape in the present, through what we might think of as the living archive. Through a range of projects undertaken in collaboration with practitioners from a range of disciplines, Gina's research interests have become increasingly focused on speculations about the future, especially in rural environments. Working, walking and practising with others, she aims to engage in practice-based research which enables and develops a transdisciplinary understanding of landscape, place and future heritage.

Lola Cervantes & Hanieh Ahmadi: Wool and Achitecture

This presentation explores the co-design process of a wool-felted shelter integrating Indigenous knowledge and contemporary design principles. The project combines the traditional horse-felting technique with contemporary adjustments. Designers, architects and researchers from the University of Lapland shared know-how in the fields of architecture, textile design, bio and sustainable materials, cultural significance and Indigenous knowledge.

The construction process starts with the sketching, background research, modeling and testing of the felting technique in-situ, incorporating innovative methods to card, felt and prepare the discarded wool, a material that presents potential for sustainable architecture building in Finland. This project highlights the relation between ancient craftsmanship, modern aesthetics, soft architecture, bio-based materials and the nature of collaborative design, proving how culturally rooted craft practices can inform contemporary architectural solutions for sustainable, resilient, and culturally meaningful design.

Lola Cervantes (b. 1989, Mexico) is an artist-designer from Mexico, interested in the intersection of textile craft and contemporary art, collaborative processes, and local-traditional materials, she is a doctoral candidate at the Faculty of Art and works as a designer and workshop facilitator at the Wool Innovation - VillaInno project and at the TB-GOBRA project.

Hanieh Ahmadi (b. 1997, Tehran, Iran) is an Iranian architect and sustainability enthusiast, currently pursuing a Master's degree in Sustainable Art and Design at the University of Lapland. With a background in architecture and a passion for eco-friendly design, Hanieh aims to make a positive impact on the environment through innovative and sustainable practices.

Workshop F4017

Rauni Äärelä-Vihriälä, Siiri Paananen, Pigga Keskitalo, Jonna Häkkilä: Local Insights into the Green Transition in the Arctic – Actions, Reflections and Creative Mapping

The main purpose of this interactive workshop is to bring together researchers, artists, educators, activists, and experts from the Arctic region to discuss the local implications of the green transition. Participants will have the opportunity to get to know each other and share information about current local discussions, experiences, and situations related to the green transition through interactive methods. During the workshop, a collective visual mapping of the issues brought up by participants will be compiled to make local concerns more visible and tangible. Through visualization, the aim is also to highlight good and effective local practices. The discussions will also tackle the issue of how local communities' voices and needs can be heard. The goal is to raise discussions about possible future research topics and ways to continue the collaboration on these topics even after the workshop.

Rauni Äärelä-Vihriälä, PhD Postdoctoral researcher at the University of Lapland, Faculty of Education, working with the REBOUND project that is funded by the Strategic Research Council (SRC) established within the Research Council of Finland. The project concentrates on questions of intergenerational green transition. Her research fields are in Sámi education, especially digital learning, language immersion, and language revitalization.

Siiri Paananen is a doctoral student and project manager at the University of Lapland, User Experience Design research group. Her research focuses on augmenting cultural heritage experiences with interactive technologies and engaging users and stakeholders through participatory and co-design methods. Siiri aims to engage local communities with her work and reflects on cultural sensitivities and ethics in the design process. She is also interested in game research and using virtual reality as part of the design process. Siiri has published in various design and HCI conferences, including IASDR, MUM, InterAct and EAI ArtsIT.

Pigga Keskitalo, Professor, Faculty of Education, University of Lapland. Keskitalo's research areas are contemporary and historical settings on Sámi education, concerning language education, cultural heritage and multicultural childhood education. She leads the Research Council of Finland-funded projects REBOUND and LINCOSY.

Jonna Häkkinen is a Professor of Industrial Design and Vice Dean at the University of Lapland. She leads the LUX research group and holds a docent position for computer science at the University of Oulu. With extensive experience in leading research teams and numerous publications in human-computer interaction (HCI), she focuses on user-centric and future-oriented research at the intersection of design and technology. Through her work, she has received research grants from various prestigious institutions, including Horizon 2020, Research Council of Finland, Interreg, and Tekes/Business Finland. Her research interests cover developing cultural heritage in Arctic regions and linking the past, present, and future through interaction design.

Wednesday 6th November 16:00 pm – 5:15 pm

Workshops

Lin Ni, I am Salmon, Breathing Game 46 W.I.P.

“I am an artist working with water. Through intersectional, physical diving, I am researching about governmental policies, colonial practices and its influences on water bodies and bodies in waters, particularly migratory species such as salmon. The plan is to form living, breathing circles by gathering the participants in order to relate (by not breathing) to the opaque world of underwater and collectively dis-engage from land-based rhythm of breathing. This relate to relations and connections through collective air exchange, diving into water milieu and reflecting land practices in relation of ocean and other species. It will be a full on guided-practice into the underwater world of flexing out lungs, diaphragms, nostrils, mouths, intercostal muscles, while immersed in the projection of the work-in-progress footages for “The Water Carries me” that re-examine transnational, moving, and living waters in an effort for de-colonial, and non-binary therapy.”

Lin Ni (Last Name, First Name) is a multidisciplinary artist/filmmaker working with water. They approach their subject in question through physical and fictional insertions into liquid bodies such as time, space. They are drawn toward the gentleness in poetic relations, such as the momentary blue during Nordic twilight, making wood fire, tasting snow, deep skin dive in the Ocean. Their works've been exhibited and screened at Haus Der Statistic, Kunstkraftwerk, Helmut Space, Herðubreið Gallery, HIAP Augusta Gallery, Saari Residence, FFFF. They were nominated for Chi-Po-Lin Film Award, New Taipei City Documentary Film Award in 2023.

Arts and arts-based methods are increasingly used in professional development when artists sell services to promote creativity, well-being and sustainability turns. Artistic interventions are expected to transform working communities by connecting art and artists with various public and private organisations from different fields and industries. The potential benefits of integrating art into organizations include encouragement of alternative ways of thinking, boosting creativity and empathy, enhancement of business performance and green shift. Anyhow, the artists still very rarely have salaried positions in business organisations. This workshop will focus on making visions for how the work of artists in various organisations and contexts outside the art field must be fostered. Together, we will clarify what we call “artpreneurship education” and how we should bring business students and art students to collaborate. We will also brainstorm ways for art students to make business plans for societal and environmental impact through selling art-based services. This workshop aims to initiate collaboration models between artists' training and business education.

Maria Huhmarniemi is a Vice Dean and Associate Professor at the Faculty of Arts and Design, University of Lapland. She is dedicated to art and research that enhances sustainability transitions through art. She has actively created socially and environmentally engaged art and pioneered arts-based methods to address societal needs in the Arctic context. Her contributions extend to publishing research and taking part in group and joint exhibitions, showcasing her research as an installation artist. She is the vice-lead for the network Arctic Sustainable Arts and Design with responsibility for the Special Interest Groups: Arctic Arts and Visual Culture Education.

Dr. Bjørn Willy Åmo works as a professor in entrepreneurship at Nord University Business School, Bodø, Norway. His interest is entrepreneurship, corporate entrepreneurship, intrapreneurship, social entrepreneurship, indigenous entrepreneurship and entrepreneurship education. He has varied educational backgrounds; a degree in computer engineering, a master's degree in business administration, a PhD in entrepreneurship, as well as varied courses in pedagogy. He has worked as high school teacher, as an IT-consultant, as controller and now as researcher and teacher at a university. He is engaged in international projects promoting entrepreneurship and entrepreneurship education in a variety of contexts and arrangements. He does both qualitative and quantitative research, and often act as keynote speaker at international conferences. His projects seeks to develop entrepreneurship education capacity. Bodø was elected as European Capital of Culture for 2024, and Åmo is a member of the team evaluating this event.

Dr. Kjartan Sigurdsson is an assistant professor at the University of Akureyri, known for his ability to merge academic knowledge with real-world experience. With deep expertise in sustainable business strategies, innovation, and entrepreneurship, he plays a pivotal role in modern business through teaching and consulting. Since 2008, Dr. Sigurdsson has been renowned for his practical advice, significantly influencing responsible business development and the growth of companies across Europe and Iceland. His adeptness at translating academic research into tangible business progress and his guidance on innovative and sustainable practices have established his reputation for driving industry growth.

Aybike Gul Karaoglu: One World: Smart cities – F4017

Declining and exploited natural resources, alongside increasing energy demand and global environmental change, underscore the urgent need for action. Promoting sustainable and smart cities offers a solution by optimizing resource use, promoting renewable energy, and implementing green infrastructure. This not only reduces pollution but also enhances quality of life through increased savings. In this workshop, while learning the components of the smart city, it is aimed to create awareness with art by making different designs integrated with nature and without disturbing the landscape.

Aybike Gul Karaoglu is Expert Researcher and an environmental engineer and chemist with seven years of academic experience focused on identifying and addressing contaminants from water, soil, and sediment. Her expertise lies in water and wastewater treatment, emphasizing sustainable solutions. Since 2022, she has expanded her research area into polar research, particularly in the Southern Ocean in Marguerite Bay, Antarctica, specializing in contaminant monitoring. She also contributes to education outreach on polar research. She also had a chance to part in Living in the Landscape (LiLa) 2023 fieldwork and the exhibition connected with Relate North Symposium & Exhibition 2023: Beyond Borders.

Tuesday 7th of November

Tuesday 7th of November 11am – 13:30 pm

Keynote

Outi Rantala: Multispecies Storytelling in Northern Tourism

In her keynote professor Outi Rantala explores multispecies storytelling as a way to relate with more-than-human ways of being and knowing in the context of northern tourism. Her keynote is based on the collaborative work within the Intra-living in the Anthropocene (ILA) research group at the University of Lapland. During the past years, this group of multidisciplinary scholars has been experimenting with new ways of engaging with the present periods of ecological crises. The ILA-group suggests that multispecies storytelling as a genre could encourage us to slow down, attune with alternative rhythms and temporalities, listen to more-than-human concerns, and further mobilize inspiration, activism and hope.

Outi Rantala, PhD, Professor, Responsible Arctic Tourism, at University of Lapland, Finland and Adjunct professor, Environmental Humanities, at University of Turku, Finland, has focused in her research activities on creating critical, reflective and alternative narratives on northern tourism. Currently she leads a research profiling project on Multispecies hospitality (Profi7 MESH, funded by the Research Council of Finland). Rantala is an active member of several research networks, such as the OnebyWalking Network, Adventure Tourism Research Association, Sustainable Change Research Network, and University of Arctic's Thematic Network on Northern Tourism.

Panel discussion

Could you invite – with the academy funding – Juha Suonpää into the panel discussion? We could then show also his movie – Iiveskuiskaaja as part of the RN-program

Neal Cahoon, Outi Rantala, Juha Suonpää, Maria Huhmarniemi: Panel Discussion: Multispecies Hospitality in Art and Tourism Studies.

This panel discussion will open questions on how multispecies relations are being celebrated in the contexts of contemporary artistic practice and recent developments in tourism studies. Through discussing two fields that have much in common, but are not often brought together, we aim to open up conversations on how artistic research and tourism studies can find common ground on multispecies ethical issues in order to creatively explore ideas of co-living, co-becoming, and storying together. The panel will draw from experiences, sketch out some of the possibilities where relations with other species represent a continuity and reciprocal way of being together, and will begin to speculate on how repairing certain relational bonds with other species through creativity is pertinent to the socio-ecological reconstruction of our societies.

The panel discussion is moderated by postdoctoral researcher Neal Cahoon, University of Lapland.

Panelists:

- Professor, Responsible Arctic Tourism, Outi Rantala, Intra-living in the Anthropocene research group
- Adjunct professor in Art, Environmental and Nature photography, principal lecturer Juha Suonpää, Tampere University of Applied Sciences
- Associate professor, Maria Huhmarniemi, University of Lapland Northern Art, Community and Environment research group

Neal Cahoon is a researcher-practitioner working within the fields of Sound Studies, Poetics and Curatorial Practices. In recent years he has been working within several art institutions in the local settings of Lofoten (LIAF 2019), Paljakka (Mustarinda), and Kirkenes (Pikene på Broen), and is now based in Rovaniemi, where he works as a postdoctoral researcher at the University of Lapland. His current research is supported by the Research Council of Finland. Contact: neal.cahoon@ulapland.fi

Outi Rantala, Professor, Responsible Arctic Tourism, University of Lapland and Adjunct professor, Environmental Humanities, University of Turku has focused in her research activities on creating critical, reflective and alternative narratives on northern tourism. Her latest research project “Envisioning proximity tourism with new materialism” (Academy of Finland, ilartic.com) involved collaboration of tourism researchers, anthropologists, sociologists, economists and ecologists. She has also been actively involved in developing graduate level education through the University of Arctic’s Thematic Network on Northern Tourism and the Arctic Five Chair in Tourism and Climate Change position. Contact: Outi.rantala@ulapland.fi

Maria Huhmarniemi, DA, is a Vice Dean and Associate Professor at the Faculty of Arts and Design, University of Lapland. She is dedicated to art and research that enhances cultural sustainability in the Arctic and promotes Arctic art and art education. She has created socially and environmentally engaged art and pioneered arts-based methods to address societal needs. Huhmarniemi also carries the title of docent at the University of Eastern Finland, specializing in social pedagogy. She is the vice-lead for the Arctic Sustainable Arts and Design network and is responsible for the Special Interest Groups: Arctic Arts and Visual Culture Education.

Juha Suonpää, Adjunct Professor, works as the principal lecturer of creative economy in the Applied Research Center in Tampere University of Applied Sciences. Dr. Suonpää has exhibited internationally and published documentary films, numerous academic monographs and researched for example, topics related to photography of visualizing science and the construction of the identity of a place. His recent documentary 'Lynx Man' premiered in 2023 and has since won awards at international film festivals.