

Abstracts

Gunvor Guttorm

Gunvor Guttorm is born 1958 in Karasjok, Norway. Gunvor Guttorm is Professor in duodji (Sámi arts and crafts, traditional art, applied art) at Sámi allaskuvla/Sámi University of Applied Sciences, Guovdageaidnu/Kautokeino in Norway. She has also been rector/principal at the same institution from 2015-2019.

Her research is interconnected with cultural expression in the Sámi and Indigenous communities, especially duodji. The focus of her research deals with duodji in a contemporary setting and indigenous people's context. She has in her approaches tried to understand duodji of today, by discussing what position and meaning it has had and has for the Sámi communities. She is also approaches the topic by making.

Title of presentation

AIDA, a developing project

Abstract

In my presentation, I will elaborate on how a project Sami Allaskuvla ran affected the duddjon process (creating process), when using materials as roots. AIDA (Arctic Indigenous Design Archives) was three year cooperation project between Ájtte (Ájtte) museum in Jokkmokk, Sweden, Sámi archive in Inari, Finland and Sámi Allaskuvla/Sámi University of Applied Sciences, Guovdageaidnu, Norway. Sámi Allaskuvlas's goal was to research on sámi duojares (makers), designers and artists' private archive donations to Ájtte museum, Jokkmokk, Sweden and Sámi archive, Inari, Finland and interpret the archives by making new visual stories. In June 2021, we made a last visit to the Sámi archive in Inari, Finland, where we familiarized ourselves with some of the duojár archives and at the same time met them in person. In this presentation I use the trip and harvesting of root materials as a foundation to explain our part, and how this part gave a meaning to understanding of the archives. I will use examples from my own work.

You need to understand the context, communicate, listen, experiment, but also improvise. I want to highlight how these perspectives have made it possible to understand archives in a new way and to create new duodji.

We experienced that the duojárat (in their archives) through their work want duodji to survive to the next generation and further into the future that is sustainable. In the sámi language there are several words that explain how you can act in a sustainable way, examples of this is used in the article, such as: birgen, gullahallan and divda atnit. These concepts can show how it can be possible to understand sustainability in a Sámi context. We see that sustainability is present in the duojárs archives, even though they might not express it especially, but we understand it through how they express the importance of nature, the surroundings and how they are connected culturally. Each individual duojárt works with sustainability in their own unique way through their artistic activities.

Tarja Karlsson Häikiö

Tarja Karlsson Häikiö, PhD in Art History and Visual Studies, and Docent/Professor in Visual and Material Culture, HDK-Valand, Academy of Art and Design at the University of

Gothenburg. Her research areas are visual art education, children and youth culture, aesthetic learning, documentation and assessment as well as different kinds of artistic practices related to teaching and learning.

Title of presentation

Early Childhood for Indigenous Sámi Children of Finland

Abstract

The presentation is based on the article Early Childhood for Indigenous Sámi Children of Finland (Karlsson Häikiö, Keskitalo & Lohilahti, 2022). The focus is on the early childhood education of Sámi children and their right to maintain and develop their own language and aesthetics from a culture-sensitive perspective. In Sámi upbringing there is a focus on storytelling, the development of independence, functionality, and guiding children to take responsibility for what they do which cannot be separated from other activities in Indigenous culture (Balto, 2005; see also Peltola et al., 2019). Sámi children are raised to take initiative, develop resilience and cope with adversity in life (Keskitalo et al., 2013). In family life practices and upbringing are viewed as learning experiences that occur naturally through work and play. Newly acquired knowledge is fitted into previously existing understandings relevant to one's previous experience and cultural background as a self-paced way of learning.

Katrin Holmqvist Sten

Katrin Holmqvist Sten (b 1971) is Associate Professor in History of Architecture at Umeå School of Architecture, Umeå University, Sweden. She has a background in the History and Theory of Art and her research concerns the spatial infrastructure of culture with a focus on the north of Sweden and neighboring countries where urban efforts are made to attract labor. For her doctoral research she investigated the university architecture and campus planning of foremost Swedish universities during the 1990s when architecture was often used as a tool for marketing both the university and the city where it was located.

Title of presentation

Abstract

In overviews on Swedish architectural history, there are few examples from northern Sweden. Kiruna church, some hydroelectric plants and possibly Erskine's tourist station in Borgafjäll. The history of architecture is written in a south-north axis and the influences and flows across the borders of nations in east-west direction fall outside the historiography. Likewise, architecture within Sápmi, the vernacular and nomadic architecture, is absent. Often descriptions and interpretations of architecture in the north are juxtaposing the architectural object and the wild nature amplifying these buildings as heroic man (architect)-made structures taming the strong forces of nature or landscape. The aim of this paper is to rethink the architectural history and historiography of architecture in the north from solitary architectural objects in the wasteland to nodes in a transnational or cross border perspective, man-made but not always architect-designed, aiming at intergrading this vernacular perspective in architectural higher education.

Elina Härkönen

DA, Elina Härkönen works as a university lecturer in art education and applied visual arts at the University of Lapland. Her research interest is in cultural sustainability and northern cultural heritage. Her artistic approach is connected to textile art and natural dyes and locates in the intersection of contemporary art and craft traditions.

Title of presentation

Forests as artistic investigations

Abstract

My talk introduces the artistic dialogues, processes and outcomes of the forest relationships examined during the international and interdisciplinary summer school Living in the Landscape (Lila) 2023.

Lila 2023 was the fourth summer school organized under ASAD network since 2018. It took place online and as fieldwork in the Umeå region, Sweden. The outcomes of the school are presented as a side exhibition under Relate North. This year the participating partner institutions were University of Lapland, Umeå University, Nord University of Norway, University of West of Scotland and University of Highlands and Islands, Shetland.

Mirja Hiltunen

Mirja Hiltunen (Doctor of Art, MEd) is a professor and the head of Art Education in the Faculty of Art and Design, University of Lapland, Rovaniemi, adjunct professor at the University of Oulu. She has devised a performative art strategy and has been leading community-based art education projects for over twenty years. The place-specificity, performativity and socially engaged art are of particular interest to her. She has presented numerous international research papers and published her work in art education journals, books and art exhibitions.

Title of presentation:

Engaging Communities through Art – Love Talks

Abstract

The socio-cultural environment in Northern Finland is changing rapidly and affect in a very visible way to the social life, wellbeing, and the culture of people living in the region. In my presentation I will introduce the “Love Talks” project as part of the AMASS, Acting on the Margin: Arts as Social Sculpture - project. In the Love Talks -project we were interested with our art education students and local artist how arts initiatives can build tolerant, community-focused neighborhoods and how such activities can be scaled up to larger initiatives.

In this project the role of an artist and art educator is not only as teacher but as a developer, enabler, curator, facilitator, producer, and a creator of a new dialogic operational culture. We are asking can socially engaged art cross the borders, provide new tools for social interaction, increased collaboration, could it yield new dialogue, critical discussions, and new forums for participation?

Kathrine Fosshei

My name is Kathrine Fosshei, and I'm an associate professor in literature at Nord University in Norway. I mainly teach literature in teacher education, and when it comes to research, my focus here is on practice esthetic teaching methods, arts-based research, interdisciplinarity and the act of teaching. In my research, thinking and writing I connect to an autoethnographic tradition, and I prefer the essayistic way of expression as my frame of work, written as well as spoken.

Title of presentation

Literature teaching beyond borders

Abstract

During my walk through the course Living in the Landscape this spring I have brought with me some literary texts. My aim has been to explore landscape/taskscape/soundscape in connection to the act of reading. Different tests confirms what we already know, Norwegian children do not read enough and they do not read as well as they should. At the same time we see the traditional way of reading in school continues. Traditional in this context means how children are limited by pedagogical boundaries regarding what counts as legitimate knowledge in this area. Isn't the very fact that they have to stay indoors, mainly inside the classroom, when reading, an unnecessary border? What happens if they could bring a book with them, and go out in nature to read? Would these surroundings give them something else than the four walls of a room or a building can give them? I'm inspired by Laura Bresler and her 'expanded seeing' and by Gert Biesta who is talking of how teaching has to be a risk.

Karin Stoll, Wenche Sørmo & Mette Gårdvik

Karin Stoll (Diploma biologist, univ. Germany) is an associate professor in Natural Science Education at the Faculty of Education and Arts at Nord University (karin.stoll@nord.no). She has elaborated a strategy for teaching natural science interdisciplinary, art based and place based. Her research focuses on In-depth learning, Outdoor Education and Education for Sustainable Development in the Arctic region.

Wenche Sørmo is an associate Professor (Dr. Sci.) in Natural Science at the Faculty of Education and Arts, Nord University (wenche.sormo@nord.no). Her background is comparative physiology and her recent research focuses on Place based and Interdisciplinary Learning Environments and Education for Sustainable Development in Teacher Education. In addition, she teaches biology and didactics at all levels in the teacher training courses at Nord University.

Mette Gårdvik (Master of Arts Education) works as an associate professor at the Faculty of Education and Arts at Nord University (mette.gardvik@nord.no). Gårdvik is responsible for the international PhD-course 'Living in the Landscape' in collaboration with the University of Lapland and ASAD network. In addition, she teaches design, didactics and arts and crafts at all levels in the teacher training courses at Nord University.

Title of presentation

Crossing borders with a spotlight on plankton

Abstract

In an interdisciplinary collaboration with arts and crafts and science, faculty members at the teacher education, Nord University, have developed the project “Arctic Sea Under the Microscope” based on the emphasis on practical and creative work methods in learning processes. It was carried out in arctic regions with teacher students from Norway and Greenland and with Norwegian pupils at middle schools. The goal was to learn about the importance of plankton for arctic marine life.

Using exploratory and practical aesthetic methods, participants became acquainted with plankton from their regions. Activities involved dramatization of food chains, harvesting plankton and exploring microscope samples. Participants were introduced to drawing where they were to recreate organisms under the microscope in large formats and thus make the invisible but important organisms visible.

Based on participants' feedback and creative work, we show how in-depth learning occurs by crossing borders between different forms of knowledge in different subjects.

Teresia Vigil Lundahl

Teresia Vigil Lundahl is a danceartist, dance teacher and senior teacher in the knowledge field of sexuality, consent, and relationships at Fryshusets gymnasium. She holds a master's degree in choreography with an orientation towards contemporary dance didactics from SKH, “Stockholm University of the Arts”. Last time she presented her master's was in 2022 at the conference “Togetherness- Otherness” at the University of South-Eastern in Norway. She has made an international exchange with the University of Tokyo and Nagoya in Japan with the project “An artistic and salutogenic perspective on sexuality, consent and relations” in April 2023. This was made possible through a scholarship from the Japan Foundation. She is also a co. researcher in the project “On Bounce”, about feedback in aesthetic subjects with the dance teachers at Fryshusets gymnasium, SKH and GU, The University of Gothenburg.

Title of presentation:

Consent in artistic and aesthetic learning processes

Abstract

This study explores issues about academic dance education in the dynamic of traditional and contemporary expectations in the discipline. In dialogue with dance students at an aesthetic program in the context of an upper secondary school in Sweden, dance theory is analysed from a norm-critical view through a student assignment of making podcasts. Traditions and the norm of whiteness are challenged through various intersections of gender, colour, body and identity. The gap between young people's interests and academic dance has diminished during the process of investigation, thanks to a joint acquisition of knowledge and discussions, even though consensus has not been the goal. The study analyses the assignment of creating a podcast. This pedagogical tool became the starting point for the teacher and institution for making these interpretations of what dance education is and can be.

Gary David Hoffman

Gary David Hoffman is Professor of Music, Faculty of Education and Arts at Nord University in Nesna, Norway. Originally from New Orleans, Louisiana, USA, he is an active performing musician on trumpet, piano and guitar in the jazz, pop and classical genres. Hoffman is also a composer, having composed for TV, film, festivals and music videos. He is a member of the research group, Place Based Learning and Education for Sustainable Development.

Title of presentation

Arctic inspiration: Creativity through a collaborative, multi-national Arctic experience.

Abstract

The nature of creativity has been discussed as far back as Aristotle and ever since, academia has proposed various theories to explain its nature. But academic discussions of creativity are always one step removed from the actual creative process. Questions on ideas and inspiration and which of these come first, can only be answered by the person that has created the work.

The short film, Living in the Arctic Landscape, is a collaborative project by both the students and teachers participating in the multinational course, Living in the Landscape 2020

In this presentation, I will demonstrate how the multifaceted interaction of both ideas and creativity, through a collaborative artistic vision of the Arctic, inspired both the film and soundtrack. I will show how artistic inspiration is not concrete, but a series of possible solutions in a constant state of flow.

Maria Huhmarniemi & Birgitta Linhart

Maria Huhmarniemi (D.A.) is an associate professor at the University of Lapland. Her interest is in enhancing sustainability through creativity and art education. She makes political art and develops arts-based methods for societal needs in the Arctic.

Birgitta Linhart is a visual artist and community artist working mainly outdoors with natural materials and methods such as environmental art, and stone, snow and ice sculpting. She is based in Luleå and works in the arctic area of Sweden and Finland.

Title of presentation

Observation of Change: Art and Science Collaboration

Abstract

Observation of Change is a Nordic art project together with nature restoration project "Observation - An observation of change" at the Junkerdal area in Saltdal municipality, Norway. A group of artists will document, demonstrate and reflect on restoration, tackle the complex emotions of visitors and community and bring artists and scientists into dialogue. The project enhances comprehension of human collaboration with nature. Artists use scientific data and observations as materials for artistic practice. Artworks, such as environmental art, art photography and art installations will be shown in an art-science

exhibition, together with visual and accessible presentations of the natural science research presentation. The exhibition aims to give visitors opportunities to consider restoration and humans' place in more-than-human nature. The project will promote knowledge on biodiversity, discussion of agency and rights of nature, human desires for nature and collaboration with nature.

Kathryn A. Burnett & Timo Jokela

Kathryn A. Burnett is based at Ayr Campus, in the School of Business and Creative Industries, University of the West of Scotland where she teaches inter-disciplinary undergraduate and Masters programmes in Creative Media and Arts 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, ecologies and place narratives of Scotland's rural communities, coasts and islands; cultural work, precarity and creative enterprise; Scottish cultural heritage and arts contexts including Gaelic and Scots for applied creative practice; sustainable communities, resilience, development, entrepreneurship, cultural policy and the commons.

Title of presentation

EalaCreative: exploring OER learning and connections across our Arctic and Near Arctic boundaries

Abstract

This paper speaks to the recent University of the West of Scotland and University of Lapland EALA project, funded by the Arctic Connections Fund (Scottish Government). EALA sought to explore the further potential and application of collaborative knowledge and materials across our ASAD network. In particular, and drawing on the Scottish Government's Arctic Connections Framework, EALA has explored Arctic and 'near Arctic' understandings through OER learning, digital literacies and cultural knowledge across both disciplinary and geographic boundaries. We did this in a piloting partnership between colleagues at the University of the West of Scotland and colleagues at University of Lapland. EALA generated both outcomes and key learning across the staff and student teams and this presentation speaks to the project, offers examples from our EalaCreative activity, and invites comment for further application.

Lydia K. Atubeh

Lydia Atubeh is an early college high school visual arts teacher in Georgia (United States) and a doctoral student in the Curriculum and Instruction (Art Education) program at Indiana University (Bloomington). Her favorite times are when students who have faced social and emotional challenges find their flow in Visual Arts through various forms of art and Science, Technology, Engineering, Art, and Mathematics (STEAM) activities. Research interests are faith-based issues, Farm to School, technology, and career development connected with Art Education. Contact information is latubeh@iu.edu, and website is <https://foodinst.indiana.edu/about/affiliates/student-affiliates/index.html>

Title of presentation

The Development of an Equitable Classroom: Utilizing Art Education to Increase Multicultural Understandings During Unsettling Times

Abstract

Due to political volatility and battles raging in various countries, art educators have students who enter their classrooms as refugees in the school's area, including those persecuted for their faith. According to research by the non-governmental organization (NGO) Open Doors, the persecution of Christians has reached the highest levels since their World Watch List began nearly 30 years ago (Open Doors, 2022). This in itself can create invisible boundaries in the classroom. The presentation aims to bring awareness to those faith-based issues and lesson strategies on global topics, including how to develop a World Heritage Committee Meeting Mock Trial unit of learning that will help students build critical thinking capacity and positively cross boundaries. At the end of the presentation, participants will be able to identify approaches they can utilize to increase their steps to make an equitable classroom for all students.

Roxane Permar

Roxane Permar is Professor in Art and Social Practice in the Centre for Island Creativity, UHI Shetland, where she works as a Research Fellow. Her arts-based research practice explores societal threats, specifically nuclear disaster and climate crisis, including the impact and fears these can cause. She is Programme Leader for the MA Art and Social Practice and supervises postgraduate researchers in creative practice.

Title of presentation

Climate crisis, extractivism and social art practice in Shetland

Abstract

Communities in the northern and Arctic region are connected through shared experience of global societal threats, such as the climate crisis. While there is no straightforward solution to this threat, predominant methods being employed to decarbonise the planet do not necessarily benefit geographically remote communities. This presentation will consider extractivism in the Shetland context. This term is most often understood in relation to large-scale, profit-driven operations for the extraction of natural resources for capital export (Chagnon et al, 2022). It offers a framework to analyse the intensive extraction of nature for export and profit (Serapina, 2023). I will examine the most recent work (2023) in my ongoing research project, Landscape in Pain, through the lens of extractivism. Landscape in Pain is a multi-layered visual and social response to construction of the industrial scale Viking Energy Wind Farm in Shetland. The project aims to make visible the extractivist principles and practices which threaten to destabilise communities such as Shetland through industrialisation and exploitation of natural resources in the drive to tackle the climate crisis.

Charlotta Gavelin

Charlotta Gavelin (1972) shares her artistic practice with employment as a lecturer at the Faculty of Fine Arts, HDK-Valand, University of Gothenburg. Her professional role is shared between being the Program Manager of the Art Teacher program at the Pedagogical unit and teaching, both within the Art Teacher Program and in freestanding courses in Photography. She also takes assignments within the Photography unit, most recently as an opponent for the bachelor's program's artistic projects. Charlotta also holds a master's degree in art pedagogy and a Master of Fine Arts in Photography from HDK-Valand.

Title of presentation

FROM SPACE TO PLACE – a Photographic Field study

Abstract

Through an artistic project, I have explored a demarcated headland, a place with a history that began with an allotment area established on this land. Previously, a barren islet on the outskirts of the city, today a lush idyll on leased land in an attractive and expansive part of Gothenburg. For generations, people have come here and together created a common history. Through different photographic methods interwoven with archival material as well as oral stories, new narratives are created that are brought into dialogue with each other and construct different understandings of the inner and outer influences of a microcosm. In my presentation, I will share my experiences exploring this place which can tell us something more beyond the border and the specific place. How traditions need to be renegotiated, how economic power structures are made subtly visible, and about relationships between humans and nature in a changing environment.

Fabiola Hernandez Cervantes and Maria Huhmarniemi

Fabiola Hernandez Cervantes

Lola Cervant (Mexico 1989) is a designer and artist using drawing as a tool, to reflect on women and territory. Her main research interest lies in the intersection of craft and design through collaborative processes and art-based methods, focused on sustainability and traditional knowledge. She is a PhD student at the Faculty of Art and Design of the University of Lapland and a member of the board of the Artists' Association of Lapland. She has exhibited her works individually in Mexico, Hungary, Slovakia and Finland.

Maria Huhmarniemi (D.A.) is an associate professor at the University of Lapland. Her interest is in enhancing sustainability through creativity and art education. She makes political art and develops arts-based methods for societal needs in the Arctic.

Title of presentation

Stitching for Material Sensitivity: From Traditional to Activist Embroidery

Abstract

Cochineal is an insect that has been used for textile dyeing since pre-Hispanic cultures in Mexico. This presentation discusses the use of the cochineal insect as a natural dye for wool and the bridge between ancient Indigenous knowledge and contemporary artistic research. A transatlantic connection is created between the Mexican plateau and the Arctic region, merging identities, traditional knowledge, crafting and conceptualisation through an artistic embroidery initiative involving researchers, craft artists and human rights activists. The presentation discusses ways to cross boundaries and material interconnectedness in a web-of-life that includes sheep wool, cactus, cochineal and ancestral knowledge. The endorsement of material sensitivity is narrated in embroideries by the Cervantes.

Minna Kovero & Tanya Kravtsov

Minna Kovero (1980) is a Karelian-hearted designer-artist (MA) from Rovaniemi and a doctoral student in the Faculty of Art and Design at the University of Lapland. She creates

jewellery and other empowering artefacts under the label OOOZAdesign. She is interested in the Finno-Ugric traditions, nature mysticism and the deeper meanings of adornments, symbolism and feeling-based language of ornaments. Minna is part of Lystiry, the Community Art Association of Lapland, and Maisemapiiri Collective, and she guides art workshops that are focused on meditative crafts and the wisdom of nature, finding the flow of rooted vitality.

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 had lived in Israel, and since 2016 has based her life in Rovaniemi. Her artistic education and practice vary from visual arts to ceramics and environmental art. Her interests include art-based research methods, northern traditional and contemporary handicrafts, natural materials, connectedness with nature and ecological sensibility.

Title of presentation

Stitching through Boundary Lines

Abstract

Our paper presents a community art project in collaboration with Ukrainians who based their lives in Rovaniemi, Finland. The project addresses themes of mythological symbols as empowerment and sense of place through craft making. The idea for the project emerged out of shared interest in the sun goddess embroideries. Kovero has partial roots in Karelia while Kravtsov's grandmother's family was from Ukraine. Both places hold a tradition of embroidering goddess figures on ritual cloths called *käspaikka orrushnik*. Craft making enables us to explore the space where our cultures and emotional places meet, from Ukraine to Kalrelia and the Arctic. We attempt to revitalize shared symbols of our ancestors to understand and shape our identities by embroidering sun symbols for nature connectedness and understanding of the natural rhythms of the Arctic light. Considering northern material culture, we use local wool and natural dyes. We see crafting as a way to connect to your own source of light and share it with others by embroidering crossing lines of compassion.

Lydia K. Atubeh

Lydia Atubeh is an early college high school visual arts teacher in Georgia (United States) and a doctoral student in the Curriculum and Instruction (Art Education) program at Indiana University (Bloomington). Her favourite times are when students who have faced social and emotional challenges find their flow in Visual Arts through various forms of art and Science, Technology, Engineering, Art, and Mathematics (STEAM) activities. Research interests are faith-based issues, Farm to School, technology, and career development connected with Art Education.

Title of presentation

Sustaining Values and A Sense of Place: Using Science and Technology to Remove School Apathy from the Art Classroom

Abstract

The presentation will provide steps that can be utilized to combat school apathy. This is an invisible boundary that can block success for students. As scholar Rebecca Ann Schou (2015)

noted, attitudes toward school apathy have been documented in children as early as ten. Ever-increasingly, I have seen apathy in students in my classroom, and in conversations with colleagues have learned that this takes a toll as they strive to engage students in lessons. In this presentation, participants will be able to document actionable steps following the path I took in a unit on Digital Photography, where students explored a Sense of Place and the solutions to the challenges encountered during the process. The topic is relevant to issues and trends in art education, sustainability, and research because it is vital to create a conducive environment for all students, no matter their perspectives or attitudes toward education.

Timo Jokela

Timo Jokela is a visual artist and Professor of Art Education in the University of Lapland in Finland. His artistic activities and theoretical academic studies focus on phenomenological, social and culture political relationship between northern and Arctic cultures, nature and art. He works as a socially engaged environmental artist, often using natural materials, snow and ice and the local cultural heritage as a starting point for his works. His art-based research project projects have approached questions of decolonization, revitalization and sustainability in the rapidly changing North and the Arctic. Jokela has been responsible of several regional, national and international circumpolar art-based research projects and his art has been exhibited widely in Europa and Circumpolar North. Currently he works as University of the Arctic's Chair of Art, Design and Culture and the lead of Thematic Network on Arctic Sustainable Arts and Design (ASAD).

Title of presentation

New Genre Arctic Art Education as Cultural Political Statement and Border Crossing

Abstract

This presentation will examine the potential of Arctic art and art education as cultural political statement. The parallelism of critical studies of Arctic sustainability and contemporary practices in Arctic art has led to the assumption that art education can be culturally unsustainable if its activities do not take local northern ecocultures into consideration. There is interest in examining how art education can strengthen agency to maintain and revitalise Northern ecocultural knowledge and improve cultural resilience and sustainability. This initiative of art education towards sustainability can be considered as 'New Genre Arctic Art Education'. The approach assumes an optimistic view of the possibilities that art education affords to affect changes that support more sustainable societies. By presenting the basis of the initiative, I will also highlight the border crossings that New Genre Arctic Art Education is facing.

Anne Mette Bjørnvik Rosø & Mette Gårdvik

Anne Mette Bjørnvik Rosø (Master of Special Pedagogy) works as Associate Professor of Pedagogy at Nord University Norway (anne.m.roso@nord.no) Research interests concern teacher education, didactics, special education, school development, and practical and aesthetic learning methods. She is interested in how practical and aesthetic approaches and art can affect learning and education. She has published and conference papers on didactics, practical aesthetic processes, virtual learning resources in teacher education, and professional orientation of the teacher role.

Mette Gårdvik (Master of Arts Education) works as an associate professor at the Faculty of Education and Arts at Nord University (mette.gardvik@nord.no). Gårdvik teaches design, didactics and arts and crafts at all levels in the teacher training courses at Nord University. She is also responsible for the international PhD-course 'Living in the Landscape' in collaboration with the University of Lapland and ASAD network.

Both Rosø and Gårdvik are members of the research group "Place-based Learning and Education for Sustainable Development" (<https://www.nord.no/stedsbasert-laering-ogutdanning-baerekraftig-utvikling>).

Title of presentation

Art and culture subjects in Norwegian teacher education

Abstract

The new curricula for Norwegian primary and lower secondary school (LK 20) provide guidelines for practical and aesthetic learning processes to be included in all subject areas to help children and young people develop creative and innovative skills. To ensure this, universities must educate teachers who have solid academic standing in subjects and arts. The arts and crafts subject shall contribute to the interdisciplinary themes of sustainable development, public health, and life skills. The report, Arts and Culture Studies on Hold (CCS, 2023), maps and analyses arts and culture education in Norway and points out that primary and lower secondary teacher education programs do not prepare students well enough to teach subjects with practical aesthetic content. Seen from a Northern Norwegian and Arctic perspective, we will problematize how differences between art subjects and other subjects in schools can contribute to new perspectives, where, among other things, teachers' professional competence is of decisive importance for the quality of the pupils' creative and formative education.

Herminia Din

Dr. Din is professor of art education 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.

Title of presentation

Collected Voices: Partnership with UAA/APU Books of the Year
An Educational Project & A Pedagogical Reflection

Abstract

The UAA/APU Books of the Year program is a partnership between the University of Alaska Anchorage (UAA) and Alaska Pacific University (APU) that brings faculty, staff, and community members together to understand common themes and serve as the catalyst for

discussions of serious issues, locally and internationally. The underlying concept is to stimulate dialogue, encourage readers to explore the theme and provide creative venues for people to express their thoughts in different ways. UAA Art Department has partnered with UAA/APU Books of the Year and created nine art exhibits since 2013. Each exhibit showcased the ability of art to portray multiple layers of interpretation, and their work illustrated how artists could be actively engaged in serious discussions of contemporary issues. This presentation will reflect on the pedagogical strategies used to incorporate hands-on practice within a course curriculum.

Annamari Manninen

Annamari Manninen (D.A.) is an art teacher and a visual artist working as a lecturer in art teacher training in the faculty of Art and Design, University of Lapland, Finland. Her Doctoral thesis (2021) and post-doctoral research focus on the possibilities of contemporary art in phenomenon-based and concept-based learning in primary and secondary education. Her research interests are also more widely art education in cross-curricular and STEAM contexts, creating dialogues through contemporary art and using online and virtual learning environments in art education.

Title of presentation

Sharing the visualisations of the Arctic- Art-based Learning of the Arctic in upper-secondary Students' online collaboration

Abstract

The paper presents a study analysing students' different visualisations of the North and the Arctic made in web-based collaboration during the autumn semester of 2019. The art-based approach and crossing the school and classroom borders in teaching by connecting classes from different schools aimed to bend the students' idea of the Arctic visual culture to broader perspectives. The participants were upper-secondary students from the compulsory visual art course in four regions in Finnish Lapland and one class from South Finland. The collaboration was part of a larger research project ArkTOP (2018–2020), developing new forms of collaboration in teachers' education and schools in Lapland. In conclusion, I summarise the impacts of contemporary art-based learning by analysing contemporary art examples and making and sharing their artworks. The project encouraged the students to learn from each others' experiences and artworks and to understand the many sides of the Arctic connected to their identities.

Killian Dunne

Killian Dunne is a Lecturer in Printmaking, Publishing, and Editions at Duncan of Jordanstone College of Art and Design, University of Dundee. In 2009 he completed his BFA in Printmaking at The National College of Art and Design, Ireland. Upon graduating he won the Black Church Print Studio Student Award and the Tyrone Guthrie Residency Bursary Award. In 2011 he won the Prix Invitation Award at the 7th Biennale internationale d'estampe contemporaine de Trois-Rivières, Quebec. Between 2012 and 2017 he worked as a Printmaker, Illustrator, and Designer in Vancouver, Dublin, and Berlin. In 2019 he completed his MFA at The School of The Art Institute of Chicago, where he was awarded The SAIC New Artist Society Scholarship 2017 and The SAIC International Graduate Scholarship 2018. From 2019 until 2020 he taught printmaking at the Universidad Central del Ecuador.

Title of presentation

A sequence of other spaces: Artists' books through the lens of the heterotopia

Abstract

Michel Foucault describes heterotopias as “other spaces” which exist within all cultures. These spaces expose “every real space, all the sites inside of which human life is partitioned, as still more illusory” (Foucault and Miskowiec, 1986, 27). Ulises Carrión describes the book as “a sequence of spaces” which does not act as “a case of words, nor a bag of words, nor a bearer of words” (Carrión, 1975, 1). While considering heterotopias as “other spaces” and the book as “a sequence of spaces”, this paper proposes the artists' book as a sequence of other spaces. Using this heterotopic lens to examine printed matter spaces, it will explore how the textual, visual, and material nature of these objects may investigate borders when cropped within the sequence of other spaces which houses them. As a point of reference, I shall reflect on a series of artists' books I produced between 2019 and 2023.

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Alejandro Haiek Coll is a PhD candidate at the Università di Genova, MA Studio coordinator at Umeå School of Architecture, and an affiliate researcher at RISE - Research Institute of Sweden. He is the founder of the Laboratory of Planetary Diplomacy and the Laboratory of Experimental Applied Arts Lab-Pro-Fab

His research and project-based practice focus on social and environmental re-engineering, investigating post-human geographies, self-governance and free zones as political forms of environmental diplomacy and territorial justice. His research explores planetary ecosystem services for the future, aiming to reorient life-existence within established geopolitical territorial control. His laboratories work cooperatively alongside an international and interdisciplinary research network, exploring infrastructural ecosystems and material excess. The active network operates worldwide, remotely, and decentralized, creating intersectional cartographies and collaborative living maps, while denouncing agents of disturbance and the exhaustion of exceptional ecological resources and vulnerable lands and communities. Alejandro's research addresses climate change through art, science, architecture, design, geography, engineering, performance, and education.

Title of presentation

The Collaborative Arctic-Nordic Atlas: An intersectional and multiscale cartography aims to collect and visualize data related to social and environmental injustice from a spatial perspective.

Abstract

The Arctic region is disproportionately affected by climate change and has a huge impact on the global climate system. Several studies investigate the causes, effects, and challenges of climate change in this region, along with platforms visualizing data on climate change projections. Yet, there are very few mapping tools that combine non-visible fluxes and infrastructures, and their impact on the human scale. The goal of the Collaborative Arctic-Nordic Atlas is two-fold: on one hand it aims to embed social and environmental justice in future design strategies of climate change adaptation; and on the other hand, it aims to

empower and give voice to traditionally unheard communities affected by processes of injustice. The project aims to develop and apply an intersectional mapping and territorial analysis methodology, to spatially visualize natural resources, and agents of disturbance (economic activities such as mining, infrastructure related to marine routes, energy or communications, deforestation or forest fires), and their implication on a larger planetary scale regarding economic exploitation, ecological racism or indigenous disenfranchisement. The research concentrates on subjects such as transborder Nordic cultures, melting permafrost, arctic vulnerabilities, changing ecosystems: challenges which require a transnational diplomacy through the arts and design.