

## KEYNOTES

### **Päivi Tahkokallio: Design and Disruption**

In my keynote I will discuss the very interesting changes in design currently taking place. Design, as everything else, is under disruption. What are the signs of disruption I see, and what is their impact on cooperation and collaboration between academic institutions, communities and businesses. I will use three frameworks: arctic design and sustainable development of the Arctic, design in Finland, and design in the European and perhaps even global context.

Päivi Tahkokallio is Founder and CEO of Tahkokallio Design+, a design thinking and strategic design agency from Lapland, Finland. Päivi, with her track record on strategic and social design has been called 'the mother of arctic design', a design approach to support sustainable development of the Arctic. Creator of the brand for the Arctic Design Week, she helped the city of Rovaniemi to partner up with Helsinki, the World Design Capital in 2012, and was the catalyst in the inclusion of arctic design in the national Arctic Strategy of Finland. Päivi has extensive experience in the inclusive approach to design. During the 20 years with the University of Art and Design Helsinki (now Aalto ARTS) and The National R&D Centre for Healthcare and Wealth, Päivi became an international advocate of Design for All, creating and leading the Design for All Network in Finland and actively participating in the work of European eAccessibility Design for All Network. In the early years of 2000 she was the President of Design for All Europe EIDD.

Päivi is a Fellow of the Royal Society of Arts, Manufacture and Commerce (FRSA, London), and is currently the Chair of Design Committee of Lapland Chamber of Commerce, Vice President of The Association of Finnish Designers Ornamo, and President Elect of Bureau of European Design Associations BEDA.

'I moved to Lapland, the very High North of Europe, eight years ago. It has certainly changed my perspective. Living in the Arctic reminds you every day of the fragility of our globe in the hands of current

climate change. We need responsible actions, and here design needs to play a role.'

### **Pauline von Bonsdorff: Temporality, landscape, art – inviting diversity of time and place**

Discussions of cultural landscapes and places often focus on the historical dimension, and on challenges related to the preservation of signs of the past in the midst of present and future change. In the context of environmental management political struggles about the ownership, both economic and cultural, of landscapes and places, are common, and easily lead to a juxtaposition with mutually exclusive alternatives. However, landscapes are typically complex entities with several narratives, some of which are hidden or invisible. My presentation argues that a material and visual approach is as such insufficient for dealing with the inherent plurality of most landscapes. It aims to show how artistic representations that are about (rather than simply in) the landscape can add to our understanding of the diversity of landscapes' pasts, and can invite imagining the future in similar ways. The argument unfolds in a dialogue with contemporary monuments, installation and performance art, and visual and literary narrative; highlighting structures of absence vs. presence, and the use of documentary, interventions and invitation.

Pauline von Bonsdorff is professor of art education at the University of Jyväskylä, Finland. She has published 80 academic articles and seven books (as author or editor) on aesthetics in childhood, imagination, theory and philosophy of art (especially architecture), art education, arts in school, environmental aesthetics and phenomenological aesthetics. Her work in environmental aesthetics includes *Ympäristöestetiikan polkuja* (Paths of environmental aesthetics; ed., 1996), *The Human Habitat. Aesthetic and Axiological Perspectives* (author, 1998), and *Tunne maisema* (Know the landscape, ed. with Seija Heinänen and Virpi Kaukio 2011). Currently

she is writing a book on aesthetics in childhood, drawing on infant research, childhood studies, aesthetics and phenomenology. She is the past chair of the Finnish Society for Childhood Studies, the Finnish Society for Aesthetics, and the Finnish Society for Research in Art Education.

## Marja Helander

Marja Helander (b.1965) is a Finnish photographic and video artist. After originally training as a painter at the Lahti Institute of Fine Arts from 1988 to 1992, Helander then pursued her interest in photography and graduated from the University of Art and Design in Helsinki in 1999.

Her earlier work explored her own identity between the Finnish and the Sámi culture, the Sámi being the indigenous people of Fennoscandia. Helander's recent photographic work has focused on northern landscape in which dark views are portrayed without people. The accent of the work is on the post-

colonial topics in the Sámi area, focusing particularly on the global mining industry. The encounter between nature and mankind is not harmonious, but destructive. On the other hand her video works are playful, exploring the contradiction between the traditional Sámi way of life and the modern society. Her recent video work *Dolastallat* won the Kent Monkman award for best experimental at *imagineNATIVE Film + Media Arts Festival* in Toronto, 2016.

**Marja Helander** has presented works in solo- and group-exhibitions both in Finland and abroad, with many shows in Scandinavia, and internationally further afield for example in Canada, National Gallery of Canada; UK, Southbank Centre, London; South Africa, Johannesburg Art Gallery; Spain, TEA Tenerife Espacio de las Artes, Santa Cruz, Tenerife; Colombia, Museo de Arte Moderno de Bogota; UK, Danielle Arnaud Contemporary Art and Mali, The 7th African Photography Biennial. She has works in various public collections in Finland and abroad.

## ASAD CHAIR FRIDAY 10th November

### Timo Jokela: Arcticfication and artification

In the field of art and design research and education, two phenomena have been of great interest in recent times. They can be called artification and arcticfication. Artification is a term recently created, developed and proposed as the process of treating non-art objects and activities as art. According to Naukkarinen (2012) there are at least three large sectors where the phenomenon can be seen very clearly. These are business, well-being and health-care services, and academic education and research. From Northern and Arctic perspective I would add discussion of ecosystem services and sustainable development on the list. Sometimes these sectors are intertwined with each other.

According to Guneriussen (2012) arcticfication is an ongoing process through which current discourse about the Arctic is challenging old myths about the

region and constructing new ones. In this process artification and arcticfication merge together. Today Arctic is not magical and exotic, but a hot political frontier which is widening towards the south and the capitals. According to the study of Nordic Council of Ministers (2011) there are certain megatrends going on in the Arctic and the North like global warming, globalization, urbanization, demographic changes and needs to generate more human capital. Investing on human skills and creativity, will be the key to the next development process on the region. Art and design higher education can have a leading role to play when new initiatives are needed to enable communities to take charge of their own development processes. Arctic Sustainable Arts and Design network has a role to promote research and academic debate on the changing role of art and design as impacting northern and arctic communities.

## ABSTRACTS FRIDAY 10th November

### SESSION 1: Northern Voices

#### Ruth Beer: Northern Voices: Artistic Inquiry, Resource Extraction, Environmental Social Justice

This paper explores research and creation addressing northern environments and communities in transition as increasing mega-projects, such as the multi-billion dollar northern British Columbia "Site C Dam" to produce hydroelectric power and other projects are poised to radically change the landscape. Concurrently, there is vigorous resistance through protests and other means by indigenous and non-indigenous peoples, promoting critical inquiry interlaced with pedagogical initiatives. It is especially in the north where the impact of these energy projects is most directly experienced as they threaten culture, well-being and environmental sustainability. Drawing from Pyne & Taylor's (2012) concept of video "atlases," articulated as a radical form of counter-mapping, this paper and related artwork proposal include video "conversations" with people in these regions and aim to underscore how acts of sharing and creating knowledge in and through video, material and visual representations are opportunities for pedagogical and aesthetic experiences that have implications for social and political change.

Ruth Beer's cross-disciplinary artistic research is informed by the social sciences and humanities within the expanded field of contemporary art. Federally-supported research-creation project, *Trading Routes: Grease Trails, Oil Pipelines* (2013-2018) seeks to promote dialogue and exchange through creative cultural production of artworks and exhibitions that explore community and environmental impacts of energy industry expansion within Canada's Northwest/Arctic regions. She is Professor of Art and Assistant Dean of Research at Emily Carr University of Art and Design, Vancouver BC.

#### Tatiana Ashutova: Creative city – involvement space

The presentation is to deal with the strategic pro-

ject of MASU Arts and Services Faculty. The main university tasks in the field of local societies and regional urban areas development are sustainable representation of MASU as a regional center for social and cultural life of young people; developing the environment for socializing, self-development, self-fulfillment and realization of regional identity of the Arctic border-zone inhabitants aimed at preserving youth potential in the region; university participation in creating local regional brand. The project's outcome is to create a set of measures for recruiting youth into real-life regional practices. In collaboration with the local industries and companies there will be implemented large-scale projects on public spaces design. The process of creating comfortable environment will involve local inhabitants. Organized project events are to create the positive perception of the region as a place for convenient residence and effective self-fulfillment.

**Tatiana Ashutova (PhD)** Dean of Arts and Services Faculty of the Murmansk Arctic State University (MASU)

The major interest of my academic work is searching for the new methods of teaching graphic design. Delivered courses: "Computer Graphics", "Polygraphic design and advertising", "Computer publishing systems", "Web-graphics" and "Web-design". Recent publications and speeches: "Implementing the ideas of the Center of Creative Industries in innovative teaching in the Faculty of Art and Design", "The role of design in the socio-cultural environment of the northern territories"

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#### Simo Rontti: Creating Hub for Regional Art and Design Collaboration

The presentation introduces the process and results for creating "the centre for arctic design expertise", which is a hub for regional collaboration on Arctic Art and Design field. The hub combines the infrastructure of University of Lapland including design labs, studios and ateliers, with student works, academic research and design entrepreneurs in order

to serve the development needs of regional startups, SMEs and public organizations in agile way. The physical facilities contain e.g. offices for startups, incubator space for design-driven innovation student teams and co-creation labs for projects. Several labs are also mobile enabling the art and design-based facilitation of cocreation at different contexts and communities such as villages and tourism based company clusters. The hub also serves as an assignment pool for design projects by linking design students, design companies with the project clients and end-users. The arctic originality, knowhow about the arctic conditions, colour and light as well as the adaptability to different cocreation settings are characteristics of Arctic Design.

**Simo Rontti (M.A.)** is a service design project manager and lecturer at University of Lapland, Finland. Rontti has been developing the centre of arctic design expertise since the beginning of 2016. Since 2009 Rontti has been researching and developing technology-aided service design co-creation methods in close collaboration with dozens of case companies such as Kone, Volkswagen and Danskebank. Prior to that Simo has worked for seven years as an in-house industrial designer at Lappset Group which operates globally on playground equipment industry. Rontti is also a service design entrepreneur having helped businesses e.g. on car sales, education and energy sectors.

## SESSION 2: Design – Art

### **Essi Kuure: Designing, Learning and Sustaining Good Life in Villages**

This presentation uses Good Life in Villages design competition as an example to connect design education with world outside of academia. The competition was a part of the Arctic Design Week in 2015, organized in Rovaniemi, Finland. The contest sought new ideas for sustaining and developing good quality of life in four different villages in Lapland - Hirvas, Autti, Oikarainen and Juujärvi. During the competition local businesses, students, teachers, design professionals and villagers worked together and aimed for creating concepts for good life in villages. A short and intensive collaboration during three months offered possibility to teach and learn about design process as well as the complex

task of developing a solution to more multifaceted, even society level, challenge. In order to find out how different participating stakeholders experienced the Good Life in Villages co-design process, semi-structured interviews were done after the collaboration. The interviews focused on how people experienced co-design process and what they valued in it. The presentation will focus on the outcomes of the interviews and reveals the complex and multifaceted connections between designing, learning and sustaining of good life in this kind of context.

**Essi Kuure** is a Researcher in the Culture-based Service Design Doctoral Program at the University of Lapland, Finland. She has worked for several years at the University on multiple local, national and international design projects as well as taught students and organizations service design. She holds a master's degree in industrial design and is currently pursuing a doctoral degree at the University of Lapland. Her research has emphasis on knowledge and methods of service design, social design, and codesign.

### **Liz Crichton: Fatal Attraction? Personal experiences of visitors and residents in Nærøysfjord**

Cruising down the fjord with mountains reaching up to the sky on either side the landscape looks majestic and beautiful, as if untouched by human hand, but the continued existence of this ancient landscape formed millions of years ago is now threatened by its popularity. The UNESCO world heritage site of Nærøysfjord is visited by over 450,000 Visitors per annum; whilst the newly constructed cruise ship port of Flåm at the head of the fjord has just 350 residents. Cultural exchange provides many benefits but there are also costs, traditional values and ways of life can be lost. So many people bring with them pollution and other significant impacts on the place being conserved that makes it vulnerable to irreversible change. Exploring these issues with the people involved raises awareness, captures their thoughts and starts dialogues that highlights these issues.

**Liz Crichton** A fine art graduate and theologian who has applied to study the new MA Art and Social Practice at Shetland UHI, her work explores the hopes and fears for the future of humanity. Inspiration comes from her surroundings; the environment and the people she encounters along the way, together with her own personal spiritual journey.

Working with a variety of media and in participation with communities, her work seeks to inspire others to step out beyond what they know for certain. [www.revelationarts.org.uk](http://www.revelationarts.org.uk)

## SESSION 3: Doctoral Students

### Christa Haataja: Representing the Past and Heritage of Lapland

The long history of Lapland consists of many different interpretations about local cultures. Depending on time, context and purpose, knowledge and narratives can vary, even be opposite. That causes conflicts between people, who don't share the same aspects of history, and are not willing to enjoy the cultural diversity of past. Beside that debate, disregard attitude to local and cultural heritage in tourism generates imbalance between visitor expectations and local reality. In discussions argumentation seems to lack the historical data. That data is mainly in written form and in very scientific text style, so it can be difficult to achieve. Especially for common public, but also for researchers from other fields or for politicians and other decision makers, like the ones in Lapland tourism industry. By visualizing the historical data and by representing the past in new forums, I believe people would see the variety of historical interpretations as possibilities instead of reasons to build barriers. It would also give more respect for local cultures. Lapland's many pasts are valuable resources for cultural heritage of today, but only if they are accepted in diversity. In my research I aim to open Lapland histories in visual forms. On the demand of cultural sustainability, cultural heritage processes are important to make visible.

**Christa Haataja (MA)** is a doctoral candidate in Faculty of Art and Design, University of Lapland. She is currently working as project manager in Environmental Art for Tourism -project. Haataja's main interest is cultural sustainability, particularly in visualizations of the past.

### Mikko Snellman: Upheavals of Ecology and Ethico-Politics in Art and its Education

What kind of space there is for the art education that tries to deal with non-representational forces of nature and culture and technology, not separat-

ed but together? How does the affective-material forces work in an artistic process within pedagogical territory? What could be a subjectivity as an ecology? The idea is to approach dynamics of human-non-human interactions in peripheral art school in the era of Anthropocene. This needs a lot experimental and experience.

**Mikko Snellman** holds BFA and MA in art education and he's finishing his PhD studies in Aalto University (ARTS). He has published independently as well as collaboratively composed articles in English and Finnish. His research interests are mostly in experiential learning, affect theory, posthuman and new materialist research as well as embodiment. At the moment Snellman works as a lecturer at the Summer University in Tampere.

### Wioletta Anna Piaścik: Paradise still not Lost

Two of Creative Rewilding activities, which are basis for my doctoral research, were conducted on Vartiiosaari island. Creative Rewilding activities are constructed as a search for uncontrolled, unconstrained and unfettered creative states. Creativity is understood here as the ability to produce works, thoughts, sounds, and gestures meaningful to a creator. The term "rewilding" is borrowed from conservation biology, where it means reintroducing species to the areas, where they seem extinct in order to restore and sustain natural processes. Vartiiosaari is an island in eastern Helsinki, located between Lajasalo, Tammisalo and Vuosaari, separated from the Helsinki area by the Baltic Sea. In October 2016, Helsinki City Council agreed on city plan proposal to turn this so-called paradise island of Helsinki, into densely built island district. Due to the legal issues, the city cannot start building on the island for the next five years. At the moment, all Vartiiosaari activists are trying to bring people to the island to show its beauty and value, which ought to be protected. Creative Rewilding activities aim on increasing sensitivity to the environment, and promoting environmentally friendly behaviour through art making.

**Wioletta Anna Piaścik**, shortly Wiola, is an environmental educator, visual artist and doctoral student based in Helsinki. She was born in Poland and spent most of her life living in the forest in the Masurian Lake District. Her research focuses on wildness in the context of creativity. Throughout her life, she has been practicing wildness while working

with people with special needs (US, Poland, Sweden, UK), exploring it in visual art (Austria, Norway, Finland), conducting courses, workshops, camps on art, environmental education and deep ecology (Poland, Norway, Finland) and recently doing academic research about it (Aalto University).

### **Elina Härkönen: Our Arctic -Representations of the Arctic through art based intensive course**

I am presenting the gained experiences and results of the joint art-based course held in Rovaniemi, spring 2017. The course was carried out as an ASAD collaboration together with the University of Lapland, the Nord University of Norway and Iceland Academy of the Arts and local schools and communities from Rovaniemi, Hetta (Finland) and Onøy/Lurøy (Norway). The aim of the course was to

explore the Arctic environment and share the spirit of the place and its uniqueness to others. Artistic methods were used to map and represent northern places and help to make the young people's voices heard. The university students formed smaller groups and together planned different approaches for artistic interventions in these three northern locations. The goal was to gather material for installations and video artworks to be exhibited in the international Arctic Spirit Congress in Rovaniemi, November 2017.

**Elina Härkönen (MA, MEd)** works as a University teacher for Applied Visual Arts in Arctic Art and Design master's program at the Faculty of Art and Design, UoL. Currently she is a PhD student and her research focus is on cultural sustainability on art-based and international university pedagogics in the context of the North and the Arctic.

## **ABSTRACTS SATURDAY 11th November**

### **SESSION 4: University Views on Art Education**

#### **Pia Lindman: Art Course focusing on environmentalism, art, and activism**

From 2014 to 2017, I have taught a course that focuses on environmentalism, art, and activism. The courses have together become titled "Environment. Now?" Utilizing the tactics and methods outlined by ideas around situated knowledges by Donna Haraway and indigenous research by Shawn Wilson, we have assumed a nomadic attitude and operated by field trips and temporary occupations in public and private spaces. We have invented field work methods by co-habitation, experimental embodiment, and sympathetic epistemology.

Visiting controversial locations such as Talvivaara, Pyhäjoki, and Onkalo, but also looking at more mundane sites such as rivers running under shopping malls (Sello in Leppävaara, Espoo) we have explored global and local dynamics of the multifaceted contemporary conditions of crisis and uncertainty regarding the environment, biodiversity, life processes, and economy. We have identified and interviewed first hand witnesses (for instance co-habitants, politicians, activists, and scientists), assessed

and critiqued public policies and corporate actions, while responding with artistic strategies. Some art projects emerged from these courses, and in the presentation I will discuss a selection of student reports and "Oakalo", a collaborative art project from 2015. 2018, Environment.Now? is a seminar and conference, "Radical Relevances", culminating in a field trip to Greenland with art students from Aalto University and anthropology students from Iceland University. Teachers will be Tinna Graetarsdottir and Sigurjon Hafsteinsson from Iceland and Mikkel Myrup, head of Avataq, from Greenland, and myself.

#### **Gostyaeva, Maria, Denis Kukanov, Yulia Konkova & Alexandra Raeva: Adaptation through Appreciation**

Presenting author is Yulia Konkova. The Russian North is now experiencing a new wave of interest in its social, economic, and cultural dimensions: it becomes an essential part of the global tourism infrastructure. Advanced technologies of transport

and communication are about to make northern regions a hundred times more accessible. Therefore, there is a critical need to shift to a new “development paradigm” of the region, with the primary goal in mind not to discover and extract cheap resources (as it used to be for a long time) but to adapt to and co-exist with the severe environment of the North. The tourism, in our understanding, can become a tool for strategic transition from the conquest of the Arctic frontiers towards the development of the way of living within these frontiers. In this presentation, we share the approach of the Arctic Design School to developing arctic-specific tourism industry and illustrate it with two case studies drawn from our projects.

**Maria Gostyaeva** has a Master’s degree with specialization in Arctic Design, and currently pursues a doctorate at the Department of Industrial Design, Ural State University of Architecture and Art. Her research interests include arctic tourism, user experience design, and development of security and safety systems for tourism industry.

**Denis Kukanov** is a part-time lecturer and design researcher at the Department of Industrial Design, Ural State University of Architecture and Art. He currently pursues his doctorate at the same University. His research interests include arctic mobility, design ethnography, distinctive aesthetics of Arctic-originated material objects, and museum/exhibition design.

**Yulia Konkova** holds a Master’s degree with specialization in Arctic Design, and works on her doctoral dissertation centered on methods and principles of design interpretation of traditional ornaments of the Arctic indigenous peoples, at the Department of Industrial Design, Ural State University of Architecture and Art. Her interests include art and aesthetics, visual and material culture of indigenous peoples, graphic design, illustration, and arctic tourism.

**Alexandra Raeva** is an MA Student and Project Assistant at the Arctic Design School, Ural State University of Architecture and Art. Her research and artistic interests converge on the topics of arctic tourism, experience design for tourism industry, and illustration.

## Mirja Hiltunen & Mira Kallio-Tavin: Art education students learning on and from Sámi visual culture

In this presentation, we critically explore the Finnish art education perspectives to the social justice and cultural diversity in terms of the Sámi minority culture. We will explore what is the role of learning on and from Sámi culture, especially contemporary Sámi art in the context of Art teacher education in Finland. An increasing number of Sámi live outside the Sámi homeland. This brings challenges to services and to the future of the Sámi Culture. Sámi visual culture need to be considered when training future art educators, too. The presentation will introduce collaboration and development work in creating a joint class on contemporary Sámi visual culture for art education students in Aalto University, Helsinki and University of Lapland, Rovaniemi, both located outside the Sámi homeland. We use art education students’ writings as research data presenting the students’ thoughts on their experiences, understandings and prejudices on Sámi culture. The topical societal conversations are reflected in students’ writings, such as, power relations and environmental questions. The presentation offers strategies for higher education on indigenous and social just teaching and allows conversation on contemporary Sámi art practices.

**Dr. Mirja Hiltunen** is professor of Art Education at the Faculty of Art and design, University of Lapland, Rovaniemi. She has been responsible for international and regional research and development projects. Community-based art education, site-specificity and social engaged art in the North are particular interests to her.

**Dr. Mira Kallio-Tavin** works as a senior university lecturer of international art education at Aalto University. Her research includes questions of diversity, disability studies, community, ethics, and arts-based methodology in contemporary art and in philosophy of education.

## SESSION 5: Education

### Tarja Karlsson Häikiö: Preschool as art educational, intra-active and participatory arena - Sustainable development with small children

Introduction and Objectives: Core values on preschool is based on a democratic perspective on early childhood education where children are seen as equal participants and co-creators of society in the Nordic countries (Korpi 2006; Rantala 2016). Still, often pre-school children are not given priority either politically or economically (Heckman, 2001). Aesthetic practice is (Bendroth Karlsson & Karlsson Häikiö 2014), and sustainable education (Walset al 2013, 2014) has become, an important part of preschool pedagogy. Working with children in preschool indirectly includes work with social and sustainable development from a future-perspective. Although the preschool curriculum encompasses goals for and importance of aesthetic activities in preschool, the aesthetic is still marginalized in many ways. The education for preschool teachers encompasses aesthetic perspectives, but is still a minor part of the studies.

Methods/Results: The presentation encompasses examples of pedagogical work with strategies to enhance children's rights to participation in society with artistic and cultural tools in preschool. In the presentation also will be presented case studies from Finland, Sweden and Italy on work with art interaction and sustainable development. This will be related to project work based in the UN Sustainable Development goals and professional development of preschool teachers. Conclusion: Inclusive strategies become increasingly urgent and the preschool as an institution becomes an important arena for social participation for children and families. Through the use of artistic and cultural tools in daily pedagogical and aesthetic practice, as well as active participation in environments in and outside the preschool, participation and cultural inclusion for both children and pedagogues, as well as parents, can be created.

**Tarja Karlsson Häikiö PhD** Art History and Visual Studies, Associate Professor / Head of Unit for the Institute of Visual and Material Culture, Academy of Design and Crafts. Works as researcher and teacher

at the Teacher Education Program at both Academy of Design and Crafts (HDK) and the Academy of Music and Drama (HSM) at the Faculty of Fine, Performing and Applied Arts at University of Gothenburg. Studies in Helsinki (Master of Arts, Textile Art exam 1988) and at the University of Gothenburg with studies in Child and Youth Culture (Bachelor exam 1997), Master of Education (exam 2000) and Art History and Visual Studies (Research exam 2007). Contact person for Bassa Reggiana pre-schools in Reggio Emilia, Italy, who works innovative with, among other things, children's visual education. Previously active as Art Pedagogue/ Atelierista, Pedagogical supervisor/Pedagogista and Educational project leader of educational development / cultural education in pre-school and primary school in the municipality of Gothenburg (1988-2004). Planning leader for Child and Youth Culture with special responsibility for the Culture schools at the Cultural Administration in Gothenburg (2001-2007).

### Vladimir Durnev: Discovering the horizons of ancestral culture.

Socio-economic, political changes over the past 30 years altered every aspect of a person's life, including their aesthetic and personal commitment, self-identification. The study allowed us to construct the curriculum shown to be effective in solving the problem stated. This report attempts to share the pedagogical approach in teaching students the basics of traditional crafts of the Komi people and to comprehend its influence on the creative formation of young artists. This report also examines cultural, ethnic and environmental characteristics of living in the North as a source of inspiration for the younger generation of artists in Komi.

**Vladimir Durnev** was born, raised and educated in Syktyvkar. He constantly take part in exhibitions in the Komi Republic. In 2009, he worked in the creative team of the experimental factory stoneware "Vorontsovo" in Moscow, and in 2010 Durnev took part in the All-Russia exhibitions in Moscow as well as in the international art projects. He is a senior lecturer and an instructor of the graduation projects in ceramics at the Faculty of Arts, Syktyvkar State University named after Pitirim Sorokin, Member of the Union of Artists of Russia and Member of the International Association of Art IAA AIAP UNESCO.



## Diarmuid McAuliffe: Pedagogy of the North

Using arts-based and narrative inquiry methods this paper will begin to explore what (if at all) might constitute 'a pedagogy of the north'. Using Jokela's notion of a 'winter pedagogy' (Jokela, 2008) as a starting point, I will consider visual data (drawings) generated for the Relate North 2017 exhibition. These drawings will be 'visual transcriptions' of 'utterances' of learners' understandings of art learning and will attempt to make visible that understanding. Four-five audio conversations consisting of ethnographic observations of participants' arts-practice in a Scottish secondary school will be considered. I will seek to attend to what extent (if any) being in the 'north' and 'hanging out' in the Finnish environment has had on the transcription/drawing process (Mishler, 2004; Reissman, 2008; Ingold, 2007, 2013). Reference to recent experiences in Estonia will also feature. 'Writing-up' observations of arts-practice and learning in classrooms and furthermore 'writing for inquiry' as expressed by Richardson and St Pierre (2005) has afforded me an 'authorising comfort' around writing and drawing for research purposes. The writings need not conform to standard report writing methods but instead may take on a more narrative poetic arts-based form (Mair, 1989) as observed in the Relate North 2017 exhibition.

**Diarmuid McAuliffe** is an artist and academic based at the University of the West of Scotland. His creative practice sits alongside his academic practice and is currently concerned with using narrative and arts-based methods to make visible critically engaged learning to inform pedagogy. He has exhibited and published widely across a variety of media including writing, visual art and performance. He has been involved in several international reviews of art teacher education, most recently in Estonia. In 2017 he was honoured with a Fellowship from the Royal Society for the encouragement of Arts, Manufactures and Commerce (RSA), for his contribution to the field of art and design education.

## Aldona Kaczmarczyk-Kolucka: Discovering the North – Art, Adventure & Challenge

The aim of this paper is to present a wide range of possibilities posed by non-formal education focused on creative discovering the places. Based on my own many years of practice, I would like to show how, via art education, we can help

young people in learning the world. These examples of education through art are implemented for more than 20 years by art studio Creatio. Our art-based activities are the tools for understanding and promoting cultural diversity and cultural identity of northern area. At the same time, through other perceptions of these lands, they become the response and interaction (in artistic and personal meaning). The art studio provides a creative atmosphere for students to experiment and experience Art Education and Education through Art - the both during workshops and the journeys. Creative experiences that are characteristic of the destination where they are taken refer to nature, climate, art, culture, customs, history, space and colouration of widely understanding the NORD. The proposed lecture will highlight some important issues illustrated by examples: the balance between new and traditional forms of life and art; art-based activities in/with nature; the role of co-participation and communication; the correlation between the different areas of life, education and art; interactivity and interdisciplinary as suggestions for educators; transfer of Arctic theme knowledge in theory and practice. All submitted activities were carried out during our travels, trips and camps in different northern countries.

**Aldona Kaczmarczyk-Kolucka** is an art historian, art educator and artist. She is the founder and leader of art studio Creatio – MDK, Rybnik, Poland. She initiates international projects and organizes educational culture journeys for children and youth for 20 years. She is a teacher in Visual Arts and Printing. Her work focuses on activities for and with young people that combine art, culture and education. She is Executive Board member of Polish Committee InSEA and Advisory Board member of ICAF.

## SESSION 6: Environment

### Mette Gårdvik, Karin Stoll & Wenche Sørmo: Bee Hotels – A home for bees, fantasy and creativity

Pollination by insects is an extremely important organic process for food production. In modern cultural landscapes, the habitat is not favorable for

wildlife. In arctic regions, the landscape is becoming species poor due to intensification of agriculture. Interdisciplinary teaching about wild bees, which focuses on different bees by recreating them and building bee hotels, provides students and children practical aesthetic knowledge and experience. Teaching focuses on an important cooperation in nature: the mutual dependency between wildlife and flowers/food plants, and the need for this interaction for ecological balance in nature and sustainable development. Results show arts and crafts and science contribute to the development of creativity and understanding, which in turn contributes to interest for the subject. By way of this innovative approach, tools, attitudes and skills can improve the living conditions of these useful insects.

**Mette Gårdvik** Associate Professor of Arts and Handicraft. Faculty of Education and Arts, Nord University. Background: Arts and Design Education. Research: Conservation of Handicraft skills and Education for Sustainable Development in Teachers Education.

**Karin Stoll** Associate Professor in Natural Science. Faculty of Education and Arts, Nord University. Background: Zoology, Education officer at Erlangen Natural History Museum. Current research: Education for Sustainable Development in Teacher Education.

**Wenche Sørmo** Professor Dr. Sci. Natural Science. Faculty of Education and Arts Nord University. Background: Comparative physiology. Current research: Education for Sustainable Development in Teachers Education.

### **Kajsa G. Eriksson and Fredric Gunve: RAIN/REGN/SADE: Eco-transformation through ritual of reading aloud**

RAIN as an EduClimateArt project leads us as “Artist/Researcher/Teachers” towards a pedagogy of trust (Irwin, Rita L. & deCosson, Alex (Eds.), 2004). Through performances, workshops, an archive of RAIN artifacts and paintings, readings and an artist book with five chapters and 44 printed cards, this never ending rain continues to fall, and through the falling the conditions for all activities are shaped and changed. The methods combine art, research and teaching in a radical way with a focus on transformation of everything and everyone involved. Diffracting and turning everything over and over

again, intra-acting and ‘cutting together-apart’ is making RAIN a condition rather than a project (Barad, 2014). In this presentation we would like to exemplify the methods of RAIN through multiple readings of the Cli-Fi story RAIN (<http://regn-rain.tumblr.com/>, <http://regn-rain.se/>) that has taken place in different spaces, outdoors, public spaces, in exhibitions and in art education settings. The reading aloud is a way to enter into the story through a breathing language via voice, and to become an active part of the Climate-fiction. The group reading creates a trust through the common experience, and common ritual that brings forth the RAIN and open a temporary place for experiments to be tested, executed and acted out in.

**Kajsa G. Eriksson** is an artist and PhD in Design, Senior Lecturer (Associate Professor) at Art and Visual Culture, HDK - Academy of Design and Crafts, University of Gothenburg, Sweden. Her dissertation “Concrete Fashion: Dress, Art, And Engagement in Public Space” (2010) is an example of artistic research that explores the border between design and contemporary art, in order to place situated bodily practices within larger field of exploration and ideology, and to discover new formats.

**Fredric Gunve** is an artist and senior lecturer in visual arts at the University of Gothenburg, Sweden. An important part of his educational and artistic practice is to blur the borders between teaching and art, and incorporate not only the everyday but also the phantasmagoric and mythical side of life. Since 2010 he is working with Dr. Kajsa G. Eriksson with the environmental artistic research project REGN/RAINE.

### **Jari Rinne: Chosen Soundscapes – Hearing the climate change**

Academic or scientific knowledge is just one of the many ways in which knowledge is taught, and an individual must more strongly justify the relevance and utilizability of the knowledge they produce. How is the claim of objectivity attached to the research data historically justified in the changing and strongly fragmented informational reality? The question of how the ideal of objectivity is carried out in the research choices or whether it is still a significant scientific information indicator as a research-ethical question. It is easy to think that the status of the information produced by researchers is since research has been done well and correctly. By identifying, dialogue opens to understanding

patterns of thinking and speaking in a common language allows dialogue to emerge instead of a multitude of isolated monologues. In the absence of an unambiguous meter, when a shared language is provided, the option of surrendering to the discussion remains an option. Translating concepts from different angles reveals guiding values and the role of ethical dialogue is to anticipate possible conflict situations and to control and control the research process (self). The dialogue involves co-operation, finding and discussing alternatives before starting the actual business. Sound art is an instant poetry – it is and it's gone at the same time and still leaving some permanent traces to our shared comprehension – so learning occurs. Sound art can be used to study environmental issues by combining expressively nature soundscapes and discussions related to use them as a new compilation arousing from chosen ethical standpoints. At the same time the actual changes in soundscapes are indicating the changes in the nature. Anthropocentric ways of orienting to the environment are to be challenged to twist the relation of humans and the nature. The presentation is focusing on questions of chosen fixed standpoints and possibilities of sound art to facilitate more fluent ways of understanding environmental changes. Questions like is there need to be more aware of the role the ethical principles ushering the everyday choices concerning the environment and can sound arts combined with compilation techniques used for that purpose will be covered. Are traditional academic ways of constructing knowledge too anthropocentric and partly because of that missing the point and common man? Is there need for complementary ways of orienting the historically jointly agreed reality?

**Jari Rinne** has his background in live rock music and education. He's works are promoting artistic ways of thinking with the methods typically used in corporative environments. Alongside his professional life, he is involved with playing in a band and sound related projects. Some of the latest works: Snow&Ice - combining real snow and ice with synthetic spaces, Laserrinne - skiing slope as a canvas for reactive laser projections and kinetic light and sound works in urban space. The production and analysing the knowledge, philosophical foundations of art based research and innovations are the main interest of his works. Currently Rinne is a postgraduate student in Nacer research group at Faculty of Art and Design/University of Lapland.

## Herminia Din: Climate Change is Real: Where was the Snow? Behind the Scenes of the Winter Design Project

The environment is a global concern especially global warming and its impact in the north. Art can contribute to increased awareness of these concerns. Winter Design Project was created to provide UAA faculty and students an opportunity to explore and create an outdoor winter space, and to look at “ice and snow” from a new perspective. Started in February 2014, there were 15 faculty from diverse disciplines including art, math, science, music, Spanish, English, Alaska Native Studies, outdoor education, teacher education, and engineering along with more than 500 of their students participated in such creative practices for the past 3 years. During the last two years of the Winter Design Project, snow precipitation in Anchorage was dropped significantly from 74.5 inches in 2014, to 25.1 inches in 2015, and 38.3 inches in 2016. It was something to notice. According to meteorology, this type of weather pattern is typical of what happens during an El Niño winter. In Alaska, El Niño conditions usually produce warmer than average temperatures that can limit the amount of snowfall in some areas. Another reason Anchorage has seen such low snowfall is because of the high amounts of rain, which are a result of high sea surface temperatures in the Bering Sea and the northeast Pacific Ocean. This presentation will reflect on how dramatic weather shifts had affected a winter outdoor design project. It will share behind the scenes stories including alternative design solutions, adaptations, and modifications. Most importantly, this session will discuss how environmental art can be used to create a strong statement to a drastic climate change in the Arctic.

## ABSTRACTS MONDAY 13th November

### SESSION 7: From Handmade to Contemporary Cultures

#### **Kathryn A. Burnett: Crofting, craft and the place-making praxis of a Hebridean island design enterprise**

“Tradition without practice becomes nostalgia.” So states the website for Uist Wool, a craft and design enterprise committed to sharing “knowledge and experience with others to provide long-term social, economic and cultural benefits to our communities”, based on the small island of Grimsay in Scotland’s Outer Hebrides. Bryden (2007) speaks of Scotland’s crofting communities as derived from the dichotomies of both ‘functional’ and ‘place-based’ discourses. Uist Wool exemplifies such discourse as praxis: expressing craft and design as crofting (Hunter, 2000) that is functional - where the craft resource derives from the physical landscape and literal crofting practice – as well as ‘place-made’ whereby intimate networks of local contingencies establish and inform what is expressed, practiced and validated as a ‘crofting community’. This paper comments on sustainable creative enterprise and education in the current climate of Hebridean cultural identity and its expression. Particular focus is given to this in terms of remote rural sustainability agenda informing ‘knowledge’, ‘territory’ and ‘space’. Uist Wool is an illustrative example of this in Scottish terms as well as indicative of community resilience and well-being across ‘northern places’ more widely.

**Dr Kathryn A. Burnett** is senior lecturer in the School of Media, Culture and Society at the University of the West of Scotland. As Co-Director of the Scottish Centre for Island Studies and with a background in social anthropology, sociology and cultural studies, Kathryn’s research includes the representation of remote island spaces; the media and identity of Scotland’s rural communities; cultural work narratives of art, heritage and creative practice; and sustainability, enterprise and cultural policy in peripheral regions and communities.

#### **Ásthildur Jónsdóttir & Maria Huhmarniemi: Interwoven: A Collective Art-Based Approach**

This paper aims to show how artistic practices can nurture collective efficacy for understanding the North through art and craft based approaches resulting in the exhibition *Interwoven*. The aim of the exhibition was to show how contemporary art and design converges with traditional crafts. The exhibiting artists and designers explored the boundaries and bridges between art and traditional crafts. Arts, crafts and design are strongly intertwined in our daily lives. Thus, we are not always aware of their presence and influence on us. The artworks that were selected for the exhibition all embraced traditional knowledge and practices, techniques and traditions were transformed through the use of a variety of materials; trying them in a new context, preserving yet altering earlier knowledge. Sustainability, crafts and culture form the starting point of all the works in the exhibition. The focus of the works is diverse; Sami duodji, nature, colors, culture, daily life, memories, with some requiring direct participation of the audience. When designing the exhibition the curatorial considerations included finding the balance between aesthetic and function where old traditions had acquired new content. The exhibition included works by artists associated with four universities in the Arctic region; the University of Lapland, the Sámi allaskuvla/Sami University of Applied Sciences, Bergen University and Iceland Academy of the Arts. Symposiums and workshops were organized in conjunction with the exhibition. The exhibition venue nurtured supportive learning conditions which allowed the artist to refer to their own works and the participants to be included in the exhibition. The project was funded by the Nordic Culture Fund, and part of ASAD network.

## **Irina V. Zemtsova & Scott Thoe: The influence of Folk Art in Northern Russia on the development of European Abstract Painting on the example of Northern Painting on Wood**

This presentation will focus on the influence of folk art in Northern Russia (Arkhangelsk, Vologda and Komi) on the development of modern abstract art in Europe. It will show the direct correlation between the documented travels by the famous artist Wassily Kandinsky through the Northern regions (end of the 19th century) and the first appearance of abstract painting. The study will also examine the same phenomenon in other abstract artists, drawing parallels in their attachment to spirituality and to simple geometrical forms found in Russian folk art. This paper will seek to trace the significant role Northern Russian folk art has played in the early development of abstract art. It will further describe the importance of comparing folk art with abstract art in a teaching environment, where the fundamentals of art composition are demonstrated. The comparison of folk and abstract art is a useful tool in teaching students the basic elements in art composition. The absence of concrete motifs facilitates teaching the construction a composition through pure art forms, through color and movement. In addition, some of the techniques used in northern frescoes are used in the study of other disciplines in art education in modern Russia.

**Irina V. Zemtsova, (PhD, Professor)** Head of the Department of Arts and Crafts, The Institute of Culture and Art, Pitirim Sorokin Syktyvkar State University. Member of the Komi Republican Union of Artists. Contacts: Morozova str., 155-14, 167000, Syktyvkar, Komi Republic, Russia. E-mail: zemtsova56@mail.ru

**Scott Thoe (PhD, MA)**, Harvard University, University of Washington, Cracow Academy of Art. Artist and lecturer at the Nord University, Bodo, Norway and Syktyvkar State University. Member of the Norwegian Artist Union. Contacts: 8378 Stamsund, Lofoten, Norway. E-mail: scott2thoe@gmail.com

## **SESSION 8: Art-Based Research**

### **Roxane Permar: Socially Engaged Art, Virtual Connectivity and Art Education**

Virtual connectivity is valuable in relation to the educational potential of art and design as well as issues linked to northern sustainability. This presentation will consider virtual connectivity as a tool for developing sustainability for small and remotely situated communities through socially engaged art practice in higher education. Social practice in art is well suited to addressing northern issues, facilitating creative engagement with a range of issues linked to economic, cultural and social development. The University of the Highlands and Islands holds unique expertise in the use of virtual education methods and since 2013 has extended its application into the field of socially engaged art. The virtual environment facilitates innovative learning experiences alongside greater connectivity among those engaged in these practices in the region as well as nationally and internationally. Virtual study allows universities located in these regions to extend their range of specialisms, attract new students, develop collaborative networks and increase opportunities while establishing innovative approaches to creative community engagement.

**Roxane Permar** is Reader in Fine Art, University of the Highlands and Islands where she is a Research Fellow and Programme Leader for the new MA Art and Social Practice course at the Centre for Rural Creativity, Shetland College UHI. The course is distinguished by virtual delivery and focus on development of socially engaged practice in remotely situated communities. Since 2011 she has been working in collaboration with Susan Timmins on the Cold War in Shetland and the northern and Arctic regions.

### **Svetlana Usenyuk-Kravchuk: A Flight Over the Tundra**

**A Flight Over the Tundra: Visual Exploration into the World of Arctic Nomads** In August 2013, a group of international designers, artists and researchers went to the Russian Arctic to conduct field studies under the framework of the project 'Visualizing Arctic Mobility', among nomadic rein-

deer herders of Yamal Peninsula. This presentation reflects on the results of that trip and draws on the phenomenon of 'research-on-the-go', i.e. a real-time exploration of mobile way of living that forces researchers to become correspondingly mobile. The central proposition is that the entire essence of mobile life can be best grasped by the means of visual arts with their natural dynamics and personalized attitude.

**Svetlana Usenyuk-Kravchuk, PhD**, postdoc; Aalto University, Finland / Ural State University of Architecture and Arts (USUAA), Russia, svetlana.usenyuk@mail.ru

Antonina Belyaeva,

**Radmir Gelmutdinov and Ilya Polyanskikh, BA** students, Industrial Design, Ural State University of Architecture and Arts (USUAA), Russia

**Nuno Escudeiro**, film maker / videographer, Finland/Portugal

**Marjukka Vuorisalo**, graphic artist / design researcher, Aalto University, Finland

### **Lindsay Blair: An Sùileachan (2013): Temple-Work in Place of World Withdrawal**

Will Maclean and Marian Leven's land piece on the Island of Lewis is openly political: it is radically removed from structuralist formalism by deliberately renewing the dialogical relationship between people and their history. Likewise it raises questions about curatorial or aesthetic categories constructing the artwork under the aegis of the community and aligning it with Heideggerian notions of temple. The language is connected syntagmatically with land art or social sculpture but it operates paradigmatically also with the past and a projected future for the community. Maclean and Leven's artwork functions as an ontological paradigm serving its community both as 'models of' and 'models for' reality which means that it does not just 'manifest' but 'reconfigures' historical ontologies undergirding their cultural worlds. An Sùileachan was created following a trip that the artists had taken to St Kilda, the Faroe Islands and Iceland. Something of the Northern elemental quality of people's lives in these islands informs the metaphysical aura of the structure. For example, the distinctive doorway speaks of the Inuit tupqujaq a large structure through which a shaman might enter the spirit world and the two circular chambers of the Pictish double-disc markings in the East Wemyss caves of Fife, Scotland.

**Dr Lindsay Blair**, Lecturer and Researcher in art history and cultural theory at the University of the Highlands and Islands, Scotland. Lindsay.blair.moray@uhi.ac.uk. Research interests include: visual culture of the Scottish Highlands in a post-colonial situation and the potential of a transnational identity; American Surrealism, especially the work of Joseph Cornell; American Abstract Expressionism in relation to the semiotic analysis of Roland Barthes and the radical interpretive theory of Gilles Deleuze; cross-disciplinary representations: place as text in visual culture and literature.

### **Annamari Manninen: Sharing Voices from the North**

Two case studies of online communication in developing blended learning in art education. In this paper I am presenting experiences of the use of distant and e-learning tools in education in two different cases from the North. The first case is a part of my doctoral research in European scale Creative Connections -project (2012-2014) developing pupils' voices through interacting in group blogs at the elementary and secondary school levels. The second case is Our Arctic – course organized in spring 2017 as ASAD collaboration for a group of students from the Nord University of Norway (Nesna), the University of Lapland, and Iceland Academy of the Arts, Reykjavik. In Our Arctic- course we were piloting distant learning by streaming lectures and having students participate online from several locations at once. Both of these examples can be defined as blended learning including both interaction through internet and contact teaching. The cases are also connected by the phenomenon based approach in teaching and learning, exploring young people's perceptions of European citizenship in the first case and living in the Arctic area in the second. As a conclusion, I am summarizing the challenges and benefits of collaborating and bringing the teaching and learning online in art education and education in general.

**Annamari Manninen (MA)** works as a lecturer in art education and is also a doctoral candidate in the faculty of Art and Design, University of Lapland, Rovaniemi, Finland. She has a background as a teacher of visual art in upper secondary school and art school for children and youth. Her focus as a teacher is in media literacy, visual communication, film and new media in the context of art education. Her current research is focusing on the use of con-

temporary art and blogs as a learning environment and developing practices of multimodal and distance learning.

## SESSION 9: Design

### **Salla-Mari Koistinen & Juho Yliniemi: Collaboration of design and research of geopolymer technology for promoting sus- tainability**

Arctic environment sets demands for material performance, aesthetics and ethics. This presentation focuses on describing the outcomes of collaborative interdisciplinary research done by Salla-Mari Koistinen (MA) from Faculty of Art and Design, University of Lapland and Juho Yliniemi (D.Sc.) from the Fibre and Particle Engineering Research Unit, University of Oulu, in High Value products from industrial residues enabled by participatory design and geopolymer technology, Geodesign -project. Methods used in the research are action research, design research and chemical & material research. Data is collected from participatory design processes and geopolymer research. Outcomes point out that interdisciplinary work opens up platforms for shared experiences and shared envisions of future practices. Results are significant for the discussions of materials in northern environments, interdisciplinary research and the role of design in promoting sustainability and material development.

### **Henna Marttila: Improving Communi- cation and Information Radio Systems in Lapland and South Africa**

Improving Communication and Information Radio Systems in Lapland and South Africa Henna Marttila University of Lapland Information flow plays a major role in the wellbeing and safety of people. The “Development of Wellbeing and Safety in Municipalities” project (2012-2014), done in Lapland, Finland, developed a communications system for circumstances when mobile phone and public authorities networks were not working. During this project, the 24/7 Free Radio Network was developed. This communication system enabled villagers and public authorities to communicate with each other in everyday matters and in exceptional

circumstances. The PARTY project (2015-2018), currently being performed e.g. in Platfontein, South Africa, aims to develop a radio channel to better serve the villagers needs and interests. Although the Finnish and African cultures are different, the radio communication system and information flow that was developed in Finland could also be used in Africa. Platfontein’s radio station could inform people of both security issues and general matters pertaining to employment and education. In both projects empathic design was used to understand the user’s perspectives, feelings, and experiences (Koskinen et al. 2003). The projects also strengthened society and increased wellbeing. This was seen in the workshops, the end results, the radio system, and its channels. References: Koskinen, Mattelmäki and Battarbee. (2003). Empathic Design. User Experience in Product Design. IT Press.

## ABSTRACT    SUNDAY 12th November

Rovaniemi Art Museum, KORUNDI

### **Tuija Hautala-Hirvioja, Ph.D. – talks in the Art Museum: Art as a part of mental reconstruction in Lapland 1945-1955**

The Lapland War (1944–1945) was the war between Finns and Germans. The Moscow Armistice signed in the end of September 1944 was one reason for the war. People (about 100 000) were evacuated from Lapland. Almost the whole Lapland was destroyed. After the Lapland War, artists felt that it was their duty to promote cultural and mental reconstruction. The Lapland Art Association Seitapiiri established in 1947 in Rovaniemi. Seitapiiri started to organise Lapland Culture Week, art exhibitions were an important part of the week. My presentation examines the role and significance of the association, and how art and culture were able to support mental reconstruction, and what kind of art artists of The Lapland Art Association Seitapiiri offered the audience during the reconstruction period from 1945 to 1955.

**Tuija Hautala-Hirvioja** is a professor of art history at the University of Lapland. Her field of teaching and research is northern art and culture and Finnish modern art in the context of the Jenny and Antti Wihuri Foundation Art Collection. She has also done research on Lappish folk art and Sámi visual art.

## THROUGHOUT THE SYMPOSIUM

### ART INTERVENTIONS

#### **Arctic Encounters**

A group of international art students has been working under the theme of Arctic Encounters in an intensive joint course before and during the symposium. During the course, the student have been doing experiments on performing arts and creative voice expression. The course assignment focuses on producing a collaborative performance mixing visual elements with audio and it is performed in the symposium. The students are coming from the University of Lapland, the University of Oulu, Iceland Academy of the Arts and the Nord University of Norway (Nesna College). The course tutors are Pieta Koskenniemi, Mirja Hiltunen and Kari Kuivamäki.