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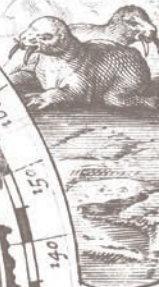
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A circular world map from a 17th-century book, showing the world from the North Pole. The map is surrounded by a circular border with latitude and longitude markings. The continents are labeled: ASIA, EUROPA, AFRICA, AMERICA, and ANTARCTICA. The map is decorated with various animals and figures, including a deer, a bear, a walrus, and a polar bear. The map is titled 'MAGNETICUS' and 'POLARIS'.



RELATE NORTH

2015 symposium and exhibition

catalog

CULTURE, COMMUNITY & COMMUNICATION
EXHIBITION DATES NOVEMBER 6-DECEMBER 4
FINE ARTS BUILDING, KIMURA ART GALLERY
UNIVERSITY OF ALASKA ANCHORAGE

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INTRODUCTION

Relate North 2015 Culture, Community and Communication is the fourth annual exhibition of the University of the Arctic's thematic network (ASAD). The works in this exhibition are wide ranging in their approaches to cultural diversity, community outreach projects and the communicative role the arts play in northern climes.

The arctic region is vast and the northernmost area of the world. Before satellite imaging and GPS mapping of the region was minimal. Pre-twentieth-century cartographic depictions of the arctic were not very detailed or informative and locations were indicated more like

outposts below the North Pole.

The image we chose for the design of the brochure is a map known as the *Regiones Hyperborae* (*Arctic Regions*) that was illustrated by the 17th century Flemish cartographer Petrus Bertius. The visual information is generalized with some geographical tags—even fanciful imaginings of arctic animals in the four corners. Interesting is the striking fictive landmark found in this map, the *Rupes Negra* (*Black Rocks*). It was perceived as a spectral island with a centralized magnetic rock at the North Pole.

All compass needles pointed towards it and serves as an apt



metaphor for the combination and attraction of different northern cultural contexts represented by this conference's symposium and exhibition.

The variety of the works in the exhibition are responses to the multi-faceted issues we all face in the North. The art exhibited is investigative and interactive in nature, collaborative, environmentally conscious and uniquely personal addressing issues of identity and one's ties to place. I am reminded of Yi-Fu Tuan's term "topophilia" (love of place) which deals with the emotional, mental and cognitive connections we make with our environment. Wittgenstein once remarked that we

are in need of constellations of possibility.

This is precisely what the thematic network is about— convergences and possibilities connecting us by our differences as well as our common affinities living in the North. This new map that is being drawn, like the radiating and connected points on ASAD's logo is a "humanistic geography"—the cultural tissue we share.

Dr. Charles E. Licka, Professor of Art History
University of Alaska Anchorage

RUTH BEER

Emily Carr University
Vancouver, CANADA

Flow is a video with animation and sound that presents a fragile shifting balance between water/ fish and industry. It interweaves documentary footage recorded in northwest British Columbia in the vicinity of the proposed and contested oil pipeline expansion, in Pacific coastal communities, and at the Adams River, during salmon spawning season. It also includes archival footage of the salmon canning operation at the Gulf of Georgia Cannery that is now designated as a museum and National Historic Site.

Flow is one of numerous artworks in a variety of media that have been produced in conjunction with *Trading Routes*:

Grease Trails Oil Pipelines (Beer, PI), a research-creation project generously supported by a grant from the Social Sciences and Humanities Research Council of Canada.

Flow
2014

VIDEO (4 MINUTES, CONTINUOUS)



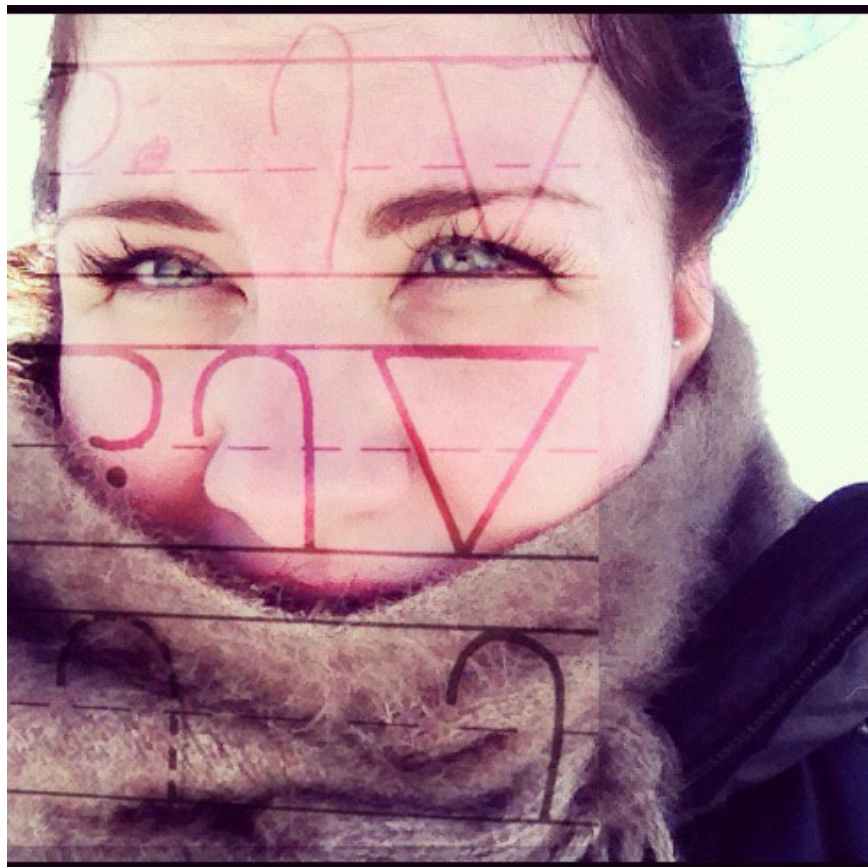
COURTNEY CHETWYND

University of Dundee
Yellowknife, Northwest Territories, CANADA

This project explores the nature of identity by revisiting past artifacts fusing representation and scribbled writings.

Being raised in the North and having settler immigrant familial origins, my education included learning Inuktitut and writing syllabics as a child. I am confronted with the question of what it means to be from, but not of a place. Occupying this hybrid space, my work explores translation, not inside or outside, but simultaneously being part of both positions at once. The system of syllabics functions by breaking down individual syllables of a word and representing them as symbols.

Many are actually not aware that this system of written language was created by European clergy and widely adopted by the Inuit since its 'introduction' by these Christian missionaries as a way to transcribe religious texts into Inuktitut for consumption and colonization. Many people now regard this invention by white missionaries as their own and have resisted attempts to have it replaced by Roman orthography.



QUALLUNAAT

2013

STILL IMAGE ON PAPER

8X10 IN.

THOMAS CHUNG

University of Alaska Anchorage
Anchorage, ALASKA

“*Bear Boobs*” is based on the Yupik Alaska Native myth that if you are a woman and see a bear in the woods you should “*flash*” it. It was told to me by a female tribe member and friend of mine when I first moved to Alaska who was terrified of encountering a bear. The origin of the myth once had roots in a longer story of Bear taking a human wife. But over time the oral transmission of this myth was reduced to simple advice. Despite losing much of the original story from assimilation and cultural loss, the advice still remains. To me it spoke of the profound truth that some problems in life require you to stop running, face

your fears and expose your vulnerability to conquer them. Maybe this advice actually works.



Bear Boobs

2014

Acrylic on Canvas

144"x62" in.

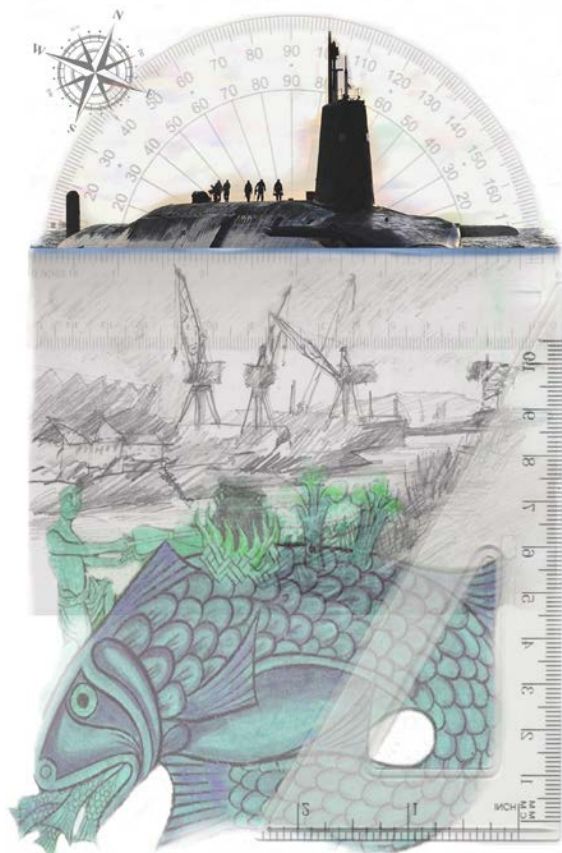
GLEN COUTTS

University of Lapland
Rovaniemi, FINLAND

These images explore aspects of the landscape, heritage and history of the Firth of Clyde, the largest and deepest coastal waters in the British Isles which is close to my home in Scotland. I have always been fascinated by the area, its cultural and industrial heritage, from fishing to shipbuilding, industries that are now in decline with the subsequent loss of cultures and skills. The current, sinister presence of the UK fleet of nuclear submarines is a key topic of local and national debate.

The prints are part of a series that I have been recently working on using drawing, photography and mixed media to produce limited edition digital prints. The process of making

the works echoes my feelings about the changing landscape – layered, multifaceted and nuanced. It is a personal, sometimes political and occasionally playful, response to the way that a place has changed and is being changed by human activity.



THERE BE MONSTERS

2015

DIGITAL INKJET PRINT PRINT SIZE

ACTUAL IMAGE 16 x 24 CM (6.3" x 9.5")

PAPER SIZE 26 x 35 CM (10.2" x 13.8")

LIMITED EDITION OF 15

HERMINIA DIN

University of Alaska Anchorage
Anchorage, ALASKA

Given the current interest in connecting with the Arctic, a case could be made that we do not offer enough programs and/or creative publications related to conceptualizing and creating sustainable activities and/or displays especially in an outdoor environment.

The Winter Design Project is a collaborative learning experience connecting UAA faculty and students from diverse disciplines. It encourages us to take an in-depth look at “ice” and “snow” from a new perspective and to inspire further artistic creation and/or creative solutions with a truly sustainable medium.

WINTER DESIGN PROJECT
2015
COLOR DIGITAL PRINT
24X36 IN.



MONICA GARCIA-ITCHOAK

Anchorage, ALASKA

I believe art stems from one's ability to see the world through many perspectives. Growing up in the rural vastness of the Midwest landscape allowed me time to investigate the natural world where I experienced the harmonious rhythm of the changing seasons.

I see everyday objects and their connections to nature that are often overlooked. My intent is to ask the gallery viewer to look and gather information they visually experience to inspire a sense of awe and appreciation that transcends the mundane. I want the viewer to begin a dialogue that questions, engages, and finds wonderment in the world we inhabit. Hopefully this

will inspire a new way of seeing one's world, provoke personal growth and create authentic experiences.

LAUNDRY LOVE
2010-2015
MIXED MEDIA/DRYER LINT
20" x 26"



MIRJA HILTUNEN

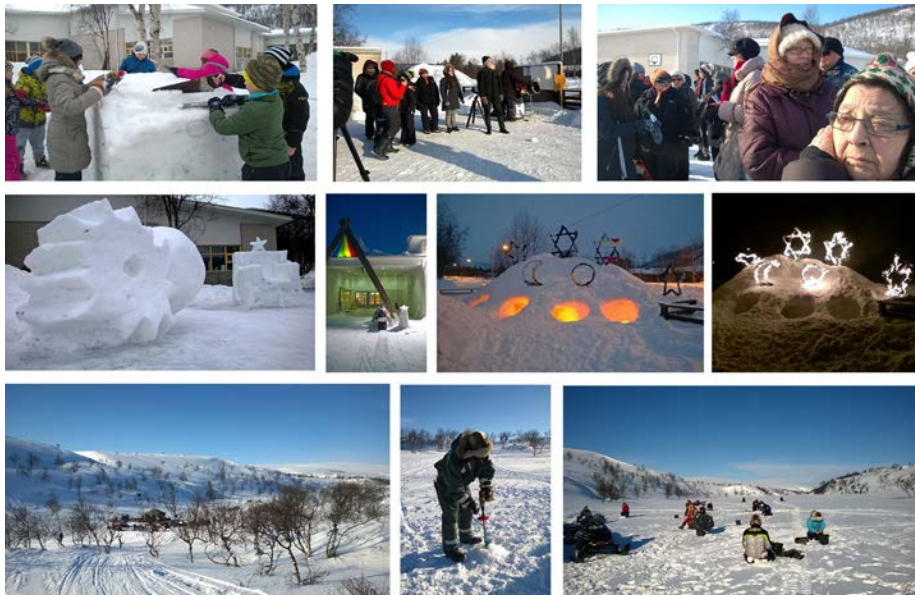
University of Lapland
Rovaniemi, FINLAND

The solar eclipse on March 20th created a 5850 km long path that ran from the south of Greenland, between Iceland and Scotland, over the Faroe Islands and the Svalbard archipelago, culminating in the North Pole. In the most northern district of Finnish Lapland, Utsjoki, one experienced a 92% total eclipse.

This installation documents the experiences at the science and art event organized by the villagers of Utsjoki to celebrate the solar eclipse. One of the festivities involved ice fishing for arctic char at an isolated mountain lake, Koahpilas.

For this installation I have combined materials like wool and silk, used in *Gákti*, the traditional clothing worn by the

Sámi, photographs and fishing line with a constant reference to the play of light as it was experienced at the time.



SOLAR-FISHING

UTSJOKI 2015

WALL INSTALLATION

(110 CM X 110CM X 50CM)

MIXED MEDIA: LIGHT, SILK, FELT,
FISHING LINE, PHOTOGRAPHS

J. E. ILGEN & C. E. LICKA (A Behind the Eight Ball Enterprises Collaboration)

University of Alaska Anchorage,
Anchorage, ALASKA

It is little known that there are cold water coral reefs abutting the Aleutian Island chain and Nordic countries including Greenland. They have been minimally protected from overfishing but not from ocean acidification (carbon dioxide emissions). Assuming the prognosis is correct regarding coral reefs in warmer climes (e.g. Great Barrier Reef) the continued future growth of coral reefs is dismal and arctic coral reefs are in danger. If current rates of acidification continue the growth of coral reefs will diminish and eventually dissolve. These biodiverse communities, like the proverbial canary in the coal mine, are prescient warnings for our planet's long-term sustainability.

This totemic installation signifies our future-present. It consists of an 8' high white plinth, a coral fragment at top, and razor ribbon wire around its base containing wooden carbonic acid molecular models. The intent is expressed in its title: *Extinction Admonition: Apparition 1 Coral Memento Mori* (June 2015).

Extinction Admonition:

Apparition 1 Coral Memento Mori

2015

Grey powder coated steel, coral, razor ribbon, wooden CO₂ molecular models, truncated pyramidal plinth, height 8', top of plinth, 3 1/2 x 4 1/2" and base, 14" x 14".



TIMO JOKELA

University of Lapland
Rovaniemi, FINLAND

The photo and mixed media series visualize some of my snow and ice installations in various landscapes, place and communities in North-Scandinavia, North-West Russia and Siberia.

In recent years I have researched and developed the use of snow and ice from the perspective of environmental and community art by emphasizing “northernness” and locality. The purpose is to initiate and contextualize the use of these materials and contexts to develop a national and international conversation. In these artworks, community-based creative processes are opened up to broaden new perspectives

connected to recent discussions addressing contemporary art and northern locations as well as the encounters of indigenous peoples and their sociocultural situations in the Arctic.

*Winter Locations, 2008-2014,
Suite of three prints*

Moskogaissa, Northern Norway
Digital prints, photos and mixed media
Dimensions variable



JOSEPH KASHI

University of Alaska Anchorage
Anchorage, ALASKA

This found-object photograph is emblematic of our emergence from the darkness and constrained activity of our high-latitude winters. To counteract the depressed spirits often occurring during our northern winters, both traditional and non-traditional peoples commonly use intense colors such as these early spring daffodils, found discarded on lingering late winter snow and decomposing naturally.

DETRITUS PRESERVED
2013
DIGITAL PHOTOGRAPH
(ARCHIVAL PIGMENT AND
BARYTA PAPER PRINT)
20X24 IN.



GARRY MEALOR

University of Alaska Anchorage
Anchorage, ALASKA

In *Bowl of Roe*, a young nude woman is approaching an older nude woman who is holding a knife over a gutted salmon from which roe has spilled onto the foreground.

The catalyst for this watercolor was a group of Native women I overheard at the mouth of the Kenai River in Southcentral Alaska. They were angry at the sight of salmon roe littering the beach discarded by Alaska fishermen. In a traditional or pure subsistence type of livelihood, all or nearly all portions of fish are used.

My intent was to explore the interplay between the women, the roe and their anger at the waste and present

a variety of interpretations ranging from use or misuse of resources, relationships, teaching , gender, and native and subsistence issues.



BOWL OF ROE

2006-2010

TRANSPARENT WATERCOLOR

DAVID MOLLETT

University of Alaska Fairbanks
Fairbanks, ALASKA

Ester Cliffs, an oil on canvas painting, depicts an old wash cliff that was hydraulically mined in the 1940s near Fairbanks, Alaska. Huge hoses washed down the earth and rock which was then run through a floating dredge to remove the gold contained therein. Today those cliffs have grown over with willows, birch, aspen and other vegetation which are dramatically represented in the early fall season.

It is remarkable how the landscape transforms and vegetation recovers in the wake of mining activity. The interface between man and the Arctic landscape has been a large part of my outdoor painting practice for over

forty years. This painting shows the unique aspects of that ongoing activity.



ESTER CLIFFS
2008
OIL NO CANVAS
48"x40"

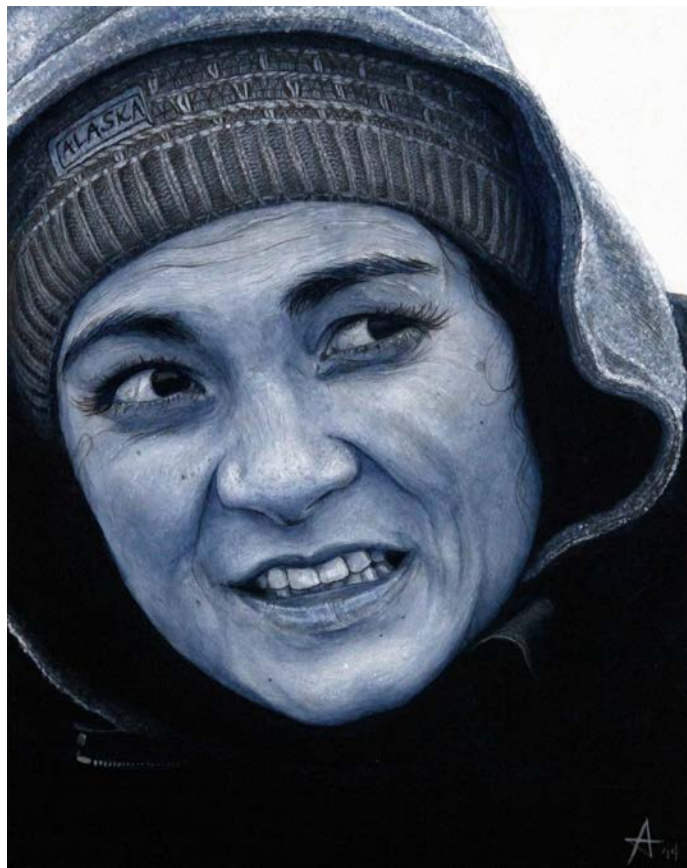
AUSTIN PARKHILL

Homer, ALASKA

These realistic paintings of Barrow, Alaska residents revere honesty in expression. They reveal the raw character of individuals without pretense in moments of unguarded sincerity. Such moments are elusive urging me to expound upon them and glorify them until a fleeting moment becomes a persevering statement.

Extensive details give the paintings a presence while the monochromatic approach heightens a sense of Arctic austerity.

SARAH
2014
ACRYLIC ON BOARD
14"X11"



ROXANE PERMAR and SUSAN TIMMINS

University of Highlands and Islands
Shetland College, UK

In our collaborative work we explore the Cold War period as it exists physically in the landscape and in memory. Our intent is to encourage a different understanding of the remote North through a consideration of the region's historic significance as a new Front Line for defense in the second half of the 20th century. We bring together a combination of contemporary and traditional art practices, fusing new technologies with traditional materials to re-imagine this period and chronicle lost stories to give them new meaning within our 21st century landscape of conflict and reconciliation.

Northern Exchange is an ongoing project designed to

collect and share people's memories and perceptions of the Cold War from both sides of the former "Iron Curtain". Visitors to this exhibition are invited to contribute their thoughts and images using the blank triangles provided, which will in turn become part of our growing project.



NORTHERN EXCHANGE

2015

MODULAR WALL HANGING COMPRISED OF
 INDIVIDUAL TRIANGULAR UNITS
 72" (W) X 60" (H).

JOHANNA RUOTSALAINEN

Rovaniemi, FINLAND

I walked around Finnish Lapland carrying with me one hundred painted wooden blocks. I installed my artwork in different places to see how the site affected the piece and how the art changed the site by documenting and photographing my findings

Ecolandia is a critical approach to constructing in the Arctic without understanding the Arctic. The aim is to develop a technology that can challenge the conditions of the Arctic environment so that we can build our houses in straight lines. When living in the Arctic, the place has a significant influence on everything we do. In all Arctic design the environment

should not just be based on inspiration but how arctic design is linked to dominance of policy-making.

In this exhibition, the artwork is installed outside the Arts Building, in yet another different place and site to see how the place affects the artwork and how the artwork changes this site.

ECOLANDIA
2015
SCULPTURE / ENVIRONMENTAL ART
(PAINTED WOOD)
2000 X 2000 X 80 MM



GRETCHEN SAGAN

Anchorage, ALASKA

My Native heritage is intrinsic to my work, and defines who I am and how I see the world. I can say my heritage predisposes me to being very sensitive to my environment and open to sensations of what is happening around me. In all of my work I explore our connectedness and who I am in relation to the world.

The artistic dialogue about our northern sense of culture— old and new — and its effect on our life, work and identity is crucial to my aesthetic. The push-pull factor of migration is interesting to me, as it relates to my efforts to fulfill my own potential.

My paintings explore our sense of direction, perception, distance and how we cross real and imaginary lines.



SUMMER ROUTE

ACRYLIC ON CANVAS

© 2011

24 X 48 IN.

WENCHE SØRMO, KARIN STOLL, and METTE GÅRDVIK

Nesna University College
NORWAY

Marine litter is a Global problem for human beings and animals. It is found in huge amounts in the Arctic Coastal Area, which makes it an extra challenge for the wildlife. Nine beaches at the coastline of Helgeland (the area embracing the Polar Circle in the middle of Norway) have been cleaned by seven schools and two kindergartens. The litter from local beaches was picked up, sorted and used as material for building.

Sea Monsters combines natural and site-specific materials. These artworks made by children communicate the challenges facing both animals and human beings living in northern areas today. The participants' experiences signify a holistic

approach to this global problem through art by creating the tools to deal with this challenge by collaborative means. The physical art-pieces have all been recycled, but their images and symbolic powers are given life through this exhibition.

Sea Monsters Conquer the Beaches,
2015
Photo documentation



KRISTY SUMMERS

University of Alaska Anchorage
Anchorage, ALASKA

As I grow older I become more aware and interested in my surroundings. Whether it be on the edge of the suburbs where I grew up in Kansas watching the sprawl consume every piece of vacant land, or Bristol Bay Alaska where not even McDonalds or Wal-Mart has sprouted and people are few and far between. Through the lenses of these different experiences and places I have become interested in the ideas of industry, nature, and home.

My work allows me to explore questions and address issues of place, relationships, identity and my own connection to them to forge a greater understanding, or at the very least

gain another perspective. Through my work I create tools for understanding and representations of my perspectives and thoughts. My work allows me to pose questions, create narratives and simple visual poetry. Through ever changing experiences, perspectives, and situations I find inspiration.

Remembering how to fly

2015

Rock, bronze, and stainless steel

18" x 18" x 5'



GINA WALL

University of the Highlands and Islands
SCOTLAND, UK

Walking amid the Arctic Fells of Finland in May 2015, memories of the Scottish Cairngorm Mountains were awakened in me. The *Tunturimaisema* where I walked in which I walked seemed haunted by my experiences of the landscapes of my home: the rain glistening on the flora of the forest floor, the odour of the foliage, and the rush of the brown river.

The Cairngorm Plateau is a location which is of relevance to the work of the ASAD Network insofar as this unique environment is Scotland's Arctic. *Fell Dreaming I* is a photographic work made at *Coire na Ciste*, a landscape rendered uneasy by the strangely sinister presence of one of the ski center's

abandoned chairlifts which has been unused for many years.

The mountainous conservation area can be seen as a contested Arctic space, a place in which many complex issues around leisure, conservation and sustainability are overlaid.

FELL DREAMING I
May 2015
30.5 x 30.5 cm



SOFIE WEIBULL

Umea University
SWEDEN

“How are we?” is a sculpture installation dating from 2010.
It is participatory in nature allowing the spectator to make their own sculpture by moving around the modules into a composition of their own liking.

How are we?

2010

A sculpture installation of fabric objects
tights & cellular plastic bullets. 9 pcs of
object 110cm long, and installation size
250-400cm



BIOGRAPHIES OF ARTISTS

Ruth Beer

Emily Carr University
Vancouver, CANADA

Ruth Beer is an artist-researcher whose recent research and creation projects, generously supported by the Social Sciences and Humanities Research Council of Canada include *Catch & Release: Mapping Cultural and Geographic Transitions* (2009-2013) concerned with transformation of coastal communities and the demise of the salmon canning industry, and *Trading Routes: Grease Trails, Oil Pipelines* (2013-2017) that seeks to promote dialogue and exchange focused on contested terrain in the Pacific Northwest, through production of artworks, exhibitions and publications. Related artworks explore materiality and the cultural/ecological impacts of resource extraction industry. She is Professor of Visual Art and Assistant Dean of Research at Emily Carr University of Art and Design, Vancouver BC.

Courtney Chetwynd

University of Dundee Yellowknife
Northwest Territories, CANADA

Courtney Chetwynd is an artist-researcher from Canada's Northwest Territories who is currently a Ph.D. Candidate at the University of Dundee in Scotland. She has exhibited work in New York City, Atlanta, Indianapolis, Scotland, throughout Canada, and most

recently, London, UK. Courtney has received awards and research grants from the Alberta Foundation of the Arts, Banff Centre for the Arts, Canada Council for the Arts, University of Calgary, Centre for Research in the Fine Arts, and the NWT Arts Council. Her work focuses upon metaphors of the body, space, and relationships by integrating Northern concepts and materials in a poetic and psychologically charged manner.

Thomas Chung

University of Alaska Anchorage
Anchorage, ALASKA

Tom Chung is an Anchorage based artist and adjunct professor in the Department of Art. He received his BFA from the San Francisco Art Institute and his MFA from Yale University. His work can be seen at Tomchung.org and he can be contacted through his email tpchung@uaa.alaska.edu

Glen Coutts

University of Lapland
Rovaniemi, FINLAND

Glen Coutts is Professor of Applied Visual Arts at the University of Lapland in Finland. He was Reader in Art and Design education at the University of Strathclyde, Glasgow, Scotland until April 2010. He writes regularly about issues in art education and is currently Vice President of the International Society for Education through Art (2014- 2017) and Principal Editor of the International Journal of Education through Art. His teaching and research focuses on the interface between formal and informal art education and, particularly, the pedagogical potential of community-based art practices.

Herminia Din

University of Alaska Anchorage
Anchorage, ALASKA

Herminia Din is Professor of Art Education at University of Alaska Anchorage. Holding technology, and community-based art education. She received the 2013 UAA Chancellor's Awards for Excellence in Sustainability for her efforts to raise awareness of the "reduce" and "reuse" methods of dealing with waste products. To continue the promotion of sustainable art on campus, she began the Winter Design Project in 2014 working with faculty and students to explore and create an outdoor winter space by looking at "ice and snow" from a new perspective.

Monica Garcia-Itchoak

Anchorage, Alaska

Monica currently holds a BFA in Studio Arts and a MEd in Administrative Leadership and School Policy from the University of Illinois, Chicago. In addition, Monica was an Adjunct Professor in the Graduate College of Education at Roosevelt University, Chicago. Monica has shown her work nationally and continues to teach in museums around the globe. Monica has held several artist residencies and developed various participatory collaborative projects for many non-profit art organizations. Monica is from Chicago, Illinois and lives in Anchorage, Alaska.

Mirja HiltunenUniversity of Lapland
Rovaniemi, FINLAND

Mirja Hiltunen is a Professor of Art Education in the Faculty of Art and design, University of Lapland. She has devised a performative art strategy as part of her work in art teacher education and has been leading community-based art workshops and projects in Lapland for twenty years. Her artistic practice has involved directing numerous live art events and projects relating to the northern environment and putting together exhibitions. She is especially interested in art-based educational research investigating the possibilities for interaction between contemporary art and the villages of the North. Place-specificity, performativity and social dimensions of art are of particular interest to her. Over the years she has published numerous papers in these areas.

J. E. Ilgen & C. E. Licka(Behind the Eight
Ball Enterprises)University of Alaska Anchorage
Anchorage, ALASKA

Ms. Ilgen received her MFA in Metalsmithing from the University of Washington and her BFA in Design from Syracuse University. She currently teaches Metalsmithing at the University of Alaska Anchorage. Dr. C. E. Licka received his Ph.D in Art History from the University of Washington in 19th and 20th Century European and American Studies and Chinese/Japanese Studies. He is currently a Professor of Art History at the University of Alaska Anchorage. Both Ms. Ilgen and Mr. Licka created the non-profit design consortium, Behind the Eight Ball Enterprises, for the express purpose of developing wide-ranging collaborative projects for international, national and Alaskan venues.

Timo Jokela
University of Lapland
Rovaniemi, FINLAND

Mr. Jokela is currently a Professor of Art Education and Dean of the Faculty of Art and Design, University of Lapland. He heads the Thematic Network on Arctic Sustainable Arts and Design and is the University of Arctic Chair of the Institution for Northern Culture, Lapland University Consortium. As an environmental artist his pedagogical approach concerns the role that art education plays within an international context as well as northern art and regional developments focusing on winter art, snow and ice construction, and visual representations of Lapland and the northern and arctic region.

Joseph Kashi
Soldotna, ALASKA

While attending college and graduate school at MIT, I “casually” studied with noted fine arts photographer Minor White. I moved to Soldotna, Alaska from Washington, DC in 1977, first working as a municipal attorney. I was able to also resume serious photography as my law practice matured. Since 2007, I have mounted a dozen solo exhibits at UAA, Alaska Pacific University, multiple campuses of Kenai Peninsula College, and at regional Alaska fine art centers. I have been regularly accepted into Rarified Light and other statewide juried exhibits.

Garry Mealor
University of Alaska Anchorage
Anchorage, ALASKA

Mealor’s paintings have been in more than 140 exhibitions. He is a recipient of several grants including a Pollock-Krasner Foundation Grant, Florida Individual Artist Fellowship and an Alaska State Council on the Arts Grant. His paintings are in the permanent collections of the Anchorage Museum at Rasmuson Center, Alaska Arts Council, Florida Arts Council and the Florida Artist Collection. He is currently an Associate Professor of Art at the University of Alaska Anchorage. He received his Masters of Fine Arts Degree from the Art Institute of Boston.

David Mollett
University of Alaska Fairbanks
Fairbanks, ALASKA

David Mollett is an artist working with strongly delineated form and light to create landscapes of the Alaskan wilderness. His work is in oil, acrylics and various printmaking techniques. Mollett was born in Portland, Oregon and grew up in Fairbanks. He studied at

Austin Parkhill
Homer, ALASKA

Reed College and the New York Studio School. He has created a dozen public art projects throughout Alaska. He is currently department chair and Associate Professor at UAF. He is a member of Bowery Gallery in NYC where he recently held his fourth solo exhibition. He is also currently completing a monograph on the Inupiaq artist James Kivatoruk Moses.

Austin Parkhill is a professional artist living and working in Alaska. Often described as a “hyperrealist” painter, Parkhill has exhibited his artwork from the Smithsonian National Portrait Gallery in Washington D.C. to New York City. He is represented by the plus + gallery in Denver, Colorado. Parkhill has spent the last four years living in the Arctic (Barrow, AK) and currently lives in Homer, AK.

**Roxane Permar and
Susan Timmins**
University of Highlands and
Islands, Shetland College, UK

Roxane Permar and Susan Timmins were born during the Cold War which overshadowed their lives until they were in their late thirties. Originally from North America, they have lived in the UK since the mid-1970s, settling in Shetland during the 1990s. Collaboration plays an important role in each of their practices. Previously they collaborated on The Nuclear Roadshow (Shetland, 1990) and the participatory project, Domestic Dialogues (Shetland & Russia, 2007). They began working together again in 2011 to develop their Permar uses textiles, film and social exchange to realize public projects and sculptural installations, while Timmins focuses on photography, sound and moving image. In 2014 they were awarded a Creative Scotland Artists’ Bursary to further develop their collaborative projects on the Cold War period.

Johanna Ruotsalainen
Rovaniemi, FINLAND

Johanna Ruotsalainen (1983-) is a Finnish visual artist and composer. Ruotsalainen received her Master of Arts from University of Lapland majoring in Applied Visual Arts, and is also a graduate of Contemporary Composing from the Conservatory of Oulu. Ruotsalainen’s visual works and compositions have been featured in exhibitions and premiered in concerts nationally and internationally since 1998. Ruotsalainen is a member of the Artists’ Association

Gretchen Sagan
Anchorage, ALASKA

of Lapland and Contemporary Composers' Association of Northern Finland. In recent years, Ruotsalainen has focused on video art, sound art and three-dimensional works.

Gretchen Sagan is an Inupiaq artist from Alaska. Her work has been exhibited worldwide and is a part of many private and public collections. She received her B.F.A. from the Estonian National Art Academy, Eesti Kunstiakadeemia, in Tallinn (2002). In addition to being a widely exhibited and published visual artist, Sagan has an independent curatorial resume, having organized several noteworthy multidisciplinary exhibitions. In 2010 and 2014 Sagan was one of a few artists to be recognized with a Rasmuson Foundation fellowship and artist-in-residence award. She currently divides her time between studios in her hometown of Anchorage, Alaska, and Tallinn, Estonia.

Wenche Sørmo,
Karin Stoll,
and **Mette Gårdvik**
Nesna University
College, NORWAY

Wenche Sørmo is Associate Professor at the Institute for Teacher Education, Department of Natural Science at Nesna University College in Northern Norway. She has a Ph. D. in comparative physiology from the Department of Arctic Biology at the University of Tromsø, specializing in the adaptations in the digestive system of reindeer (*Rangifer tarandus* sp.). She has been working with teacher education since 2006, and has been important in the University College's work to develop a multidisciplinary, active, site specific and outdoor teacher education profile where the topics natural science and arts and crafts are central..

Karin Stoll is Assistant Professor at the Institute for Teacher Education, Department for Natural Science at Nesna University College in Northern Norway. Prior to this, she worked as a biological scientist at the University of Erlangen/Nürnberg, Germany and as an education officer for the Natural History Museum in Eastern Bavaria, Germany. Her current research focuses on Outdoor Education and Education for Sustainability. She is working with interdisciplinary outdoor teaching projects in Norwegian teacher education, which combine educational goals from natural science with other disciplines, especially arts and handicrafts.

Mette Gårdvik. Assistant Professor of Arts and Handicrafts. Background: Arts Mette Gårdvik is Associate Professor in Art and Handicraft, Institute for Teacher Education at Nesna University College. Holding a master's degree in art and handicraft from Telemark University College, she specializes in textile, woodworking and community- based art education. Her works within cultural material, Land Art and Community Art has been presented both nationally and internationally. Lately she has been part of a research group developing interdisciplinary outdoor teaching projects that combines creative learning skills and educational goals in art and handicraft with natural science.

Kristy Summers

University of Alaska Anchorage
Anchorage, ALASKA

Kristy Summers, born and raised in the mid west found her way to Alaska in 2014. She graduated with her BFA from the University of Kansas(Lawrence, Kansas) in 2002, and her MFA from Alfred University (Alfred, New York) in 2006. Following her studies at Alfred University, Kristy was awarded a Fine Art Fellowship position at Southern Illinois University Carbondale, where she continued to work as a visiting assistant professor of sculpture and 3D foundations. She is currently the Assistant Professor of Sculpture at the University of Alaska Anchorage. Kristy has exhibited her art work at various venues throughout the country including a number of sculpture parks, city outdoor sculpture programs, universities, and gallery settings.

Gina Wall

University of the
Highlands and Islands
SCOTLAND, UK

Gina Wall is a practice-led researcher with interests in photography, landscape, and place based research. She holds a PhD from the University of Dundee/DJCAD (2011). Her dissertation investigated landscape, text and photography in Derridean terms. She has since completed post-doctoral, practice-led research investigations of Northern British, Icelandic and Finnish landscapes while continuing her interests in the Arctic region. Her current research mobilizes earlier questions regarding the spectral nature of particular landscapes and practices by broadening her inquiries into time and landscape. Gina also oversees the creative curriculum at Moray School of Art situated near Elgin, Scotland and enjoys teaching undergraduates and supervising PhD candidates.

Sofie Weibull
Umea University
SWEDEN

Sofie Weibull was born in 1970 in Malmö, Sweden and grew up near Stockholm. She received her Master's degree in 1997 at the Art Academy in Umeå. She works as the Artistic Senior Lecturer in the Department of Creative Studies, Umeå University. Sofie's main focus is sculpture using a broad knowledge of different techniques. She also works in other areas of art on different art projects, does commissioned work and teaches art to adults and children. In describing her artistic work she considers it research and inventing. The creative process involves distorting and twisting reality to create absurd and surrealist creations.



CHECKLIST OF ARTWORKS

Ruth Beer

Flow, 2014

Video (4 minutes, continuous)

Paper size 26 x 35 cm (10.2" x 13.8")

Limited Edition of 15

Courtney Chetwynd

Quallunaat, 2013

Still image on paper

16"x20"

Stanley Fingers, 2014

Digital Inkjet Print

Dimensions: Actual image 16 x 24 cm (6.3" x 9.5")

Paper size 26 x 35 cm (10.2" x 13.8")

Limited Edition of 15

Glenn Coutts

There be Monsters, 2015

Digital Inkjet Print

Dimensions: Actual image 16 x 24 cm (6.3" x 9.5")

Herminia Din

Winter Design Project, 2015

Color Digital Print

24x36 in.

Monica Garcia-Itchoak

Laundry Love, 2010-2015

Mixed media/dryer lint

Dimensions variable

Mirja Hiltunen

Solar-Fishing, Utsjoki 2015

Wall Installation (110 cm x 110cm x 50cm)

Mixed media: light, silk, felt, fishing line, photographs

J. E. Ilgen & C. E. Licka

(Behind the Eight Ball Enterprises Collaboration)

Extinction Admonition: Apparition 1 Coral Memento Mori,
2015

Grey powder coated steel, coral, razor ribbon,
wooden CO₂ molecular models, truncated
pyramidal plinth, height 8', top of plinth, 3 ½ x 4 ½"
and base, 14" x 14".

Timo Jokela

Winter Locations, 2008-2014. Suite of three prints

Sytola River, Syktvkar, Komi Republic, Russia

Viran River, Lovozero, Kola Peninsula, Russia

Moskogaissa, Northern Norway

Digital prints, photos and mixed

media Dimensions variable

Joseph Kashi

Detritus Preserved, 2013

Digital photograph (archival pigment and

Baryta paper print), 20x24 in.

Garry Mealor

Bowl of Roe, 2006-2010

Transparent Watercolor

41"x29"

David Mollett

Ester Cliffs, 2008

Oil no canvas

48"x40"

Austin Parkhill

Sarah, 2014

Acrylic on Board

14"x11"

Eric, 2013

Acrylic on Board

14"x11"

Roxane Permar and Susan Timmins

Northern Exchange, 2015

Modular wall hanging comprised of individual triangular units,

72" (w) x 60" (h).

Johanna Ruotsalainen

Ecolandia, 2015

Sculpture / Environmental Art (Painted wood)

2000 x 2000 x 80 mm

Gretchen Sagan

Summer Route, 2011

Acrylic on canvas

24x48 in.

Wenche Sørmo, Karin Stoll, and Mette Gårdvik

Sea Monsters Conquer the Beaches, 2015

Photo documentation

Kristy Summers

Remembering how to fly, 2015

Rock, bronze, and stainless steel

18" x 18" x 5'

Gina Wall

Fell Dreaming: Tunturimaisema, May 2015

Photograph, 30.5 x 30.5 cm (12" x 12")

Sofie Weibull

How are we? 2010

A sculpture installation of fabric objects tights & cellular plastic bullets. 9 pcs of object 110cm

long, and installation size 250-400cm

This is a circular map of the North Pole region, likely from a 17th-century atlas. The map is centered on the North Pole, with concentric circles representing latitude and radial lines representing longitude. The map is divided into several regions, including Asia, Europa, and America. The North Pole is depicted as a tree-like structure with a crown. The map is surrounded by a decorative border featuring various animals and figures. The text is in Latin and includes names of regions, islands, and geographical features.

