



FESTIVAL PROGRAM

11-13.2.2016

HELSINKI / FINLAND

THURSDAY 11.2

20:00: **GALYA & OLE JORGEN**, *Arcticanos* (GL/RU) [30']

"The Arctic is such a special place: here nothing obstructs the horizon. Here you can think without words. Here the elements, daily and nightly, sparkle your imagination. Here you are surrounded by the most courageous people who don't complain about their circumstances, don't "struggle" against the elements, but instead work with them, making the best out of the forces of Nature."

The opening, *Arcticanos*, is dedicated to the boreal people, Arctic's first and utmost explorers. A story of love and betrayal, of solitude and desire, of ritual



and its abrupt disappearance. Ice is merely a background – ever-changing and ever-shifting.

"I dance barefoot and in total silence."

Following the steps of her Northern ancestors, Komi reindeer herders and Pomor mammal hunters, Galya Morrell lived and travelled in the Arctic for over 30 years. Under the stage name ColdArtist, Galya explores the limits of the body and the possibilities of the mind, working in a rare genre of visual synthetic performance on the drifting sea ice. In her art she successfully fuses the tradition and modernity, the indigenous and the exotic. Most of her exhibitions were born as portable and nomadic. They have travelled the world on a reindeer, Yakutian Arctic horse, by dog-sled, donkey, camel, tractor and in a small open boat, moving between the smallest and hardest-to-reach settlements in Siberia, Greenland, Africa and

Central Asia. Together with Greenlandic polar explorer and actor, Ole Jorgen Hammeken, Galya co-founded Arctic Without Borders, a citizen diplomacy initiative with a mission to establish a dialogue and to build cultural bridges between the Arctic's most isolated communities affected by climate and societal change. Galya will speak about why the voices of indigenous peoples of the Arctic must be heard.

"When you are in difficult circumstances, Sila, as we call it, mainly it is the weather that rules."

Inuit elder Ole Jorgen Hammeken is an explorer, actor, author and educator, born in Nuuk, Greenland. He led and participated in numerous dogsled and small boat



expeditions related to cultural preservation and awareness of global warming. He is featured in leading roles in documentaries and films dedicated to the Arctic and regularly speaks about climate change and indigenous issues. Along with other projects, Ole Jørgen co-founded Arctic Without Borders, a citizen diplomacy initiative with a mission to establish a dialogue and to build cultural bridges between the Arctic's most isolated communities affected by climate and societal change. Ole Jorgen will share stories of his numerous journeys, and of his native Arctic.

+ **SYMBIO** (SE),
hurdy-gurdy and
accordion [30']

Johannes Geworkian-Hellman is a passionate musician and artist. His voice is the hurdy-gurdy and he moves between different genres such as Swedish



traditional music, contemporary music and improvisation. With lyrical, melodic lines, intense grooves and singing drones Johannes plays the hurdy-gurdy in a way seldom heard before. In Symbio he uses all the many colors of the hurdy-gurdy combining the archaic roots with the modern possibilities, always searching for new sounds and possibilities. Johannes is regarded as one of the most interesting, upcoming hurdy-gurdy players of his generation. He has traveled all around Europe playing concerts, giving masterclasses and meeting professional musicians to develop his own way of making music.

Within the duo Symbio, LarsEmil Öjeberget seeks a different approach of playing the Accordion. From small fragile sounds to the most brutal roarings he brings out the beauty and unexpected sounds of the accordion. By using rhythmic structures combined with melody and various harmonies brought from both folk, pop and jazz he creates his musical voice within the duo.

AVE BENJAMIN (Faroe Islands) / LIVE

When you listen to Benjamin's music, it is like being taken to a place you didn't know existed. At the same time, it's like you have always been there. Home.

Benjamin was born on the Faroe Islands, 18 islands placed in the Atlantic Ocean. Benjamin started



playing the violin at the age of 4. At the tender age of 6 he started playing the guitar and a few years later he discovered Rock 'N' Roll and since then he has never turned back.

The raw nature and the intensity of the Faroese landscape have taken hold of Benjamin's blood and they seep through his veins and influence everything he does. The time spent living with an Indian tribe in the jungle of Paraguay spiritually transformed Benjamin into a Rock 'N' Roll Jesus. His music is strange and familiar at the same time. At first, you might think you know what it is, but as you keep looking, you find that it is not what it first seemed to be, but you can't stop staring. And listening.

FRIDAY 12.2

11-19: ARCTIC CAFÉ / EXHIBITIONS / INSTALLATIONS

(See information near the end of the program)

12:00: PANEL DISCUSSION: *How to connect centre and periphery*

Curated by Ekaterina Sharova / [Arctic Art Institute](#), Arkhangelsk) [120']

“How can arts help connect gaps between different mindsets? How to connect the centre to the periphery?”

LOCATION: Tiedekulma Alekski (Aleksanterinkatu 7, 00100)



Illustration: Tyko Vylka. Drovyanoy Cape.

What is "the Arctic expression"? Who is heard and who is not among the Arctic voices? Many artists work in the Arctic and produce statements at the biennials and the festivals. Who is left behind the scenes and how to include these voices?

The panel participants have backgrounds in arts, theatre, performance, and have many relevant stories to share. Some of the questions to be discussed are ambiguous and challenging enough: should one talk about "exoticism" in the named context? What are the current mechanisms of the central art institutions and do they allow any alternative expressions? What do we mean when we talk about social engagement of the artist in the Arctic? We would be happy to discuss these questions and share the experiences from the various corners of the Arctic. In the end of the discussion, it will be a possibility to ask questions.

Galya Morell, explorer and adventure artist (Moscow/New York, The Arctic)

Pauliina Feodoroff, theatre director, screen writer and Scolt Sami activist, Helsinki)

Ole Jorgen Hammeken, explorer, actor, author and educator (Greenland)

Ari-Pekka Lahti, theatre director and screenwriter, 'The Edge of Ice' project (Helsinki)

Tone Bjordam, visual/environmental artist (Norway)

Carmen Braden, environmental musician and composer (Canada)

Moderator: **Ekaterina Sharova**, educator, curator/producer, Arctic Art Institute (Arkhangelsk, Russia)

16:30: DISCUSSION: *The Ecology of Religion in Northern Latitudes* Curated by Lauri Jäntti (In Finnish) [90']

Pohjoisten alueiden uskontoekologiaa –keskustelutilaisuus

Keskustelutilaisuudessamme yhteisen pohdiskelumme aiheeksi asettuvat kysymykset pohjoisten alueiden ja kansojen uskontoperinteistä ja mielenmaisemista. Lähestymme teemaa uskontotieteen - erityisesti uskontoekologian - teoreettisia välineitä hyödyntäen. Uskontoekologian näkökulmassa erilaisia uskontokulttuurisia ilmiöitä, mytologioita, mielikuvitusta, tapoja ja perinteitä tarkastellaan suhteessa yhteisön asuttamaan fyysiseen elinympäristöön sekä sen asettamiin ehtoihin, mahdollisuuksiin ja haasteisiin. Uskontoekologiassa huomion kohdisteena on niin ikään se, miten henkinen perinne kietoutuu yhteen yhteisön harjoittamien elinkeinojen, tuotannon tekniikoiden sekä näihin punoutuvien sosiaalisten rakenteiden kanssa.

Käymme keskustelun pohjoisten alueiden uskontoperinteisiin perehtyneen asiantuntijapaneelin tarjoamien tutkimusesimerkkien kautta ja heidän teoreettista tietämystään hyödyntäen. Toivotamme kaikki teemasta kiinnostuneet mukaan ja tuomaan oman antinsa keskusteluun. Keskustelua käydään suomen kielellä.

Keskustelua luotsaa uskontotieteilijä **Lauri Jäntti**.

Mukana keskustelussa ovat:

Riku Hämäläinen

Hämäläisen erikoisalaa on Pohjois-Amerikan intiaanien uskonto- ja kulttuuriperinteet. Hänen väitöskirjansa *Bear Shields of Plains Indians: Motifs and Meanings* käsitteli tasankointiaanien kilpien karhusymboliikkaa ja sen merkityksiä. Hänen tutkimuksellisiin kiinnostuksiinsa kuuluvat mm. intiaanien karhurituaalit, hikoilukylpyrituaalit, aineellinen kulttuuri ja esinetutkimuksen metodologia sekä uskontoekologia.

Jaana Valkama

Valkamaa kiinnostavat alkuperäiskansat ja erityisesti Pohjois-Amerikan intiaanien kulttuuriperinteet.. Hänen tutkimuksensa keskittyy Kanadan mi'kmaq-intiaanikansan henkisen perinteen ja nykypäivän ympäristöajattelun ja -toiminnan yhteyksiin. Uskontoekologisen tutkimuksen keskiössä on mi'kmaqien holistinen luontokäsitys, henkisen perinteen sisältämien luontoarvojen soveltaminen ja toteuttaminen nykypäivän globaalin kapitalismin ja ympäristöhaasteiden kontekstissa.

Konsta Kaikkonen

Bergenin Yliopistossa paraikaa väitöskirjaansa työstävän Kaikkosen pitkäaikaisen kiinnostuksen kohteena on saamelaisten uskontohistoria ja siihen liittyvä tutkimusperinne. Kaikkonen on tarkastellut mm. luonnon elollistamiseen liittyviä uskomuksia saamelaisista kertovissa historiallisissa lähteissä.

17:00: Skábmagovat Mini (Short Film Selection) [60']

LOCATION: *Salakino* (Vaasankatu 14, 00101)

18:00: BIRGIT'S GARDEN, presentation by **MARIANN HANSEN**+
EIJA MÄKIVUOTI (FI/FO)



In the middle of the Atlantic Ocean lies a country home to the thousand-year history of a proud people, who still strive to live in contact with nature. MäkiVuoti's book of photographs and stories draws on a background of long-term work documenting life in the Faroe

Islands (2008 – 2014). These photographs and stories open a deeper dimension of the Faroe Islands and the Faroese. *Birgit's Garden* is a ballad-like a travelogue, but also a story of friendship, a magical place, music and spiritual home, which ties in micro-stories related to the understanding of the country and the culture, both humorous and serious.

During the performance, Eija Mäkivuoti and Faroese performance artist Birgit Mariann Hansen reads texts from the book in Finnish and Swedish, and Faroese, as the pictures are projected behind them.

18:30: *Sinking/Floating*, HAILEY McLEOD & MEGHANN MICHALSKY (CA), Dance performance [20']

Performed by: Hailey McLeod & Meghann Michalsky (Canada).

Music: *Silver Lining*, by Carmen Braden (Yellowknife Northwest Territories, Can.)

Rewinding, by Elderbrook, remix by Andrew Ball (Calgary, Alberta, Can.)

Poetry: *On the Longing of Early Explorers*, by Elizabeth Bradfield.

Video/Image clips used with permission from digitalexplorers UK/Catlin XL and Department of Transportation, Government of the Northwest Territories.

The themes of the piece are inspired by the beauty and delicacy of the north, the global impacts of a changing landscape and how popular media portrays the Arctic and its fate to the public.

Sinking/Floating is an investigative look into the conspiracies surrounding the global rise in temperature and specifically the Arctic ice shelf's current and future condition. If a significant amount of Arctic sea ice melts and disappears we have the probability of facing two catastrophically damaging possibilities; a rise in sea levels causing loss of homeland and species extinction worldwide and the potential for increased conflict surrounding the remaining resources in the arctic. The aim of the piece is to examine the impact of these possibilities on mankind through an interdisciplinary artistic approach. We intend to depict both the fragility and power of ice as it shifts in form seasonally and eternally in the face of a

changing planet. Sinking/floating will also investigate how the subjectivity of popular media and news sources have informed the public about the fate of the Arctic, along with the impacts and causes of global warming. The piece intends to portray how different perspectives can sway the public's opinions and lead us away or towards action.

20:00: SKÁBMAGOVAT GOES SOUTH (Short Film Selection)

[90']



+ Casey Koyczan & Davis Heslep - Wolves, Northern Lights and Surviving a Blizzard [40']
Casey Koyczan (The Bushman NT) and Davis Heslep (VjVj) are an audio-visual duo that construct concepts of northern aesthetic and anecdotes of living in the arctic through musical compositions and moving flows of digital information. Feeding off of Koyczan's music, Heslep's visuals are feedback loops that are manipulated manually with various forms of technology in real-time to mimic the

feeling what the music represents. This performance highlights the aesthetic of the arctic, as well as the social and environmental issues that have become apparent within the North. The themes include appreciation for the northern lights, experiences of being lost in a snowstorm, and a poem about wolves in the arctic and their struggle for survival.

SATURDAY 13.2

11-19: ARCTIC CAFÉ / EXHIBITIONS / INSTALLATIONS

12:00: *The Nature of Change*, by **TONE BJORDAM** (NO)



Dazzled by myriads of such minimal motions, how can we see that they sometimes erupt into transforming change? Emerged in chaotic and turbulent transformation, how can we see where we are going? Science seeks universal early warning signals for critical transitions, but often we may only realize the world is not the same anymore in the hindsight.

Norwegian artist Tone Bjordam (b 1975) is interested in depicting changes in nature. She is

particularly fascinated by how we, when we are in the middle of a drama, tend to focus on the details instead of seeing the bigger picture.

It seems difficult for many people to grasp the fact that we now make a huge impact on nature. After thousands of years of influencing nature in a relatively minor way, in the last 250 years we have made a major impact. This raises a number of questions.

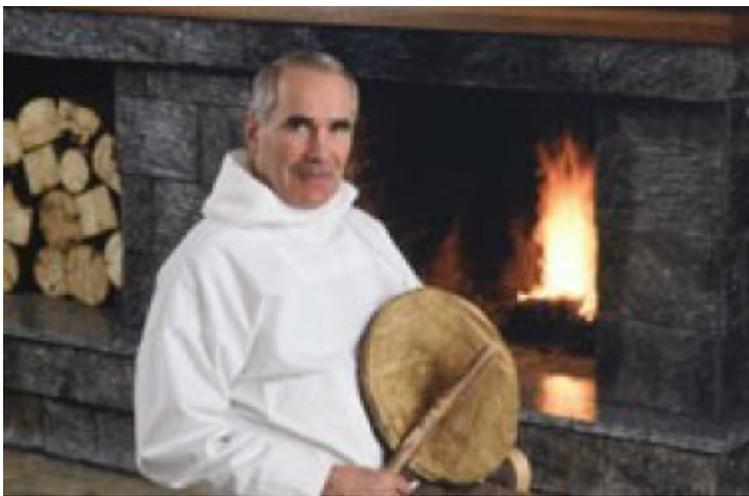
How can we reach out to people worldwide with valuable information about the biggest challenge of our time, the climate crises, in our global society of information overload?

How can we involve people in creating a more problem-solving society? Is it possible to have a collective focus towards a sustainable future?

How can we reimburse values that can benefit nature and at the same time the global society as a whole?

Bjordam argues that real engagement often starts with a fantastic, interesting or beautiful experience in nature or through art. She wants to find ways to communicate solutions, ideas, values - and both simplified and complex science - through inspiring artwork.

16:30: PENTTI KRONKVIST – the story of [Nanoq Arctic Museum](#)



“One Sunday afternoon Christer came to the fire station where I worked. I knew of course who he was. He had been asking around for suitable persons to go to Greenland and apparently a lot of people had recommended me. I was a

rescue diver and had professional first-aid skills, which was of course very useful. So he asked me if I wanted to Greenland and it was an offer I couldn't refuse – anyone would have been honoured by such an offer.”

Pentti Kronkvist tells the story of how he came to found the Nanoq Arctic Museum.

17:00: [Carmen Braden](#) (CA), *Small Sounds of the sub-Arctic* [45']



Quiet, rare, and even imaginary sounds make up much of the Canadian sub-Arctic soundscape. Through *sound-telling*, I will weave field recordings of small sounds with stories, science and soundscape composition.

“This is where my fascination with ice has led me!”

Composer, performer, and environmental musician Carmen Braden draws on an extensive portfolio of contemporary classical compositions, soundtrack production, and field recording – all inspired by the sounds of Canada’s sub-Arctic.



artArctica festival is excited to facilitate performances of Carmen’s string quartet *the Raven Conspiracy*, and her *Winter Lullaby* for soprano and guitar. Carmen will also contribute arctic Canadian soundscapes and pictures from her days on the ice, pening up an interesting possibility for comparing the sounds and visuals from different parts of the arctic ice in the festival space.

18:00 NEO SUOMI (music group from [Sibelius Academy](#)) **Ehtymätön**

Valo/Endless light

The performance is a journey through the seasons; a story which tells about the pursuit of light and how we human beings are part of this endless circle that is life. By means of music and poetry, NEO Suomi will transport you through time and space to a place called North.

Poems by Nils-Aslak Valkeapää and Mikko Myllylahti.

Music by E. Denisov, J. Nuorvala, V. Agopov, E-P. Salonen, E. Bergman, R. Muzcynski, L. Einaudi, K. Saariaho and Norwegian traditional tunes.

Anna-Maija Perttunen, poetry recitation

Fàtima Boix Cantó, clarinet

Lauma Ilsuma, flute

Iván Bragado Poveda, harp

Eva Desimpelaere, piano

Krishna Nagaraja, hardingfele

Hugh Sheehan, electronics

Celia Muñoz Segura, soprano

19:00: HELSINKI POETRY CONNECTION – The Poet's Mind

(workshop/performance)

Helsinki Poetry Connection has enriched the Finnish cultural scene by organizing creative poetry happenings since 2008. The group's goal is to promote the status of Finnish poetry. Verse and music meet and compliment each other at Helsinki Poetry Jam clubs, giving young, gifted writers an arena for performing their own creative material, ranging from poems to rap lyrics.

Poets: Kaspar Salonen, Repe Ahlfors (Vili Korkkula)

20:00: WIMME SAARI (SÁPMI), troubadour joiking [30']



Shamanistic chant meets modern soundscapes. Wimme Saari is a Sámi joik singer; a traditional chant style that has certain elements in common with Native American music, most importantly a reverence for the earth and the elements.

Wimme combines colorful grittiness of traditional joiking elements with original improvisations. In his joik, Wimme constructs intense, clear melodic arches and stretches his voice from a sweet falsetto to a grave baritone. But the old joik is still there: Wimme has recaptured the essence of the ancient joik, and even the clever voice technique of the animal joiks.

+ Helsinki Poetry Connection – Poetry Readings (FI) [50']

CLEA ROBERTS Poet from Whitehorse, Yukon, Canada

“Poetry has been my primary means of artistic expression since I moved to Whitehorse, in Canada’s Yukon Territory 15 years ago. Arctic, and its winter season in particular, has had a profound impact on my writing. My poems represent a sustained attempt to understand and articulate this unique geography and my place within it. I am a five time recipient of the Yukon Advanced Artist Award and my next collection of poetry is forthcoming with Brick Books in 2017.

The wilderness of the Arctic is remarkably intact. This absence of development makes nature a very powerful and transformative force. The Arctic has no need for adornments or artifice—it can evoke awe even in atheists. I embrace the vastness of the forests, the depth of the darkness and the brilliance of snow-covered landscapes because they afford me a greater sense of peace and presence. If I am kept inside too long I hunger for the wilderness outside, and to leave behind the distractions of culture and language and remember how it is that I have always belonged.”

+ **TIFFANY AYALIK** & **KLAUS GEISLER**: Inuit Throat Singing (*katajjaq*) and Greenlandic Mask Dance (*uaajeerneq*) [30’]



Dynamic Duo Tiffany Ayalik and Klaus Geisler are Inuit performers who blend story, song and movement together to create an experience that awakens the senses. Tiffany was born and raised in Canada's Arctic, and is an actor, dancer and singer. She attended the University of Alberta receiving a Bachelor of Fine Arts in Acting and she blends her Northern

inspiration with her Southern education. Tiffany has had the pleasure of performing all across Canada, and beyond into Greenland, Iceland and Norway. Klaus attended the National Theatre School of Greenland and employs clown, song and dance in his performances. Klaus has toured extensively in Greenland, Canada and Norway with theatre productions as an actor, writer and director. Klaus has appeared in Greenlandic films and continues to work from Denmark. Using throat singing and other sounds from the Arctic, Tiffany and Klaus explore through Mask Dancing the 3 aspects that play important roles in Inuit life: Humour, Facing Your Fear and Sensuality. This improvised performance is called Uajaerneq. Uajaerneq is an ancient performing style where dancers disguise their faces with soot and other pigments and embody creatures, animals, other members of the community and larger versions of themselves. The improvised performance is quirky, exciting, scary, sensual and clownish. Uajaerneq is used to teach us about life, death and how to not take yourself too seriously. This is a captivating experience that gives a glimpse into the lives of a very distinct Arctic people and how we deal with the harsh realities of our natural surroundings.

EXHIBITIONS/ INSTALLATIONS/ PHOTOGRAPHY

Opening hours

THU 17-19

FRI-SAT 11-19

VIDEO INSTALLATIONS

CRITICAL TRANSITIONS



Bjordam's art video *Critical Transitions* is inspired by discussions with ecologist, scientist and musician Marten Scheffer who studies the nature of change. Scheffer and Bjordam started their collaboration when Scheffer contacted Bjordam after seeing her artwork at an exhibition in Stockholm, Sweden.

Critical Transitions is an artistic visualization of processes that are constantly going on around us. A system gradually builds up, and eventually it can reach a tipping point where everything suddenly changes. After that it might stabilize in a new system. In the video there are three sequences, each about 10 minutes, inspired by such processes. The video can be viewed as an abstract painting in motion or as a landscape in flux.

Tipping point

Climate, forests, coral reefs, financial markets and even our minds occasionally reach a tipping point where they go through a radical transformation. Foreseeing such critical transitions or even noticing that they are unfolding is challenging as they are embedded in the omnipresent permanent flow of change.

ANTICIPATING PATTERNS

Dazzled by myriads of such minimal motions, how can we see that they sometimes erupt into transforming change? Emerged in chaotic and turbulent transformation, how can we see where we are going? Science seeks universal early warning signals for critical transitions, but often we may only realize the world is not the same anymore in the hindsight.

YOU DON'T EXIST ANY MORE

"Nature is not a physical place to which one can go, nor a treasure to fence in or bank, nor as essence to be saved or violated. Nature is not hidden and so does not need to be unveiled. It is not the "other" who offers origin, replenishment, and service. Nature is – a construction, artifact –. Nature cannot pre-exist its construction" (Donna Haraway, 1992.)

FI :You don't exist anymore (2015) on Clément Beraud'in ja Minna Nurmen kokeellinen, dokumentaarinen videoteos, joka tarkastelee luontoa, inhimillistä ja epäinhimillistä. Teos seuraa viiden päivän ajan Williamiksi ristityn jukkapalmun kamppailua Suomen maaliskuisessa luonnossa. Toistuva rituaalinen retki metsään istutetun kasvin luo punoo välillemme suhteen, jossa luonnon ja ihmisen rajat hämärtyvät. Teko ja siitä kasvanut teos kuvaavat pyrkimystämme ymmärtää paremmin omaa vastuutamme ja valtaamme, jota päivittäisessä toiminnassamme harjoitamme ympäristöämme kohtaan. Teos tunnustelee ja tutkii inhimillisen ja epäinhimillisen maailman välistä käsitteellistä raja-aluetta, purkaa ja hivuttaa näitä kahta kiinteämmin toistensa yhteyteen. Tämä päättymätön neuvottelu jatkuu ihmisen etsiessä paikkaansa suhteessa ympäristöönsä.

EN: You don't exist anymore (2015) is an experimental, documentary video by Clément Beraud and Minna Nurmi, which examines nature, the human, the non-human and their complex relations. The video follows the struggle of a yucca plant against the challenging weather conditions of Finland. The ritualistic repetition of observing the plant over five days, develops an unique relationship between us, while blurring the boundaries of nature and human. The act of planting and the video work itself represents our aim to understand the responsibility and the power we use in our everyday actions towards our environment. This video searches and observes the obscure borderline of human and non-human, deconstructs

and creeps these two more close to each other. This endless negotiation continues while human keeps on searching his place in his environment.

Minna Nurmi graduated as Master of Arts from University of Turku, specialized in Film and media Arts. She is currently working for film festivals, art criticism and projects with moving image. She is interested in the relation of experimental moving image and environmental questions. Her goal is to bring these theoretical questions in practice.

Clément Beraud studied sociology at University of Tours where he became involved with questions concerning humans and our relationship to the environment. He studied photography in Paris and graduated as European Bachelor of Photography, and has since been exhibiting work in France, Finland and beyond.

PHOTOGRAPHY

TIINA ITKONEN (FI) *Greelandic landscapes*



“In Qaanaaq, where I’ve spent a lot of time, everything happens so slowly and it is so quiet. There is an incredible sense of space. You go taking pictures and you see miles ahead of you because there are no trees, and the smallest bark of a dog echoes all around you.”



Tiina Itkonen discovered Greenland as an arts student in 1995. Her connection to, and love for the arctic regions has continued to grow and develop ever since. Her photos are exhibited around the world, and shared in her recently published books.

GALYA MORRELL (RU) ICEBERGS

“We are blind as we can’t see the Future, equally - the distant one and the immediate one. Architect Nature has created Icebergs as giant mirrors in which we may see - if we choose - our own reflections. And if we see them, maybe we will think differently, and maybe - one day - even act differently? Icebergs can illuminate our life and engage us with things we choose not to care about.”

Far, far away, on the edge of the Earth, where the air is sweet and crystal clear, lies the land of forbidden beauty. It gleams and sparkles in the golden sunrise, against the immaculate horizon of the Arctic. In the solitude of the barren ocean, myriads of icebergs burn a vibrant emerald, sapphire, pink and indigo light which flickers the imagination and awakens the dreams. Empowered by this light, one can fly under water and sea ice or to the Sun.

Architect Nature has created Icebergs as giant mirrors in which we may see - if we choose - our own reflections. And if we see them, maybe we will think differently, and maybe - one day - even act differently? Icebergs can illuminate our life and engage us with things we choose not to care about.

ICEBERG(s) was born as a portable and nomadic exhibition. It has travelled the world on a donkey, camel, reindeer, Yakutian horse, a dog-sled, tractor and a small open boat. From

Siberia to Central Asia and Africa, from Greenland to Moscow and New York, it moved between the smallest and most isolated settlements and around the big cities' downtowns in a quest to make contact with the quotidian, with the routine, with every day life and its residents.

In Tyan-Shan Mountains Icebergs were carried by trucks - painted on their walls, in Greenland they turned into tents for the hunters and in Kyrgyzstan into the dresses for women, both traditional and modern. In Chukotka the recovering alcoholics were painting Icebergs on parachute silk, and in Yakutia they built sculptures of Icebergs from the Arctic cow dung. Because of live media and social interactions, each iceberg has secured another life which would continue far beyond its own.

ICEBERG(s) transcends borders and resists generic categorization. A unique cross-pollination of ice, music, theater and art, it is a multimedia interactive project that reformulates the idea of a traditional gallery as an exhibition space.

EIJA MÄKIVUOTI (FI/FO) BIRGIT'S GARDEN



In the middle of the Atlantic Ocean lies a country home to the thousand-year history of a proud people, who still strive to live in contact with nature...

Images telling the stories of the land and people of the Faroe Islands.

UUMMANNAQ POLAR INSTITUTE (GL) *Greenland 100 years ago*

Alfred de Quervain: Swiss geologist and polar explorer. Born in Zürich, Switzerland in 1882 and died in 1965. In 1909 he organized an expedition to Disko Bay, Nuussuaq Peninsula and Uummannaq Fjord; the last part together with Alfred de Quervain to Qarajaq Nunataa. He took more than 700 photos of which about 130 was hand colored in 1911.

The exhibition *Greenland 100 years ago* revisits the sights from these expeditions 100 years later.

CHRISTELLE MAS (FR/FI) ARCTIC

"I always wanted to live in the Arctic." Christelle (FR/FI) is a visual and plastic artist from



France, who fell in love with the Arctic after an experience in Inari in 2003, and now lives in Oulu. artArctica Festival will host works from her recent exhibition, Arctic. The series of studio photographs explore inside and outside perceptions of the Arctic's mystical nature, though color, light and crystal structure created through

chemical reactions on watery surfaces. They play with characters and elements of our subconscious relation to the Arctic.

LORENZÖ (FR/FI) WAY UP NORTH



"This could be a question of territory. It could be a climate or a geographical issue. Or a story of women, and men. This could have been a conquest, or a reconquest. It could also have been a fight. It's not only that. It's all that, at once."

Lorenzö is a French photographer living and working in Helsinki.

GUGGE WASENIUS (FI) ICE

A deep fascination with the patterns of ice led Gugge to spend 20 years photographing ice, developing a unique style of black and white photography through which the essential patterns in the ice emerge.

PAINTINGS

TONE BJORDAM (NO)

Abstract landscapes and frozen moments

Bjordam exhibits a small collection of paintings on glass hanging from the ceiling of the exhibition hall at the artArtica Festival. The paintings are abstract and roughly painted and resemble glaciers, ice, snow and arctic landscapes.

SOUND INSTALLATIONS

AMANDA KAURANNE (FI) *In the Existence of Waters, I Breathe in Songs*

Friday 12.2: 15 – 18:00

Saturday 13.2: 11 – 19:00

Amanda Kauranne (voice, videos, soundscapes, installation)

Mikko H. Haapoja (video editing, technical assistance)



In the existence of waters I breathe in songs is an installation of sounds and videos taken in Narsaq, Greenland, in the summer of 2011 and met again by the live-music of Finnish folk singer Amanda Kauranne.

"The waters of Greenland got me in all their shapes and forms, when I spent one glorious, blooming summer in South West Greenland, in a little city of Narsaq, working in a hotel as a cleaning lady. Never had I known that Greenland is so green! And not only green like the surrounding meadows,

but bluebell-blue and dandelion yellow, shimmering turquoise of the ice bergs, sun kissed bronze like the skins of my colleagues and dark velvet green like the magical gardens under the sea in the sea shores. I remember sitting in the arms of my home mountain, looking at the sunset melting into the all-surrounding-sea and feeling that never with my skills will I be able to transform the landscape into music. And I was right.

Only by breathing in the moment and landscape, letting the nature move something inside me, my breathing turned slowly into songs of the singing waters and haikus of the present moment, always embraced by the sounds of ever changing waves, melting ice bergs and happily humming little rivers. The most true songs breathed through me in these two months and kept singing inside me even after I returned home. Now I have the chance to meet the songs, sounds and landscapes again in a form of my installation and see where they lead me this time.”

TUULI MALLA (FI) *Juurikaiku*



In the piece by Tuuli Malla and narrators seven voices are echoes in a series of sculptures stretching around the southern end of Töölö Bay. Each voice tells a story about roots, home, Helsinki and Sámi identity. The work also explores roots through materials, playing with the idea of tree roots. Recorded voices are echoed through carved birch sculptures. They speak and sing in Finnish, Inari Sámi and English on thoughts by residents of Finland's largest Sámi village, Helsinki. The work leads listeners to places mostly selected by the narrators including top of a cliff, by the water and a sheltered nest location. Rhythm of the experience is created by walking between different parts of the piece and stopping to listen. Sounds of the surroundings - traffic noise, bird song and swish of leaves - are heard in the background of the voices, combining northern roots with everyday life in the capital.

The project is curated by artist and urbanist Tuuli Malla who is interested in the relationship between place and identity. Since last autumn Malla has been involved with urban Sámi events and collaborated with narrators of the piece. The materials, themes and content of the sound installation have slowly been created based on conversation and encounters. Narrators perform in the piece as anonymous voices, allowing the listener to focus on what is central: to stop and listen to the meaning of roots, places and identity.



Design curation by Tuuli Malla, wood sculpted by UUP. The work has been supported by Taiteen edistämiskeskus Uusimaa (Uusimaa Regional Arts Fund).

ARCRIC LIBRARY

GLOBAL MUSIC CENTRE (FI)

Global Music Center contributes a set of rare volumes from across the arctic, and a collection of music, both new and old. Both will be available for festival visitors to browse at their own free will.

NANOQ ARCTIC MUSEUM (FI)

Nanoq Arctic Museum displays a special collection of books and artefacts from Greenland. Pete Mäkelä from the Finnish Arctic Club will be present at the festival to share his knowledge of the artefacts, and stories of his journeys in the Arctic.

In addition, there will be newspapers, books and music collected from various sources across the Arctic.