

# ARCTIC ART & CULTURE

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OF CULTURE AND ART



## **Arctic peoples subdivided according to language families**

## Indo-European family

## Germanic branch

## Uralic family

Finno-Ugric branch  
Samoyedic branch

Altaic family

Turkic branch  
Tungusic branch

## Chukotko-Kamchatkan fam.

## **Isolated languages** (Ketic and Yukagir)

## Eskimo-Aleut family

## Inuit group (c)

## Aleut branch

**Na-Dene family**  
Athabaskan branch  
Eyak branch  
Tlingit branch

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Arctic circle

Arctic boundary according to AMAP

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Arctic boundary according to AHDR

## Notes:

Areas show colours according to the original languages of the respective indigenous peoples, even if they do not speak their languages today.

Overlapping populations are not shown. The map does not claim to show exact boundaries between the individual language groups.

Typical colonial populations, which are not traditional Arctic populations, are not shown (Danes in Greenland, Russians in the Russian Federation, non-native Americans in North America).



**Dear friends,**

In recent years a series of strategic and conceptual documents concerning integrated social and economic development of the Arctic territories has been adopted in the Russian Federation. The president of the country, Vladimir Putin, has approved the strategy for the development of the Russian Federation Arctic zone and the national security for the period until 2020, thus denoting that the development of the Russian Arctic is a strategic priority of the state policy.

Active position of the Republic in the promotion of projects and programs for interarctic cooperation, membership, and management of international organizations (the Northern Forum, the University of the Arctic, etc.) has rightfully put Yakutia to the list of the world's leading Arctic regional centers.

The Republic of Sakha (Yakutia) is the largest Arctic region in the world; it has preserved the unique ecosystem of the North and living traditions of indigenous peoples. This fact determines the special role and responsibility of Yakutia to address accumulated problems of the Arctic area, including one of the acute issues being preservation and development of the unique indigenous culture and languages of ethnic groups of the Arctic, traditional way of life of the North peoples. It is gratifying that our Republic is becoming a territory of dialogue and initiatives in the setting of unified global information space development.

I am sure that the International Arctic Center of Culture and Art established in Yakutsk will become a modern, mobile, open, scientific, cultural, and educational space that will unite community, business, and government and contribute to further economic and social development of the Arctic territories.

I wish you all fruitful and productive work, as well as interesting initiatives and success!

**Head of the Republic of Sakha (Yakutia)**

**E.A. Borisov**

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## ***Dear readers!***

You are holding in your hands the first issue of the journal founded by the International Arctic Centre of Culture and Arts (further referred to as the IACCA).

On August 29, 2014 spearheaded by Egor Afanasevich Borisov, the head of the Republic of Sakha (Yakutia), independent non-profit organization IACCA was founded. Its activity is designed to implement constant work concerning arctic nations cultural preservation, development and spreading, the production of creative ideas and sociocultural innovations, the implementation of international humanitarian programmes intended to ensure new strategy of geocultural development in the Arctic region as well as to unite scientists dealing with the Arctic, men of art and culture.

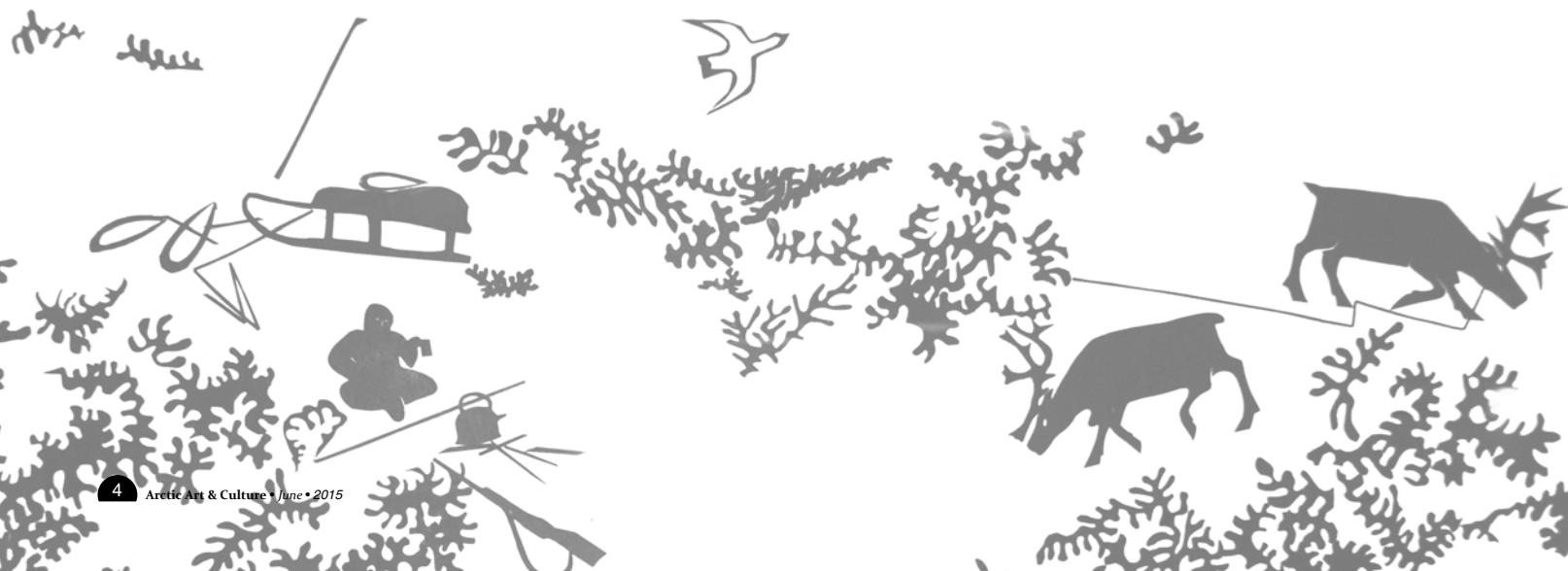
The journal is based on the research of Arctic culture and arts, harnessing new possibilities of intensive culture development, cultural studies and aimed to activate the development of modern science fundamental principles about Arctic culture, strengthening of interdisciplinary contacts and analysis of innovative mechanisms of its internal updating.

The publishing of international journal about Arctic culture is made in two interdependent blocks: the traditional academic periodical one (an academic core), which deals with scientific and critique articles, reviews, notices and translations, and a scientific-journalistic section, which includes the latest analytical data with the focus on the broad audience. A major part of the project is to establish and hold the constant dialogue, discussion and information exchange throughout the Arctic.

The journal will be available in electronic format which enables publishing of not only traditional static materials like texts and images but also of multimedia content: video, audio, animation, and etc.

The project contemplates the involvement of leading experts in different areas of knowledge to direct journal's special issues as invited editors.

**Sargylana IGNATEVA,  
the editor in chief**



# THE INTERNATIONAL ARCTIC CENTER OF CULTURE AND ARTS



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Minister of Education  
of the Republic of Sakha (Yakutia)



**Vladimir Tikhonov,**  
Minister of Culture  
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of the Republic of Sakha (Yakutia)



**Sargylana IGNATIEVA,**  
Rector of the Arctic State  
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Yakutsk

The Arctic is an essential part of the world, the state of which largely determines the future of the world community because of its impact on the processes of formation of the climate and the conditions of life on Earth in general. President of the Russian Federation V.V. Putin, recognizing the strategic importance of the Arctic as a geopolitical and economic center of Russia, noted the importance of the cultural and intellectual development of its territory. In this connection great importance in understanding the modern Arctic has its cultural landscape represented by the unique heritage of the indigenous peoples of the Arctic: the original models of farming (reindeer breeding, fishing, sea-hunting, hunting, northern cattle-raising), types of houses, arts and crafts, original folklore, and art. Having settled and cultivated the barren land of the Arctic indigenous peoples had created their own unique northern style that enriched the treasury of world culture.

The close unity of Nature and Human being constitutes a moral code of the Arctic. The Arctic is seen by peoples living in it as the common House. Hence the responsibility of each of the peoples is to preserve and enhance the cultural heritage of the coldest place of Earth.

Under globalization and the implementation of industrial large-scale projects, this fragile world is undergoing gradual destruction. The gene-

ration gap leads to the fact that the traditional knowledge and cultural heritage of the indigenous Arctic peoples are lost every day that takes lives of the oldest connoisseurs. Modern challenges of economic modernization as well as globalization processes in the Arctic foreground the problems of protecting the living traditional culture, the working-out of new conceptual approaches at the international level.



## THE URGENCY AND THE NEED FOR THE CENTER

During the Year of Culture 2014 in the Russian Federation, according to the Presidential Decree of April 22, 2013 No. 375 "On carrying out the Year of Culture in the Russian Federation" as well as developing sub-paragraph "n" of paragraph 1 of the Presidential Decree of May 7, 2012 No. 597 "On measures for the state social policy implementation", to ensure the Decree of the President of the Republic of Sakha (Yakutia) of December 25, 2013 No. 2415 "On the declaration of the year 2014 the Year of the Arctic in the Republic of Sakha (Yakutia)", and within the framework of the chairmanship of Russia in the Northern Forum, it is proposed to establish **the International Arctic Center of Culture and Arts**.

The establishment of the Center is consistent with the basic provisions of the UNESCO Universal Declaration on Cultural Diversity (2001), which emphasizes that the protection of cultural diversity "is an ethical imperative, inseparable from respect for human dignity. It implies a commitment to respect human rights and fundamental freedoms, in particular the rights of persons belonging to minorities and indigenous peoples' rights" [The UNESCO Universal Declaration on Cultural Diversity. 2001].

Traditional cultural values support and develop the ethnic identity and culture of Arctic peoples, contribute to the formation of their self-sufficiency and improve morale in general. Cultural diversity creates a rich and varied world, which increases a range of choices and nurtures human capacities and values, and is thus the driving force behind sustainable development for communities, peoples, and nations.

Today, on the map of the Arctic culture, an integrating center is needed, which would systematically and regularly work on the preservation and development of the Arctic peoples' culture and which would be the center of attraction for Arctic scientists, art and cultural professionals, a place of generating of creative ideas and socio-cultural innovations.

The Arctic regions are underrepresented in the international cultural life. Now in Russia, on the initiative of the Ministry of Culture of the Russian Federation the so-called Houses of the New Culture are being

created as open democratic platforms to accumulate and develop creative and scientific resources and thus via culture influence the image and situation of the region in the country and even in the world.

It is exactly the search for new relevant forms of work with heritage, with deep layers of the traditional ethnic culture to position the culture of the Arctic peoples in the global cultural space that will form the basis of the Center.

## WHY IS THE CENTER BEING CREATED IN THE REPUBLIC OF SAKHA (YAKUTIA)?

The Republic of Sakha (Yakutia) is the largest Arctic region in the world and of the Russian Federation. In contrast to many countries and regions of the Arctic, the traditions and culture of northern peoples: the Yakuts, Evens, Evenkis, Yukaghirs, Dolgans, Chukchis, and Russian old residents of the Arctic have been kept alive here until now.

Since the 90s of the last century in the republic, purposeful efforts have been put forth aimed at the development of the epic heritage, revitalization of languages, and revival of calendar festivals of indigenous peoples; comprehensive programs have been developed and implemented to support cultural diversity and ethnic identity of these peoples. Besides, professional art is actively developing: theaters, museums, philharmony, and picture galleries are successfully operating, including such original ones as theaters of olonkho and dance, a folk orchestra, the Museum of Music and Folklore of Yakutia peoples, and the International Jaw Harp Center. The work on the creation of a theater of indigenous small-numbered peoples of the North has begun. Personnel training for numerous cultural and art institutions of the republic is run by higher and secondary professional schools: the Arctic State Institute of Culture and Arts, Higher School of Music, North-Eastern Federal University, College of Culture and Arts, College of Music, Art School, and Choreographic College.

The capital of the Republic, Yakutsk, is a major scientific center. Fundamental, exploratory and applied research efforts are carried out in institutes of the Yakutsk Scientific Center at the Siberian Department of the Russian Academy of Sciences and departments of the Academy of Sciences of the Republic of Sakha (Yakutia). The well-known world center for the study of languages and cultures of the Arctic peoples is the oldest in the northeast

of Russia Institute of Humanitarian Research and Problems of Indigenous Peoples of the North, the Siberian Department of the Russian Academy of Sciences.

The leadership of the republic pays serious attention to solving of the accumulated socio-economic and demographic problems of the Arctic zone, preservation and development of the unique culture of the Arctic ethnic groups. The active position of the republic in the promotion of projects and programs of inter-Arctic cooperation, membership in and leadership of international organizations (the Northern Forum, the University of the Arctic, and others) rightly put forward Yakutia to one of the world's leading Arctic regional centers.

### **MISSION, PURPOSE, AND TASKS**

**The mission** of the International Center of Culture and Arts of the Peoples of the Arctic is the preservation and augmentation of the cultural heritage of the Arctic.

**The purpose** of the International Center of Culture and Arts of the Peoples of the Arctic is to create a place bringing together the efforts of society, business and government to preserve the culture and traditions of the peoples of the Arctic, through the team building of scientists, people of art and educators, on-stage performance groups, publishers and readers, politicians, and educational specialists related to the Arctic, and promoting Arctic values.

### **THE TASKS OF THE CENTER INCLUDE:**

1. The setting-up of a specialized electronic resource center on culture and art of the peoples of the Arctic, including the Arctic Audiovisual Observatory (media library, record library), an electronic library, and a virtual museum;

2. The conducting of research in the field of culture and art of the peoples of the Arctic by international groups of scientists with the joint organization of expedition and exploration activities, seminars (conferences), and the publication of research results in the rating editions in systems of "Web of Sciences", "Scopus";

3. The setting-up of the Center as a kind of a "gate" into the world of culture in the Arctic with the help of mobile educational projects – open public lectures, discussions, and workshops accessible to any age, social, and professional groups;

4. The support and development of innovative forms of art and culture created on the basis of the traditional culture of the peoples of the Arctic (performances, films, exhibitions, installations, concerts, and etc.) as well as their testing and wide-ranging discussion at International Festival of Culture and Anthropology "Yetti" ("Hello") in order to promote the image of the Arctic and the cultural representation of indigenous peoples living in the Arctic zone;

5. The production and release of scientific and educational multimedia and audiovisual projects on the culture of the Arctic and their promotion in television and cinema of Russia and the world;

6. The Interaction and cooperation of the Centre in the field of science, culture, and education with all intergovernmental and social organizations whose mission is related to the solution of the problems of the Arctic, including the International Arctic Council, the International Arctic Science Committee (IASC), the International Arctic Social Sciences Association (IASSA), the International Work Group for Indigenous Affairs (IWGIA), the Northern Forum (NF), the University of the Arctic (UArcic), the World Wildlife Fund (WWF), and etc.;

7. The support of cultural initiatives in business projects related to the presentation of cultural heritage.

Only an active, creative, and scientific environment created by the IACCA can foreground the value of traditional culture and thereby "breathe" new life into it.

### **PROSPECTS OF DEVELOPMENT**

In the Republic of Sakha (Yakutia), 3 global Arctic projects are currently operating in the field of school education: "Nomadic Schools", "Teachers of the Arctic", and "International Arctic School". It is expected that an Arctic educational and cultural cluster of the Republic of Sakha (Yakutia) will be created on the basis of the integration of these three projects and the IACCA.

The conceptual approach to the creation of the cluster consists of highlighting the resource components of the cultural heritage of the Arctic peoples, which is regarded as a factor of construction and transformation of the contemporary cultural environment. Cultural continuity turns into a process of heritage updating as a development resource.



# PARADIGM SHIFT IN THE VIEW OF DUODJI IN THE 21<sup>ST</sup> CENTURY: HIGHER EDUCATION IN DUODJI<sup>1</sup>

In

this article, I intend to elaborate on one cultural expression and the position it has taken as a university discipline. That cultural expression is duodji, which can be roughly translated as Sámi arts and crafts. The case that I use as an example in the presentation is based on my work at Sámi allaskuvla, the Sámi University College in Guovdageaidnu (Kautokeino) in the Sámi area of Norway, where we have designed new bachelor and master programmes in duodji. In the first part of the article I discuss indigenous knowledge and the content of duodji as a paradigm shift within the art education discourse. In the second part I present some examples of how we have developed an indigenous art programme at the bachelor level that has a Sámi point of view.



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## GUNVOR GUTTORM

Gunvor Guttorm is Professor in duodji (Sámi arts and crafts, traditional art, applied art) at the Sámi University College in Guovdageaidnu/Kautokeino in Norway. She has taught both undergraduate and graduate courses in duodji at Sámi University College level, both practically and theoretically. She has also developed the programmes for Bachelor and Master in duodji. She has written several articles both in Sámi language and in English about how the traditional knowledge of Sami art and craft is transformed to the modern lifestyle. She has also participated in exhibitions in Sámi and abroad.

<sup>1</sup> This article has been previously published in: Taiwan Journal of Indigenous Studies, Volume 6, Number 3, Fall. 2013. Hualien: College of Indigenous Studies National Dong Hwa University Shou-Feng. Pp 119-140

The Sámi University College was established at Guovdageaidnu, Norway, in the 1989 as a result of Sámi political mobilisation in 1970s and 80s. The Norwegian government delegated the Sámi University College a special responsibility for providing higher education in Sámi art. Duodji was one of the first courses at the Sámi University College. The Sámi University College is not the only indigenous college in Norway; but in Sápmi also. The Sámi language is the main language in both teaching and administration in the university college. Most of the practical instructions and the written teaching instructions are also in the Sámi language. Those who choose to work at an institution like this aspire to develop certain areas in their professions that will benefit Sámi education. We all have different ways of doing this.

My own experience of being part of the Sámi society and the duodji society may make me somewhat “blind” as a researcher, but on the other hand, very observant. I started to work with duodji when I finished high school. But it was while I was studying for my master’s degree in duodji that I realised that there was a need to emphasise Sámi knowledge in higher education. I did my PhD at the University of Tromsø art faculty. At that time, in the beginning of 2000s, there was little study being done on indigenous theoretical frameworks in art studies at the university, so the journey through my PhD thesis was quite solitary (Guttorm, 2001).

My experience of being marginalised as a student/researcher has forced me, and given me the courage, to take duodji seriously and give it a chance to be a field on its own in an academic context. My approach to this is to first of all try to understand the kind of frames in which duodji has existed and exists today, and second, how it can become an independent discipline within higher education.

### INDIGENOUS KNOWLEDGE FRAMEWORKS

When discussing a starting point for developing an indigenous art programme the methodologies of indigenous peoples and knowledge production are crucial aspects. How indigenous methodology is understood is connected to what group of indigenous people is being discussed and what that indigenous group has experienced.

The Cree scientist Margaret Kovach considers that a researcher’s self-location is important information for the indigenous peoples who are involved in the research. In self-location, researchers share their belonging to a group (identity), the kind of cultural experience they have, or how they have based their understanding on knowledge established by indigenous peoples (Kovach, 2009, p. 110). Kovach emphasises that in indigenous peoples research, self-location is important because the researcher has made a decision to view elements from an indigenous people’s point of view. As I understand this, Kovach means that this way, the researcher recognises his/her own starting point and experiences, and that these are a part of the indigenous people’s knowledge production and research. She is saying that indigenous methodologies are not about organising knowledge, but rather about the position from which the researcher understands knowledge (Kovach, 2009, p. 55). Many of the approaches in indigenous methodologies are similar to Western approaches, but it is the relationship between the researcher and the researched that make the indigenous visible (Kovach, 2009, p. 55).

Maori scientist Linda Tuhiwai Smith has outlined a model for indigenous research methodology that can also be adapted to indigenous education (Tuhiwai Smith, 1999). For her, self-determina-

tion in the research agenda becomes something more than a political goal (Tuhiwai Smith, 1999, p. 116). Also, she can see similarities between common and indigenous research, although there are elements that she sees as different and which involve the process of transformation, of decolonisation, of healing and of mobilisation as peoples (Tuhiwai Smith, 1999, p. 116).

The common issues that become present are experiences, decolonising and healing. The experiences are based upon personal commitment. But what experiences are we discussing? As I understand Linda Tuhiwai Smith, she is referring to a certain nation’s experience of colonisation and how this has affected the people (1999, pp. 1-3). Her opinion is that since the knowledge of indigenous people has not been visible in the building of knowledge, the consequence is that the indigenous people have rejected their own system of using knowledge. Once a system of knowledge has been rejected, in order to restore it, it is necessary to raise awareness, make changes and improve it (Tuhiwai Smith, 1999, p. 3). Asta Balto and Vuokko Hirvonen see the same tendency in the Sámi context (Balto & Hirvonen, 2008, pp. 104-126). Kovach also observes the experience of the entire nation and agrees with Smith in this. But she adds that individuals also have their own experiences, and these influence the opinions of each and every scientist. When she discusses experience, Kovach states that everything that affects people is worth taking into account, for example issues that come up during knowledge collection. (Kovach, 2009, p. 113). Shawn Wilson has used storytelling, alternating between his own personal stories of life and how these have affected his choices in the process of collecting knowledge (Wilson, 2008). His conclusion is that story is not a matter of unique ways of functioning, but rather a matter of behaviour and traditions (Wilson, 2008, pp. 80-125).

### DUODJI VERSUS DÁIDDA, CRAFT VERSUS ART

In the course of time, the concept of duodji in the Sámi language has assumed several meanings. We can say that duodji refers to all forms of creative expression that require human thought and production, but it cannot automatically be translated as art.

However, the term is mostly used to describe a specific work that is created by hand and anchored in a Sámi activity and reality. Duodji, then, has its origin in “everyday life” in Sápmi, the activities, the conventions, the aesthetic understanding has been formed within this “everyday life”. When the needs of everyday life were fulfilled through duodji, it was important to be able to obtain materials, and to design and use the needed items, and repair them - as necessary.

Both the Greek term *techné* and the Latin term *ars* consisted initially of aesthetics and technique. Thus, craftspeople and artists were equally important. At present, we can also say that *techné* is, in terms of its content, much closer to duodji than art. In the Western classical period, *techné* meant all work that could be finished. In that time, ordinary craft and art were not yet seen as different things. Thus, *techné* is a general term, but there are also *technés*, the levels and value of which can vary (Shiner, 2001, pp. 19-24). As concerns the difference between art and craft, Shiner argues that, initially, there was no difference between the Latin word *ars* and the Greek word *techné*; the same applied to artist and artisan (craftsperson). However, by the late 1700s, art had become the opposite of craft and artist the opposite of artisan (Shiner, 2001, p. 5). Shiner also sees the rise of aesthetics as a separation, as special and ordinary enjoyment became different things. Contemplative enjoyment was called aesthetics and could be found in “fine arts”,

whereas ordinary enjoyment was connected to everyday life (Shiner, 2001, p. 6). According to Shiner, this division means much more than just giving new content to a term; it means a change in a system, and, as it affects both practices and institutions, its influence goes far beyond adding a meaning to a term.

### INDIGENOUS ART AND CRAFT EDUCATION

Higher art education based on indigenous peoples' ways of expression, thinking and everyday life is a real challenge for indigenous studies in academia. In a Sámi context it is necessary to take duodji as the starting point when it comes to higher art education from an indigenous perspective. For years, indigenous peoples around the world have argued that self-determination indicates education on all levels and subjects of the educational systems (May, 1999, pp. 42-63). Academic art education has a strong position in Euro-American history (see e.g. Hansen, 2007; McEvilley, 1992; Vassnes 2007, pp. 6-15; Vassnes, 2009, pp. 19-23). In fact, art history, with its European or Euro-American approach, is Eurocentric, and art education is often based on this perspective.

**We can say that duodji refers to all forms of creative expression that require human thought and production, but it cannot automatically be translated as art**

In 1988 Alfred Young Man wrote that the history of art in America has many steps to take before it can also acknowledge the basis of indigenous peoples, even though museums of art have started to embrace indigenous expressions of art into their collections (Young Man, 1988, p. 5). In universities and higher education, indigenous knowledge has seldom been visible, and artistic expressions of indigenous peoples have very rarely been part of art studies. Even when they have been included, it has been the result of the Euro-American view of art and Euro-American art programmes. When it is included at all, indigenous art is generally only a minor subject within a "real" art programme. In the past thirty years, indigenous peoples have demanded that their cultural expressions (and knowledge) be included in higher education. To achieve this, they have applied diverse strategies. This integration is, however, a complex process, as universities and other institutions of higher education often have to follow national programmes and regulations. This applies to comprehensive schooling as well (see Balto & Hirvonen, 2008; Hirvonen, 2004, pp. 110-137; Keskitalo, 2009, pp. 62-75). For the Sámi, the Sámi artists association pointed out in the 1970s the need for higher education in art from a Sámi perspective. On the other hand, in the early 1980s, when the engagement to include more subjects in school arose, a demand for teacher education in duodji was raised. This has led, over time, to the planning and establishment of two different "schools" of art, one based upon duodji, and the other based upon art.

Nevertheless, many indigenous peoples have attempted, in their regions, to create art programmes for higher education, often as part of existing art programmes or as independent programmes. When

the Maori of Aotearoa, New Zealand, began to build their own educational system in the 1980s, they did it through art. This indigenous art concept has a holistic approach, which integrates both the process of defining and exercising indigenous self—determination and the discourse about art in general (Jackson & Phillips, 1999, pp. 38–40). The same applies to the aboriginal peoples of Canada, Central and South America, the USA and Australia (see, e.g. McCulloch, 1999, pp. 45–47). There is a clear effort to make cultural expressions visible and, through them, to have a discussion with the global art community. When Pueblo scholar and artist Gregory Cajete elaborates on indigenous education, he simply points to the "eye of the beholder", which for him "reflects the perspective and worldview that I believe have to begin to teach in environmental education, which also includes to be critical to the colonial past, and the healing process through education" (Cajete, 2000, pp. 181–191).

Here we can find a parallel to Sami conditions. By using the Sámi word duodji instead of handicraft or art, we have already assumed a Sámi approach – which involves a broad perspective – to art education. By using the term duodji we also launch a discussion on how the term itself was used in the past and the links it has to the contemporary world. My main argument and claim is that as we want to have duodji as a discipline in higher education, we need to use the content of duodji itself and the way it works in society as a basis. The building of indigenous knowledge in general deals with such questions as who "owns" knowledge, who uses it and what kind of knowledge is valid. This is a common indigenous challenge that has been elaborated by many indigenous scholars working within the indigenous paradigm (see Balto, 2008; Kuokkanen, 2009; Wilson, 2008; Young Man, 1988; ). In that sense, duodji is one of the narratives in many parallel art stories. This is part of the integration of higher indigenous education.

### RELATIONSHIPS

Shawn Wilson states that the methods of investigation do not necessarily determine how to reach new starting points. When he describes the paradigms of indigenous peoples, he says that it is the relations that are the core issues. He divides relations into several aspects, including human relations (relatives, family, clans and so forth), established relations, relations between nature and the surroundings, and connection to the universe and to certain ideas (Wilson, 2008, pp. 80–97).

Cajete writes that education is a process, learning is a struggle and a process in life and that life and nature are always about making things connect (Cajete, 2000, p. 23). This connection leads to the fact that a scientist or a teacher is never left alone. In Sámi life it is evident that connections are spoken about, especially when dealing with traditional knowledge. For example, mention is made of connections to certain areas, specific places, and how people have used the area and made their life there possible (Guttorm, 2011, pp. 59-61). Solveig Joks has written about the upbringing of children and described how teaching is carried out, and has also written about the connection between what one learns, who teaches, and where the learning takes place, and how all of these affect the learning (Joks, 2007). Rauna Kuokkanen has suggested the Sami term láhi (gift) as an entry point for understanding the relationship between humans and nature. Kuokkanen suggests that the system of sharing the richness of nature (láhi) and what has been gathered or caught can be transformed into a model of how to share knowledge (Kuokkanen, 2006, p. 24). Asta Balto has studied how schools can adapt their work so they take into account human relationships

and connections to nature. She stresses that this learning must be seen as benefiting parents, children, teachers and the surrounding environment (Balto, 2008, p. 53). Her research is taken from primary school, but it can also be comparative with contemporary higher education.

### THE STRATEGIES FOR ACHIEVING HIGHER EDUCATION IN SÁMI CRAFT

What, then, are the strategies that we have chosen when creating a higher education programme – especially a three-year programme – in Sámi craft? Most important has been to strengthen different relationships in the establishing process. I will now elaborate on some of these strategies. As mentioned earlier, the Sámi University College had long wanted to start a three-year study programme in Sámi craft and art, but under Norwegian state regulations, it was not possible for the university college to get financing for such a programme. However, when all the specialised university institutions and universities of Norway were granted the right to formulate their flexible bachelor's degree programmes, we got the chance to create a bachelor's programme in duodji. The university college was able to begin its higher education programme in art in the autumn of 2008.

### INVITE ORGANISATIONS TO JOIN IN THE PLANNING PROCESS

We invited the duodji associations to join us in planning the education programme. This gave us the opportunity to understand what they regarded as important, and it helped to create goodwill and understanding in the surrounding society. This goodwill was especially crucial with respect to certain issues from an indigenous point of view. One part of this starting point involves changing the prevailing feeling that one's own experiences are not worth anything and to begin a process of healing.

We also wanted to engage trained artisans and artists in the planning. We appointed a reference group, which had two members, one from Swedish Sápmi and the other one from Finnish Sápmi. During the planning, we formulated the training guidelines.

### RELATIONSHIP BETWEEN SUC AND HONOURED ARTISAN

In the Sámi language, eallilan olmmoš means a person who has lived for a certain time and has gathered wisdom of life. An eallilan olmmo is a person with unique knowledge, and her/his authority is closely connected to her/his spirit of sharing knowledge. Older artisans have knowledge and experience that need to be passed down to students and all of us. Instead of appointing an honorary doctor or artist, we wanted to use the word duojár (artisan) and give it a content of high value in the academic world, and we appointed an ávvu duojár (honorary artisan) for our university college. We appointed Jon Ole Andersen/Jovnna Ovllá as our honorary artisan, because he had already been a skilful member of the school staff; he had worked as an examiner both in undergraduate and postgraduate studies. Ever since the 1970s, he has worked enthusiastically on strengthening education about and the trade of Sámi craft at all levels. Jovnna Ovllá has also worked on bigger projects. He has, for example, built catering facilities that are in the shape of the Sámi tent, or goahti, reconstructed ancient sealskin boats, and decorated new public buildings. He has assumed a humble

approach to Sámi duodji. He is a master of the discipline, and he has always been eager to pass down his knowledge to new generations.<sup>2</sup>

### RELATIONS BETWEEN STUDENTS AND ELDERS

As long as we have had education in duodji, we have recommended that our students look for information and knowledge in their own environments. For example, in 2001 we had a project in which students worked together with elder artisans in creating a large product. The project had two goals: the students would experience how traditional skills can be transferred from one generation to another, and they would learn a traditional way of making handicrafts that they could then pass on to other students. However, it is not always possible to send a whole group of students to study with artisans. Therefore, we chose another option; we invited elder artisans to come to the school.

In my opinion, it is important to make use of the wisdom of our honorary artisans and elder craftspeople in teaching. However, the students also need to acquire tools for assessing their handicrafts and different types of craft tasks. Therefore, we have attempted to combine the practice of creating with the building advancing of theory on the basis of this practice, which again provides meaning for contemporary students. It is extremely important that we who are responsible for the craft studies in our school succeed in ensuring that these two aspects become interlinked.

### RELATIONS TO OTHER INSTITUTIONS

In Sápmi there are many institutions that promote the Sámi culture. The institutions that are situated locally have an advantage in cooperating and thus strengthening the local economies in areas outside more heavily populated centres. And when each institution has experience managing to be a small local institution in the "periphery", then this strengthens the efficiency of both the local community and all the small institutions to be visible. But however, building good relations is also important when preparing the students for the work ahead of them. And when students become aware of what each institution has to offer, then they come to value their education more highly.

We also contacted other indigenous educational institutions in order to find lecturers and to learn about the content of similar education programmes in other areas. This allowed us to create professional networks in the field of indigenous arts and crafts. For instance, the first course on indigenous handicraft and art was run as a separate project with external financing, which meant that we could travel more than usual and invite guest lecturers from other regions.

### THE CURRICULUM

When we started working with the education programmes we had to take into account what parts of the duodji that function today in the Sámi society could be transferred into higher education, and how to make the situation adaptable for the students. Sámi duodji knowledge is a heritage that has been and still is important for the Sámi people; it changes and changes over time in an ongoing dialogue about what really becomes a tradition. For instance, parts of the reindeer, such as skins and antlers, are used in all kinds of duodji and are common among different Sámi groups. How to prepare the materials is also common knowledge. When it comes to the creation or production of a certain

<sup>2</sup> Jon Ole Andersen was also nominated and appointed to the WINHEC Order of the Circle of Scholars of Indigenous Knowledge in 2010 for his work as a traditional knowledge holder and as the ávvudujár (honorary artisan) of Sámi allaskuvla/Sámi University College.

kind of item, the understanding of collective traditional knowledge can differ from one family, group or region to another. In an institutional world it is not possible to convey all possible views of Sámi knowledge, and it is perhaps not wanted or necessary in any case. However, the goal is to make the students aware of this. Actually, some of the traditional views of duodji cannot be applied in an institutional world. The challenge in the process of education is still to find avenues to convey essential parts of the traditional skills and knowledge in an institutional context and develop new platforms for knowledge and creativity. While designing a curriculum that is open-minded and that allows us to work together with other and different kinds of institutions, it is essential to respect indigenous points of view in education, and to include traditional experts' knowledge and skills that will be useful in the education and that can be applied in the modern world. While making the plan we also had to consider the regulations that must be observed by indigenous and higher education institutions in Norway and elsewhere in Europe.

The conditions to be accepted into the programme were a general or "real" competence. Another condition was that the students should have basic knowledge of duodji, or that they had a certificate showing they had learned duodji in another school or at home.

### HOW TO USE THE RELATIONS IN AN EDUCATIONAL SETTING

In the following I present how different relations have been beneficial for the students' work and how the curriculum functions in "reality". In the example that I present here, we took part in the building of a goahti (traditional turf hut). One objective of the duodji education is for students to learn about both the history of Sámi architecture and how to use the materials that are to be found in the environment nearby.

Sámi allaskuvla ran a traditional knowledge project in partnership with people in the local districts.<sup>1</sup> The partners, other Sámi institutes all over the Norwegian side of Sápmi, run different projects that collect, preserve and transfer traditional expertise. RiddoDuottarMusea (RDM) is one partner, and they ran a project where they worked with elders to put up a goahti (turf hut) in Gilišillju (a local museum) in Guovdageaidn. The Sámi allaskuvla students were invited to join in and be a part of the project. There are many aspects to building a goahti and the knowledge connected to it, such as where to find the material, when to collect it, where to build gain knowledge and in what direction. Once the goahti is finished and people move into it, there is knowledge to be built gained regarding how to behave inside a goahti and what rules apply there. The construction of a goahti requires knowledge of the area, the materials, the earth, the seasons, the rituals in staying in a goahti, and etc. At the same time, a goahti, with its architecture, can also be regarded as an embodiment of traditional knowledge. For this project, the RDM could call upon three experienced and talented goahti builders (goahteeahpit): Aslak Anders Gaino, Per Utsi and Jon Ole Andersen (who is also Sami University College's honorary artisan. Parts of the building process were filmed, such as the fetching of bealjít (curved poles), the construction process, choosing the birch bark, obtaining lavdnji (turf), demolishing an old goahti and constructing the new one. The bachelor course includes the learning of various traditional skills,

and the Goahtehuksen Project offered the possibility of a large-scale learning activity such as building a goahti. Through the participation of the students, another factor in the Goahtehuksen Project was realised, namely the transmission aspect. The students were to work with the tradition bearers Aslak Anders, Per and Jon Ole. Jon Ole's role was to transmit the knowledge, and in this way he was also the authority on goahtehuksen. At the same time, Aslak Anders and Per were transmitters of knowledge of the work process. The first meeting between the RDM, árbeéeahpit, the film-maker Solveig Joks and the college students took place on the land where the goahti would be built. Karen Elle Gaup, the director of RDM, presented the project, its objective and the roles of the people involved in it. This sequence was of great importance for the project, as everyone present came to realise what the project consisted of and all could feel involved in it. Jon Ole, Per and Aslak Anders had an overview of the elements of the work process and said that we would be able to build the goahti in a week since the students were taking part. They oversaw the process at all times while we (the students and I) could only follow the instructions they gave us (see Joks, 2010).

### STUDENTS AND JON OLE ANDERSEN WORKING WITH THE GOAHTI (TRADITIONAL TURF HUT)

The place where the goahti was going to be rebuilt was close to Sámi allaskuvla and could be seen from the windows of the duodji studios. The building of the goahti was a physical outcome of the week's activity, but a lot of other things happened and were tied together while learning. There were a lot of coffee breaks, and the fireplace was an important gathering place as well. By the fireplace stories were told from the time when people lived in lávvus. The question of how people originally invented the hut's design came up on occasion.

On the last day of building, the students had a moment to sit and reflect on what they had experienced over the past week. In the following week they moved that reflection to a new duodji, where they created pictures of what they experienced. Those who worked with wood carved a story into the wood, and those who worked with thread used that to show their story. One of the students, Katarina, embroidered a pillow. She had reflected on her own experiences living in the goahti. On one side she embroidered a picture showing rats and dirt because that was what she remembered from her life in a hut. She remembered that always when they came up to the mountains in the summer and were going to stay in the hut, the rats had been in there making a mess and they had to clean it up. On the other side of the pillow she showed all of the good memories, such as when she met her relatives, fished and lived a "simple" life in the mountains. The pillow represented exactly how life was inside the hut, with everyone on the same level, on the floor sitting on their knees on birch branches and reindeer skins, and if they felt like lying down, then they just needed to find something to put under their heads.

### KATARINA'S PILLOW

Another student, Ann Majbrittes, reflected more about what happened during the work of building the goahti. She noted that she

<sup>1</sup> More about this project can be found at <http://www.arbediehtu.no/>

was working on top of the hut most of the time, and that she saw a lot from there. At the end of the building process she shaped the reahpenräigi (smokehole), where she had a new experience with the environment and the landscape. Even though she had known of Gilišillju, she had never noticed it the way she now saw it. A new dimension of Guovdageaidnu had opened up for her; she had "placed the place", so to speak. She could also watch how the hut little by little got was getting tighter and smaller towards the opening at the top little by little and how she was actually moved moving upwards with the construction. At the same time she heard and saw what was happening around her. She had an overview of the fireplace, and could see the guests coming, the other students, and etc., and she could also see how the river runs running downstream. She also reflected on the reahpenräigi. The reahpenräigi makes it possible to have a warm goahti, without too much smoke, and from inside the goahti it is possible to look out. So this was what she wanted to express when she embroidered a reahpenräigi, to celebrate her own feeling of being on the top of the goahti, and the importance of the reahpenräigi she was shaping for those staying inside the goahti. She had placed herself on the top of the hut, and had the view from there; it was opposite to the view of Katarina, who expressed what happens inside the goahti.

### ANN MAJBRITTES' PIECE

In this project, where the Sámi allaskuvlla traditional knowledge project and RiddoDuottarMuseums were involved, the aim was storing and documentation. The goal for Sámi allaskuvlla duodji education was to cooperate with skilled artisans, learn how to build a goahti and in that way get acquainted with Sámi construction traditions. In addition, students themselves were to come up with their own goals for a new and personal work. Each of the participants therefore had their own intentions regarding what to achieve and how to achieve it, and had to establish good conditions for that. Here I can see that there are many levels in creating the necessary conditions. It's It is again like Shawn Wilson presents it, in that one makes connections and uses them in a positive way when setting out to do something (Wilson, 2008, pp. 80-91). Asta Balto has researched how Sámi teachers transfer traditional knowledge to the next generation, and notes that the basis for creating good conditions to achieve that is to strengthen the will to learn (Balto, 2008, p. 53). Long before we started to build the goahti, we had contact with RiddoDuottarMuseat and also with the honorary artisan Jon Ole Andersen. This way of working, when we communicate with other institutions and skilled craftspeople, has proven to be very useful. I can see many advantages to working like this in the higher education in duodji; we maintain relations with elders and other institutions, and the students can work together on bigger projects, learning from elders and making their own reflections through new expressions.

### CONCLUSIONS

In this paper I have presented how duodji education has been built up in Sámi Allaskuvla and considered what kind of paradigm shift in art education may come about. As mentioned previously, duodji has its basis in Sámi everyday life. When the activities of duodji, duddjon (crafting) and discourse move from everyday

life and become an institutional practice, it is itself a paradigm shift too. In process and in a Sámi approach to art education, the choice of terminology (duodji) is a strategy. As an academic discipline duodji has elements of both production of traditional and contemporary arts and crafts and theoretical approaches to the task. The challenges are to take care of the heritage expressed through duodji and to develop students' artistic skills. Here we deal with a problem that is common in all kinds of training programmes in academic contexts, that of refining already existing skills and creating new experiences and expressions. We have to have an ongoing critical discourse, because the choices are not unproblematic.

When emphasising duodji in art education and art research, we can talk about a paradigm shift in two ways: first, we produce new knowledge by using our own Sámi experiences, and second, we are subjects in the knowledge building gaining and research. I have chosen a contextual approach to knowledge and epistemology. By taking a minority and indigenous approach, and by using cultural artistic expression within a specific culture, education itself creates the space for diversity of ideas and opinions. In order to be able to achieve the goals that have been set, it is also necessary to use certain approaches that open possibilities that do not make the gates of the institution close.

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# NORTHERN PLACES — TRACKING FINNO-UGRIC TRACES THROUGH SITE-RELATED ART

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In our article we will examine and share our experiences from the art workshop held in Syktyvkar, Komi in April 2013. The workshop brought together art students and staff of various artistic disciplines from Russia and Finland. The aim was to explore together Finno-Ugric traces and find out what connects us to each other. 12 Finnish and 19 Russian art students worked together within a framework of community based art education, using place-specific art approaches. A number of cross-disciplinary Finnish-Russian group projects were carried out during an intensive 12 day workshop between the 2nd and 13th of April 2013. Students learned how to use artistic methods to survey a place, and how, rather than concentrating on differences, to use a shared understanding of northern socio-cultural situations as a source of artistic inspiration. The workshop comprised cultural visits, hands-on work and practical exercises. The artistic activity focused mainly on photography, but also included installations as well as examples of environmental, visual, performative and video art. It ended with the students and staff creating a joint touring exhibition which was shown in each participant city: Syktyvkar, Rovaniemi, Lahti and Helsinki.



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Is There Such a Thing as a "Finnougric Mentality"? What is the Finno-Ugric peoples' frame of mind? Is there a particular way we perceive the world around us, a uniquely "boreal" way of thinking, for instance tending not to consider nature as an object, but rather as a partner for coping with life? These are some of the questions we had in mind when starting to plan our project. Belonging to the same linguistic family is the most significant feature unifying the Finno-Ugric peoples. The various Finno-Ugric languages display similar linguistic constructions, and it is said that even if we cannot actually understand each other's languages, this has influenced the relationships between us and facilitated mutual understanding. Throughout history there is evidence that Finno-Ugric cultures have tried to accommodate a succession of new neighbours as partners, resorting to migration only when there was no other way to maintain their own identity. (Laakso 1991, Siikala 2011, Itkonen 1922, see also NPO.) Modern archaeology does not support the idea of wide-ranging Finno-Ugric migrations. Finland has been continuously populated ever since the last Ice Age, and has been subject to many cultural and linguistic influences from many directions. Also, recent loan word research has demonstrated some very old Indo-European loanwords, especially in Finnish itself and the westernmost (Finnic) branch of the language group, which means that some form of pre-Finnish must have been spoken relatively close to the Baltic Sea from quite early times. Finnish is related to languages spoken in Middle Russia and West Siberia. This suggests that the area where the Finno-Ugric (Uralic) protolanguage evolved may have been very wide, reaching perhaps from the Baltic Sea to the Urals. (Laakso 1991.) In our workshop we wanted to explore the Finno-Ugric lifestyle, if indeed there is such a thing, of the youth and young adults living in Finland and Komi today. Do art students have some specific views or even new approaches to their common roots? And especially, can contemporary art practices help enhance the visibility of certain aspects of everyday Finno-Ugric culture, and life in the North and North Eastern regions?

## COLLABORATION AS A WAY AND MEANS TO ART — THE RELEVANCE OF PERFORMATIVE ART

The workshop gave an opportunity to gain inside experience of the Komi region and culture through place-specific art. The working method was based on theoretical approaches to community based art education (Hiltunen 2009, 2010), site specific art (Kwon 2002) and performative art (Kester 1998, 2004, Sederholm 2000, Lacy 1995). Community-based art education is a cumulative process in which art operates performatively, and where dialogue is central. Works of art typically attempt to articulate experiences in a way that people other than the artist can relate to. When artists create a work of art, they load it with meanings which are at least partially drawn from their own experiences, but there will be elements that others can understand and apply to their own experience of the world. The aim is always to construct multiple but shared meanings through art (Hiltunen 2009, 2010). As art history researcher Grant Kester (2004, 10) puts it, dialogical projects develop, unlike object-based artworks, through performative interaction. The relevance of performative art emerges from changes in emphasis of artistic practice, which in contemporary art increasingly centres around the creation of situations that go beyond the simple making of objects. This is evident in performance art and action art, as well as in social-space-related and participatory art forms like community art, new genre public art and site specific art (Stutz 2008). In our workshop our goal was to use contemporary art to create open spaces for dialogue. Community-based art education aims at "dialogicity", which also is one of the most central characteristics of community art. Art researcher Helena Sederholm (2000, 113–116, 192) sees community art as communication through art between the different participants involved in the creation of art and the participating audience. Community art is not mere representation; it is primarily based on interaction and participation. It consists of situations into which people enter, together with the artist, in order to find emerging meanings, to create meanings, to give form and voice to meanings, and to share meanings. An important part of our workshop was travel as an art practice. The Finnish participants made their contribution by train, spending almost five days together from Finland

to Komi and back, to a performative project whose realisation was a joint challenge to all the participating art students in Syktyvkar. Performative art is any collage that seeks to create an experience not only through descriptions, representations and assertions, but also by providing a space for interaction, participation and dialogue. Although it is characterised by interaction, the roles of artist and audience and the relationship of participants to the work process are not clearly articulated in advance. (Sederholm 2000.)

According to Kester (1998), whose research focuses on socially-engaged art practice, performativity is a concept that has emerged in a number of arenas in recent cultural criticism to describe a practice that is adaptive and improvisational, rather than fixed or locked in its origins. We agree with Ulrike Stutz's statement that methods emerging from performative thinking are relevant for research into both art and art education. They provide adequate tools for an analysis of artistic processes that takes into account the complexity of these performative and aesthetic praxis forms. (Stutz 2008.) Expressing a commonly experienced way of life through images, symbols and other stylistic tools is a characteristic of reflexive-aesthetic communities. The starting points for our workshop were the everyday experiences and collective activities that arise in a community. The aim of finding a balance that emphasises open interaction between the individual and the community, as well as between the community and the environment, is typical of reflexive-aesthetic community thinking. A reflexive-aesthetic community is constructed via a continuous dialogue through which the members of the community develop an awareness of themselves and their socio-cultural environment. (see Hiltunen 2009, 2010.) From a socio-cultural perspective, there is a need to search for personal, local or national identity. Social structures have become differentiated, and people identify with varying groups in multicultural and multidimensional networks. Searching for identity in a multicultural society is important because individuals have to know who they are and where they come from before they can understand others. Community-based art education always starts with an analysis of a community and an environment, and this is what we did in our workshop. Both Komi and Finns are Finno-Ugric peoples. Besides linguistic similarities, we share some cultural traces. The two peoples traditionally had similar ways of

life based on agriculture, hunting and fishing within the boreal forest. Komi as well as Finns are intimately related to this environmental zone and feel themselves at home in it. It is not surprising that there are some similarities in our mythologies, and that our traditional folk arts have similar geometric ornamentation and common characters and symbols like duck and reindeer.

**The Connection Between Finland and Komi – Realisation of the Project** The workshop was founded by FIRST-ARTSMO network, established in the year 2000, in order to develop student mobility between Finnish and Russian Higher Education arts and design institutions. The organisation of the workshop was divided into sections covering the teaching, content, exhibitions and practical travel-related arrangements. These practical arrangements were overseen by Alexander Seryakov, Head of Department of International Affairs at Syktyvkar State University and Virpi Nurmela, International Coordinator at the Faculty of Art and Design, University of Lapland. Responsibility for teaching and content related issues lay with a team consisting of the authors of this article, Mirja Hiltunen and Irina Zemtsova, as well as senior lecturer Kirsti Nenyé from the Institute of Design and Fine Arts Lahti, accompanied by student project assistants Suvi Autio, Mika Hurtala and Hilkka Kemppi from the University of Lapland. Professor Timo Jokela from University of Lapland took part as a leader of the ASAD network and also as an artist working on in an environmental art piece. Photographer Sakke Nenyé had volunteered as a technical assistant of digital photography for the group. Teaching plans were set up in meetings of the Finnish team and through contacts with Russia via emails. Some negotiations were subsequently needed to properly match the ideas of the Finnish and Russian contingents, but this can be seen as part of the learning process: it revealed the thinking and culture behind the different educational systems and methods, and thus promoted helpful discussion about them. Student selection was carried out separately in Finland and Russia. The Finnish teachers and coordinator were responsible for the application process, and chose students from the Institute of Design and Fine Arts Lahti; Aalto University School of Arts, Design and Architecture; University of Lapland, Faculty of Art and Design and The Academy of Fine Arts of the University of the Arts Helsinki. Irina Zemtsova and her

team chose the Russian students for the project from the Department of Arts and Crafts, The Institute of Culture and Art, Syktyvkar State University. They decided to include as many Russian students as possible, even if they did not speak English. The students therefore had to rely on the powerful language of Art, which worked out surprisingly well and allowed them to understand each other, establish contacts, work in groups and finally perform the task of organising the exhibition.

The Finnish art students had different preliminary assignments, including readings before the trip. Firstly, they each had to make a short personal photographic/written mixed media presentation about themselves and their art. Secondly, they did group work on the Komi culture, environment and people, to be presented during the train journey to Syktyvkar. In the train, Finnish students from different art academies and universities were divided into new groups in which one representative presented the research carried out in Finland by his or her local group. This method was successful in engaging everyone in an active role, encouraging them to share information as well as getting to know other participants.

On the way back on the train from Komi work included feedback on the course, and reflections on identity and the definition of the north. As a result, the students made a cultural identity redefinition, and the outcome is fully evaluated in their project report (Kemppi, Autio & Hurtala 2013). Pedagogical Approach In Syktyvkar there were different levels of collaboration. Local culture was conveyed through multiple cultural activities such as art exhibitions and celebrations. The Russian professors and students provided an introduction to their traditional craftwork. This led to a way of working together with art as a common language which could be taught visually, and was followed by lectures from the Finnish teachers, students' presentations and working in groups. As well as lectures, the workshop started with visits to museums and galleries and master classes at the faculty. These classes included making clay penny whistles in the form of birds, toys from natural materials and ritual cakes. This kind of activity was new for the Finns and gave them an insight into the local curriculum.

Our host university for the workshop is relatively new, having been founded in 2000. Nowadays there are three Departments: the Department of Fine Art, the Department

of Design and the Department of Arts and Crafts. The Department of Arts and Crafts offers Bachelor programmes in the fields of Folk Arts and Crafts, Applied Arts and Crafts, and Folk Artistic Culture. Obligatory courses include Folk Toys, Ceramics and Pottery, Painting on Wood, Textile and Gobelin, Folk Costume, and Knitting and Knitted Fabric. These basic courses are followed by pedagogical discipline. Students work in museums during both practical training and ethnographic study practice. The fundamental principle of the teaching process is making copies, photographs and sketches of artifacts. The intention is to allow the students to understand the essence of folk culture, and later make items of modern art which are based on folk traditions.

The pedagogical core in our workshop was working in groups. This was largely unfamiliar to the Russians, especially as the groups were interdisciplinary and divided internationally, but was also new for some Finnish art students. Some of the students had never made artwork together as a result of group brainstorming. This led to some initial confusion when group work was taken out into the city and surrounding areas and contact was made with local people. The open-ended nature of performative art and the place-specific approach were quite new for both the Finns and the Russians. During the workshop both the Finnish and Russian participants were positively challenged to step out from their comfort zone and expose themselves to something different, for example group work, time pressure, and new modes of communication and educational method. The students were divided into two groups, and each group developed an idea for a project. Participants from the Russian side were studying design, and some of the group were from the Department of Folk Arts. The Finnish students came from the fields of art education, photography, fine arts, design, audio visual media culture and graphic design. This resulted in a unique mixed group, in which students with a good knowledge of Northern traditional cultures and students who can apply such knowledge to the modern environment could communicate and exchange ideas through contemporary art.

## CELEBRATION, FUN AND HARD WORK

The workshop opened up attitudes and senses in many ways. Students visited the city park and were offered the chance to take part

in celebrating the traditional Christian holiday named Maslenitsa. Russian students organised competitions and games, which have traditionally been a part of this celebration. These included pillow-fighting, throwing snowballs into a target, making snow figures and many more. The celebration ended with the eating of ritual pancakes which symbolise the Sun, as the students enjoyed the process of getting to know each other and the traditional cultures of both sides.

All the participants were able to sample traditional Komi and Russian dishes, and to discuss the folk costumes of the Komi people. Then it was time to get down to the serious business, which both groups embraced enthusiastically. Throughout the rest of their time together they spent every day, often till midnight, working on their projects. Not only students but also professors of the Arts from various cultural backgrounds took an active part, and we learned that the different systems of education produce significant differences in the level of experience and skills among the students, but perhaps even more importantly, differences in artistic attitude. Professors at Syktyvkar University were convinced that studying the foundations of the folk arts and crafts of the North is the basis for creating modern arts and craft objects, including local folk souvenirs or items for casual usage, for both Russian and Finnish students. The Finnish students themselves were significantly more interested in using cultural traditions in a contemporary way. In the course of some fascinating but rigorous discussions we explored how to define artistic perspectives and views, artistic attitudes, and the feelings of artists towards their subject matter. These affect the specific outcome of a work of art, assuming that one accepts the concept of the arts as a means of communicating the way artists "see" the world around them. This means that the work not only showcases its subject matter, but also creates an opinion, point of view or depiction of that subject matter. It gives meaning and purpose to the work. During the first two days of the workshop in Syktyvkar, students experienced some difficulties while communicating with each other, but we were gratified to observe that the spirit of creativity took over once the working process started. Participants worked very hard in groups, and supported their group in competition against other groups. All the specific aims of the workshop were achieved through a shared vision of the goal, mutual understanding of each other's

interests and mutual assistance. According to one student "The northern way of thinking brought together the workshop participants, which made it easier to communicate despite the language barrier." (Kemppi, Autio & Hurttala 2013.) Nevertheless, the experience of establishing contacts and studying together was positive and useful for both students and professors; the performative way of working, and place specificity as an artistic attitude, are therefore a matter of what we say about a subject with our art but also of how we say it. An atmosphere of cordiality and friendship prevailed throughout the project, and helped the participants to negotiate it successfully despite all the obstacles.

Finally, over only a couple of days the students produced in small groups a video of a visit by a Komi woman living in the countryside, a performance in the city centre where people passing by were invited to take part, a series of photographs of costumed mythical figures in a modern city environment, and an exhibition with installations and documentation – all based on the collected and processed material. Ancient myths and beliefs and everyday experiences were combined and transformed through contemporary art into a visible form. At the end of the workshop the students put together an exhibition where the final critique took place, which attracted the interest of the wider public and media. As is typical with performative art, the process was an important part of the exercise, and the outcome was like a collage of art that seeks to create an experience not only through descriptions, representations and assertions, but also by providing a space for interaction, participation and dialogue. One student said: "I thought it was great that there was a language barrier, because it created an enriched and relaxing atmosphere, you had to use every possible means to explain your case."

**Exhibition and Professional Collaboration** There is a tradition in Komi folklore whereby friends bind birch twigs together to test the strength of their friendship. One of the installations that was produced, which includes photos and video, combines two trees, representing two communities, with the traditional Komi symbol of the Sun. The students organised a performance in the centre of the city of Syktyvkar. They asked passers-by to participate and shape living sculptures, based on traditional Komi symbols, using their own bodies. The event and the living sculptures

and symbols were documented and were later added, made of branches, rope and wool, to the great symbol of the Sun installation. The third part of the installation is a video interview where a Komi woman talks about her life and Komi culture in the Komi language. The video is subtitled in English, and includes the students' own comments and thoughts in Finnish and Russian.

In another Finno-Komi installation three trees were placed in the exhibition space in Syktyvkar, symbolising the upper, middle and lower parts of the world, as well as the past, present and future. This installation is based on the visual art students' interpretations of old beliefs about how the world is constructed. Its second theme consists of photographs of Komi mythical creatures, brought to the present day by clothing them in modern costumes. The photographs were taken in a variety of settings in Syktyvkar. Included are the goddess of the forest Versa, the water goddess of the Vasa, Duck, who gave birth to the world, and Babajoma, the god of the forest.

Since the workshop ended in April 2013 the exhibition "Finn-Ugrian Traces" has been shown at Syktyvkar State University, the University of Lapland, Lahti Art School and Aalto University, Helsinki. It was given exposure on local TV in Syktyvkar, and several articles were published in newspapers in both participating countries. MA students who took part also gave presentations of the workshop in an INSEA art education day at Aalto University. We as authors of this article contributed a presentation to Arctic Sustainable Arts and Design and Engagement, Art and Representation in Reykjavik in November 2013. Part of the "Finn-Ugrian Traces" exhibition was also shown in Nordic House. The installation made by Mirja Hiltunen and Professor Timo Jokela was based on experiences from the art workshop in Syktyvkar. Jokela's snow installations in the landscape of the Sytola River form a dialogue with the documentation of the art students' performance in the city centre. In Hiltunen's video the long train journey between Komi and Finland was explored through one intense moment during the trip. Irina Zemtsova made a setting of traditional folk dolls as an illustration of the traditional way of life of the Northern peoples. The large scale family can be seen as a symbol of the survival of the traditional rural culture in the modern world. One of the

Russian teachers Vladimir Durnev's ceramic plates invite discussion on the preservation and development of the cultural identity of the Komi. He sees his task as helping specific local art, communicating in a modern visual language, to create an aesthetically significant environment which will draw the attention of the citizens of Komi Republic to their indigenous culture.

So, the workshop inspired professional collaboration that continued during the symposium and exhibition in Reykjavik in 2013. A year later, Vladimir Durnev, took part in Finland in ART Ii Biennale of Northern Environmental and Sculpture Art 2014. He created an environmental sculpture which is dedicated to a mythological story in Komi folk tradition about the cosmological swamp. Conclusions Art can promote understanding, and result in a shift in the attitudes of participants and audiences. It may evoke new thoughts and feelings, and often makes people see and think differently. Art elicits action when the objectives of cooperative projects are to develop and to promote the local, cultural, and communal aspects of the area (see Hiltunen 2010). According to Hannah Arendt (2002), the "public" is created through joint action of the multitude, i.e. by a process characterised not by homogeneity but by plurality and diversity creating a political space. All the workshop participants originated from the North, from similar climatic and natural conditions. Our cultures are united by a special relationship to the environment, which plays a crucial role in the well-being of the Northerners. Some elements of our folk cultures, including ways of processing raw materials, are quite similar. These elements can be lost if not given due attention. According to the students' project reports the experience was seen as an educational one: "I feel more proud of our history and its scope." Three participants felt that their identity was either strengthened or actually changed and repositioned: "My identity has expanded along Finno-Ugric lines. Before, I felt only as a Finn, now I feel that I have relatives in Russia" There were critical voices as well when talking about identity: "I am interested in mythology, for example, the nature and means of living, but I urge caution about nationality or race-thinking. I'm afraid it can easily end up in nationalism." (Kemppi, Autio & Hurtala 2013.)

In our project, even as a small scale collaboration, art's ability to provoke seeing and

thinking differently, both in the individual and on the communal level, is clearly apparent. When analysing the students' artistic work and reports it can be seen that such projects offer support for strengthening local identities and encourage reflective and critical thinking. The issue of a project's functionality is always present, on both the individual and the organisational level. No project will change existing practices immediately, but, allowing for the complexity of the region, they may provide clear examples of possible improvements to educational systems, or make existing good practices more visible. New horizons for future cooperation and joint educational projects were opened up.

### IRINA

Making a new project would open new horizons for all the participating institutions. This new project could include new partners from Nordic countries. Indeed native Northerners have a lot in common in terms of cultural background and way of life. Apart from the workshops and joint artistic activity this new project can include research, for example collaborative fieldwork, focused mainly on collecting ethnographic data and working with museum collections. We can organize plenaries, exchange students and professors. Finally, I think we can publish our collected materials, which would definitely be of scientific and practical significance."

### MARJA

Yes, this experience was a great opening for new plans. When looking back at the process and students' art works it convinces me we still share some specifically boreal Finno-Ugric attitudes and old belief systems. It would be very interesting to develop a concept for collaborative fieldwork, travelling together to small Komi villages and working with local people in the city environment as well. Artistic action research together for example with visual ethnography could be an interesting approach to elaborating the working method. Place-specific community based art could be used to enable cross-disciplinary Finnish-Russian art students to organise group work projects, but also offers the possibility of working on ideas with local people in different communities."

To sum up, both Russian and Finnish students gained a unique and positive experience from the cultural dialogue, which continued further via the internet. Some of

the Russian students wish to continue their studies at Lapland University, and some of the Finns are interested in taking short-term courses at Syktyvkar University. For some of the professors at Syktyvkar University this was their first experience of a workshop with a multicultural and polylingual audience of both students and professors. This had an influence on the quality of communication during the work. After the Finnish delegation had departed, almost all the professors decided to take English courses. Joint practice and the exchange of knowledge in the framework of the project therefore proved to be successful. One direction of future cooperation could involve organising a cultural and ethnographic plenary. This could take place in the territory of the Komi Republic, and could inform practical work in museums under the academic supervision of the Komi Science Centre at the Russian Academy of Science. There is currently a need for new approaches towards the organisation of living and cultural spaces by people who are living in the North and intend to stay there. These should include new ways of incorporating art into the social context of Northern Life. We face the challenge of joining forces in order to bring all this about.

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# SOCIETIES AND CULTURES: CHANGE AND PERSISTENCE

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USA



**A**rt in the Euro-American understanding of the term – objects made solely for aesthetic purposes – did not exist in the Arctic until recently. However, an archaeological record with wonderful sculptures and drawings shows that peoples in the Arctic have been making objects that were functional and aesthetically pleasing from time immemorial.

The first encounters with outsiders provided new possibilities for artistic expression, for example by the introduction of iron tools. However, Christian missionaries and government officials were often responsible for undermining the religious basis on which most of Arctic artistic production was based. In certain areas, such as Greenland, art came under direct influence of European traditions early on. The Greenlander Aron of Kangeq (1822-1869) became known throughout Greenland and Denmark for his lively watercolors of Inuit village life and tales. In other areas, such as Alaska and many parts of Arctic Canada, handcraft items for trade provided a venue for “native art.” For example, delicate Athabascan beadwork on moose and caribou skin was popular through-out the Canadian and Alaskan Arctic and sub-arctic [1].

The entry of Arctic art into international markets is recent. One of the best-known examples is Canadian Inuit printmaking. In 1948, James Houston, a young non-Inuit Canadian artist, traveled north to the Nunavik village of Inukjuak for a sketching trip. Houston befriended the local Inuit, who coveted imported commodities. In trade, the Inuit brought him small soapstone models of animals. Houston persuaded the Canadian Government to subsidize soapstone carving, which eventually became a multi-million-dollar enterprise for the Inuit. A decade later, Houston had moved to Cape Dorset on Baffin Island and repeated the same success story with printmaking. There, local Inuit artists submitted drawings for printmaking. The prints were marketed in North America and Europe, and the demand soon out stripped the supply. Thanks to worldwide media cover-age, artists such as Kenojuak Ashevak and Pudlo Pudlat became famous with Inuit art col-lectors. Their works are in museums, art galleries, and private collections around the globe.

In the early 21st century, indigenous art in the circumpolar North is thriving. Cruise-ship passengers and other tourists are eager to bring home objects which signify the exotic Arctic. In Alaska and coastal British Columbia, gift shops routinely sell copies of native art mass produced in Asia where labor is cheap [1]. The authenticity of indigenous art is to some extent protected by subsidized programs that provide artists with a sticker guaranteeing the authenticity of their work [2]. However, more and more artists in the Arctic do not want to be seen as representatives of a particular ethnic tradition but as active participants in a globalized art scene. Whatever the position of the individual artist is, the fact remains that almost all indigenous art from the Arctic is today created for consumption in a culture that is economically and politically more powerful than theirs[3].

In recent years, the development of Arctic arts has gone far beyond the confines of what have been traditionally considered the fine arts. New art forms, such as literature and filmmaking, have become prominent. For example, the critically acclaimed film *Atanarjuat (“The Fast Runner”)* – written by Paul Apak Angilirq and directed by Zacharias Kunuk – is the first feature film made in Inuktitut. Moreover, writers such as the Chukchi novelist Yuriy Rytkheu have successfully transformed oral traditions into books which are read throughout the Arctic and non-Arctic world. Finally, new forms of Arctic music are developing, which incorporate traditional elements, such as the Sami yoik, and elements of western popular music.

## SIMILARITIES AND DIFFERENCES WITH NON-ARCTIC AREAS

Many of the cultural trends in the Arctic are there result of an unbalanced encounter between the cultural traditions of small-scale, hunter-gatherer societies and large-scale agricultural and industrial states. What is peculiar for the Arctic is that these encounters occurred relatively late, and that agricultural/industrial cultural values were imposed in the 20th century. The similarities to non-Arctic areas are greatest with those of other hunter-gatherers pushed aside by agriculturalists relatively recently, as in Australia and Amazonia. However, the indigenous groups in the Arctic are generally less impoverished than in their third-world counterparts. And even more important, they are part of larger societies that have come to support – by and large – a fuller implementation of civil and indigenous rights.

## VARIATIONS WITHIN THE ARCTIC

Various parts of the Arctic came into intense contact with cultural agents from the outside at different points in time, which in turn often determines the extent to which non-Arctic elements have been incorporated into local cultural traditions. An example is the almost complete erasure of shamanistic elements from Saami worldviews as a result of almost 1,000 years of Christian influence. For current cultural processes in the North, government policies are among the most important variables. In the 20th century, the policies implemented by the Soviet Union differed most from other Arctic countries. Moreover, the cultural trajectories of Iceland and the Faroe Islands are noticeably different from the rest of the Arctic, primarily because of their different settlement history. While the cultural background of the ancestors of the con-temporary Icelanders and Faroese was undoubtedly non-Arctic and agricultural, their descendants can point to over 1,000 years of cultural development in the Arctic.

## TREND SUMMARY

Outsiders and Arctic residents have been bemoaning “culture loss” for decades. This kind of judgment fits with the measurable decline in linguistic and religious knowledge, the fact that certain songs, dances and other art forms were pushed out of use, that languages became extinct, and worldviews replaced. However, “culture gain” and “culture creation” are also part of the cultural realities of the Arctic. Vocabularies, dialects, and languages were replaced by others, as were religions and art forms. Also, many aspects of Arctic worldview shave persisted despite processes of change and replacement. In the final analysis, the most important factor is whether the local community in question identifies with the cultural bricolage its residents hold today. Culture is intimately tied to identity and the major question is whether you can consider the languages you speak and the spiritual entities you respect as “yours,” no matter where they “originated.”

1. M. Lee, “Arctic Art and Artists (Indigenous). In Encyclopedia of the Arctic, M. Nuttall, Ed. (Fitzroy Dearborn, London, in press).

2. E.g. J. Hollowell-Zimmer, “Intellectual property protection for Alaska Native arts” Cultural Survival Quarterly 24 (4), 55 (2001).

3. T. G. Svensson, “Ethnic art in the Northern Fourth World: the Netsilik” Études/Inuit/Studies 19(1), 69 (1995).

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# ABOUT CULTURE AND ARTS SPACE IN THE ARCTIC

## THE OPINION OF CHUKOTKA RESIDENTS

The people living in the Chukotka Autonomous District are the ones of the Chukchi, Eskimo, Yukaghirs and Evens culture.

The self-name of virtually all the indigenous people of Chukotka has the same meaning, "a real man." Over several centuries of the neighborhood, several independent ethnic groups have established in the region: the Chukchi, Eskimos, Evens, Yukaghirs, Lamuts, Chuvans and Kereks.

The most multiple of the indigenous peoples of Chukotka are the Chukchi, the "deer" people who have developed the vast expanse of the tundra in their nomadic roaming from place to place with deer herds.

The easternmost people in Russia are the Eskimos, who have created a unique civilization of sea-animal hunters ideally fit for a fully fledged life in the Arctic wilderness.

*What is the Arctic space of culture and art and where does its borderline pass?*

*As I went to Chukotka, I have enquired the people of the Chukchi and Eskimo culture how they would answer that question?*

The question came unexpected for many of them. The answers were very diverse.



**IGOR KLEVEKET,**

*a Chukotka composer, a soloist of the Magadan ENER band during the Soviet times.*

Having heard the question, he pulled out an old album with photos and started telling about the multiple tours with the band. His brightest memory was the Festival of Nordic Peoples in Moscow, where the representatives of different nationalities of the Soviet Union's Far North presented their unique culture. In the composer's opinion, the culture has been united by the austere life in the Extreme North.



**SVETLANA  
MIKHAYLOVNA  
GIUNA,**

ballet master and choreographer of the Ergyron State Chukchi and Eskimo Dance Group in 1988–2012.

The space of art and culture can be identified in the framework of the geographical and historical place of living of individual population groups. The border of the Arctic goes through Russia, Canada, the USA, Denmark and Norway.

Songs, dances and rites are developing and remain interesting and marketable in the modern world. The folklore of all the nations is interesting. In North Chukotka, Ergav, Korfest and Fawn Day festivals are held. In villages, the thanksgiving rites take place that are connected with the catching of the first whale and the first seal.

I can mention Elena Mikhaylovna Tevlyankay as one of the researchers of the culture of our peoples.

### VARVARA VIKTOROVNA KORKINA,

*Head of the Traditional Cultures Centre of Russia's Indigenous Peoples; the Director of the All-Russian Ethnic Fashion Show called 'the Polar Style' of Peoples of North, Siberia, and Far East. By her nationality, Varvara is a Kumandian, a representative of a small-numbered indigenous people from Altay.*



The Arctic space of culture and art is first of all the space developed by the indigenous peoples as well as ancient knowledge on the close ties between the humans and nature. Ancient people who still call themselves "real people" have always lived by the principle to leave no trace. That is very similar to other cultures; however, in the conditions of the vulnerable Arctic nature, these major foundations are still alive.

Nomads know that the nature can be depleted; it is only in harmony with it that a man can survive in the tundra. Wanderers go after a deer, relying on its knowledge about the moss in different places, intuitive sense of exhausting lichen signaling the time of departure from a pasture. Even if at this point the person is not ready, tired or thirsty ... The deer leaves – you do so, otherwise it could end badly. That is why a nomadic deer breeder lifestyle developed over centuries formed the basis of deer culture. Reindeer cultures are based on the full interaction with nature. The deer is a means of transport, a source of food, warmth, clothing, and shelter.

In most cultures, the deer can perform the functions of a nurse. For example, there is a custom among the Evenki to choose "vazhenka" that will carry on itself a cradle with a baby and when he or she cries would calm him or her, moving in a special rhythmic step.

The harsh climate and special bond with Mother Earth is the unique cultural phenomenon. It includes household items made exclusively from scrap materials. Each of them is made for a reason, and for the most convenient way of usage. It would suffice to mention the Khanty men's belts that allow them to keep in order sharpeners, a knife, spare buttons for lasso mending, and, of course, amulets.

The same applies to throat singing, the imitation of animals – a groan of a deer, a roar of a bear, shrieks of a seagull and a crow as well as special floating and smooth plastique that is akin to marine animals. Absolutely everything is permeated with the deep understanding and acceptance of the connection between Mother Earth and human being.

The boundaries of culture and art cannot be clearly defined. It seems to me that they are certainly not the matter of geography. They live in megacities and on the northern sea shores. They live in all culture representatives. While alive, indigenous peoples and their traditional farming maintain the life in the space of the Arctic art and culture. Without the existence of these peoples there is neither culture, nor art.

Today one would like to believe that the northern ethnic dance and costume are alive. In many ways it is being redefined, but these are definitely modern trends. For example, in Kamchatka and Canada, modern ethnic folk in the form of break dance and contemporary arrangements of traditional songs is developing.

In world practice, traditional knowledge is widely used. It starts from agrostology (used in cosmetics and pharmacology) and finishes with the production of souvenirs (clothes, carpets, and etc.). For example, the Indian maple syrup has become the typical food of every American.

The material was prepared by Svetlana Isakova, the Master of the Department of Geocology and Nature Management of the Polar Regions, FSBI HPE SPA and SSC RF Arctic and Antarctic Research Institute.



*Material prepared by Svetlana Isakova, Master, of the Department of Geocology and Nature Management of the Polar Areas, FSBI HPE GPA and SSE RF Arctic and Antarctic Research Institute.*

# SAKHALIN RESIDENTS' VIEWS

Sakhalin Oblast is native to the indigenous peoples of the North, the Nivkhs, Uilta, the Evenki, the Nanais and other ethnic groups. According to the data obtained from the municipalities, there are 4,021 representatives of small-numbered indigenous peoples living in the Sakhalin Oblast.

## OLGA YURYEVNA HURYUN

*is a leading methodologist who organizes inter-municipal events for the small-numbered indigenous peoples at the Sakhalin Oblast Folk Creativity Center.*

### ***On the space of culture and arts***

For me, the space of culture and arts of small-numbered indigenous peoples means the entirety of the culture of the small-numbered indigenous peoples populating the North, Siberia and Far East. It has a lot of aspects. Firstly, it is the history of culture. Through the history of culture we are able to understand the roots of the applied arts and crafts, dances and songs, i.e. the entire folklore and their creators.

It is hard for me to answer what the Arctic space of arts and culture per se is. We are used to the notion of the indigenous peoples of the North, Siberia and the far East. There is, however, a lot in common in the cultures of indigenous peoples worldwide. In my opinion, what really does exist are the indigenous peoples of the specific area. In Sakhalin, in Caucasus or in Norway, each people represents its own culture. Even if I live far away from Sakhalin, I will represent the culture of my people, and that will not be limited by the geographical framework, it is a deeply personal status.

### **— Can you, please name the type of applied art that are thriving now?**

— Over the past 20 years, a lot of attention is being paid to the culture and history of the indigenous peoples of Sakhalin. The organization of various events facilitates the growth of mastery of the folk



craftsmen and their interest towards the transfer of their skills to the representatives of the subsequent generations. The format of master classes is gaining popularity as a type of communication between the generations and attracting the attention to the applied art. The need to present the abundance of the wild-growing berries in an esthetically appealing manner has led to the popularity of small birch bark "tuyas" baskets. Carved wood decorations of the houses are becoming common. It is also trendy to use ethnic accessories in the modern everyday clothing, which is popular not only with the ethnic group that developed those ornaments and decorations, but with peoples of other nationalities, which is especially gratifying. The situation with the native language speakers is alarming. A small part of the indigenous peoples is able to speak its native language. The reason is that their native language is taught at schools as an optional course rather than a core subject. The number of families speaking their native language on everyday level is reducing.

### **— Could you list the most famous researchers of the culture and art of the small-numbered indigenous peoples of the North, Siberia and the Far East?**

— Alexandr Alexandrovich Valilevsky — Deputy Rector for Science and Innovation of the Sakhalin State University, Doctor of Historical Science; Tatyana Petrovna Roon — Director, Sakhalin Oblast Country Study Museum State Public Culture Institution.

## ELENA SERGEYEVNA NITKUK

*Head, Department for Regional Arts Projects at the Sakhalin Oblast Museum, CEO, "The Ekh-Mykh People" ("Sakhalin People") Ethnocultural Center, a Yuzhno-Sakhalinsk local NGO.*

**— What do you do on your job?**

— We tell about folk crafts. As a person who is researching, protecting and developing the crafts, I try to collect the information and transfer it. For example, it is done by way of creating learning aids and video materials.

In 2014, we had project for recording a video guide for woodcarving techniques and treatment of fish skin. We recorded the craftsmen and distributed the video on CD Rom. The recordings are popular both in Sakhalin and outside its limits. We have distributed them to the participants of the First Far East Museum Forum under the title of "Museum as an open book for all."

**— What is the Arctic space of art and culture?**

— The Arctic Space of Art and Culture has established in a natural way and has been developing for some time. In the '90s, when I worked at the Country Study Museum, I have for the first time witnessed the existence of the common Arctic Space of Art and Culture. In 1998, the Crossroads of Continents mobile exhibition took place in the Far Eastern cities. Olga Alexeyevna Shumina, an archeologist, was the exhibition organizer. Small-size sculpture and toys made by the indigenous peoples of Sakhalin and Alaska (US) have been presented. I can therefore state, that the Arctic space of art and culture is the area of culture and arts of the peoples inhabiting the areas around the Polar Ocean.

**— Do you feel that you are a part of that culture?**

— I am more of a Far East study specialist, so the scope is not so wide, more focused. Personally, I communicate more with the representatives of Kamchatka, Chukotka, Sakhalin, the Amur river area and Khabarovsk region including the Republic of Sakha (Yakutia).

**— What types of applied art are developing in the modern conditions?**

— If we take our region, this is where the decorative and applied art developing. There are craftsmen, including young ones, who continue the traditions of their family line, which includes fish skin treatment, manufacture of items and objects of fish skin, artistic woodcarving and production of household items. Even if something has vanished from the everyday life, it still lives in the items used by the music groups and bands or the ones stored at museums. Currently, the craftsmen make a lot of items with ethnic touch, among others, custom-made ones and for exhibits.

Some specimen already have a modern shape, like panel boards, which are not used anyhow in the traditional culture. In their present condition they represent a large work of art. They also include fish skin panels, which are currently made quite often.

That also includes various mats, which have been used ever since the Soviet times for wall decoration; fabric and fir mats were made locally.

Besides, the tradition to feed the Master of the Sea or Master of the Mountains is still observed in Sakhalin. Many perform that rite in a habitual way, since it had been bred by their parents and grandparents. They say that when our grandmothers went to France, they were also feeding the local spirits there.

**— Could you list the best known researchers of the culture and are of the small-numbered indigenous peoples of the North, Siberia and the Far East?**

— Currently, those are the employees of the Sakhalin Oblast Country Study museum and we at the Museum of Art. The research deals to a larger extent with the domain of the applied arts and crafts of the small-numbered peoples. The greatest contribution to that cause has been made by the employees of the museums of the Nogliksky, Okhinsky and Poronaysky districts. Significant help is also provided by Exxon and Sakhalin Energy corporations via grants and charitable activities. The employees of the local libraries have also joined the study efforts. They are involved with accumulating the oral folklore materials.



## EKATERINA ALEXEYEVNA KOROLEVA



*Head of the Agency for the Indigenous Peoples of the North with the Office of the Governor and Government of Sakhalin Oblast.*

### — What is the Arctic space of culture and art?

— In the first place, it is a multicultural space where every person is making a contribution to the treasury of the mankind, and in the first place, to the multicultural space. The difference of the multicultural space in the Arctic consists in the fact that it is a common traditional culture of the small-numbered indigenous ethnic groups.

### — How do you picture the space of art and culture for yourself?

— If we are talking about the geographical space, it is defined by the arctic regions, while if we look at it from the point of view of the culture, it has no borders. In the conditions of establishing various mutual relations it becomes obvious that in the field of the traditional economic activity it is impossible to single out the culture of small-numbered peoples. That is explained in a simple way. The culture of indigenous peoples is visible in the everyday life and the organization of traditional artisanship since it is a way of life that has not been changing for centuries. It is a harmonious spiritual connection between the indigenous ethnic groups and the nature, which are inseparable. The spiritual connection with the nature found its reflection in the pagan beliefs, in the first place, through folk arts and crafts. That is a huge layer of culture. While we focus on learning about our own traditional culture, we are opening ourselves to other cultures of the world. In my understanding, the word culture, in this context, should be used in plural, since there are many worlds and many cultures.

Coming back to geography, I would note that the traditions can be kept regardless of the place of residence. If it has become a way of life, the rites can be performed anywhere, but it only happens when it becomes part of your internal needs shaped by a traditional living. The fact that the Nivkhs, who are now living in Yuzhno-Sakhalinsk are drying the salmon to make "yukola," a sun-cured salmon, in their balconies, is a bright example of the traditions that remain in the modern life.

The small-numbered indigenous peoples of the North, Siberia and the far East are involved with dog-breeding, fishing, hunting, picking wild-growing plants and deer-breeding. Artisanship and folk crafts are retained, awareness about them is being promoted and there are some recognized masters. Every year, since 2009, a delegation from Sakhalin takes part in the Treasures of the North annual exhibition and fair taking place in Moscow. This is a show where the products of

the Sakhalinians' creativity are highly regarded. Especially noteworthy are the fish skin items. The fish skin currying has for a long time been a very labor-consuming process. Out craftswomen are capable of sewing summer gowns, making pictures and souvenirs out of it. The embroidery of gowns and slippers is very typical for the small-numbered indigenous peoples of Sakhalin – national ornamental patterns are preserved. Many are involved with woodcarving and bead weaving. Also, the Sakhalinians are very good at working with fur when they are sewing national clothes; those are very fine skills.

A process of the recovery of the ritual feasts is ongoing in Sakhalin. One of those feasts is successfully held annually in Poronaysk during the catching of humpback salmon. The essence of the feast is in the silent rite of feeding the sea spirit from national dishwear. The feast is accompanied by the performance of national music groups and contests in national sports: bow shooting, throwing a noose on the deer and boat races. The festival is drawing an increasing attention of the guests every year, including young people. The rite of feeding the sea spirit during the catching of the humpback salmon has grown to be an integral part of the contemporary life of the residents of Poronaysk where not only the continuity principle is maintained, but also careful and respectful treatment of the nature by humans is in place. It is clear that we do not maintain tribal and ancestral relations. All the benefits of civilization have become a part of the modern life of the small-numbered people. At the same time, many components of their national culture have made their way into the modern life. That can especially be noticed in the use of traditional ornaments in clothing and accessories.

### — Could you list the most recognized researchers of the culture and art of the small-size indigenous peoples of the North, Siberia and the Far East?

— They are, at the Sakhalin Oblast Museum, Elena Sergeyevna Nitkuk and Olga Sergeyevna Solovyova. In the scientific community, more commonly known are Lyudmila Ivanovna Missonova, working at the Institute of Ethnology and Anthropology named after N.N. Miklukho-Maklay, Natalya Ivanovna Novikova studying the criteria of evaluating the quality of living of small-numbered peoples, Alexander Pivnov, orientalist scholar and linguist, and Tayana Petrovna Roon. Their knowledge with its scientific basis enables us to better understand different cultures of the world's small-numbered peoples.



*Prepared by Irina Akimova, Master at the Department of Geo-ecology and Nature Management of the Polar Areas of FSBI HPE GPA and SSE RF Arctic and Antarctic Research Institute.*

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St.-Petersburg State University*



Late Autumn. The Fragment, 1985. Paper, colourful application. 32x40.5 Nikolay Kurilov

# THE OPINION OF RESIDENTS OF THE REPUBLIC OF SAKHA (YAKUTIA)

## THE FUTURE OF THE ARCTIC CULTURE



**AFANASIY NIKOLAEV,**  
*PhD in Historical Sciences, Head  
of the group "History and Religion",  
scientific project "Foresight of the  
Republic of Sakha (Yakutia)":*

Culture as a sector of economy in the broadest sense is a set of methods and results of people's activities, a synthesis of their intellectual, material, and spiritual achievements ensuring their activity in the present and a way to the future.

The core of culture consists of meanings, values, a vision of the future, and a type of a life order of the unique, self-contained civilization – the world of Russia.

As a number of foreign and domestic analysts noted, the 19th century was the century of geopolitics, the 20th century was the century of geoeconomics, so the 21st century is probably destined to be the century of geoculture. It is in the area of values, images of the future that rivalry and struggle are happening in the world today.

The modern cultural crisis of the Russian society is a consequence of historical oblivion, betrayal of its own systemic meanings and cultural foundations.

Besides, the crisis of culture, as evidenced by the historical experience of Russia and the revolutionary upheavals of 1917 and 1991, becomes a political, then economic, and then social catastrophe.

It should be noted that, despite some positive changes having taken place in Russia since 2000, the country has not managed to reverse negative trends in its development emerging in the 90s of the 20th century. For example, G.G. Malinetskiy, Doctor of Physical and Mathematical Sciences, Professor, Deputy Director of the M.V. Keldysh Institute of Applied Mathematics (IAM) of the Russian Academy of Sciences, in his report made at the special meeting of the Expert Council of the RF Federation Council Committee on International Affairs as far back as December 2, 2005, said: "The work on strategic forecasts and, in particular, forecasting of possible historical trajectories of Russia has been conducted in the M.V. Keldysh IAM of the Russian Academy of Sciences since 1995. Under this approach, history (or rather a mathematical or theoretical history) is seen as an applied scientific discipline, as a field of knowledge that can make a forecast using the methods of the natural sciences and the humanities, mathematical modeling, and the ideas of synergy. For example, the geopolitical forecast for Russia for 2030, built by a group of the IAM researchers on the basis of the dynamic theory of information developed in recent years by Professor D.S. Chernavskiy, focuses on the following: "If things go the way they are going (the inertial scenario), even without any external intervention a breakup of Russia into zones of influence of other civilizations will happen."

The feature that distinguishes Russia from the Western, European civilization is in the absence of a colonial past, the experience of development of huge new territories, and the inclusion into the Russian civilization of hundreds of peoples not through military power, but by offering higher meanings and values, higher standards of relations, a new level of education and technologies.

In this regard, under the conditions of the increasing Eastern vector in Russian geopolitics, emphasis placed by the Russian leadership on development of the Far East,

the problem of finding a new basic cultural paradigm is becoming more and more important in our country today.

Moreover, it is obvious that this new cultural paradigm of Russia should have a clearly expressed Eurasian national character and be based upon multicolor national cultures, including the unique culture of the indigenous peoples of Siberia and the Far East.

In this connection, the Sakha as the largest indigenous people of Siberia and the Far East, with their ancient and unique culture recognized at the international level, can play a key role in promoting Russia as a cultural leader in the Asia-Pacific region.

Now, according to both scientific forecasts and representatives of the ancient traditional religions of the East, time comes when the salvation of the world of modern people living in a cruel, iron era of moral decay called "Kali Yuga", depends on the representatives of the northern, Arctic civilization.

In the modern systemic crisis of the Western technocratic, consumer society, there appears an urgent need for an alternative to it, a civilization with a fundamentally different system of values, a different type of settlement, focused on the harmony with the surrounding natural and man-made environment. In fact, these are the distinctive features of the northern, Arctic civilization of the Sakha, the indigenous small-numbered peoples of the North.

In practical terms, for Yakutia this should mean the implementation of large-scale international geo-cultural projects in its territory, relating not only to the development of culture in the narrow sense (Olonkho), science (the theory of the northern origin of mankind by Yu.A. Mochanov), education (NEFU), tourism (TRC "Northern World"), unique natural features (cold pole, Lena Pillars, mammoths), but also the testing and massive introduction of new international and Russian technologies in the field of construction, general aviation (small aviation), energy, biotechnologies, and telecommunications.

**OKSANA  
DOBZHANSKAYA,**

*Doctor of Art History, Professor  
of the Department of Art History at  
the Arctic State Institute of Culture  
and Arts:*

— In general, the Arctic is a multicultural space. Along with the culture of the indigenous peoples (aboriginals) there are cultural layers of alien population, and they are very different in time and historical epochs. For example, at the mouth of the river Indigirka (the so-called Russian Mouth) the culture of immigrants from Novgorod lands of the 16th-17th centuries is still preserved, but completely lost in their homeland – in the modern Novgorod region.

The cultural space of the Arctic is inconceivable without the history of the 20th century. Here, an important place is occupied by the subject of the industrial development of the North, the subject of the Soviet social and cultural development, and the tragic subject of the Gulag. All of these subjects are reflected in songs, stories and novels, drawings, paintings, sculptures, architecture – in works of art. The culture of the modern Arctic is similar to a multi-layered cake, each layer of which is unique in the sense of its historical formation and cultural significance. Now that the Arctic is recognized by society as a vital part of the socio-economic space of Russia, particularly relevant is the study of this distinctive cultural territory that should become cozy and comfortable for people's living, i.e. their homeland.



**YANA IGNATYEVA,**

*YANA IGNATYEVA, Director General of the Autonomous Institution of the Republic of Sakha (Yakutia) "A.E. Kulakovskiy House of International Friendship", Honored Worker of Culture of the Republic of Sakha (Yakutia):*

— The Arctic culture is a special culture, quite different from any other. Its special features are dictated primarily by climatic conditions. Its special plastic distinguishes the dance culture, the poetic language of its both dances and songs; it is absolutely unlike to anything else! This is the value of any culture, including the Arctic. In the Republic, we have kept examples of the Arctic culture, we can say, in their original form.

The perestroika time largely contributed to it. At this stage, we must do everything to prevent the loss of cultural identity of the peoples living in the Arctic region. Unfortunately, we do not have a target governmental program that would be aimed at the study, preservation, and revival of the traditional culture of the Arctic peoples. There is a federal target program called "Preservation of the Intangible Cultural Heritage", unfortunately, it doesn't work here in Yakutia. Besides, within just 3-5 years we need to develop programs and preservation mechanisms. The work tasks of the A.E. Kulakovskiy House of International Friendship

include the preservation of the culture of the indigenous peoples of the North: dance and folk ensembles are created, we develop arts and crafts. Moreover, for the further development of creative endeavors and for their continuation, we need funds again, a target governmental state program is necessary. The second very important point is manpower development in order to prepare the younger generation to accept the legacy and become worthy successors of traditions. For this purpose it is necessary to train specialists, teachers, stage directors, folklorists, and others. For example, the Arctic Institute graduates have to work in their specialty in the Arctic uluses. The conditions there are undoubtedly severe, and therefore, again, there is a need for support mechanisms to stimulate young professionals.



*Prepared by Tatyana Pavlova, a graduate student of the Department of Cultural Studies at the Federal State Budgetary Educational Institution of Higher Education "Saint Petersburg Institute of Culture"*

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Sculptural composition 'Deer hunting' Seigutegin A.I., 1999, v. Uelen

# METAGEOGRAPHY OF CULTURE: RUSSIAN CIVILIZATION AND THE NORTH EURASIAN DEVELOPMENT VECTOR<sup>1</sup>



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The new term of "metageography of culture" is introduced and explained. The concept of metageography is explored with regard to various interpretations of geoculture. Issues of the emerging North Eurasian image are addressed in the context of geocultural development of Russian civilization. Prospects of successful modernization for Russian civilization closely correlate with imaginative geocultural development of Siberia, the Far East and the Arctic.

**Keywords:** *metageography, culture, geoculture, geographical image, North Eurasia, Siberia, geo ideology, Russian civilization*

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## METAGEOGRAPHY OF CULTURE. IMAGINATIVE CIVILIZATIONAL STRATEGY FOR MODERNIZATION

In terms of methodology, no discrimination is made between political, economic, social, cultural, or any other aspects of modernization. This is a comprehensive problem, the concept itself implying strong reference to emerging, developing, and overtaking time. There could be many times in fact, as many as there are human communities and civilizations with their reflexive processes of reproducing, adapting, appropriating, comprehending, and imagining time and its components. Yet modernization processes are not interpreted adequately unless matters of spatial imagination and spatial reflection are taken into account. Authentic times and spaces of civilizations are pillar stones of their self-reflection, determining their vital capacities and horizons.

Local civilizations undergoing recurrent modernizations and spatializations (i.e. comprehending and imagining their own land) have to design ever new time and space patterns in response to both internal and external challenges (political, social, cultural, and etc.). Accordingly, every civilization appears as a strong or weak

"radiant" of original space-time images, signs and symbols enabling it either to extend its influence or to balance the gradual loss of traditional domains. It is actually a matter of image-civilizations establishing, in our age of globalization, an unstable, changeable and "floating" mental field engaging the communications, symbioses, clashes and conflicts of different conceptions of civilisation.

Metageography is therefore seen as a cross-disciplinary framework organizing knowledge in the fields of sciences, arts and philosophy to identify, establish and represent major space (geographical) patterns of each specific local civilization. Culture interpreted by Rev. Pavel Florensky as mainly the opening up and explaining space provides an immediate ontological basis for metageography. Consequently, metageography of culture is a strategic planning structure that transforms identified, created, and represented space-image sets of particular civilizations into consistent application strategies on social, governmental and regional levels.

An imaginative (iconic) modernization strategy implies a substantive and institutional organization of cultural metageography for certain civilization, to devise special-purpose strategies in ed-

ucation, sciences, cultural institutions, cultural and political ideologies of long-term (metaphysical) effects, and to produce stable, authentic, and “competitive” images, signs, and symbols. Russia as a specific, comparatively young and yet unsteady, with the ideology and image not quite “crystallized” to date, is sorely in need of this strategy. The imaginative civilizational strategy in Russia can lay down the ontological foundation not only for its survival as a civilization, but also for balanced development in cooperation with other local civilizations.

## GEOCULTURE AND METAGEOGRAPHY: SUBSTANTIVE INTERACTION

An interpretation as an investigation procedure generally requires positioning a subject of the investigation or a test objective in a broader research (cognitive) space, that is to say, in a broader and meaningful context. It is thus necessary to define the laws of development and the scope of this space framework originally viewed as substantive. This might be described as a way to define or “measure” the content level of major premises of the subject of the investigation or the test objective.

An interpretation of geocultural (cultural-geographic) images suggests passing to a meta-level as compared to representation processes (i.e. representations of social phenomena) where a single image field combines signs, symbols and stereotypes differing in genesis, structure and composition, and generating, in the course of the interpretation, serial patterns projected on a “perceptive screen”. Culture in this case attracts a scientific interest as a product of imaginative geographical interpretations [14].

## METAGEOGRAPHY: SUBJECT AND METHOD

Metageography is an interdisciplinary field of knowledge involving sciences, philosophy and arts (in a broader sense) and exploring various potentials, conditions, modes and discourses of geographical thinking and imagination. Among the candidate synonyms for metageography are landscape philosophy, geophilosophy, space (site) philosophy, existential geography, geosophy or, in some cases, imagination geography, imaging (image-making) geography, geopolitics, space poetics. The concept of metageography is interpreted by analogy with Aristotelian distinction between physics and metaphysics, both in logics and content.

Rationalistic and scientific approaches only describe the subject of metageography in terms of general geographical laws. These started from general physical geography in the first part of the 20th century, although the original and fundamental principles taken as the metageographical ones today were proposed by German geographer Karl Ritter [32, p.353-556; 8; 13, p.7-16] in the early 19th century. An important contribution was made by classical geopolitics (late 19th and early 20th century) using the traditional map as a matter of metaphysical and geosophic speculation [15, p.97-116]. Interest in metageography within the frame of geographical science in the period between the 1950s and 1970s was enhanced with the advance of mathematical methods, the systems approach and various logic-mathematical models designed to explain and interpret more general geographical laws [7, 10, 40, 33, 2, 25]. By late 20-th and early 21st century the concept of metageography was criticized

**Metageography is therefore seen as a cross-disciplinary framework organizing knowledge in the fields of sciences, arts and philosophy to identify, establish and represent major space (geographical) patterns of each specific local civilization**

in terms of the traditional scientific paradigm focusing on case-studies, and almost restricted to peripheral discourse [43]. Meanwhile, latent metageographical problem posing persists in modern studies of landscape images, geographical imagination, symbolic landscapes, or landscape/memory correlations [44, 45, 46]. Philosophically, discursive potentials of metageography were defined by Martin Heidegger in the first part of the 20th century, in his early phenomenological version (the Sein und Zeit [Being and Time], 1927), as well as in subsequent existential work (essays written between the 1950s and 1960s, including the Bauen Wohnen Denken [Building, dwelling, thinking], ...dichterisch wohnet der Mensch [Man's poetic housing], Die Kunst und der Raum [Art and Space], Das Ding [The Thing], etc.). [37, 38, 39, c.176-190]. Metageography is also grounded on various phenomenological studies of space and place including, among other fundamental works, those by G. Bachelard in the 1940s and 1950s [3, 4, 5; 28, pp. 5-213]. Progress in semiotics, post-structuralism and post-modernism promoted philosophical interest in metageographical issues between late 1960s and 1980s (works by M. Foucault, G. Deleuze or P.-F. Guattari; introduction into philosophical discourse of the concepts of heterotopy, geophilosophy, de-territorialization and re-territorialization) [11, 12, 20; 36, pp. 191-205]. Finally, the vigorous globalization processes together with the conceptual “drift” of philosophy towards investigations in broader and interdisciplinary fields of knowledge by the late 20th and early 21st century stipulated metaphysical studies of terrestrial space [24, 28, 35].

In the arts, metageographic issues as such were first addressed early in the 20th century in belletristic literature (by M. Proust, J. Joyce, Andrey Bely, F. Kafka, V. Khlebnikov), painting and theoretical manifests of the futurists, cubists and suprematists, and architectural design of F. L. Wright. This imaginative interpretation of terrestrial space paralleled a theoretical revolution in physics (relativity, quantum theory) and the advance of anthropogeography. The artistic and literary avant-garde (first represented by Kandinsky, Malevich, El Lisitsky, Klee, Platonov, Leonidov, Vvedensky, Harms, and then by Beckett) viewed and imagined space as existential ontology of man per se. The second surge of European avant-garde (1940-1960) actually reproduced initial positions without contributing any radical novelties. The principal trend was exploiting synthetic spatial experiments of Chinese and Japanese art in painting, graphic works, calligraphy, and poetry – among others, by A. Michot).

By the early 21st century, metageographic experiments and studies were generally restricted to imaginative literature, philosophy, and plastic arts, with scientific representation being unimportant.

Metageography on the whole is characterized by amalgamation and coexistence of different textual traditions: imaginative, philosophic or scientific; an “essay” emerges as an important genre allowing free description and interpretation of metageographic issues [9, 19; 30, pp. 4-5; 31]. The rapid advance of new technologies (computer, video and the Internet) stimulates new metageographic representations and interpretations (matters of virtual spaces or hypertexts only indirectly relating to actual places or areas).

In terms of content, metageography deals with regularities and characteristics of mental dissociation from actual experience in perceiving and imagining terrestrial space. An essential element of this dissociation is analysis of the existential experience of various landscapes and places – both personal and that of others. In terms of axiomatics, metageography implies the existence of mental patterns, charts and images of “parallel” spaces accompanying images of reality sociologically dominating in each specific age. The growth and sociological domination of mass culture also promote down-to-earth, para-scientific versions of metageography (similar to those of sacral geography) focusing on discovering and registering all kinds of “power spots”, “mystic places”, and the like.

With regard to ideology, metageography and specific metageographic experiments may effect artistic movements, scientific or philosophic trends, sociopolitical or sociocultural concepts of intellectual communities. Conceptually, metageography interacts substantively with humanitarian and cultural geography, geopolitics, art geography, geophilosophy, sacral geography, architecture, myth geography, geocultural studies, and various artistic and literary practices.

### TOWARDS A KEY ELEMENT IN A METAGEOGRAPHY OF RUSSIA

The fundamental metageographic problem in Russia is formulated as follows: ideological inertia of ancient imaginative geography sets “holding” the country to the west of the Urals and inhibiting mental dissociation from Europe. Accordingly, the principal metageographic challenge that Russia has been facing for almost four centuries is defined as a search for attractive and efficient ideological images of trans-Ural area, for a mental “turn” of the country eastward, towards Siberia, the Far East, Central Asia, and China. Of course, the strata built up in Russian civilization’s European communications will remain as a basis for future civilizational and metageographic development, since the question is of an alternative new geo-ideological vector and trans-Ural transfer of the metageographic “centre of gravity”.

### GEOGRAPHICAL IMAGES OF SIBERIA: SPECIFICITY OF FORMATION AND DEVELOPMENT

Geographical images of Siberia as a generalized entirety arise from sustained retranslation of ideal images of European landscapes into original sense perceptions of trans-Ural landscapes. One can well understand that similar mental activities have been persistent, and

quite vigorous, since the days of the great explorers, and that, in this case, Siberia is absolutely no different to Americas, Africa or South and South-East Asia colonized by West-Europe [23, p. 88-95; 16, p. 41-49; 17, p. 136-142; 18, p. 45-60]. However, having come to the Ural frontier and crossed the Rock, Russia began reproducing the images with a certain mental delay, arriving somewhat “late” in terms of history and geopolitics, guided first by classical colonialist images with sacral-mythic and Bible-Christian implications, and then by more “profaned” patterns of prosaic West-European settlements as “islets of comfort” in the “ocean” of wild or little explored nature. So the first Russian wordy description of trans-Ural area, the 15-th century Tale of Strange Folks, provides an evident example of the first approach to be further developed in standard annals and ecclesiastical writing [26], while Anton Chekhov’s lapidary Out of Siberia gives a perfect idea of the second approach. Nevertheless, highly impressive images of cold, snowy, monotonous plains, the taiga, steppes and swamplands go with empty spaces and pagan savagery accompanied with mythical or real riches.

The mental-ideological retranslation in creating and reproducing geographical images of Siberia, a complementary spatial transaction due to the inter-civilizational position of Russia (remember that it was still the Moscow Kingdom in the 16th- and 17th century, generally dominated by byzantine mental and ideological standards of the sacral order and mainly of South-European and Middle-Eastern origin [27, 6, 41]), resulted in a significant introversion where images of Siberia could be and, in fact, were perceived (and, of course, reproduced regularly) as some “inherent” Asian images that European civilization needed to maintain mental balance to the east – Russia being both a geo-ideological “pupil” and an “agent” securing (even if in part) the “home delivery” of the mental product. It is wrong to regard this civilizational and metageographical situation as on the decline: the vast trans-Ural territories almost suddenly falling under the Moscow Kingdom’s influence required adequate and well-grounded geographical images. These were successfully “imported” and adapted by Russian culture “recognizing” them as quite organic; the “Siberian Tartary” is not only the West-European but also the Russian image that was absolutely “functional” between the 16th and 18th century.

### METAGEOGRAPHY OF SIBERIA AS THE “COLLECTIVE UNCONSCIOUS”

A mediator would sooner or later run the risk of facing an ambivalent image lacking external support and replenishment and thus becoming unruly and unpredictable. This is the case of the geographical images of Siberia appearing, to a certain extent, as a profound “unconscious” of Europe and the West at large on the East-Eurasian frontier, and, automatically, as Russia’s “unconscious”<sup>2</sup>. Since the emergence of the American frontier as Siberia’s foreign geo-ideological twin in the 19th century (the fact being admitted by the mid-19th century) [22, p.75-89], Europe wanted Siberia as a close-by peripheral resource, which was

<sup>2</sup> To elaborate the well-known post-Freudian discourse of B. Grois on historiosophic and culturoscopic ambivalence of West/Russia relations by analogy with C. Jung’s depth psychology; cf.: B. Grois. Russia as the subconscious of the West, in: id. The Art of Utopia. M.: Khudozhestvennyi zhurnal, 2003, pp. 150–168.

<sup>3</sup> At greater length: Zamiatin D.N. Geocracy...; analysis of universal questions in the history and theory of Siberian regionalism, in: Alexeev V.V., Alexeeva E.V., Zubkov K.I., Poberezhnikov I.V. Asiatic Russia in geopolitical and geo-civilizational dynamics from the 16th to 20th century. M.: Nauka, 2004, pp. 411–448 (section on “Siberian regionalism: background and evolution” – K.I. Zubkov, M.V. Shilovsky); also: Siberian regionalism: bibliogr. guide. Tomsk–Moscow: Vodolei, 2002; Goriushkin L.M. The case of Siberia’s secession from Russia, in: Otechestvo. Yearbook of local studies. Iss. 6. M.: Otechestvo, 1995, pp. 66–84; Potanin G.N. A regionalistic trend in Siberia. ibid. pp. 84–100; Svatikov S.G. Russia and Siberia, ibid., pp. 100–113; www.oblastnichestvo.lib.tomsk.ru etc.

clear to the Russian political and cultural elite. This image is also considered in cognitive terms, generally as extravert and open to substantive development.

The birth and growth of Siberian regionalism was a "litmus paper" for increasing substantial contradictions in the Siberian geographical image structure taking a shape within the integrated Russian civilization [1, 34]. The discourse of "Siberian colonization" and declarations of allegedly resulting possibilities of Siberian cultural, even political and economic autonomy, represented a cognitive reaction to the mental bifurcation of key elements in the original geographic image of Siberia taken "here and now": introversive inertial elements indicated a closed, subsurface, self-isolated and yet serving obscure "mirror" needs of civilizational reflections; while extroversive accelerating elements being, in turn, continuously reproduced in the molds of Western fantasy<sup>3</sup>. Yet by mid19th century the civilizational context within the Europe – Russia, West – Russia dialogue framework differed from that in the 16th to 18th century. First, the West required no more geographic-image mediators, for mature modernity enjoined strategies of open political and economic, and civilizational expansion. And then, it was the age of definitive formation and establishment of Russian civilization capable, even while watching the West European reaction, of developing native ideological discourse, including metageographic.

The metageographic problem was formulated by analogy in terms of psychology as follows: extroversive images of colonization and frontier were insufficient for the "start", the radical transformation of the introversive images of Siberia developing rapidly for at least three or four hundred years, with Russia recognizing itself as an independent civilization actually deprived of European ideological support, automatic imitation of the frontier image of Western origin could not pay such evident cognitive-iconic "dividends" as did the retranslation of European images of Siberia at the dawn of mental interpretation of the region. Muscovy gave way, as did Siberia as a fairly efficient image within the Russian civilization. Intellectual efforts of Siberian regionalists, along with their appreciation among the various strata of society in Russia, demonstrated the cognitive inadequacy of this discourse, while the work of Siberian regionalists helped to elucidate the scope and nature of the challenge.

No important change was seen in the proven metageographical problem in the 20th century. Persistent attempts to reproduce resource-periphery frontier images of Siberia together with almost regular ideological invectives of either political or creative and philosophical character intended to emphasize the strategic importance of Siberia for the future of Russian civilization (including Soviet ideological versions) were at variance with each other and with in-depth introversive layers of the archetypal image<sup>4</sup>. Siberia actually appeared as Russia's "subconscious" but this mental situation is only comparatively favorable in the short run – no civilization can "roll" in the subconscious too long without risking a "health hazard" [42, c.185-269]. In fact, the image of Siberia is still perfectly sustainable as a collective Eurasian interior symbolizing nature little exposed to man-made effects, terribly severe, staggeringly spacious and rich in unexplored resources – both for the Western civilization at large and

for other civilizations modernizing in context of Western civilization pressure (Russia, China, India) [21, pp. 45-55].

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*To be continued in the next issue.*

<sup>4</sup> It could be a question of such different authors as A. Solzhenitsyn, V. Astafiev or V. Rasputin.



## THE RUSSIAN SCIENTIFIC SCHOOL OF ARCTIC CIRCUMPOLAR CIVILIZATION



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Civilization research efforts aimed at studying the modern man and society are becoming the leading trends of socio-humanistic knowledge [6,7]. The civilizational approach for studying the history of mankind is being transformed during the development process of social sciences and humanities. Initially, the concept "civilization" characterized the industrial stage of development, then, owing to the theory of Russian historian N.Y.Danilevsky, it was explained as a "cultural-historical type."

Now the concept "civilization" has become the main typological unit of history (of cultured historical kind), the methodological approach to interdisciplinary research of society. We adhere to the definition of E.B.Chernyak in which he defined the following characteristics of civilization: a holistic, self-developing system of intrinsic human relations established in the respective habitat and self-reproducing in the system of values [5, p.11].

English philosopher, sociologist, historian Arnold Toynbee [4], one of the founders of the civilizational approach to the study of modern development of humankind, singled out five types of challenges of the natural and social environment forcing people communities to develop appropriate responses. He described five types of challenges: harsh lands, new lands, shock (e.g. military defeats), pressure (geopolitics), and infringement (by poverty, immigration, slavery, caste, religious discrimination, etc.). As the factors, determining the type of civilization, are studied: the geographic habitat, the system of economy administration, social and political organization of society, religious and spiritual values, special mentality of self-awareness and world view. The challenge of harsh lands with scarce resources for the sustainmet of the warm-blooded human being can be seen in its most aggressive form in Arctic and Antarctic regions. It was possible to turn Arctic into the human ecumene throughout the centuries of co-evolution of a human being with a changes of natural environment, under extremely low temperature conditions on permafrost and with energy resources of peculiar flora and fauna.

The diversity of civilizations is located on the East-West axis. Meanwhile, the solution of problems of human well-being on Earth is concentrated in the North, and the Arctic Ocean is becoming increasingly important for nature conservation and quality of human life on the planet. Societal and cosmological differences between the civilizations of the East and the West are separated by increasing distances between them and the North located in the immediate vicinity of the North Pole which determines the climate "kitchen" of the planet in the conditions of global ecological changes in the human environment.

### VALUES OF THE ARCTIC CIRCUMPOLAR CIVILIZATION

The axiological ecological and humanitarian approach to civilization research revealed distinctive features of the local type of civilization, the Arctic circumpolar civilization: Arctic identity, noospheric values, pan-Arctic cooperation, ecosophy, anthropocosmocentrism.

The main value of the Arctic circumpolar civilization (hereinafter ACC) is its ecosophic, that is the value of nature conservation and co-evolution with nature, formed during the time of long duration. Historical longevity of cosmological awareness of the unity of man and development place created a unified system of environmental and geo-cultural noospheric values of the Arctic peoples. Awareness of and adherence to these values by the Northern states (except Russia) brought them to the leading positions in terms of development of the human potential.

Cosmological understanding of Life organizes, leads to harmony as concordance of global forces. The world order is generated by cosmic forces perceived by man as environmental factors. The cosmos is an arranged harmony of culture having geo-cultural characteristic features in different areas of the ecumene of humankind. It is not determined by historical time, as it was formed in the evolution of society in a particular development place. Indigenous peoples of Arctic preserve live cosmological knowledge, the model of cosmological conduct and relationship with the nearest natural and social environment. The involvement of cosmology into all spheres of life shapes the ecosophic world view, which is the leading feature that distinguishes Arctic circumpolar civilization from other types of local civilizations.

Man creates his life in the coordinates of biosphere, noosphere, and sociosphere. Geographical determinism in the development of humankind has undergone through the change of different approaches from absolutization to total denial. The theory of biological determinism is developing actively, the core principal of it goes to to recognition of the gene as a initial unit of the biological evolution of man. In traditional conception of Sakha people is formulated in the saying "xaa ынкы ыйбаккын, суйбаккын" ("You can-

not wash off nor scrape off tribal blood"). E.O. Wilson argues that genes hold culture on a leash [3, p.10]. Sociobiologists prove the variable evolution of humankind and introduce the concept of "biogram of man", which is the innate repertoire of behavioral strategies, matrix with encoded modes of social reactions, spiritual preferences and subconscious instincts, transmitted from generation to generation by representatives of a race [3, p.10]. The theory of cold winters explains why Europeans and East Asia natives have developed a high IQ. During the last glacial period, 28000 - 12000 years ago, high intelligence was the result of natural selection on the basis of the brain enlargement. High IQ improved the ability of individuals to build homes, store food, make clothing and successfully hunt large animals to survive and save their offspring during long frosty winters. The theory of cold winters is supported by a correlation at the level of 0.62 between the average size of the skull and the living

**The diversity of civilizations is located on the East-West axis. Meanwhile, the solution of problems of human well-being on Earth is concentrated in the North, and the Arctic Ocean**

distance from the equator, based on the data of 20,000 skulls [3, p.15]. The phenomenon of the cogito (the act of thinking, will, feelings, ideas) as a driving force of evolution explains the mental diversity of communities adapted to habitats with different life-supporting resources. Life in Arctic environment creates a kind of ecosophy aimed at reducing the risk of death from cold, hunger, loss of sense of life during long polar winter conditions, the maintenance of the energoinformational connection with the ancestors, tribal sacred places and nomadic routes. In Arctic conditions the value of mutual aid is established as a fundamental factor of evolution. The moral credo of mutual help in life

of the human community was formulated by P.A. Kropotkin who served as an officer on special assignments with the governor-general of Eastern Siberia, the researcher of glacial deposits in Finland and Sweden on the basis of observations of life in East Asia. It is based on the realization of human solidarity and mutual dependence of people, on the practice of mutual aid, the close dependence of happiness of each person on the happiness of all, and on a sense of justice and impartiality, which force the individual to consider the rights of each other as equal to his own rights. [3] Travelers and exiles to the Far North noted that everything that was useful to the traveler had been created by the inquisitive mind of the natives. This approach takes on greater credibility when adding the sociocreative constructive role of human labor. Labor as an expression of life and affirmation of life, according to Marx, is a leading value in a survival strategy in a cold natural environment.

The human habitat is based on the principle of constructive subordination to internal and external connections between landscape and autonomous forces affecting the functioning of the human community. The space as a habitat has a corresponding external and internal structure and configuration, a degree of insight as a measure of openness and closeness to the penetration of various kinds of information and activities. Arctic area is characterized by low penetrability, inaccessibility to outside intrusion, presence of autonomous forces in the form of indigenous cultures. Therefore, the development of Arctic region by various sailors and so-called pioneers happened only with backbreaking efforts, if they didn't ask for help the aborigines. The theory of terra incognita with respect to the Arctic lands costs many lives of brave "discoverers". Their trouble was in disregard and lack of geocultural knowledge, skills and spiritual values of the founders of the Arctic circumpolar civilization. This gap still prevails also in the minds of many leaders of Arctic territories and settlers. Attempts are still under way to change the sociocode of Arctic civilization consisting of a system of three major values: power over fate, cultural integrity as belonging to viable local culture and the value of nature expressed in the co-evolution with the native habitat.

All these values are achieved thanks to the tireless creative labor based on the improvement of the human body, using material resources and taking into account the ecological features of the habitat. The proclamation of the cult of labor as the basis of physical and spiritual well-being, a harmonious balance between man and natural processes permeates folkloric heritage and ethnopedagogy of the Arctic peoples.

Geocultural knowledge and values of indigenous peoples of the Arctic are formed on the basis of the Instant Logic which inspires the environment of habitat and making life, using energoinformational relationship with the Cosmos and the Earth. The life of Arctic man in his perception

The culture of dignity shapes a free and responsible personality capable of being independent and safe, which is extremely important in terms of autonomous life in the Arctic. Nomadism in the ever-changing weather conditions creates the model of uncertain situations that requires overcoming life problems. The historical and evolutionary significance of geocultural education is to transmit the culture of saving people in the native natural and climatic environment. It is contained in ethnopedagogy of folkloric and cultural heritage transmitting to the younger generations the texts of memory and conscience as a spiritual basis of life. Such texts are created as a mechanism for effective memory of the culture of dignity in the natural and cultural landscape of Arctic. Thus, the

## The practical implementation of the ACC theory is primarily aimed at ensuring a scientific support of legal protection of civilization and cultures of the peoples of Arctic and North

is not survival, but a full life producing a culture of dignity (in the words of psychologist A.G. Asmolov). The culture of dignity was described in a living reality in the observations of Orthodox educator I. Venyaminov [1]. He singled out the endurance as a distinctive feature of the Aleuts, who every morning went swimming in the ice-covered sea, and stood naked in the wind, breathing in cold air. The attentive missionary did not leave aside internal tribal relations. So, if there is lack of food, an Aleut primarily cares about his children; he gives them everything he has, being hungry himself. An Aleut hardly dares to give any promise, but once given, he would keep it, come what may. Their moral code is both diverse and severe.

The culture of dignity extends to the attitude to the natural world, as evidenced by a set of rites, rituals referring to natural phenomena, spirits, animals, the organization of economic and cultural way of life.



features of the natural and cultural landscape of Arctic determine the quality of life of the population and the historical, artistic, scientific and educational value of the Arctic circumpolar civilization.

In the vastness of Arctic circumpolar civilization a kind of circumpolar culture is formed, which we can define as follows: "Circumpolar culture is a historically established regional type of culture composed of coexisting traditional indigenous cultures and sociocultural multi-ethnic organisms of man-made modernization, emerging in the process of creative labor co-evolution in the harsh climatic conditions of the Arctic."

The practical implementation of the ACC theory is primarily aimed at ensuring a scientific support of legal protection of civilization and cultures of the peoples of Arctic and North. The Constitution of the Sakha (Yakutia) Republic adopted in 1992 establishes more than 20 articles to protect their interests. Article 42 of the Constitution of the Sakha (Yakutia) Republic states: "... the Republic, respect-

ing the traditions, culture and customs of indigenous peoples and ethnic minorities of the North, protects and ensures their inalienable rights: to own and use the land and resources in accordance with the law, including tribal agricultural, hunting and fishing areas; to organize social and health programs taking into consideration the ecological features of the environment, economic activities and ethnic specificity of the human body; to be protected from any form of forced assimilation and ethnocide, and attacks on ethnic identity, historical and sacred places, monuments of spiritual and material culture..." [8]. The formulation and adoption of these articles has been achieved thanks to the ten-year international experience in the drafting of the United Nations Declaration on the Rights of Indigenous Peoples.

In the early 21st century, there is strong interest in the pan-Arctic cooperation; Arctic identity is being developed as a global form of self-identification of the inhabitants of the Arctic circumpolar world.

The circumpolar civilization as an expo-

nent of the solidarity value will become a model of harmony between modern high-tech economy and nature, a place between the Atlantic and Pacific Oceans, East and West, the territory of a dialogue between states and civilizations.

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# NEW ARCHITECTURE OF EDUCATION IN THE ARCTIC



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The modern world is constantly searching for new behaviors of human life in the context of globalization. As for the problem, I would like to pay your attention to the preservation and development of the Arctic — the region and center of world interests of the international community. North and Arctic regions are reserved areas in the contemporary and future of Earth's civilization. Therefore, today more than ever the projects and initiatives are relevant which are aimed at preserving the natural environment of the Arctic as a valuable natural planetary complex.



Arctic expanses attract not only because of their natural and environmental resources but also for an important geopolitical location. The Arctic is at the top of the world and it got a great importance for sustainable development in Europe, Asia and America. In this situation it is necessary to provide sustainable development of the region, to preserve it for future generations.

The humanity will seek the solution of many pressing problems of the world in the Arctic region. In this connection it is necessary to design a new model of relations between Man and Nature.

The area of permafrost, which occupies the two-thirds of our country, called strategic rear of Russia. Its pantry, fuel and energy base. There are factories, mines and quarries, paved roads, and a nuclear power plant, river ports, seaports and airports, other industrial, social, and scientific facilities. In the eternal ice there are entire cities in which the construction of each house can be considered as an achievement. Design, construction of buildings on the northern polar areas has complicated particularly in the harsh climate of the North and the Arctic. To build a house on the ice shell which

**In the eternal ice there are entire cities  
in which the construction of each house  
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is constantly changing its structure is difficult. Loose soil - sandstone, gravel, clay - in the permafrost behave in unpredictable ways. Structures erected on them heated soil, it loses solidity and begins to melt and move. Today Yakutia has rich experience in design and construction of buildings in an extremely-severe climatic conditions of the Far North.

In order to found the intellectual platform for improving quality of life, increase its global competitiveness in the Arctic territory in 2014 Head of the Republic of Sakha (Yakutia) Egor Borisov initiated the idea of opening a unique institution – the International Arctic school.

The International Arctic School will implement the program of the International Bachelor (IB), which are recognized by many universities around the world. According to our plans, the school with an international team of teachers and students should have a particular socio-cultural learning environment, providing a qualitative change in the learning situation and the construction of a "smart" building on an individual project.

Today modern schools are very neutral and inexpensive. Utilitarian architecture and interior design have not been changed for decades. In addition, in areas with extreme climates, almost all educational buildings predictably complicated in design and construction.

However, what building do the school teachers, students and parents want to see? In order to answer this question, we faced

## **The International Arctic School will implement the program of the International Baccalaureate (IB), which are recognized by many universities around the world**

not the problems of aesthetics. We see ultra-modern building of the International Arctic School as one of the ways to overcome the problems of "standardized" thinking and the ability to develop new approaches to learning together. After all, the modern model of education should be innovative, advanced character that will transform and integrate into a single system of economic, social, humanitarian, environmental and other areas of the educational process.

We think that architectural design of the school is to change the idea of the traditional system of linear forms of teaching with a strong link between teachers and students.

For example, the building of the new school is connected with the subject of the Arctic and the principle of unity with the environment which is designed in the shape of a snowflake.

This architectural composition is located close to the heart of the northern nature, transforms the learning process. Virtually all of the internal space is embodied in unexpected ways. Duplicate corridors and cozy corners bear the burden of informative exhibitions. Imbued with the spirit of naturalness, con-



tinuing the magnificent terrain, the school will inspire students to new discoveries.

Company-designer "Stroytehproekt" also conducts design research with the insulation of the building, which means the use of constructive thought out scheme that guarantees lack of "thermal bridges", the use of effective materials and energy-saving technologies.

As a modern, innovative product of engineers of Yakutia the new school will have the special, unique style. The facade will be made of glass, embodied in natural forms, and natural concrete without a hint of painting. Thus, the students will have the opportunity to develop their imagination, making the walls of the building into a platform for future creations, revealing their identity and uniqueness.

"Atypical" innovative layout will allow the school to make learning process more effective. The whole architectural space will allow students to feel each other, to see how life flows in other classes.

Equipped with the latest technology multifunctional library will provide access to wireless Internet, will allow to organize work in groups. Classrooms are replaced by the experimental and interactive class transformers, providing the opportunity to engage with different numbers of children in a variety of formats, as well as implement programs of individual learning. Specially designed environment saturated with modern training equipment, which allows to unlock the potential of every child.

The virtual network space for future schools merged into a unified information of educational environment leading educational institutions of the republic, the country and the world.

The scientific Center School will be accumulated resources of all educational and technological complex with the following structural components:

- A laboratory of computer graphics and robotics;
- A bio-ecological research center;
- Physical and chemical laboratories;
- A space research laboratory with a planetarium equipped with the system receiving data from satellites, telescopes, and etc.

Children's Nano-Center will provide an opportunity to get acquainted with modern scientific advances, including the on-line mode, will provide the basis for studies of micro- and nanostructures, preparation of training projects of students.

The main mechanism for the implementation of this large-scale project will be public-private partnership.

We hope that a solid foundation for new approaches to international activities laid before will help to ensure that the International Arctic school delivers exciting prospect of building of a new vector of the Arctic education in Yakutia, joining Yakutia as an equal partner to the world civilization in the conditions of integration and globalization processes of human and natural resources.

# APPLIED VISUAL ART FOR THE NORTH AND THE ARCTIC



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In

my article, I provide a background for the objectives, theoretical and methodological foundations that guided the design and implementation of the Master of Arts program in Applied Visual Arts (AVA) at the University of Lapland during 2011-2013. The program aimed to respond to the challenges that arise from the needs of national professional art and design education, regional businesses, and an international debate in contemporary art as well as the socio-cultural situation in the North and Arctic.

## TIMO JOKELA

Timo Jokela is the dean of the Faculty of Art and Design at the University of Lapland and the director of the Institution for Northern Culture of Lapland University Consortium in Finland. Since 1994 he has worked as a professor of Art Education at the University of Lapland. During the years 2006-2011 he worked also as a visiting professor of Art Education and environmental art at the University of Strathclyde, Glasgow, UK. His theoretical academic studies focus on phenomenological relationship between art and nature, environmental art, community art and art education. He is also responsible for several international cooperative and regional development projects in the field of visual applied art, design and art education. Jokela has published several articles and books. Jokela works actively as an environmental artist, often using natural materials, wood, snow, ice, or the local cultural heritage as a starting point for his works. He has realized several exhibitions and environmental art projects and community projects in Finland and abroad. Jokela is the Director of the Applied Visual Arts Master's Program and the Lead of the UArctic Thematic Network on Arctic Sustainable Arts and Design.

### CHALLENGES OF NATIONAL EDUCATIONAL NEEDS

There was a need to improve visual art education in Finland already in the 1980s and 1990s. The factors that foreshadowed and called for those changes in the field of art education, which the Applied Visual Arts program now seeks to answer, had already existed then. Culture started to be seen as a national and local economy-related key actor, social capital, and a communal builder of a sense of locality, both internationally and nationally. Behind the speeches, there was often a threat to local and national identity that would disappear with the globalizing world. Culture was generally thought to have social and economic benefits. In addition to service innovations, culture innovations were now considered to be the next socially significant development in Finland. This was also justified by a large number of studies, and the concept of the cultural industries was introduced to describe the identified changes. (Koivunen & Kotro 1999).

Reasoning about an artist's new professional image became particularly important when people started to talk about art and culture in the most diverse contexts. The Ministry of Education enshrined cultural sustainability as one of the social powers and competitive factors that was needed nationally. Art was also considered an important promoter of well-being and even health. By investing in culture and art, the aim was to prevent, among other things, social exclusion, unemployment, and regional degeneration.

The debate no longer covered only the traditional established activities and support of art and culture institutions, but the integration of visual art's emerging forms into society became one of the main educational and political goals. Among others, the Finnish Ministry of Education wanted to expand the visual artists' professional image and construction of new learning models to enrich the visual artists' knowledge. According to the Ministry of Education, Master of Arts programs were needed to complement artist's professional education and increase the graduating artists' opportunities to succeed in the labor market both at home and abroad (Opetusministeriö 2008). It was seen in the Ministry of Education that the social bonds of art and culture and multidisciplinary and cross-artistic applications were strengthening and the communal methods and methods of production were increasing (Opetusministeriö 2010). This change in thinking was influenced by the community art and socially-engaged art thinking that had become famous in the UK and was used to describe artists' cooperation, for example, with schools, the health care sector, and prisons.

The demand for a new kind of knowledge in the field of visual arts is increasing both internationally and nationally in the social sector, education, and business life. In fact, the AVA - education aims to produce a much needed and new kind of artistic, functional, and research-based expertise, as well as to integrate it into the development needs of, among others, tourism, the adventure industry, and the social sector.

## CHALLENGES OF REGIONAL DEVELOPMENT

The development of AVA can also be viewed as a regional educational-political aim to improve the status of the North in the highly competitive area of arts and cultural funding. The reasons are found in the European Union's methods of regional policy and the changes taking place in national regional policy and funding forms that are also steering the art field into designing activities as projects. (Lakso & Kainulainen 2001)

The transition into a program-based approach in the culture and art field has not been without problems. The operators in the art field have had to learn new practices. Initiatives have led to the selling of artistic expertise instead of an art works sale. When artist groups and associations have learned to share their own expertise and the effectiveness of their work, they have discovered a new kind of role in regional development work, through which they can more easily gain support for their activities. This has been particularly evident in the activity of the Artists' Association of Lapland that is cooperating closely with, among others, the Faculty of Art and Design of the University of Lapland.

Initiative activity also aspires to network with other sectors of society and thus achieve a better position when competing for funding in the art and culture field. This requires certain expertise in project management from artists. Above all, it requires a common language and working methods to be developed between different sectors. When the concept of culture industry had gradually changed into a talk about a creative economy, it became clear that the multi-disciplinary cooperation between art and other sectors was very important in the competition that was tougher than ever. Koivunen and Kotro (1999) stated already at the end of last millennium, that it is "a big challenge not only for education and entrepreneurship, but also for all the traditional institutions of meaning production".

The AVA Master of Arts program's main objective is to educate applied visual arts professionals for the specific needs of the northern environment and communities who have the capacity to work in close cooperation with various stakeholders and fully utilize their own expertise. Thus, the development of applied visual arts aimed to meet the needs of Lapland's leading industries; the tourism and adventure business that was related to the development of the adventure environments and services in a sustainable way promoting the well-being of the region. Therefore, there has been a tendency to start the cooperation with business life in the form of joint projects during the studies. The aim was to develop operational models, build networks, and respond to the partners' growing needs and in this way, during the course of the students' study, to develop cooperation skills and applied visual arts skills, as well as a common language for artists, designers, business, and local actors.

## ABOUT CHALLENGES IN CONTEMPORARY ART

Pressure for change in visual arts consumption did not only come from outside of art, but also welled up from the art itself. The model of art education in the universities and academies of art in Finland is largely based on the early 1930s German Bauhaus school. It laid the foundation of the way, launched by modernism, to educate visual field actors according to a quite consistent model. Art schools and curricula all over the world looked very similar, which stemmed from the fact that in modernist thinking, art was understood as a universal phenomenon. Art was conceived as an autonomous being, almost independent from other social factors. Good art was the one for art institutions and it was not committed to regional, local, or political ends. This way of thinking contributed to art education isolation. Only with post-modernism, one started to re-evaluate the sustainability of the basic pillars of modernism in art and art research (Lippard 1997; Shusterman 2001; Lacy 1995a; Gablik 1991; 1995). In Finland, art education at the University of Lapland was one of the first education programs, where, in the spirit of post-modernism, one started to search for new kinds of contemporary artistic forms of education, in particular, within community art and environmental art. (Jokela 2008a; Hiltunen & Jokela 2001; Jokela & Huuhmarniemi, 2008).

Commitment to time and place, instead of modernism and universality, is essential for AVA. Prerequisite for dialogic, contextual, and situational activities of contemporary art is that the activity focuses on the actors' and experiencers' – participating audience's, co-actors' and customers' – own environment and is recognized within its framework as an activity. This naturally means that traditional art and modernist thinking-based non-art practices (popular culture, folk art, entertainment, cultural tourism, and local customs) overlap with each other. Thus, one withdraws from the art-, artist-, and exhibit-centered conception of art and highlights art as a process of everyday practices in accordance with the principles of Pragmatist Aesthetics (Shusterman 2001). Artists, customers, producers, and the audience are not seen as separate entities, but they are seen to form an artist and a recipient together and at the same time (Lacy 1995b). Contemporary art challenged us to rethink art education and change from an instructor and studio-based education forms towards more open learning environments where, instead of work or technology composition and visual communication, art making processes and overlaps with the rest of social life rise at the center of the education. Similar development can be seen in design where, instead of expert knowledge of design and product aesthetics, there has been a debate of user-centered design, co-design, and service design.

The Master of Arts program in Applied Visual Arts differs from the traditional so-called free art (fine art) education, in which one typically focuses on the artist's

personal expression with the help of certain equipment and materials management. Applied visual arts are situated at the intersection of visual arts, design, visual culture, society from which it draws its current theme, operating environment, and network. Compared to visual arts (fine art), it is about a different approach and expertise, as applied visual arts is always based on communities and socio-cultural environments, as well as places that define it and its means of activity and expression.

Applied visual arts can be thought of as an art that is useful. However, due to its social and design emphasis, the AVA-thinking differs from, for example, the city art generalized aim to produce and strengthen a city's image and attractiveness pre-selected by decision makers with works of art and where the results are examined through increased business. (Anttila 2008; Uimonen 2010)

Prerequisite for the applied visual arts activity is a close cooperation between people, future users, different sectors of business life and society that requires a more diversified approach and an open-minded attitude from the artists, among other things, towards commercialism. In this case, visual artists resemble designers with their expertise and ways of working, and thus are to some extent prepared to give up the notion of a work of art. The artist's goal is not so much to create a work of art, but to bring art into people's everyday lives. One can certainly try to achieve this with communicative works of art as well, which is typical of some contemporary art forms, such as dialogical art (Kester 2004), community art (Kantonen 2005, Hiltunen 2009), participatory environmental art (Jokela 2008c, 2013) and performing art in general (Hiltunen 2010).

### CULTURAL DIVERSITY IN CONTEMPORARY ART AND NORTHERN DISCOURSE

When discussing contemporary art one should have the courage to ask whether it is always a progress to follow artistic movements. Western culture has been dominated by an inherited conception of the Age of Enlightenment, in which the emerging and spreading of new cultural phenomena are always defined as development. The latter is believed to radiate from cultural centers to their peripheries, usually from west to east and from south to north. Artists are thought to participate in spreading culture to all classes from top to bottom with their own work contribution.

From the northern perspective, it is noteworthy that particularly in the sphere of the UNESCO (see Hall 1992), criticism towards the above-mentioned idea of culture spreading began as early as the 1970s. It was seen to represent a form of a colonialist remnant, which was used to educate and socialize people to have the same social and cultural values. As a result, various minority cultures as well as social and regional groups often lost

their right to have a say in matters relating to their own culture. In this situation, many people started to emphasize that everyone has a culture that originates from their own living environment and a way of life, and thus should be honored. Cultural diversity or the maintenance of cultural diversity was defined to be the key objective of cultural policy (Hyrynen 2006). Culturally sustainable development was added to UNESCO's generally accepted definition of ecological, social, and economically sustainable development.

The development of the applied visual arts includes a chief aim to take into account the cultural heritage of the north according to the principles of culturally sustainable development. It is therefore a challenge for the applied visual arts to find methods, which can be used to combine the culture-maintaining aspect with contemporary art reformative efforts. The issue is common for the entire arctic and northern area, as it deals with the delicate relationship of the entire cultural production with the indigenous cultures.

A diverse lifestyle of the indigenous cultures and other northern nationalities is typical of the northern region. Being difficult to manage, socio-cultural challenges can even gain political dimensions in the changing northern neo-colonial situations that originate from this multi-national and cultural arrangement. It requires regional expertise, co-research spirit, and a sense of community to find the right solutions. Questions relate strongly to cultural identity, an essential tool of which is art. It is not about the static preservation of cultural heritage, but the understanding and supporting of cultural change according to the principles of sustainable development. Applied visual arts thinking provides an excellent basis for taking into account the ecological, social, and cultural sustainable development, simultaneously supporting the economic well-being in the north.

It is not a coincidence that the Visual Applied Arts education was launched at the University of Lapland. The university strategy had been to assert itself as a place of a northern and arctic research, as well as of a tourism research and thus it created an opportunity to examine an art role in a new way implementing the university northern expertise. In addition to art, within the framework of the socially-oriented disciplines of the University of Lapland one began to re-evaluate their views of the north. This happened when the new research and art cooperation were being developed and social relations were being built up. In the new situation, particularly environmental and community art, as well as community-oriented art education offered the tools to model the encounter of contemporary art and northern living environment, as well as the working forms of contextual art education. (Jokela 2013).

An art and art education research, innovative and dynamic development work, and education have been proven qualified. By getting to know contemporary art forms of expression and developing new forms of applied visual arts, northern actors have changed the long-time colonialist situation, in which only the visiting external actors have described the North. The methods of contemporary art developed in collaboration with art and sciences and seized by education have provided actors with the tools to describe their own culture, analyzing it from the inside. At the same time, the social tools of contemporary art have given them a chance to reform their own culture. Art is not only a tool for portraying these cultures, but a factor that constantly renews and strengthens them. Therefore, art education, in general, and applied visual arts in particular, are very important for the well-being of the north and the entire economy.

From the northern point of view, the main implementation areas of the applied visual arts in northern Finland are: 1) place-specific public art, 2) communal art activity, and 3) the space between applied visual arts and art education. I will discuss these briefly.

### **PLACE-SPECIFIC ART AS APPLIED VISUAL ARTS**

First, it is good to examine the applied visual arts through the environmental relationship it represents. Hirvi (2000) describes appropriately the prevailing environmental relationship of a work of art "...according to the underlying ideals of modernism, the set has been developed into a white cube, a space that seeks to exclude everything but the work of art." The starting point of applied visual arts is the opposite; it tends to open up towards its environment. It often stands in the interstitial spaces of built environment and nature, in which the cultural, social, and symbolic polyphony is part of the work content. This requires from the work designers a direct interaction with the environment where the work is placed. The artist is acting simultaneously as a researcher, designer, and innovator.

Environmental art has become a common denominator of the multiform art phenomenon, which is connected to the artist's work in the environment. In applied visual arts, it is appropriate to restrict the general concept of environmental art. Place-specific art provides a useful tool for this. Place-specific applied art has been designed for a specific location based on the identified need and terms. It communicates with place-related experiences and memories rather than with the terms of the physical space. This requires an ability to analyze the place-related physical, phenomenological, narrative, and socio-cultural dimensions from the artists. For this purpose, a surveying method that explains the place's dimensions has been developed in the Faculty of Art and Design. Several art projects that model the place-specific methods of applied arts in the north have been carried out on the basis of the site survey (Jokela 2006; 2009).

There are five developing areas where place-specific applied art can be used. Each of these requires cooperation between the artist and different environmental actors.

1. Permanent public works of art:
    - a. Works that strive to promote the market and build-up the image of population and tourist centers
    - b. Works of art related to the cultural heritage and tradition of local communities as common local symbols.
  2. Works situated in the interstitial space of tourist routes as well as the built environment and nature:
    - a. Works related to natural, cultural, and hiking trails: signage, shelters, benches, bridges, fireplaces, and etc.
    - b. Roadside art
    - c. Other landscaping works related to the built environment and to taking care of damaged sites.
  3. Indoor and outdoor works of art creating content and comfort for cultural tourism and adventure environments:
    - a. The presentation and representation of culture with the means of art and visuality
    - b. Snow and ice architecture and design, winter art.
  4. Temporary event-based works of art and visual structures:
    - a. Miniature architecture
    - b. The attaching of media, light and sound art to site-specific art.
  5. Works of art related to the natural annual cycle:
    - a. Winter art, snow and ice construction and design
    - b. Fire art, light art and darkness
    - c. Gardens, earth art and landscaping.
- The development of place-specific applied arts requires the environment to be understood as a basis of cultural identity, psychosocial, and economic well-being. This, on the other hand, requires an ongoing dialogue between local traditions and reforms as well as facing at least the following challenges:
1. Initiating cooperation between artists, as well as environmental and construction management
  2. Including the artists as consultants during the design phase in the usage of environments
  3. Developing a common language for the actors' dialogue (artists should be capable of discussing with other environmental actors and designers)
  4. Developing a common visual language for the design (artists should have the means to represent their visual views in a common way with designers and management)
  5. Other environmental designers should have an understanding of how to listen to art solutions, suggestions, and ways to present a critical debate
  6. One should develop art-based methods to support place-specific process so that local communities and site-users are involved in designing.

## COMMUNITY ART AND COMMUNITY-BASED ART ACTIVITY AS APPLIED VISUAL ARTS

I see community art as a form of applied arts, which has great possibilities for development in the public and social sector. Community art has expanded into a social debate on the activity that is taking place in environments, communities, and organizations. Community art places emphasis particularly on interaction and communication and, while achieving it, combines traditional art forms. It is, therefore, functional and performative, and is verging on sociocultural motivation. Communities, groups, or organizations are involved in making art itself and an artist often acts as an inspirer, counselor, facilitator ensuring the presence of the artistic dimension in the activity.

Kwon (2004) lists AIDS, racism, sexism, and homelessness as international discussion topics of community art. Lacy (1995), in turn, raises the questions of homelessness and different sexes as well as different minority groups as topics. Within community art and communal art education at the University of Lapland, art activity forms have been developed together with young people, the elderly, village communities, schools, and immigrants, among other things, based on the northern socio-culture. In addition, interartistic forms of collaboration, for example, for tourism event productions, have been developed using community art. Communal-artistic activity has also played a significant role in the art projects that seek to support cultural identity and psycho-social wellbeing carried out in the Sami community in Finland, Norway, Sweden and Russia. (Jokela 2008b)

Communal-artistic activity is particularly well-suited for development projects where new operational models and methods are developed. In particular, dialogic art is seen as an artistic working method and a project where communities and organizations are able to identify and deal with problems as well as seek solutions for them together. Then the artist will act as an expert, consultant, and activity facilitator. Communal art activity is seen as an opportunity for social entrepreneurship.

Based on the experiences formed in the north, the following three areas can be defined as the social and communal fields of visual arts:

1. The use of project-form art-based methods of the public and social sector among various organizations and groups, such as young people, the elderly, immigrants, and etc.
2. Multi-artistic event-based and performative activity within tourism
3. Art activity related to the strengthening of cultural identity and the psycho-social well-being organized with the Sami and other indigenous and local cultures.

The above mentioned forms of cooperation are needed to strengthen the development of the following areas:

1. The methods of applied visual arts and service design
2. Inclusive and participatory working methods and artists' expertise of cooperation by adding pedagogical skills
3. Cooperation between the public and social sector and artists at the administrative level
4. Cooperation between applied visual arts and tourism: events and other art and cultural services
5. Art-based entrepreneurship in the social sector.

## CONCLUSION

The AVA degree program aims to expand the visual artist's profession towards a multi-skilled person with extensive professional expertise in working with different stakeholders and the capacity to participate in diverse development initiatives. Among other things, the interaction between science and art, environmental engineering, tourism, and the public, social, and health care sectors are potential spheres of operation. Instead of educating traditional fine artists who exhibit and try to sell their art, the new programme builds on the increasing trend for artists to be employed as specialist consultants and project-workers. In this model, artists act as facilitators for a community group, public services or business, applying theirs skills and experiences. For example, visual arts and cultural productions have become an integral part of tourism-related 'experience industry' in the North. The creative economy, often characterized by small, flexible and interdisciplinary companies, is an increasingly important sector of future economies in the North. Artists who graduate from the program can serve as visual designers and consultants in various everyday environments, developers of adventure and cultural environments and associated art-related services, and as social actors, as well as in organizing tasks in various events. Thus, the artistic work is carried out in cooperation with cultural institutions, the education sector, the social sector, or business life. Typically, the artistic activity shares spaces with the social, technical, and cultural sectors.

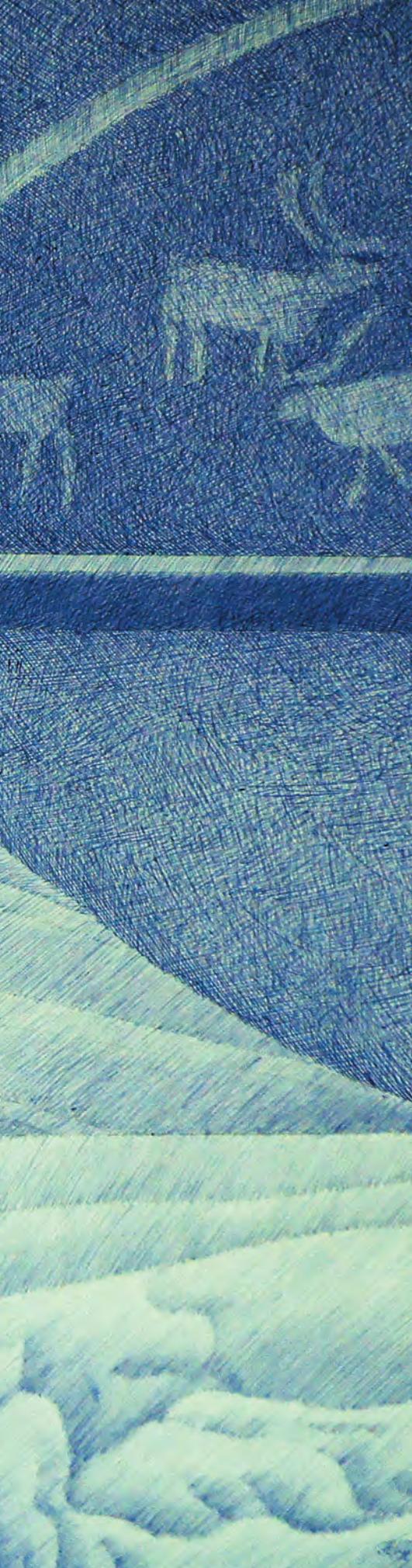
The working methods and studies of applied visual arts have been refined and developed with the aim of launching an international Master of Arts program in cooperation with international partners. Internationalization will give a significant boost to the program and open up new job opportunities for graduating artists simultaneously ensuring international visibility for artistic initiatives implemented in the North and the Arctic.

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The article is a shortened version of Jokela, T. 2014. Engaged Art in the North. Aims, Methods, Contexts. In T.Jokela, G. Coutts, M. Huhmarniemi & E. Härkönen (eds.) Cool. Applies Visual Arts in the North. University of Lapland: Rovaniemi.



At the Bottom of Mountain Albay. The Fragment. Nikolay Kurilov. 2002. Paper, ballpointpen.



## NIKOLAY KURILOV – THE SINGER OF THE YUKAGHIR LAND

The multifaceted works created by Nikolay Nikolayevich Kurilov, the Yukaghir artist, poet and prosaic, publicist and public figure, permeated with reverent love for the tundra and its people, a sense of duty and responsibility for the present and the future of the Yukaghirs. History and culture of the Yukaghirs enjoy a commanding position in Kurilov's creative work. He begins his book "The Yukaghirs: Unsolved mystery of humanity" with an epigraph: "Dedicated to the ancient Yukaghirs, fathers and mothers, who created and saved the language, culture and



traditions of the ethnic group until today's times as well as the modern Yukaghirs that the ethnic group may cease to exist with."

Zinaida Ivanova-Unarova,

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In the XIX-th century, the term of "endangered ethnic group" was assigned to the Yukaghirs because of their small size, although traces of material and spiritual culture of the Yukaghirs are traced over large areas of the Arctic. Since the late XX century, the stage of the Yukaghir culture Renaissance has begun. First of all, that was, thanks to the Kurilov brothers – Semyon, Gavril, and Nikolay, whose activity in the field of literature, science, and art aroused widespread interest in the people whose origin is still a mystery unsolved to the end. The brothers assumed responsibility for the fate of the people, for their revival, for which it was necessary to begin with the study and preservation of the language, cultural traditions and arts. The novel "Khanido and Khalerkha" by Semyon Kurilov translated into many languages, scientific and literary works of Gavril Nikolayevich Kurilov, Doctor of Philology, also known as a poet named Uluro Ado, and creative work of Nikolay Kurilov laid the foundation for the spiritual renewal of the people whose heritage forms a separate stratum of unique Arctic culture.

The first book of poems by Nikolay Kurilov "Tundra Flowers" was published in 1982. To date, more than 30 books of poetry and stories for children have been published. Radio broadcasting "Gevan" is very popular in the languages of indigenous peoples of the North, which is hosted by Kurilov as a speaker and as a correspondent. In October 2014, for the first time in the history of the world the Theater of Young Spectators in Yakutsk produced a full-scale performance in the Yukaghir language according to Nikolay Kurilov's scenario based on the legend "Nunni." When Nikolay is asked, referring to his many-sided activity, "Who do you think you are first and foremost," he answers "I had a childhood dream to become an artist." The artist was born on June 11, 1949 in Olersk tundra in Maloye Uluro, now the village of Andryushkino, Nizhnekolymsky Ulus of Yakutia. He grew up in the tundra, and until the age of 18 he had been wandering following reindeer with his mother and stepfather, Gavril Tretyakov, hereditary reindeer herders and fishermen. On his graphic sheets, applications, and paintings, he conveys the world of his own feelings and emotions.

You can create an artist's biography

through his works of different years. "My drawings are the marks of my life wanderings", — says the artist. In the tundra, material is always at hand: white snow in winter, malleable clay in summer. Further he recalls: "I remember lying in the children's sled anibe, and my mother was walking around. I jumped down from the anibe and quickly drew a likeness of two reindeer, a little man (that's me), and my mom, and catch the sled moving away slowly." These words are illustrated with the sheet "With my Mom on the Tundra". A toddler is sitting in a sled, his mother is stepping forward.

In the autobiographical monotype "My Family", your attention is attracted by the portrait of the mother, placed in the center of the composition as the axis of the family, around which the artist's memories are strung. The top row shows his relatives who are dead, whose souls are dwelling in the dark starry sky: in the right corner his father, shaman Mikalay Kurilov, is sitting with a tambourine in his hands, with a mallet at his feet, and on the left, the figures of his two sisters and his brother, Semyon, are frozen next to the stars. Below, on the warm earth lighted with a pink sunset, his mother is watching children and deer. A letter of appeal to his mother is also placed here: "Dear Mom, you bequeathed us the native language and traditions. We, the reindeer people fed by you, and there are the three of us remembering you now, and we are determined to keep our ancient language on this earth." These written in English words surprise those who do not know the origin of the work. It was created in 1994, when three artists, Vasiliy Parnikov, Fyodor Markov, and Nikolay Kurilov, at the invitation of the Center for International Rights and Development of Indigenous Peoples were touring through the Indian villages and five American states. In Santa Fe, artist Jean Lamar captivated them with the monotype technique. Kurilov's monotype turned out to be unconventional as he used his unique technique: application, drawing with a pencil and ballpoint pen. The origins of creativity of Nikolay (Mikalay Kurilue) go back to the mother tundra breastfeeding



The Dance of Reindeer. 1987. Paper, application.





Across the Tundra with Mum. 1991. Paper, ballpointpen

her reindeer children, blazing with late autumn colors, and covering herself with a snow patterned cloth in winter. Kurilov's father and grandfather were shamans. His father died when little Mikalai was two years old. But what if it was the shaman restless spirit and moments of creative insight that he had left as a legacy to his sons? The figure of his mother, Anna Vasilyevna, runs through the entire artist's creativity as a leitmotif. She was not only a wise adviser for her grown-up sons, but also a fount of folk philosophy, a keeper of ancient traditions, songs, and legends. No wonder that she living in the Kolyma village of Andryushkino was visited by the researchers of Yukaghir culture from different cities and even from abroad, they recorded her songs and tales. In 2012, the book by Nikolay Kurilov "Stories by Mother Anna Kurilova" was issued in the Netherlands in the Yukaghir, Russian and English languages, published on the project of the University of Amsterdam at the initiative of Sessilia Odeh, a researcher of

the Yukaghir language. Kurilov received professional education at the Krasnoyarsk Art School, from which he finished in 1975. The artist remembers with gratitude the name of his teacher, Oleg Yuryevich Yakhnin, who helped him find his own way in art. A young teacher, a graduate of the I.E. Repin Institute of Painting, Sculpture and Architecture, Yakhnin took notice of his pupil's particular talents and tried not to bind him by the canons of the academic art program. After graduating from the art school, Kurilov for some time worked in schools of Srednekolymsk and Andryushkino, continuing to paint and write poetry. Since 1976, he has participated in zonal and republican exhibitions and joined the ranks of the Union of Artists of Russia. The master wields the diverse graphic techniques: lithography, etching, ink, and watercolor. However, his unmistakable hand shows up particularly clearly in applications of black, white and colored paper that go back to the traditions of the northern

peoples who created elegant clothes from pieces of fur and leather. The artist cuts out characteristic silhouettes and ultrafine, hair-like lines. He masterfully draws with a pencil and ballpoint pen. His drawings cannot be called other than jewelry.

For the Russian edition of the monograph by V. Jochelson "The Yukaghir and Yukaghized Tungus", the artist copied the pictures from the English original with photographic accuracy. He is just a very delicate, working with oil on canvas. As he says in his poetry: "I cannot fall asleep because of the beauty – of this wonderful and gentle land – I'm not going to take a broad brush – flat will be the tundra landscape – with a fine brush I'll scatter flowers on it – and then no one will forget my homeland." The technique of the artist is so that it involuntarily recalls ancient birch bark letters and drawings of the Yukagirs, although the artist acquainted himself with them much later than he had started his first applications. He builds

the paper space on the same plane, with no plans or perspective that is usual for academic art, using the soft round lines and silhouettes. Everything in nature is alive and dynamic. The many-eyed tundra with shaggy eyelashes of round bumps is watching from the sheet "Owls Mousing." A man has thrown the maut (lasso) on the horns of a reindeer in the corral. The reindeer is swaying to the rhythm of a slow circular dance seedye – just a moment, and the reindeer is going to start running madly around. The artist often resorts to the symbolism of shapes – a circle and a spiral. The circle is seen as a metaphor of the tundra, the spiral as the passage of time, cyclical rhythms of the year. Another source of the artist's inspiration is legends and myths of his people. The basis of the painting "Mount Albay" is a legend of a poor orphan girl, who was kicked out of the house in freezing weather to get some water. The Moon took the unfortunate girl to heaven. The skyline separates the composition into two parts. At the foot of the mountain there is the winter camp, where a common life on earth running, beautifully sparkling snow. In the sky a parallel world is reflected, the heaven reindeer are grazing. In the center of the full Moon, a silhouette of the girl carrying two buckets on the yokes is visible. The subjects of works and artistic technique of Kurilov are diverse. The festive beauty of the tundra pleases with multicolored patterns in a series of applications "An Artist in the Tundra", "Beautiful Curtains."

His concern for the ecological disaster in the tundra resulted in the triptych "Yellow Death" and the application "Shattered World". From the circle and the spiral, he naturally turns to abstract compositions, such as "The Dance of the Shaman", using

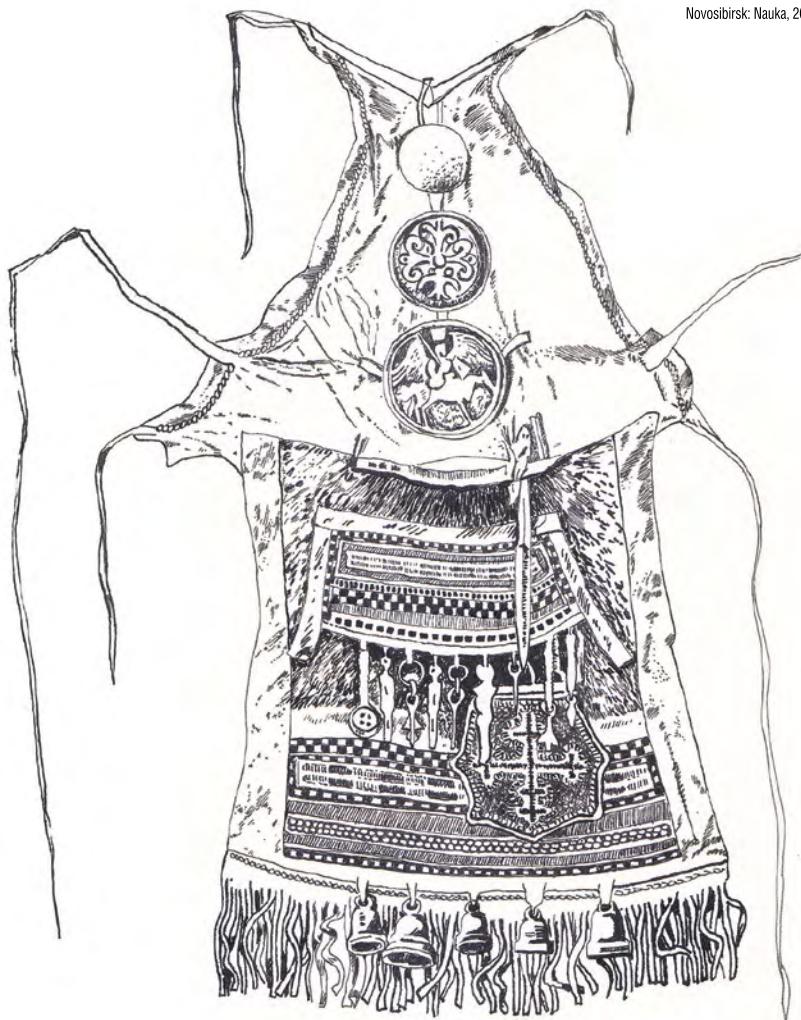
Like White Swans. 2008. Paper, application



The Shattered World. 2008. The National Art Museum of the Sakha Republic (Yakutia)



The Yukaghir Apron.  
The illustration to Iohelson's Book  
'The Yukagis and the assimilated Tungus'.  
Translated from Eng by V.X. Ivanova  
and Z.I. Ivanova-Unarova  
Novosibirsk: Nauka, 2005



a symbolic language. The metaphor of a free flight is represented by the sheet "Like the White Swans", depicting boats floating on the sea, lined up like flocks of birds. The inner perception of the outside world and its visual representation in Kurilov's

art shows similarities with the art of the Northern Arctic, particularly with graphics of Canadian artists. The illusory three-dimensional space is constructed according to the laws of linear and reverse perspective. The leading role of a silhouette and lines, a "cosmic" view of space, surface flatness, peculiarity of rhythmic and emotional expression are the basis of the artistic style of graphics of the Arctic. The thousand-year culture of the circumpolar world, whether mythological images and subjects, pictographic writings or rock paintings, all together it becomes a part of the overall picture of the modern world. The art of Yukaghir artist Nikolay Kurilov with its own unique style and "not with a common expression on his face" enriches the contemporary Arctic art. \*



# GNARL MAGIC



Gnarl is an outgrowth on a tree trunk, the fibers of which form a disordered structure, chaotically meandering, producing intricate patterns and loops on the cut. Gnarled wood with high decorative qualities is often used in the manufacture of knife handles.

We met one of the renowned folk masters of decorative and applied arts of the Russian Federation in March 2015 at the Headquarters of the Russian Geographical Society in St. Petersburg.

The amazing works of Oleg Pavlovich attracted the attention of many visitors including ourselves. Nadezhda Harlampyeva, the publishing editor of magazine "The Arctic Art and Culture", spoke to Oleg Pavlovich.

## — How did your passion, burl carving, begin?

— Since childhood, I have loved to draw and model in plasticine, I was very good at making animals. It turned into a hobby, then into my profession.

D

oes the word gnarl say anything to you? No?

And the word burl? Yes, this is an outgrowth on a tree trunk.

With such fragmentary knowledge we enter the mysterious world of folk artists.



*Gnarl* is an outgrowth on a tree trunk,  
the fibers of which form a disordered  
structure, chaotically meandering,  
producing intricate patterns and loops  
on the cut. Gnarled wood with high  
decorative qualities is often used  
in the manufacture of knife handles.



**OLEG PAVLOVICH MAKHOV,**

*born on 04.06.1969,*

*Syktyvkar, the Komi Republic.*

*Education: Structural Architect.*

Since 1992, he has been engaged in art processing of wood outgrowths: burls and gnarls. Since 1992, he has been a constant participant at republican, regional, inter-regional, all-Russian exhibitions, competitions, and festivals.

Throughout 20 years, he has made hundreds of works for customers of different levels, including local authority and administration, business corporations, art galleries, museums, and private collectors. At the same time, every burl and gnarl product is unique, both in form and texture. With many customers, in particular, the Head of Government of the



Komi Republic, business relations are maintained on continuing basis. Oleg Makarov's works, being valuable gifts from the north of the republic, were presented to presidents of Russia, Boris Nikolayevich Yeltsin and Vladimir Vladimirovich Putin, politicians Viktor Stepanovich Chernomyrdin and Anatoly Borisovich Chubais. Works were made for OJSC "Gazprom", OJSC "Lukoil", OJSC "North-West Telecom" (the branch of OJSC "Rostelecom"), OJSC "Komienergo", and other major Russian companies.

Since 2002, he has become a member of the Artists' Union of the Komi Republic; since 2004, he has become People's Artist of Russia.

**Source:** <http://kap-suvel.ru/master.html>





**— Are there many burl artists in the Komi Republic?**

— Many are engaged in burl work. Komi's best burl artist is Vasiliy Vasilyevich Popov. He is a true bearer of the burl carving tradition. He specializes in cups, and I stick to a minimalist style. There are many artists who learn how to cut images of animals and people.

**— And how do you refine applied art into a work of high art?**

— There was a case. Stage directors often buy my works... People with a refined taste, who know the price of the material, the cost of the artist's handmade work, his special world, are looking for a masterpiece, something very unique. It is not easy to make a masterpiece from burl and gnarl. We are used to do what we can. Creating the unique work of art requires a creative approach: a combination of artistic perception based on the material that is given to us by nature. It is necessary to come up with an image to this material, and only then to get down to work. I constantly study rough sketches prepared in advance until I see the finished product in my mind. Sometimes it happens like this: You conceive one thing, but other images emerge in the process, and you get a different product, sometimes a surprisingly attractive one... The structure of the material at times tells how to do it...

**— How many products did you make in the total time of the creative work?**

— People often ask me about it. I did not count, but I'm starting to think that I need to do this: to take pictures and save types of certain works, keep record of my participation at exhibitions and competitions. I've never done this before, so it is hard for me to keep count.

**— Tell us, please, are there any professional groups of burl and gnarl carvers who share their experience learning from each other?**

— This mainly happens during festivals, competitions, and different shows... From the biggest events of the recent years, I especially remember two things. First, a trip to Finland, where we participated in an exhibition. And second, all-Russian exhibition "Ladya" (boat), the largest one in applied arts and crafts, was held in 2014 in Moscow. The point is I participated at that time in a completely different competition having nothing to do with that one. It happened so that the organizers of "Ladya" saw my works and suggested that I should immediately participate in their exhibition. I agreed to. I'm glad I was able to take part and win the first place in one of the competitions. It is encouraging that there is a rebirth of folk handicrafts, and a modern view

is being formed of the works of art from natural material which is becoming a success. We, artists, are certainly happy about that.

**— As you rightly noted, there is a growing interest in works made by certain artists, i.e. hand-made products from natural materials. It is well known that due to the high cost of natural materials, the value of handmade works is increasing. How do you manage to continue your favourite occupation in such conditions?**

— Of course, burl and gnarl carving is not a cheap occupation, and not so easy compared with other creative work. I prepare all the material personally, sometimes turn to other artists. So, "The Artist of the Year" competition is annually held in Syktyvkar, where we exchange views on the development of folk handicrafts, including burl artists. During these meetings we are able to agree on the materials, workpieces, and tools to optimize the process of creative activity that is so necessary under the current conditions.

**— Do you work to order?**

— I work on the realization of my ideas, and then it goes of itself. Previously, someone liked my little works, I gifted them, and then people began to make orders. It depends.

**— From whom do you receive orders?**

— Generally, from the leaders of the republic, city, Komi's tourist agencies, artists...

**— Thank you, Oleg Pavlovich, very much for your wonderful works and for the conversation. We wish you together with all burl and gnarl artists to reach the top of folk applied art and delight us with masterpieces of this amazing natural material.**



# THE OPPOSITION OF THE RITUAL AND NON-RITUAL FOLKLORE

MUSIC STYLES AS A REFLECTION OF THE IDEA OF SPATIAL ORGANISATION<sup>1</sup>

**A**bstract. The article depicts the interrelations between the musical thinking and spatial benchmarks in the culture of the Nganasans, an aboriginal people of the Arctic. Based on a study of the shamanic rituals from the music theory prospective, the author distinguishes typical signs of a musical style inherent in the ritual and non-ritual genre.

The available data on the functioning of the genres and the related set of persuasions are interpreted in the light of the music theory data by identifying the correlations between the spatial benchmarks and the genres of the musical folklore (the vertical line is representing shamanic rite, while horizontal – the epic). The research has been undertaken on the basis of the field materials of 1980-2000.



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**Keywords:** *Nganasans, peoples of the Arctic, musical folklore, epic, shamanic rite, World Tree.*

## INTRODUCTION TO THE PROBLEM

By the late 20th – early 21st century, a large number of scientific works have emerged that were dedicated to the study of the cultural landscapes of the world's indigenous peoples (Krupnik, Mason, Horton 2004; Buggey 2004). Those are not just ethnological studies of the beliefs and certain rituals related to the realization of the geographical environment, an example of this can be a very interesting collection of articles under the title "Rivers and Peoples of Siberia." (RiPS 2007). Original studies concerning the essence of the problem are of special importance for our topic: How are human thinking processes expressed in culture as they seek to organize the surrounding world and find their place in it? Here, in the first place, one needs to take into consider-

ation the work of linguist K. Basso "Western Apache language and culture" (Basso 1990), T. Ingold, cultural anthropologist "The perception of the environment" (Ingold 2000), "Metaphysics of the North" by N. Terebikhin, a culturologist (Terebikhin 2004) and other researchers.

Reflecting basic philosophical concepts in the folklore of indigenous peoples has been the subject of a study by K. Lukin "Living space and the former island of Kolguev in everyday life, memories and narratives of the Nenets people" (Lukin 2011) and the one by K. Young, "Taleworlds and Storyrealm. The Phenomenology of Narrative" (Young 1987).

Established in 2014, the laboratory of complex geo-cultural studies of Arctic has made the study of the ontological models of the perceiving the Arctic (the term by D.N. Zamyatin) one of its tasks. The methodological position of D.N. Zamyatin, according to which the "mythological and ritual worlds

<sup>1</sup> This article is prepared in the framework of the Russian Science Foundation project "Establishment of a laboratory for comprehensive geocultural studies of the Arctic" #14-38-00031

are ready verbal texts models of perception" was very close to the author of this article. We think that ethnomusicology may also make contribution to the study of these problems by examining the available music and folklore texts as a kind of "world view" of a particular people, identifying hidden codes in their cultural space.

### DATA FOR THE STUDY

The material for this article is the folk music of one of the small peoples of the Arctic, the Nganasans. The focus is on music and folk heritage of Tubylku Dyuhodovicha Kosterkin (1921-1989, village of Ust-Avam), a famous storyteller and shaman. The author had the pleasure to work both with Tubylku Kosterkin (during the 1989 musical ethnographic expedition) personally and the collections of recorded folk music performed by him.

The Nganasans are the nation numbering a little more than 800 people living in the Taimyr Peninsula, which territory is located in a natural area of tundra beyond the Arctic Circle. The way of life and culture of Nganasans, the hunters on wild reindeer are determined by the natural features of the Arctic (winter period of 9 months with blizzards and severe frosts, short hot summer, polar night and polar day, deer as a principal food source). The language of Nganasans belongs to the Samoyed group of the Uralic language family (in addition to the Nganasan, that group includes Nenets, Enets and Selkup languages). According to the research by L.P. Khlobystin and Y.B. Simchenko, the Nganasans are the heirs to the culture of ancient hunters on wild deer that came to the North of Asia from the South-East in a 5-4 millennia B.C. (Khlobystin 1998; Simchenko 1976). According to ethnographers B.O. Dolgikh and J.B. Simchenko, folklorist K.I. Labanauskas, the shaping of Nganasan ethnic groups was affected by the Tungusses and ancient Samoyeds, who came to the Taimyr Peninsula from the South-West at the end of the 1st millennium B.C. (Dolgikh 1952; Simchenko 1982; Labanauskas 2004). The archaic way of life of nomadic hunters on wild reindeer that was predicted by the extreme conditions of the Arctic has for a long time been preserved in the culture of ancient Nganasan traditions (Grachev, 1983).



By the end of the twentieth century, the central position in the intangible culture of the Nganasans has been occupied by two musical folklore phenomena: epics and shamanistic rituals. The crucial value of these phenomena have been associated with the specific features of the functioning of unwritten culture of those peoples. In the absence of writing, the value of the epic tales putting together the sacral, mythological, historical and cultural heritage of the nation is hard to overestimate. Shamanic rituals as the centre of spiritual life and the tool of harmonization of relations between the humans and the sacred world, play an important role in a kind of philosophical and psychological functioning of the society. In relation with above-mentioned central part of that genres in the culture of Nganasans, they deserve detailed investigation.

Let us consider those effects.

### THE MUSICAL STYLE OF THE NGANASAN SHAMANIC RITE

Nganasan shamanism attracted the attention of travelers and scholars from the 18th century. It happened that one of the most investigated branch by ethnographers has became the Western (Avam) Nganasans Ngamtusuo, "the Generous Ones," family of shamans (the Russian family name for them was the Kosterkins). There are publications containing rich data by the ethnographers A.A. Popov, G.N. Grachev, Y.B. Simchenko, J.-L. Lambert and N. Pluzhnikov about shamanistic beliefs, rituals and accessories by Dyuhodie Ngamtusuo, his children Demnime, Tubylku, Nobobtie, and grandson Dyulsymyaku. The publications of texts describing the shamanic rituals have of Tubylku-Kosterkin have been issued by

N.T. Kosterkina and E.A. Helimskiy, Y.B. Simchenko, with music of the shamanic rituals explored by O.E. Dobzhanskaya. There are movies and videos of shamanic rituals (L. Meri, A. Lintrop, Fedorov et al.). With the support of numerous research papers documenting the shamanic tradition of the Ngamtusuo family, the author identified typological features of musical structure of Nganasans shamanic rituals described in detail in a special paper (Dobzhanskaya 2002). At the same time, the characteristic elements of musical language are not only related to their functionality and semantics in the rite, but also to the "feedback": namely, understanding of the fact that shamanic ritual ceremonial function determines a certain structure of the expressive means.

Let us consider the sequence of complexes of musical means of expression in a shamanistic ritual.

Texture is an important feature of ritual genres. Since the rite is performed collectively (in the ritual along with the shaman there are assistant sing-along people present), polyphony as a result of the collective performance marks the ritual genres.

The ritual is dominated by responsory singing (after each melodic line sang by the shaman it should be repeated by the helpers). The use of the responsory composition technique in shamanic rituals can be explained by several factors. Firstly, using this method the continuity of the song is achieved (which, according to the Nganasan beliefs, helps the shaman to fly and carries him to the world of ghosts). Secondly, the responsory answer of the shaman assistants gives the time needed for improvisation of a new text line.

The responsory that shapes ensemble singing into a form of a solo shaman part with a refrain (answer) of the assistants repeating the line that sounded in the shaman part includes discordant chorus during the refrain. This discordant chorus (heterophony) may be perceived by ear as unstructured sound "cloud" with spontaneous "emission" of individual voices and music segments. In general, the responsory singing technique in shamanic ritual is common among the peoples of the North and is typical for this region; it is fixed in the culture of Samoyed peoples, Evenkis and Dolgan (Dobzhanskaya 2008a, Mazin 1984; Steshenko-Kuftin 1930).

Signal intoning is an essential component of a shamanic ritual sound. Onomatopoeia

with voices of zoomorphic ghosts-helpers sounding from the mouth of the shaman is evidence that those ghosts are present in the rite. The shaman masterfully imitates the voices of ghosts - animals (deer, bears) and of birds (geese, swans, loons, eagles) and in that respect the Nganasan shamanism is in the line with the general traditions of Siberian shamanism (Shatila 1976: 159-160; Khomich 1981; Mazin, 1984).

Besides onomatopoeic signals, in shamanic ritual are also present the ones that help to control the animal herds. Shaman considerer himself a shepherd the flock of ghosts as in real life a reindeer herder drives his herd of deers. The core stylistic feature of the begining Nganasan rite songs is pastoral signal - syllables Khoi-hou-houk are obligatory for the song of a shamanic assistant (phonographic materials of the ritual by Tubyaku-Kosterkin, 1989).

Signal intoning in a shamanistic ritual has an important ritual function, passing voice shaman's spirit helpers and thereby signaling their appearance (remember that no other manifestations of spirit helpers, except the sound does not exist).

The types of intonation represented in the shamanic ritual, cover the entire range of intonation features of the music folklore: vocal (connected to the singing tradition), voice, intermediate (vocal and speech-based one associated with the epics and fantastic narrative), instrumental and signal ones. In shamanism, all five types of intonation exist simultaneously, superimposed against each other: here the singing to the accompaniment of ritual instrument (tambourine, etc..) interspersed with recitative episodes and prosaic dialogue, coexists with a developed system of onomatopoeic signals representing zoomorphic helper spirits.

Musical composition reflects the story of shamanic rite ritual embodying the journey of the shaman into supernatural worlds and his communication with the gods and it is built on the same principles as were described by E.S. Novik as story units like "Start of a standoff," "Mediation" and "Elimination of shortage" (Novick 1984). The subject completeness and symmetry of the rite structure were found by the author in the analysis of the Nganasan rites by Tubyaku Kosterkin and his relatives (Dobzhanskaya 2002: 15-17, 27-28, 39-40).

Single story units are embodied in the

major musical forms with a continuous structure. The melodic basis of musical parts are shamanic ghosts melodies, a kind of theme songs assigned to certain characters of the shamanic story. The melodies of shamanic spirits are the only melodic material of the rite, they are repeated many times in the parts by both assistants and the shaman, being varied and modified. The existence of own melody with each helper spirit is described T.D. Bulgakova in the Nanay shamanism. Apparently, this property is versatile and can be defined as a typological feature musical organization shamanic ritual.

Large musical episodes shamanic rituals are polimelodical: they are based on a few tunes without interruption consecutive (such as, for example, the initial sections of the shaman rites and monologues). The sequence of tones in these episodes is dependent on the order of appearance of helper spirit, while the length of the sections is determined by the duration of the ritual situation.

The musical dramaturgy that fastens together in one shamanistic rite major musical forms (polimelodicheskie episodes), consists in the alternation of dynamic waves by means of a regular increase and decrease of emotional stress.

## METRIC ORGANIZATION SHAMANISTIC TUNES

For a long time in the philological literature there was a viewpoint that in relation to the Samodey poetry is not possible to speak about a cadence, poetic foot and rhyme (Hajdu 1964). Continuing the research of the underlying forms of language developed by Ju. Janhunen (Janhunen 1986), E.A. Khelimskiy revealed regular patterns of syllabic versification underlying archaic and new folklore. Many examples prove the presence of metric opposition of a 8/6-syllable line, corresponding with the opposite of sacred and secular in traditional Nenets and Nganasan versification. "Metric scheme with isosyllabic lines containing eight vocalic "moras" (syllables) each, with stressed odd syllables and caesura after the fourth "mora" is standard for the shamanic chants. This scheme oppose them not only to everyday speech with lack of metric organization, but also to the poetry of other genres (epic, lyrical, personal and allegori-

cal song) dominated by a six-syllable meter (six-“mora”) "(Kosterkina, Helimski 1994: 25). The author of the present article analyzed the texts of shamanistic rituals by Tubyaku-Kosterkina and identified parts with different types of metrics:

1) isosyllabic 8-syllable metric (usually a sacred text rich in ritual verbal formulas to for the shaman to communicate with the gods);

2) heterosyllabic poetic organization (less ritualized text for the communication of the shaman with the participants present at the rite).

Usage of the 8-syllable poetic organization in the shamanistic texts is a must not only for poetry of the Samoyed peoples.



Finnish musicologist T. Leisio writes about the mandatory role of such metric model for the shamanic songs of Finnish-Baltic and Siberian peoples, and as an example brings the "Kalevala meter," which is found in the Finnish and Estonian texts associated with the mythology and shamanistic knowledge (Leisio 2001: 90).

Rhythmic organization is subject to the principles of shamanic songs syllabic structure (one syllable – one note). Those tunes are built on an invariant rhythmic formula reflecting the metrical scheme of verse in the four-meter trochaic line with caesura after the first two meters. It is necessary to clarify that such a strict adherence to a particular rhythmic patterns are found only in the melodies of the central episode of shamanic ritual.

The isorythmic organization of the melodies is predetermined by the isosyllabic text in the melodies of the helper ghosts

where there are no intra-syllabic chants at all. Perhaps this form of clear pronouncing of musical text is based on the magic spell function of the ceremonial section.

The main type of pitch organization in the shamanic melodies are contrast-register melodic organization stemming from the signal type of intonation (which is the basis of melodic intonation). In pure form, like melodics based on a juxtaposition of polarized timbre registers, is represented by the initial songs of ceremonies by Tubylku and Demnime (Dobzhanskaya 2002: 94, 144-148)

Timber organization of the shamanic chants has specific related to the usage of marked voices: that includes voices of onomatopoeia to zoomorphic ghosts - helpers and "sound mask" of the voice of the shaman. Specific timbers, like the "growling" coloring of the voice (strong compression of the throat cavity while singing, for example, as performed by Tubylku, brother of Demnime) and "timbre clusters" that serve to disguise the voice of the shaman and are caused by the ritual function of shamanic chants.

### RITUAL FUNCTION, DETERMINING THE MUSIC STYLE

Analysis of musical style Nganasan shaman rite showed the presence of stable features characterizing the language system of ritual music (they are clearly shown in the summary table at the end of this article). It is significant that all main stylistic characteristics of shamanic singing are caused by ritual function of the music but not inherently musical.

In this regard it is possible to make the conclusion, that the musical language of shamanic ritual that was formed in close connection with the ritual practices, has a rigid ritual purpose. The semiotic figures of ceremonial musical language strictly comply with ritual functions, due to which this language is a taboo and never used outside ritual.

Now the question is: What semantic role does the strict system of musical-expressive means of Nganasan shamanic ritual have? Ritual music and sound system creates a special sound space (creating a kind of a "sound cloud" consisting of polyphonic singing, drum sounds, cries and onomatopoeia). This spatial extension of the music,

as well as philosophical understanding of shamanic songs as "soaring up," "lifting the shaman", allows us to speak about the phenomenon of the vertical development of the spiritual reality embodied in music. Indeed, the musical language is submitted to this phenomenon: its means are intended to imitate, to show the flight of a shaman (the constant increasing of the tone while singing is the most striking evidence of a gradual ascent in the space). Thus, by means of music a special effect is achieved: the melody of the song thickens being reinforced by many voices, rises in pitch and ... carries the shaman into the different reality. We can make the conclusion that the shamanic music has a spiritual power and can connect the supernatural and real world, can be understood as an audio analogue of the World Tree. The philosophical concept of the World Tree as vertical axis connecting the Earth (Middle World) with Upper and Lower Worlds - is the main informative message that is encoded in the sound of the shamanic rite.

Let's now consider the music and the plot specifics of epic genres and try to identify the philosophical concept encrypted in the sound epics.

### NGANASAN EPICS

Epic narrative includes two forms marked by national names: sitaby, a "fairy tale" and dyurymy, "true story, a story." This opposition of the national terms reflects the specific content of the sitaby (epic tales, appeals to the sacred past of ethnic group) and dyurymy (historical and mythological legends, the events which are within the historical memory of the people). In Nganasan folklore those genres are separated by two types of intonation, moreover, the composition sitaby is determined by alternation of speech (prose) and song (poetry) episodes: "The texts of the sitaby have a mixed form of song and prose (singing alternates with the speech), while dyurymy is only a figurative narrative ... According to a figurative expression of the artists: dyurymy hÿotä myëðity – "always go on foot," while sitaby, sometimes, insyuzýty – "driven by a team." That is, the transition to the melodic part is associated with a ride on reindeer" (Kosterkina 2002: 499). This statement reveals immanent connection between movement and sound the inherent Nganasan thinking (Dobzhanskaya 2008a: 88-89).

### MUSICAL STYLE OF THE EPIC GENRES

Tales are performed in solo, unaccompanied by any instrument. In 1986, an outstanding Nganasan narrator Tubylku-Kosterkin while working with the researchers and musicologists, gave a figurative definition to the specific way of performing the epic: "Every sitaby goes its own way" (is sung to its own melody). That means that the legend is attached by a special melody that serves as melodic "marker" of the plot and is persistently retained in the transferring by different performers. Epic tales are single-tuned and the catalogue of epic stories composes the musical encyclopedia of epic melodies (Dobzhanskaya, Grigorovskiy 1994: 50). The melodics of the sitaby is recitative, while rhythmic organization of the melodies reflects the syllabic structure of the text. The sitaby are intoned in a vocal and speech manner, flexibly combining singing and speech (vocal melody or recitative becomes purely verbal recitation of the text, and vice versa).

The sitaby and dyurymy are extensive narrative where the story of the plot usually continued for several nights in a row. It was necessary to narrator to have a great memory of the epics, extraordinary acting ability, to be emotional, with an expressive facial mimics and gestures. The sitaby is usually accompanied by the pantomime of the narrator, depicting the characters' actions. Interested participants vividly responded to the events of the story; in audience was someone to ask questions, interrupting the narrator with comments and this person expressed his surprise to what is happening. Without such partner the tale, representing a kind of dialogue with the audience, could not have taken place (Ojamaa 1989: 123). A special feature of the epic story-telling is the presence of the assistant, tuoptusi (or tuoptugusi), emotionally reacting to the content of the story. The name and function make the role of tuoptugusi similar in shamanistic rites and sitaby, which is noted by G.N. Grachev: "... it is desirable the listeners (of the epic tales - OD) constantly say ditto, respond vocally to the sharp plot points, etc., as if they did ... in short form what the shaman's tuoptugusi does" (Grachev, 1984: 92).

As an example, let us consider the text of the epic tales of the "Seu Melyangana" epic by Tubylku-Kosterkin. The recording of the

"Seu Melyangana" legend has been carried out by his daughter the folklorist Nadezhda Tubyakovna Kosterkina (1958-2006). The text of the tale was glossed and published by V.Y. Gusev (Gusev, 2005) along with the other texts of Nganasan.

### SITABY "SEU MELYANGANA"

The "Seu Melyangana" ("Blinking Eye") sitaby (another name for this epic story is "Syunazy Naniku," "The youngest of the Syunazye family") is one of the favorite epic stories of Tubyaku-Kosterkin. Linguists say that the plot is borrowed from the legend of the Nenets people. It tells about the heroic courtship Syunazy Naniku (essentially, that matchmaking is kidnapping the bride) and heroic warrior battles between clans of Syunazy and Nguiyrie. N.T. Kosterkina attributes this epic story to the class of heroic sitaby in which "... are the main themes of heroic courtship (obtaining a wife), the characters trying strength against one another and blood vengeance." ( Kosterkina 2002: 504).

The plot of the tale is devoted to the theme of the heroic courtship and power struggle between different families. Let us briefly retell the plot of the legend. The hero Syunazy Naniku is characterized as a warrior of enormous strength and power, "two of his shoulder like a thick log, two fathoms," "two of his muscles going straight from two broad shoulders thick as the neck of a seven-year-deer". He's acting boldly and defiantly abducting the girl named Ngabtyu Basa Ny from the Nguiyrie family, "woman with metal ornaments in her hair," which "radiates her beauty on earth for the entire length of argish stretch." Brothers of the kidnapped girl - Seu Melyangana (son of Nguiyrie), Ngiede Bazatuo (son of Dyusirie) and Iniaku Samu "Granny Hat" (son of Huua Chenda) obey Syunazy Naniku and agree to be his workers - the shepherds in his herd. While working as shepherds, they suffer famine and deprivation, however, still fulfill all the orders of the master. In the end, having served all the allotted time, they get wives of the Syunazye family and reindeer sleds as a reward, and return back home. In addition, Seou Melyangana, instead of his broken weapon gets from his older brother named Syunazye Dengini Sunda a twisted bow, a precious ancestral weapon.

Due to the large volume (1537 lines)

and elaborated plot, the "Seu Melyangana" legend is an encyclopedia of Nganasan epic heroes' images. Imaginative means in characteristics of heroes, used in the story, have been described by the author in a special article ( Dobzhanskaya 2008b: 48-50).

The epic chant of "Seu Melyangana" displays it belonging to the Nenets tunes. Attention should be paid in the first place, to a wide octave range of the melody and multi-step scale drawn on the first row of the music period in the key of the original sample (it should be noted that a wide range and lyricism are not specific for Nganasan epic melodies; those musical language means indicate its origin from the Nenets Tunes). Secondly, the structure of the melody is based on stable melodic and rhythmic formulas that are not exhausted by local initial and final sing-alongs, marking the beginning and end of the song line. Thirdly, the specific strophic form of the tune (AB) with contrasting the tonal centers spaced with a minor third gives the feeling of a certain tonal melodic organization.

The value of the sitaby epic genre for illiterate peoples of the polar tundra is hard to overestimate. The author agrees with the opinion of Nadezhda Tubyakovna Kosterkina who considered sitaby as a center of culture and a kind of encyclopedia of historical and geographical knowledge, public relations, ethical and aesthetic guidelines for Nganasans.

For the topic of this article it is important to emphasize the following: the longterm unfolding of the epic plot, detailed disclosure of images of the main characters and dramatic turmoil of the struggle between heroes are expressed in sitaby music by fairly one-dimensional musical expression: we see an endless repetition and variation of the same monophonic melody of the storyteller. You can draw an analogy with treeless tundra landscape, which is monotonous for an ignorant person. However, for the hunter or herder this landscape is filled with information and sufficient. Likewise the Nganasan epic plot sparingly embodied in musical tools is interesting and perfect for the inhabitants of the tundra.

The horizontal world of the Nganasan sitaby unfolding over time musically and stylistically embodied by a monophonic vocal melody unaccompanied by an instrument can be compared with the linear Nganasan

ornaments (the most common type of ornamentation on clothing), in which the figure countless times repeats the same motif. Such horizontal line of the epic tune similar to the linear ornamentation is quite clearly expressed by musical means: a leisurely melodic unfolding in a natural storyteller voice register, repeating sing-alongs and speech insertions explaining individual scenes of the tale. Devoid of sharp differences and contrast development, the melody line is consistent with the horizontally oriented plane of tundra, a place where the epic heroes of the Middle World live. Apparently, the philosophical concept of the epic storytelling identified by us with the help of the musical and expressive means – orientation on the horizontal plane of the earth – is associated with the specifics of the ethnic interpretation of history and mythology.

### FINDINGS

In conclusion of the article we would like to demonstrate the opposition of the musical language and structure of musical means of expression in a shamanistic ritual and epic genres of the Nganasan, as a manifestation of different mechanisms of the cognition of the reality.

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RITUAL MUSIC STYLE	NON-RITUAL MUSIC STYLE
Combination of 5 intoning types: vocal, speech, vocal and speech, instrumental (playing tambourine) and signal (sound imitation)	Alteration of 3 intoning types connected with the singing, speech and melodic pronunciation of the text: vocal, speech-based and vocal-speech based
Responsory type ensemble singing accompanied by an instrument (tambourine or instruments replacing it)	One-part solo singing without an instrumental accompaniment
Musical composition is a large polymelodic formation (in which the melodies are sound embodiments of shamanic spirits)	Musical composition represents a variation of one single tune (music marker of the epic text)
Gradual increase of the tune's tone connected with the rising emotional tone of the shaman while conducting the ritual is a rule of sound-pitch organization	No rising of the pitch
Eight-syllable verse	Six-syllable verse
Invariant rhythmic formula lying at the basis of all the melodies of the central part of the shamanic rite and reflecting the metrics of the poetic line	Rhythms reflecting the syllabic structure of the text
Timber specifics of the shamanic songs creates an image of a "ritual mask" which links the singing shaman to the totem animal or the shamanic helper spirit	No timber individualization, usage of registers natural for the story-teller's timber
Idea of the shaman's flight (vertical line)	
Idea of the tundra travel (horizontal line)	

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## THE II INTERNATIONAL ARCTIC FESTIVAL “TAIMYR ATTRACTION”

The II International Arctic Festival “Taimyr ATTRACTION” became a sort of a cultural reference point of the movement to the north, to the Arctic, an indicator of a reasonable and sparing attitude towards the unique nature and traditional culture of the indigenous peoples of Taimyr. The festival was aimed at expanding the international cultural co-operation in the Arctic Region, the preservation of the traditional folk culture of the North peoples, and the introduction of original forms of folklore and folk art.

Taimyr as the Arctic zone of the Russian Federation in the Krasnoyarsk Territory has become an open area of the international festival of the member countries of the Arctic Council. The support of talented performers in a variety of forms and genres of the traditional northern culture, the improving of performance skills of folk groups and soloists, the familiarizing of the public with folk arts and traditions of the North are a priority for the international cooperation in space of culture and art in the Arctic.

Arts and crafts (ornamentation, beadwork and bead-braiding, carved bone and antler), fine arts; folklore and traditional folk performing art (national dance and related ritual ceremonies, personal songs and traditional tunes) were presented as part of the festival. The festival was attended by representatives of Canada, Finland, Norway, and Japan. The wish of representatives from Bolivia to participate in the festival too was unexpected to the organizing committee.

The festival participants were ethnic groups, folk ensembles, dance and folk-singing groups, soloists, solo performers from the northern territories of the Russian Federation, from municipalities (27 settlements of representatives of the indigenous minority peoples of Taimyr: the Nenets, Nganasan, Enets, Dolgan, Evenki) of the Taimyr Dolgan-Nenets Municipal District.

The participants from remote settlements of the Taimyr territory (Khatanga, Dickson, Karaul) and ethnic creative groups and soloists of Yamal, the Republic of Tyva, Khakassia, Sakha (Yakutia), Evenkia, Krasnoyarsk, Khanty-Mansiysk, and Kamchatka, which traditionally take part in festival "Taimyr Attraction" were recognized as the main performers of the traditional national folklore of the indigenous minority peoples of the North. Regarding the fact that those whose family has been living in the North for the third or fourth generation consider themselves as the indigenous peoples of Taimyr, too; the Russian, Ukrainian, and Kyrgyz folklore groups were full-fledged participants in the festival.

The annual international festival attracted the attention of the regional and municipal authorities, business representatives, and the public. Because of that, scientific-practical conference called "The Arctic. Taimyr. Arctic ethnic groups. The development of cultural traditions through interaction" was held with the participation of the Ministry of Culture of the Russian Federation, the Ministry of Culture of the Krasnoyarsk Territory, and the Taimyr Branch of the Russian Geographical Society. The moderator of the conference was Vice President of Peter's Academy of Arts and Sciences, Professor, Doctor of Biological Sciences, Mr. N.V. Lavelius. The conference brought together researchers of the Arctic and its ethnic groups culture: historians, ethnologists, museologists, environmentalists, art historians, linguists, culture experts from Peter's Academy of Arts and Sciences, from St. Petersburg, Moscow, Krasnoyarsk, the Arctic Council countries, and different regions of Russia.

A series of creative laboratories was being organized and carried out at the Taimyr House of Folk Art and the Taimyr Museum of Local Lore for three days with an emphasis on the acquisition of

practical ritual, singing, dance, and traditional handicraft skills, a show of original creative techniques for studying folklore of the North, and their practical mastering by the festival participants.

As part of laboratory "The Rainbow on the Snow", the festival participants were engaged in manufacturing traditional Nenets toy "Nguhuko" under the guidance of artist A. Yarotskaya from the Taimyr House of Folk Arts, products from reindeer fur and suede with colored fabrics application, with fur mosaic, beadwork, and ornament decoration together with artist Astrid Sulhaut from Norway.

Creative laboratory "Traditions Inherited" dedicated to the art of carving from antler, bone, wood, and mica and beads jewelry united those people who want to know the world of carving with Yurun Lekvold from Norway, traditional Dolgan beadwork with M. Yaroslavtseva from Dudinka. A separate group was engaged in bone carving under the guidance of Dmitriy Chuprin. Creative meeting with Norwegian artist Geir Holm Tour and presentation of artistic album of Enets amateur artist I. Silkin "Songs of the Native Land" became a vivid accompaniment of the festival.

As part of creative laboratory "Argishi", master classes in musical folklore and creative work of amateur composers Vladimir and Matvey Chardu, Alexander Koryukov, Vitaliy Panchuk, in folk musical instruments including a tambourine, vyvka, and jaw harp played by ethnic musicians V. Batagai A. Chunanchar, D. Chuprin were conducted. The historical basis of the national dance and its evolution in the stage version for dance groups "Heiro", "Taimyr", "Saryu tes" was presented by artistic director of National Dance Ensemble "Syra-Sev" O.E. Rolev from Salekhard of the Yamal-Nenets Autonomous District.

A nomad camp with a participation of ethno-folklore groups and children's national teams, an exhibition of products made by craftsmen and artists of Taimyr, an exhibition of library holdings, Arctic Hermitage "Dickson Gallery" as well as an exhibition of member of the Russian Federation Artists' Union, A.Yu. Dobrovolsky (St. Petersburg) were organized on interactive exhibition site "The Arctic to the World. The World to the Arctic".

In addition to numerous concerts at venues in the city, show contest "Taimyr Ethnic Fashion" turned out to be interesting and entertaining. The show implemented joint projects of the Taimyr cultural and educational systems. The winner of the show contest was the "North Defile" performers' team of tourism and creativity center "Junior" - "Malsi Yalm", with artistic director Anastasia Palchina.

The main organizers of the II International Festival of the Arctic were the RF Ministry of Culture, the State Republican Center of Russian Folklore (Moscow), the Administration of the Taimyr Dolgan-Nenets Municipal District (Head I.I. Juraev), and the Department of Culture (Head V.E. Satskaya).

*Source: On the basis of the report "Taimyr Attraction" <http://folkcentr.ru/wp-content/uploads/pdf>*

# B.N. MOLCHANOV WORKS

## IN THE COLLECTION OF THE TAIMYR REGIONAL MUSEUM

The Taimyr Regional Museum is the only state museum in the vast territory of Taimyr Dolgan and Nenets Municipal District, located in the town of Dudinka. The museum contains unique collections of more than 85,000 artifacts enabling to represent the history, nature of the Taimyr Peninsula, and culture of its indigenous peoples. The museum also has a collection of graphic works and paintings of Taimyr artists, which has not only importance of art history, but also of history itself. Their works depicted the unique beauty of their small homeland, and an everyday life of the indigenous peoples of Taimyr. The cataloging of collections is an important part of the museum work, which allows presenting the legacy of artists carefully stored in the museum depositories to a wide range of people.

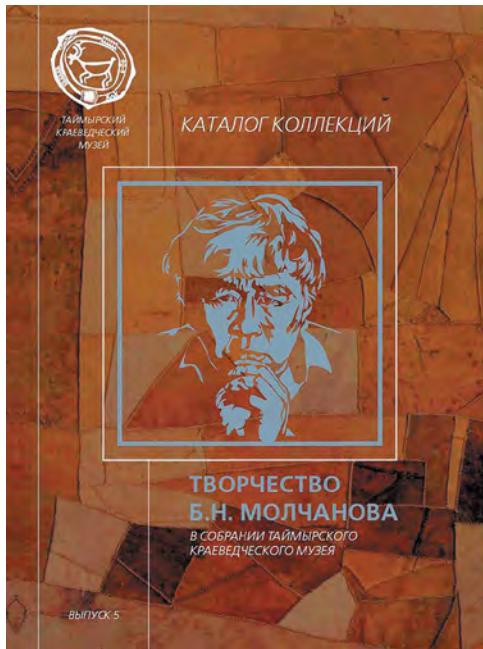


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In 2013, it was the 75th anniversary of our outstanding compatriot Boris Nikolayevich Molchanov. He was a remarkable artist of great abilities, who revealed his talent for drawing, painting, decorative and applied arts. Boris Molchanov (1938-1993) can be considered the ancestor of the professional fine arts of the Dolgans. The artist managed to convey the creative rethinking of the Dolgan culture in his works. The familiarity with the artist's works allows better understanding of the national culture, identity, and spiritual heritage of the Dolgan people, whose development has been undoubtedly influenced by Boris Molchanov.

B.N. Molchanov was born in the winter of 1938, on the tundra during winter wandering. Even his parents did not know the exact date of birth. When registering, the birth date was recorded as January 1, Kamen trading post in Avam district was registered as the place of birth, he was given the name of Boris, although the parents at the birth named their first child Myokkyon (which means "stubborn" in the Dolgan language). Born into a family of reindeer herders, from an early age he loved the uniqueness of northern nature. His early years were in communication with herders and hunters. Their stories and everyday life formed his attitude to the wealth and originality of the traditional way, from early childhood his environment had a strong influence on the future artist's mindset formation, creating artistic images for his future works. It is hard to overestimate childhood with respect to the accumulation and inner transformation of impressions. "Compositions of my works are only likely to reflect my dreams, child's visions," – confessed the artist at his own personal exhibition dedicated to the 50th artist's anniversary (from essay "The forces that earth gives" by V. Kravets). The smaller ethnic community, the Dolgans, refers to the group of the Turkic peoples. Due to historical conditions, the most viable and flexible art forms existed and evolved with the majority of the Turkic peoples. Talented Dolgan ancestors created ornaments

remarkable for their colorfulness and perfection, applying them to national costumes, wooden and ivory products. By the way, the artist's mother, Marfa Ilyinichna, was a skillful craftswoman and her handmade items were commended by the fellow countrymen as well as repeatedly given deserved awards at folk art exhibitions. This was certainly a source of Boris' talent, too.

In 1947, Boris' time of education began at the Volochansk boarding school. In 1951, a boarding school was established in Norilsk under the patronage of the Norilsk Integrated Plant in order to support indigenous children of the North in a difficult post-war period. A whole galaxy of famous names such as B.N. Molchanov, M.S. Turdigin, E.E. Aksyonova and many other wonderful people who have made an invaluable contribution to the development and preservation of the national culture of their peoples came from the walls of this school. It is in the Norilsk boarding school where a talented young man was noticed and supported. Here the first success came. In the same 1951, Boris took part in the 10th All-Russian Children's Exhibition, which was held in Moscow. Two of his works: painting "The Agitator" and high-relief plaster "A Duel" were awarded the diploma of the 3rd degree. It was the very beginning of his career, which as it probably happens with every talented artist, was not easy. However, most importantly, the talent was noticed, his teachers strongly supported him in the work, there were other guys who also drew finely, all this created a favorable environment for the development of artistic abilities. His dream of becoming an artist crystallized. After graduating from high school in 1957, Boris entered the Krasnoyarsk Surikov Art School with a referral by the District Department of Culture, where he met future artists of Krasnoyarsk whose names would be included in the list of recognized masters: Vladimir Kapelko, Anton Dovnar, Vladimir Tiron, and many others. They would have been carrying their friendship that was born in the years of the study in the art school throughout their life. Despite his great

desire to learn, not everything in life was developing smoothly. He was able to get a diploma only in 1979, at the age of 40. For one academic year he had to pass exams for three courses, and he had a wife at home, who was expecting a baby. However, it was a matter of principle for Boris Nikolayevich to get a diploma of professional art education. All his life he had been fighting for that, so there was no indulgence towards him as a representative of the small in numbers ethnic group, struggling to be considered not a distinctive, but professional artist. "Let's come to an agreement straight away. If you are looking at me as the only Dolgan, a son of reindeer herders who learned to dilute paints, nothing will come out of our conversation. Either no allowance for yesterday's backwardness of the northerners, or goodbye." (From documentary story "In the breath of a stream, in each snowflake..." by Leonid Vinogradskiy). Many events in the life of the artist were included in this period, what jobs had Boris Nikolayevich not got! Among them were the instructor of the Red Reindeer Skin Tent from the 1960s to the mid-1970s, a fisherman, loader, worker, the director of the Culture House in the village of Khantayskoye Ozero ... And he had always painted, created graphics and paintings which participated in the district, provincial, and regional exhibitions of amateur artists. After studying at the workshop of amateur artists in Moscow in 1968, he completed ten professional level graphic sheets and was accepted as a candidate for the USSR Union of Artists. After graduation, he moved to Dudinka where he was working as a teacher in the Children Art School, leading the experimental class of decorative and applied arts attended by indigenous children of Taimyr. "The gifted nature of the Northern children is a special phenomenon..." – this quotation of Boris Nikolayevich became an aphorism. But his true vocation – to be an artist, find his way in fine art, and leave the unique trace on the earth, followed him relentlessly. Since 1986, Molchanov had become a freelance artist.

Later, when he was elderly, having tried many techniques and materials of fine art, the artist said that education impeded him: "The Soviet fine art school ... has never been in accordance with my views or thoughts." He did not want to follow the trodden path, all his creative life he had been searching for a way of self-expression, and he wanted to create something that no one had ever tried to do before. In 1988, after a trip to Khakassia, to an archaeological site, he found the unique material that no one had ever used before. The material that allowed him to have embodied his ideas to the full and did not cause conflicts but, vice versa, inspired and prompted. "I work with nyukes that are tanning skins to cover summer raw-hide tents. And I use old nyukes in particular: fire manages to smoke them so that from top to bottom of a nyuke there is a whole range of colors and shades, from black to light brown." It was a breakthrough, it was a insight ... Creativity got filled with new concepts and ideas that he would like to implement. From book "Boris Molchanov's Leather Worlds" written by V. Zavarzina: "Yes, leather, covering an old tent, nyukes that had served for more than one generation, became for him an ideal material. Those nyukes contained the Spirit of the North. They evoked a philosopher in him, helped him feel like a real creator, a pioneer in an off-road terrain. And he walked along that path, doubtful and creating..." He used to say: "I have recently turned fifty. The

soul was ripe. I must do everything with full responsibility: It is unknown how much is left ... I have been going to these materials for a long time. I have lived among them since childhood. Though they surrounded me, strange as it may seem, they were not the material for my work. I probably had to live these fifty years to come to the primitive truth that I live among the materials for my paintings and to conclude that it is mine." (From essay "The forces that earth gives" written by V. Kravets.) He considered the nyuke paintings the pinnacle of his creativity, their uniqueness brought the artist fame, including abroad.

In the late 1990s, with the support of the Association of Taimyr Indigenous Peoples a museum of ethnographic and applied art was established at the initiative of the artist; his wife, Maria Afanasevna, became the director of the museum, and Molchanov was the curator and the main inspirer. He dreamed of a broad popularization of the art of the North. But this brainchild was consuming a lot of energy, and besides the socio-economic situation in the country was not conducive to the development of this project. Though the idea was great and found popular support. Countrymen willingly helped to complete the museum with ethnographical exhibits, and the art collection mainly consisted of the artist's works. Unfortunately, time was running out. He wrote to his friend V. Kapelko: "You have never understood that now every letter written by you or me may be the last one. I am afraid of that all the time." The letter is dated: May 23, 1993. In August, Boris Nikolayevich died. The artist lived a short life bright as a star, no wonder he is often called the "Arctic Star".

Boris Nikolayevich Molchanov won fame, became a member of the USSR Union of Artists, his name is widely known on the Taimyr Peninsula and beyond its boundaries, because his works are in public and private collections in Russia, France, Canada, the United States, Iceland, Ireland, Finland, and other countries now. In Dudinka, his name was given to the Dudinka children's art school, the Art and Ethnographic Centre named after B.N. Molchanov was opened at the House of Folk Art, a competition is annually held for the Boris Molchanov prize. And most importantly, his talent lives on in his children: Boris and Lyubov finished the Norilsk Art College, they are engaged in creative work, and the grandchildren may follow their grandfather's footsteps, too.

The publication of this catalog is not only a necessary scientific work on cataloging the museum collections, but also our tribute to the memory of the great Dolgan artist.

The Taimyr Regional Museum has the unique and most extensive collection of the artist's paintings and graphic works, products of decorative and applied arts, reflecting the main stages of his creative activity. The collection includes 181 depository items.

For all the years of his creative work, Molchanov has made an intense and rapid way like many artists of his generation. In his works, he creates an amazing, unique artistic image of the North, his beloved homeland. After the difficult creative development that was full of quests, he found his own way, managing to combine elements of traditional art with innovative solutions and enriching his people's culture with his talent.



Vladimir Teodorovich Spivakov in  
the museum

# CARVING ART OF CHUKOTKA



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the deputy director for Industry issues,  
Museum Center "Chukotka Heritage"

**C**hukotka, the north-easternmost region of Russia, is famous throughout for the art of bone carving. Since ancient times, artistic expression has become an integral part of everyday life of the inhabitants of Chukotka. Producing most of basic household items from walrus tusk, masters found simple and elegant shapes for them, decorated their surface with relief and graphic designs.

About three thousand years ago, this unique art came into existence on the shores of the Bering Strait. Catching sea animals in abundance provided the Arctic sea hunters with valuable ornamental material – strong, beautiful, and relatively easy to process. Natural features of walrus tusk determined the nature of the works of art of the ancient carving of Chukotka. It was "the art of small forms" – small plastic (sculpture), relief images and graphic compositions on subjects of hunting weapons, tools, details of a costume. [1]

The ancient walrus tusk sculptures, found by archeologists, suggest a close connection of the arctic art with religious beliefs of its creators. The artists depicted animals that were objects of hunting and worship. The surface of a zoomorphic sculpture was usually covered with a thin geometrical ornament, made in the technique of engraving, helping to work out eyes, nostrils, and ears of animals better. With ornamental motifs vital centers on the body of an animal were marked. Perhaps these were the spots where a primitive hunter had to direct a spear or harpoon. However, due to the engraving, a sculpture took on ornamental rhythm; alternating lines and ovals stressed plasticity of sculptural forms.

One of the most interesting features of the ancient Chukotka's sculptures is polyeuconia, "the diversity". Depending on a perspective, various images can be seen in the work. Polyeuconia reflected the faith of the Arctic sea hunters in a close relationship of all living beings, the ability of people and animals to transform into each other, confirmation of what we find in the folklore of the peoples of Chukotka. These mythological subjects are often used by modern carvers too.

The direct origination of Chukotka's carving and its separation as an independent art form

took place in the late 19th – early 20th centuries, when works appeared that were not associated with religious or economic activities, but made in the coastal settlements specifically for the exchange. It was at the time when contacts between the Chukchis and Eskimos and Russian and American traders and whalers became frequent, who willingly bought figurines of northern animals carved from walrus tusk. This resulted in the transformation of ritual art into folk craft that began to develop in two main directions of carving art of that time – small plastic (sculpture) and monochrome painting on tusk (engraving).

A distinctive feature of carving art in the region can be called the manufacture of engraved one-piece tusks. Engraving is scratching of bone and rubbing of dry organic dyes, originally it was carbon-



The Sculptural Composition. The Hunter in the kayak. Lev Nikitin, 1973, v.

The Sculptural Composition.  
The attack of killer whales on the whale.  
Tukkai, 1964, v. Uelen



black from the bottom of a boiler, so engraving was "monochrome", black and white. Later they began to use graphite or colored pencils. Engraving, as a manufacturing technique of bone carving works, is also used by carvers in other regions, but one-piece, not sawn tusks are engraved only by the Eskimos and shore Chukchis. As a peculiar kind of fine art, engraved tusks appeared relatively recently. S.V. Ivanov dated the emergence of the earliest engraved tusk to 1904-1907. [2]

In a number of her works T.B. Mitlyanskaya, referring to the Chukchi-Eskimo carved bone, provides an art history analysis of the Chukotka natives' works, beginning with the ancient Bering Sea culture (1 thousand years BC – the first centuries AD) and until the 60th - 70th years of the twentieth century. [3, 4]

Works of folk arts and crafts have always aroused a special interest of researchers, as an expression of the people's spiritual world. So it is not surprising that the very first museum collections gathered in the territory of Chukotka, in spite of their syncretic nature, in addition to ethnographic and archaeological

material, contained a large number of works of indigene carving art. The works of Chukotka bone carvers are represented in the collections of many museums in Russia (Vladivostok, Magadan, Khabarovsk, Moscow, and St. Petersburg) and in foreign museums. So, a large collection of bone carving works for the American Museum of Natural History (New York) was gathered by V.G. Bogoraz, who took part in the Jesup Expedition in the early twentieth century.

Carved bone is an integral part of cultural heritage and activities of Chukotka's population. In the early twentieth century, bone carving work was widely-spread. Simple hunters were engaged in bone carving in their spare time. In the 1920-30s, in many coastal settlements (Chaplino, Sireniki Naukan, Dezhnev, Uelen) seasonal workers were involved in bone carving. In 1931, after the formation of the district, a bone carving workshop was created in Uelen, which is currently the only specialized enterprise for folk handicrafts in the district and the unique center for the preservation of their traditions.

Engraved tusk 'A Fairy Tale about Lebyline'.  
V. Emkul, 1946, v. Uelen





The Fragment of the engraved tusk.  
A deer woman. E. Yanku. 1979, v. Uelen

Carving art is constantly evolving in the region. Walrus tusk sculpture in the 1930-1940s retained the best features of traditional plastics: a thorough knowledge of nature, laconic pictorial means, and a subtle sense of the material. The central place in it was occupied by the generalized images of the Arctic animals. In the 1950-60s, new artistic directions were formed in sculpture and engraving of Chukotka. Multi-figured and full of movement compositions appeared, depicting the fight scenes of animals: a fight between a polar bear and walrus, wolves attacking reindeer. The main character in many works is a human being: a hunter, reindeer breeder, and fisherman. The sculptural compositions organically combine sculptural and graphic forms: stands are filled with drawings, thematically related to the main subject. Modern walrus tusk sculpture preserved the best features of the traditional plastic art.

For a long time, walrus tusk works had been made only by men. In the 1950s, female engravers came to work in the Uelen bone carving workshop named after M. Vukvola. First, Vera Emkul, later Elena Yanku, and others. Traditionally, the subjects of works of an engraver were always associated with the Arctic nature, traditional occupations of Chukotka peoples (sea hunting, reindeer breeding), national dances and sports, the folklore of Chukotka. Handicraftswomen, though, began to create compositions on themes of folk tales made in a soft and lyrical manner.

Since the 1980s, the carvers of Chukotka actively began to use not only the walrus tusk, but the skeleton bone of a whale and walrus, reindeer and elk antlers, mammoth ivory, sometimes combining these materials in their works.

The bone carving collection in the fund of the Museum Center "Chukotka Heritage" numbers about a thousand works by honored masters in walrus tusk carving and engravers as well as works by young bone carvers, allowing tracing the new trends in this form of folk arts and crafts.

The Chukotka Autonomous District does a lot for the preservation, development and popularization of bone carving art. Every year, the best masters of Chukotka have the opportunity to take part in the inter-regional, all-Russian, and international events. Since 2010, one of the measures to support arts and crafts of the region has been district exhibitions and fairs "Peliken", which involve folk craftsmen from all parts of the district. The exhibitions provide competitions in several categories, focusing on the works of young artists. The winners and laureates are awarded with cash prizes. The program of these events is very full. Besides the exhibition proper, folk crafts master classes are conducted, where craftsmen share their experience, as well as round tables and scientific and practical conferences. At exhibition-fair "Peliken - 2014", conference entitled "Traditions and Innovations in folk arts and crafts of the Chukotka Autonomous District" was held.

The art of Chukotka is a bright, original, and still largely unexplored phenomenon. For millennia, the peoples of the North have created wonderful works of bone, stone, wood, leather, fur, and metal. Artistic creation was always a vital part of the traditional culture of the Chukchis, Eskimos, and other indigenous inhabitants of Chukotka. Art united and rallied people, helping to understand the nature of the North deeply and to concentrate their physical and spiritual forces on the struggle for survival in the Arctic. The artistic heritage of Chukotka and the works of contemporary folk artists are a convincing example of the beauty and strength of the human spirit, an example of the eternal human desire for beauty, man's ability to withstand the most adverse environment, finding strength in the interaction with other people, in the inspired work, and in art.

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# NORTHERNER AND NORTHERN SCHOLAR CHUNER MIKHAILOVICH TAKSAMI



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A year ago, Russia's Northern scholars paid the last honors to Chuner Mikhailovich Taksami (1931–2014), a Soviet and Russian ethnographer, scientist, Northern scholar, and Nivkh scholar, devoted to the study of the peoples of the North, Siberia and the Far East.

*"For us, northerner Ch.M. Taksami is a legendary person who enjoys great scientific authority."*

V.A. Robbek

I was fortunate to work under the guidance of Chuner Mikhailovich from 1991 to 2005 as a tour guide, then as a methodologist and a head of the excursion and educational department. Fulfilling duties of deputy director and later, after he became director of the Kunstkamera, Chuner Mikhailovich paid much attention to our department, dealing with issues, ranging from how to train specialists to work with all kinds of visitors to developing new guided tours and educational programs. Chuner Mikhailovich

was born in Nizhne-Amurskaya region in the family of Nivkh fishermen. The name Chuner means loving fish, "chu" or "cho" in Nivkh stands for fish, while "ner" means to love. In the distant post-war years, Chuner Mikhailovich gave up the hard work of fishing, left his small village of Kalma located in the lower reaches of the Amur, and came to study in Leningrad. In 1955, he graduated from the history department of the Leningrad (now St. Petersburg) State University, entered the graduate school of the Institute of Ethnography of the USSR Academy of Sciences (since 1992, the Peter the Great Museum of Anthropology and Ethnography (MAE, the Kunstkamera) of the Russian Academy of Sciences. In 1960, he successfully defended his PhD thesis on the subject of "Living buildings and outbuildings of the Nivkh of the Amur and the Amur estuary", and came to work for the Institute's Department of "Ethnography of the peoples of Siberia." The department houses one of the world's largest collections of exhibits telling about the mode of life, traditions and culture of the peoples of the North, Siberia and the Far East. In 1997, Chuner Mikhailovich defended his doctoral thesis on the subject "The Nivkh: Issues of management, public order, and ethnic history (mid-19th – early 20th centuries)", and became the first doctor of science of all the peoples of the Extreme North representatives and the first director of the MAE (the Kunstkamera) of the RAS (1998 – 2002). This was a great event in the history of the indigenous small-numbered peoples.



Wooden household items. The photo from an encyclopedia



Wooden Spoons. Traditional Carving.  
19 century. Nivhi

In the years 2000 – 2010, Chunor Mikhailovich headed the Department of Paleo-Asiatic languages, folklore and literature at the Russian State Pedagogical University named after A.I. Herzen. He is the author of over 300 research publications (books, articles, etc.). A series of collective works dedicated to the problems of culture of the peoples of Siberia, the Extreme North and the Far East was published under his editorship. In collaboration with V.N. Savel'eva, he compiled the first Russian-Nivkh and Nivkh-Russian dictionaries and the first Nivkh "Primer". He wrote fairy tales for children. At congresses of the indigenous small-numbered peoples of the North, which he initiated, he constantly raised questions of the present situation of the indigenous peoples.

The works of Ch.M. Taksami are highly valued because many of his ethnographic and linguistic studies are based on original materials that he himself collected during his numerous expeditions to the indigenous peoples of Sakhalin, Kamchatka, Chukotka, Yakutia, Khabarovsk and Krasnoyarsk Territories, the Yamal Peninsula, Ob North, Amur and Murmansk Regions. "More than one thousand kilometers I walked through the taiga, boated along the Amur, studying the mode of life, traditions, culture, and beliefs of the peoples. I listened carefully, took notes, sketched, and photographed."

Chunor Mikhailovich contributed immeasurably to the study of traditional culture of his native people, the Nivkh. Nivkhs are direct descendants of the most ancient inhabitants of Sakhalin and the Lower Amur, their name meaning "people at the oars", small-numbered indigenous people of the Russian Federation. Self-designations: Nivkh, "a man", and Nivhku, "the people". They live near the mouth of the Amur River (Khabarovsk Territory) and in the northern part of Sakhalin Island. The population is 4,652 (2010 census). He said that "more than one thousand kilometers I walked, boated and rode studying the mode of life, traditions, culture, and beliefs of the peoples of Siberia, the North and the Far East."

The works of Chunor Mikhailovich were published in France and Germany, the USA and Canada, Finland and Sweden, Spain, Czechoslovakia, and Japan. He is well-known both in our country and abroad as an outstanding historian, expert on culture and ethnographer, who made a significant contribution to the study of lives and cultures of the small-numbered peoples inhabiting the northern and eastern border regions of Russia, to the cause of training professionals from among the indigenous population of the North. In his scientific, creative and teaching activities, he conserved the best traditions of domestic Siberian studies, paying particular attention to the training of scientific personnel. The scientific and creative path of many northerners began with a meeting with Chunor Mikhailovich. "He fought for every northerner who stepped on the path to creative research," his colleagues say about him. In 1990, with the active participation of Ch.M. Taksami, his book "The Arctic Languages: Awakening" was published in Paris under the auspices of the UNESCO.

#### Northerners give a valuable appraisal of their respected teacher of the North and the Arctic:

In her article "The word about our scientist", L.B. Gashilova recalls: "When a reporter asked the old Nivkh man, Pulkun, who caged a bear, to tell about the Bear Festival, the old man asked in response, "And do you know our scientist Chunor Taksami?" The journalist, slightly embar-



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***The Kunstkamera was the first museum in Russia and one of the largest research institutions founded by Peter the Great in 1714. The Tsar's private collection of "curiosities", which he started collecting in his youth, formed the nucleus for the museum's collection. In 1712, the capital was transferred from Moscow to St. Petersburg, as the royal court moved, so did Peter, bringing his collection with him to its new home. In 1714, Peter himself chose a place for a new museum that they started to build on Vasilyevsky Island, one of the largest islands in the mouth of the Neva River. Shortly thereafter, Peter issued a decree ordering people to deliver "... various curiosities, stuffed animals and birds, human, animal and bird monsters, weapons and coins" to the Kunstkamera. The tsar's decrees were fulfilled with alacrity, because each and every self-respecting man – sailors, travelers, diplomats, military missions, priests – considered it his duty to bring something as a gift for the Kunstkamera. Curiosities were gathered not only throughout Russia. Members of the Imperial Court always brought rare, expensive and interesting things on their return from world tours, gifts from diplomatic missions were received as exhibits, too. The museum was named Kunstkamera – "chamber of curiosities", "room of arts", "collection of extraordinary things." Collections grew remarkably, and in the mid-19th century the Kunstkamera gave rise to seven great museums of Russia.***



rassed, replied that he was new in Sakhalin and didn't know Chunor Taksami yet. The old man smiled gently and said: "Chuner is our Nivkh scientist. Everybody knows him and you need to get acquainted with him, too."

V.A. Robbek, Director of the Institute of the Humanities, the Siberian Branch of the Russian Academy of Sciences, spoke of him as: "The northern land nourished Chunor Mikhailovich with power and wisdom. Every northerner, who came to see Ch.M. Taksami from the taiga and tundra on the banks of the Neva, brought him a piece of the nature of the North, its spiritual wealth."

A.A. Petrov, Dr. of Philological Sciences, Professor at the Russian State Pedagogical University named after A.I. Herzen, has precisely defined the role of Chunor Mikhailovich, giving a brief and comprehensive description, which says everything: "He was a patriot and a knight of the North".

N.K. Kharlampeva, PhD in Historical Sciences, Associate Professor of St. Petersburg State University: "Within humanities and social studies of the Arctic there are people whose names are closely connected with the Russian scientific thought. The work they dedicated their lives to is a valuable contribution to the Arctic regional studies. One of them is well-known Lydia T. Black who devoted her whole life to the indigenous peoples of Alaska, their culture and ethnic history, the history of Russian Alaska, and worked together with Academician N.N. Bolkhovitinov. In the same rank we can also place the name of Ch.M. Taksami who enjoyed great authority among the small-numbered people of the Ainu [1, 2] residing in Japan. The unifying idea is also the bear's path that has a scientific explanation through the efforts of Chunor Mikhailovich. The general public interest in the Bear Festival ritual [3, p. 156-166] forms the basis for the origins of the indigenous peoples' ancient culture."

Chuner Mikhailovich said about himself: "I am a happy man, all my life I have been doing what I love best, I have a good family, and for many years I have been living in a wonderful city that has given me a warm and cordial welcome."

Merits of Chunor Mikhailovich have been highly appreciated; he has a large number of governmental awards, including a medal "For Fidelity to the North." Chunor Mikhailovich is an Honored Scientist of the Republic of Sakha (Yakutia). He was the Chairman of the Expert Council on Peoples of the North at the North Committee of the State Duma of the Russian Federation.

## THE TRAVELING EXHIBITION DEDICATED TO CH.M. TAKSAMI IN 2015

*February 25, 2015, St. Petersburg, "Rzhevskaya" Library (See: <http://kr-cbs.ru/libraries/rjevskaia>)*

Children's drawings exhibition "My Northern Friend" gathered the works of young artists, winners of the children's drawings contest that was held in kindergarten No. 30, high school No. 277, and in the School of Folk Arts in St. Petersburg. The young artists displayed their drawings, including illustrations to fairy tales by Ch.M. Taksami. A small display, highlighting Ch.M. Taksami's contribution to the development of Russian Northern scholarship and a story told by each and every participant aroused great interest among the children, teachers, and library visitors.

bered peoples Chunor Mikhailovich was engaged in. A shaman is a mediator between the world of those living on earth and the spirits of those who passed away. The main purpose of a shaman among Nivkhs is to heal patients. Shamans enter into a trance state through songs, dances, and drinks, only then they are able to contact the spirits of ancestors, animals, and birds. A shaman's talent is not a gift, but a heavy burden. The exhibition shows photos of shamans: a female shaman, a color photo by Savye Vasilyev with his inscription of gift (Iengra village). Plates sewn on the shaman's coat are made of metal, brass, and bronze (19th century). A beater for the shamanistic tambourine is made of mink fur (early 20th century). A picture of the shaman's tambourine depicts animals with which the shaman enters into contact. A shaman's figurine is made of wood and fur.

In 1996, the University of Bordeaux II (France) awarded Ch.M. Taksami the Honorary Doctorate honoris causa and handed a diploma and a medal of the International Society of Researchers of Shamanism. In 1998, the Finnish city of Tampere hosted the opening of the exhibition "Shamanism". In April 2005, the Finnish Academy of Sciences elected him a member.

Anything brought from expeditions replenished the museum's collection, including numerous gifts presented by people as a sign of great respect for the scholar. A minor part remained carefully kept in the family, and today we can see these items in the exhibition: governmental awards, photo archives, scientific journals.

Objects of decorative and applied art of the peoples of the North are in the third section of the exhibition.

Traditional Nivkh ornaments are preserved in the rich and ancient art of embroidery, in wood and bone carving, in articles made of metal. Both women and men are keen on depicting animals and birds and compositional scenes. Women decorate their clothes, hats, gloves, shoes, bedding, birch bark and wooden utensils (spoons, ladles, and bowls) with ornaments. The most talented men adorn their homes and outbuildings, boats, sledges, knives, cradles, and spears.

The exhibition shows a unique female knife of walrus ivory for clearing animal skins from fat, dated to the 19th century. It is worth mentioning the process of preparing the article: first, the knife handle was anatomically adjusted to fit the woman's



*June 10, 2015, Vyborg, Leningrad Region, Vyborg Castle (See: [www.museum.ru/241](http://www.museum.ru/241))*

Opening of a memorial exhibition named "Ethnic Culture of the Peoples of the North and the Far East", dedicated to famous scientist, Northern scholar Ch.M. Taksami, as a joint project of the museum staff and the exhibition's author Lora Pavlovna Budai. The exhibition is running until July 10, 2015.

## THE EXHIBITION CONSISTS OF THREE SECTIONS

*The first one is dedicated to research activities of Chunor Mikhailovich.*

The second section is devoted to shamanism, an important phenomenon in the religious system of the indigenous small-num-



A Present from Alaska

hand, second, a certain drawing as a signature meant the knife belonging to someone and provided a quick identification in case of loss, and third, a stop is prudently made in the form of figures of seals to prevent the hand from sliding off.

A personal hunting belt dated to the early 20th century was gifted to Chunen Mikhailovich, though he might not have worn it, but it is of great importance for applied folk art. So the leather belt is decorated with bone plates with ornaments, a brass buckle, and connecting rings. Both the wooden sheath and the metal knife with a wooden handle are made of natural materials. Everything available to make an expensive gift is valuable, above all, due to the use of natural materials, unique adornments and ornaments.

Ritual subjects of the Bear Festival are of essential interest. A wooden mallet was used to notify kinsmen of the beginning of



Applied Art of the Far East Peoples.  
The Hunter's Belt. The early 20-th century  
Leather, metal, bone covers. Nivhi

the festival. Women banged with mallets on a special log, at the end of which there was a picture of a bear or a bear's snout.

In the collection of Chunen Mikhailovich a prominent place is occupied by Yakut gifts: choron, a wooden bowl with a traditional ornament for drinking koumiss (fermented mare's milk), and mahalka, a fan to repel mosquitoes made of the tail of a white mare. The white mare is a foremother in each herd, people cherish and groom her, and do not force her to work. After her death, the tail is cut off, decorated, and given to a respectable person. The tail of a white mare given to Chunen Mikhailovich has a wooden handle, is decorated with carved mammoth ivory and handmade silver plates.

The next exhibition is to be held at the end of September in 2015 at the Permanent Representation of the Republic of Sakha (Yakutia) in St. Petersburg.

The most valuable part of the heritage of the famous northerner was sent by his family, his wife Olga Petrovna and daughter Natalia Chunerovna, to the replenishing department of the National Library of the Republic of Sakha (Yakutia) to the address of A.P. Ivanova in December 2014. A photo archive (about 200 pcs.), slides, videos, drawings, and books were put into a package weighing 330 kilograms.

We hope that his works and archive, for many years to come, will attract attention of scientists and the public at large.

A great son of his people, Chunen Mikhailovich Taksami, Doctor of Historical Sciences, is a bright star in the constellation of Ursa Major!

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Museum Directors Svetlana Abdullina and Natalia Taksami



The Keepers of the Heritage of Chunen Mikhailovich



The Fireplace in the Knights' Castle

*A language  
is a foundation of culture*

# THE FIRST BOOKS OF THE ARCTIC INDIGENOUS PEOPLES



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**Shushana Zhabko,**  
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More than 60 years in the Russian National Library (hereinafter, RNL) there is a specialized Department of National

Literatures (DNL), which was formed on the basis of the Eastern Branch of the Imperial Public Library. It contains printed issues in the languages of non-Slavic peoples of the former Soviet Union. The need to create such a specialized department in the library was predetermined by the development of science, education, and culture in the national republics of the USSR. During the years of the Soviet power, an independent fund of printed materials on the basis of a compulsory copy in local languages was established.

More than 60 years there has been a specialized Department of National Literatures (the DNL), which was formed on the basis of the Eastern Branch of the Imperial Public Library in the Russian National Library (hereinafter, the RNL). It contains issues in the languages of non-Slavic peoples of the former Soviet Union. The need to create such a specialized department in the library was predetermined by the development of science, education, and culture in the national republics of the USSR. During the years of the Soviet power, an independent fund of printed materials on the basis of a compulsory copy in local languages was established.

Today, the DNL fund is about 1.5 million of units of storage, which is annually replenished by an average of 3,500 new arrivals. The DNL frequently serves as an important preservation center of national book production for many ethnic groups living both in the area of the modern Russian Federation and abroad. The national bibliographies of the Caucasus and the Baltic countries that were a part of the Russian Empire and the Soviet Union contain dozens of books preserved only in the fund of the Department of National Literatures of the RNL.

Figuratively speaking, the DNL of the RNL is one of the outposts of the common humanitarian space of the independent states formed in place of the USSR. Without recourse to the RNL funds, it is impossible to make a complete bibliography of the national books of many peoples.

The qualified staff of the DNL constantly works to promote and open the library stock, is engaged in research and methodological work in the field of library science, bibliography, book history of the peoples of Russia and the former Soviet Union. The department is actively involved in the preparation of a retrospective national bibliography. So the RNL publishing house released the index, prepared by the DNL, of pre-revolutionary books in Finno-Ugric languages of Russia's peoples. It was also created with the support of the largest Finno-Ugric national libraries of Russia and Finland. The DNL together with the National Library of the Republic of Sakha (Yakutia) prepared index "Books in the languages of small in number peoples of the North, Siberia, and the Far East" for publication. The index contains the publications issued from the start of book printing in these languages and until 2000.



Since 2003, the DNL of the RNL has been actively involved in international project "KOMBIKA" aimed to digitize the cultural heritage of the small in number peoples of Eurasia, and since 2010 it has been participating in the implementation of the modern, high-tech, infrastructural Internet project to digitize books in the languages of Northern peoples.

The department's activity is aimed at the preservation of the unique ethnic diversity of the Russian culture, and the funds provide a documentary base for studies. That is, providing the opportunity to study the history and culture of the peoples of Russia and the near abroad, the national literatures department performs an important social mission, presenting comprehensive information about these peoples to its users, supporting the national and cultural traditions of the peoples of Russia and the near abroad.

Throughout its existence, the national literature fund has collected and kept prints in 110 languages, the earliest of which dates back to 1623. There is literature in the languages of the indigenous peoples of the North and the Russian Arctic: Dolgan, Itelmen, Even, Nenets, Sami, Chukchi, Evenk, Eskimo, and others, in the department.

It is well-known that written languages for dozens of previously illiterate peoples were created in Leningrad. In the 1930s the Leningrad Institute of the North peoples educated young litterateurs. The teachers of the institute worked with aspiring authors. After written languages for the small in number peoples were created, it was Leningrad where national literature began to emerge. Here the first literary works, which stipulated certain specificity by vir-

tue of national-ethnic, historical, and other features of national literature, were published. Against the background of a large number of the Soviet national literatures, fiction of indigenous peoples of the North is the unique phenomenon of domestic culture that reflects the philosophy, aesthetics, and culture of northern peoples.

It was Leningrad where the first editions were published:

in Itelmen, Let us learn!: Itelmen

Textbook. L., 1932.

in Eskimo, Bychkov. Our book: The First Eskimo Book. L., 1932.

In addition, the stocks of the Department of National Literatures contain the first books in the Nenets, Sami, Chukchi, Evenk, and Even languages:

ABC for the Samoyeds living in the Arkhangelsk Region. Arkhangelsk, 1895.

St. Matthew's Gospel (in the Russian-Lapp language): Samas. Helsinki, 1878.

The Russian-Chukchi Dictionary: (experiment). Kazan, 1898.

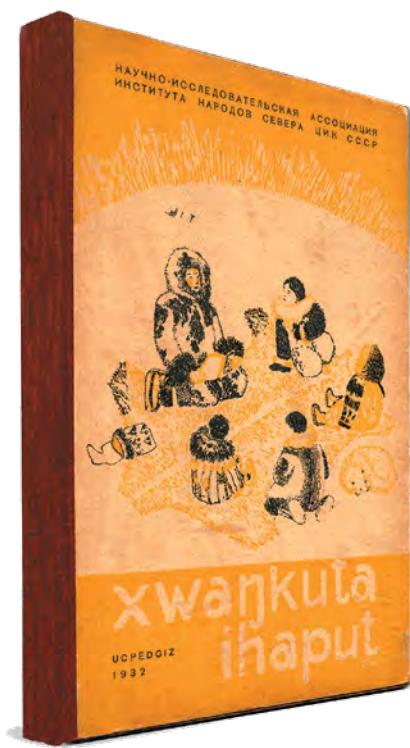
Tungus ABC. M., 1858.

Russian-Lamut, Russian-Koryak Dictionary. Petropavlovsk-Kamchatsky, 1926.

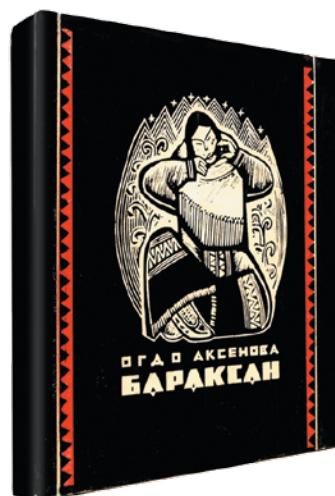
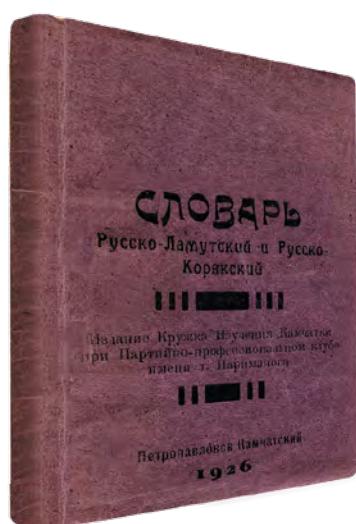
Literature in the Dolgan language is represented with a later edition by Ogdo Aksanova Baraksan. Krasnoyarsk, 1973.

In terms of subjects, the leading position in the stocks of literature in the languages of the North peoples is occupied by textbooks.

Today, when all peoples of the North are experiencing the rise of their ethnic identity and seriously raise the question of the revival and further development of native languages and traditional culture, in which fiction also takes its place, it is a pleasure to see some growth in the number of children's



books. Yes, books are being published today, but the problem is that nowadays a native speaker is not speaking his/her native language. Consequently, the books in the languages of indigenous peoples fulfill a purely memorial function, because they very rarely find their readers. Today their main customers are linguists. In this regard, a logical question, to which even the linguists do not have a clear answer, arises: 'Is it necessary to publish the books in these languages if nobody is going to read them?' Of course, it is, if they are written, which is also quite problematic nowadays because the book market is developing chaotically, as everything has been thrown at the mercy of the regions. In this country, there is no unified clear policy of the national book publishing, and if the target programs somehow allow of publishing textbooks in the national languages, so the situation with fiction is much worse. And if such books in the languages of indigenous peoples are published, we have to understand that a number of their copies should be limited, and they should be distributed in places of a compact settlement of such peoples, and some copies must necessarily be stored in the libraries of the country, as a monument of national culture.



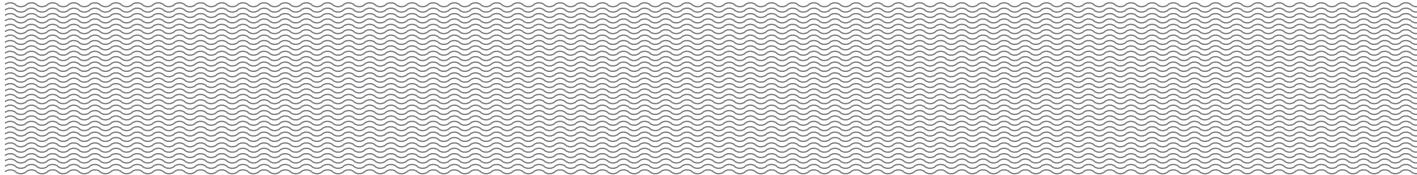
Covers and title pages of publications are presented by Sh.S. Zhabko, photo by S.D. Kasyanov



# THIS FILM WAS SCREENED AS PART OF FESTIVAL ‘IMAGINENATIVE-2014’

RUSSIA • 81 MINUTES • 2014

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### *An International Premiere*

In remote Siberia, on a freezing dark night, a group of strangers travel home together in a van. When the driver refuses to stop for an elder, a gloomy shadow looms over what could possibly be the most tragic night in their lives. This dramatic and thrilling feature with its poetic rhythm and exquisite cinematography is easily one of Lukachevskyi's finest works.

#### *Directed by:*

#### **MICHAIL LUKACHEVSKYI**

Born in 1986 in the Yakutia village of Borogontsu, Michail Lukachevskyi (Yakut) studied at Nikolai Obukhovich studio at St. Petersburg Film and Television University. His collection of short films include Ergiir (2007), Kuoratchut (2008), Krilya (Wings)(2009) and Olokh Kuhata (2010).

#### *Distributor:*

#### **YAKUTSK INTERNATIONAL FILM FESTIVAL**



### **HISTORY**

Since its inception in 1998, 'imagineNATIVE' (also known as the Centre for Aboriginal Media and legal entity 'imagineNATIVE') has continued to evolve and reflect the needs of its constituencies. Founded by Cynthia Lickers-Sage with the help of Vtape and other community partners, 'imagineNATIVE' is regarded as one of the most important indigenous film and media arts festivals in the world nowadays.

The five-day 'imagineNATIVE Film & Media Arts Festival' and its annual tour (that takes a selected programme to remote indigenous communities) fill the vacuum in the artistic and cultural environment of Toronto in which indigenous filmmakers and media artists are often underrepresented or misrepresented.

Since 2000, 'imagineNATIVE Film & Media Arts Festival' has programmed film, video, radio, and new media works made by the Canadian and international indigenous media artists in key creative roles as producers, directors, and/or writers. Over the years, 'imagineNATIVE' has embraced works from indigenous creators that extend the artistic borders to represent a diversity of ideas, themes and genres in our programming, seeking subjects that would not necessarily be reflected by mass media.

Following its artistic policy, the Festival prioritizes works that combine and mirror: unique and new perspectives expressed within the content of the work; cultural, community, and social relevance; a creative approach to the form characterized by

innovative expression; a distinctive style; a personal view; and a practice of crossing aesthetic borders in terms of genre, medium, and modern content platforms.

'imagineNATIVE' is a festival that supports diverse artistic visions and perspectives of the indigenous artists working in the media arts; works selected for programming do not need to have the overt indigenous content or themes. As identified in our mission statement, 'imagineNATIVE' is committed to dispelling stereotypical notions of indigenous peoples through diverse media presentations from within our communities, thereby contributing to greater understanding by all spectators of indigenous artistic expression.

Founded by Cynthia Lickers-Sage and Vtape with the help of other community partners, 'imagineNATIVE' is the largest festival of its kind and an international hub for creative excellence and innovations in the media arts now.

In addition to the Festival, the Centre for Aboriginal Media also presents the annual 'imagineNATIVE Film & Video Tour' and a series of 'indigiFLIX Community Shows', which prolong our mission to present indigenous-made works the whole year round. 'imagineNATIVE' is committed to paying industry-standard artists fees for all our initiatives. For more information on our mission and the organization, please visit our website.

*imagineNATIVE is a Registered Charity #8989 38717 RR0001*

*Winners of 2014 <http://www.imaginenative.org/home/node/3771>*



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# EKATERINA KORYAKINA – THE WINNER OF THE SECOND PRIZE AT THE M.I. GLINKA INTERNATIONAL VOCAL COMPETITION

The teachers' work is behind every success of an artist  
*Ekaterina Koryakina*

**E**katerina Koryakina, who is a student of the Arctic Institute of Culture and Arts, took the second prize at the M.I. Glinka International Vocal Competition in 2014. This is one of the oldest and most prestigious music competitions, the history of which began in 1960. Among the winners are Elena Obraztsova, Dmitri Hvorostovsky, Anna Netrebko, and many other famous artists.

We present a short interview from the students' website where Ekaterina talked about her studies, work, and competition.

**— Please, could you tell us where you came from and when you began to sing?**

— I was born and raised in the Momsky District located in the Arctic zone of the Sakha (Yakutia) Republic. Being a schoolgirl, I was often involved in various activities and I wanted to become a teacher or a doctor as every child. How my classmates were surprised when I suddenly began to sing in the 11th grade! This happened thanks to republican contest "New Names"; at that contest a fateful meeting with my future teacher took place. It was Valentina Ivanovna Kolodeznikova who was giving contestants an audition. She found that I had a voice and suggested that I should go to music school. Before that, I had had no idea that I could sing. Our family is creative: someone sings, another member writes poetry and draws, but no one has practised music professionally.

**— How have you become an opera singer?**

— We have been preparing for the opera singer profession for a long time: compulsory education in a specialized secondary school and before this, it is desirable to get musical pre-training (I finished the piano class). Only after the secondary school we go to the higher one. I was very lucky to have Valentina Ivanovna Kolodeznikova as my teacher, and that I met her at the very beginning of my career. In our profession, your fate depends on what teacher you get.

**— What is a path to success?**

— Behind every successful artist there is a great work of his mentors. For participating in competitions of various levels I get prepared by my teacher and accompanist Lyudmila Alekseyevna Uskova. We already need no words to understand each other; I just fulfill the requirements that are set to me. Perhaps I would not have achieved such results without this team spirit and tremendous support from my teachers. Speaking about the very competition, we already began to prepare in autumn. This year more than 200 performing artists representing 18 countries and almost all Russian conservatories, music academies, and universities of culture participated in the contest. 50 participants had reached the second round, and after screening 14 of us were left. We were being evaluated by the jury from Italy, Romania, Latvia, Belarus, and Russia, chaired by Vladislav Piavko. Having being a student of the Novosibirsk Conservatory in the youth, Nina Nikolayevna Chigireva had participated in such contest and won the laureate title. In 2007, Anastasia Mukhina, a graduate from the Arctic Institute of Culture and Arts and a student of Valentina Kolodeznikova, had become the prize winner of the contest.

**— Could you, please, tell us a little about what your classes are like at the Institute?**

— I study at the department of vocal art. The department is headed by Aytalina Savvichna Adamova-Afanasyeva, Honored Artist of Russia, People's Artist of the Republic of Sakha (Yakutia), a laureate of international competitions. The best traditions of the Russian vocal education are continued by the department teachers: People's Artist of Russia, Honored Artist of the Republic of Sakha (Yakutia),



With the chairman of the jury, USSR People's Artist V.Pyavko



Honored Artist of the Republic of Sakha (Yakutia) Valentina Kolodeznikova with her pupils

Professor V.N. Yakovleva; People's Artist of Russia, People's Artist of the Republic of Sakha (Yakutia), Associate Professor A.M. Borisova-Kychkina; Honored Artist of the Republic of Sakha (Yakutia), Professor V.I. Kolodeznikova; laureates and prize-winners of international competitions A.G. Emelyanov, R.G. Kordon, L.A. Uskova, and S.V. Vdovenko. Our education is somewhat different from the traditional view of education. Basically, the educational process consists of individual sessions with teachers. The main disciplines are: sol-fa, musical harmony, vocal art, vocal ensemble, we learn to work in pairs and listen to our stage partner. Senior students get involved in the work of the opera studio at the Institute, where we present excerpts of performances as well as full-fledged performances. In addition, there are general education classes where we do not sing (she laughs). As a diploma thesis, we, fellow students, are preparing "The Tsar's Bride" by N.A. Rimsky-Korsakov.

**— We know that you manage to successfully combine study with work at the State Opera and Ballet Theater of the Republic of Sakha (Yakutia).**

— Since my first year, I had started working in the chorus of the Opera and Ballet Theater, and in my fourth year I became a soloist after a year of working as a troupe interne. I made my debut at opera "Morozko" (Jack Frost) by Vladimir Bocharov. Today I'm engaged in all performances where there is a mezzo-soprano. In addition to performances, the theater runs a vigorous concert activity: a music salon operates; thematic evenings, concerts, and tours around ulus are organised. We have visited my country of birth recently; we were welcomed by the full hall in every village. Of course, I am very happy that my career had a successful start, and I hope for further productive work in the theater.

**— Thank you for the interview. We wish you every success.**



# Электронный фонограммархив

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# PROGRAM «NORTH TO NORTH» (NORTH<sub>2</sub>NORTH)



# The program «North2North» is pro- gram of the International Association «University of the Arctic»

Anastasia Alekseeva together with her classmate Sardaanoy Semenova has won the grant of network "The University of the Arctic" this summer. Now they complete their studies at the college of the Sami University in Kautokeino (Norway). Nastyta is a student of the department of folklore and ethnic culture of the Arctic peoples; she is a future leader of the ethno-cultural center. She has been performing olonkho since school years.

— From the very first days, the teachers have only been speaking the Sami language to us. At first it was very difficult. But it had taken almost half a year, and we understood and spoke the language of the Sami. The education was made up of two courses, at the end of which we submitted the projects, the group and individual ones, also passed an oral examination in Sami. Each week, we wrote blogs that were published on a site. In general, the whole system helped us to successfully complete a north-Sami language course for beginners. In college, the educational program is developed in three areas: Sami linguistics, traditional arts and crafts, and the training of kindergarten and school teachers. They also educate journalists and reindeer breeders. Our study in Norway is an invaluable experience; we have learned a lot living with the Sami. Now we can even ride a herd of reindeer! Though the most important thing is the ideas and thoughts we're going to return home with. Now we have ideas how to continue working with the folklore of our people and keep it in modern conditions. There are students from various countries on this course. So such international communication greatly broadens horizons! We should not live for today, but think globally, constantly learning and working every hour to become real professionals in our field!





"Studying abroad is a bright period of a student life. This is the time when students analyze what they have achieved and what they must strive for," students of the department of design and decorative arts of the peoples of the Arctic Vasilina Olesova and Lidia Grigorieva write. The future designers are studying at the University of Lapland in Rovaniemi (Finland) now.

- We are studying disciplines "Art Education" and "Clothing Design". Given in either English or Finnish lessons are very interesting and peculiar here. For example, there was the lesson called "A Fire Sculpture" about a new art form, which is composed of a combination of wood, straw, and fire. In that lesson, we made small wooden models, and then the full-size ones; after that we filled them with straw, and learned how to set it on fire. Thus it had to be done so that the idea and the value of each sculpture could be revealed during combustion. Now this art is

especially important in Europe. There was the week-long workshop entitled "The Finnish Japan Design Workshop" which was attended by the Japanese. As part of this project, we sewed costumes for grandmothers and granddaughters, combining functionality, style, and the traditional motifs of the Finnish and Japanese fashion in the sets. In December, the finished project will have to go to the Japan Fashion Week. There are also peculiar classes in drawing and painting. The most important thing is to show your own handwriting. There is no limit to an author's imagination.

Anastasia Venzel, a 5th-year student of the department of choreography of the peoples of the Arctic, studying dance culture of indigenous peoples at the University of Applied Sciences in Oulu (Finland).



## ABOUT INTERNATIONAL EDUCATIONAL LINKS...

**...Today international educational links could be regarded as the most important and long-range international cultural exchange activities. We would like to note that it could be rightfully regarded as one of the most actively developing aspects of cultural cooperation, as it is common for students and scientists to be mobile and acquire new knowledge.**

Nowadays education and science have become not only the major cultural factor and one of the leading economic and political development drivers, but also an effective way of international communication. It is extremely important to bear it in mind especially now when the exchange of information, highly qualified specialists, advanced scientific and educational technologies and research are becoming the pre-condition not only for progress, but also for political and economic success of many countries worldwide. Under the conditions of modern information society, the role of intelligent and creative communication between nations is constantly growing and is becoming one of the major pre-conditions of further development of the civilization. It is worth underlying that scientific and educational links relate to the main forms of intercultural communication.

At the beginning of the XXI-st century, international scientific and educational exchanges are an integral part of the system of international relations; modern tendencies in the field of science and education are persuasively showing main issues and prospects of the global community. The globalisation and integration challenges that are relevant to the whole system of international relations found their reflection in international educational and scientific contacts.

### ABOUT INTERCULTURAL COMMUNICATION....

The culture of the XX – XXI centuries is becoming increasingly international and is based on the dynamic processes of cultural communication. That is why intercultural communication is in pledge of enrichment of national cultures of different regions and countries worldwide. The processes of international cultural exchange are the development basis of civilization and the pre-condition of progress. Today it is impossible to solve any pending issue without representatives of different cultures, without their evidence-based prudent dialogue, without the knowledge of culture and traditions of other nations.

The challenges and threats of modern civilization reached such a range and scale that they demand for the single policy to be framed, a common working language, easy to understand for all representatives of the global community.

Moreover, in the present context, we must not lose the cultural heritage which has been forming throughout the whole history of mankind. The diversity of the modern world is also the pre-condition of its further progress. The problems and controversies of the modern world determine the necessity to investigate the issues of international communication.

*Extracts from: Bogolyubova N.M, Nikolaeva Yu.V. Intercultural communication and international cultural exchange. SPb: SPbKO, 2009.*

— It is valuable experience to live in a country like Finland and have the opportunity to study here! The University of Applied Sciences is a multidisciplinary institution having a lot of interesting disciplines: these are courses related to media technologies and stage direction, the vocal art and the art of dance; they also educate builders, doctors, and engineers. The education process is very intensive and interesting. Practical classes are held in Finnish, and the theoretical ones - in English. At first it was a bit difficult, but with the help of subject "Survival Finish" (the Finnish language course for survival) the ball is set in motion, and I am very pleased about it. With regard to special disciplines, I am especially interested in subjects "Tanssiteknikka" (dance technique) on the theory and various types of plastic arts; "Couple Dance" that is the Finnish partner dancing; "Folk Dance", and many more. I am also very interested in a permanent student project. Each month students stage different short performances of folk dances in modern, ballroom, and classic styles. The independence of these guys is impressive!



Nora Nevia's works



# NORA NEVIA: ARCTIC CLIMATE FASHION DESIGNER

A student from Finland studied at Arctic State University of Arts and Culture from February to April 2015. Her name is Nora Nevia. To get to know the beloved culture better, Nora crossed a long distance – it took her 6 days to get to Neryungri, then two days to get to Yakutsk.

— The professors from Arctic State University of Arts and Culture visited our school (in 2013 within the project “Art-Arctic” ASUAC students and professors ran an exhibition in Finland – author’s note) They showed their works and told about the culture of Yakuts. I was really impressed. I always wanted to visit Russia, but after meeting with professors I knew for sure which part of it attracted me most.

*Nora was born in the central part of the Southern Finland, but her thirst for adventure made her move to the North at the age of 18. That's how she ended up in village Inari. This is the administrative centre of the same-name community. Now Nora studies at Lappish educational centre, familiarizes herself with traditional Lappish works from soft materials and learns how to create her own national garments of her own design which would be suitable for arctic climate. Everything is made only from natural fabrics.*

— To begin with I decided to work in the North for a few months, to challenge myself, one can say.

But when the work was complete, I understood that I wanted to stay. So I spent two years here.

Having returned from Yakutia, I will live in Inari. Some are

puzzled by my choice. But I enjoy living in a village more than in a city. I still like travelling and never get tired of exploring new places, discovering unfamiliar culture. Each place is unique and imitable. It's also pleasant and exciting to know that people who live in north-polar area after all turn out to be quite similar.

*Nora studies fashion design at ASUAC as part of the exchange programme of international network “Arctic’s University”. She confesses that having started to study in Yakutsk, she was pleasantly surprised by the talent of ASUAC students: “I saw many works of Yakut students, and they are really of good quality, innovative and unusual! The beauty, symbolism and creativity of national garments have struck me the most”.*

— Fashion design in the Southern Finland is more steered towards modern trends, going for the international level. There are designers who want to influence society and politics through their works. But I'm not a modern-Finish-design professional. In Inari and throughout Lapland people are devoted to national garment. The goal of the design is to introduce something new in traditional things. For me, the fabric of the garment is what matters the most. It has to be natural and organic. No synthetic. Also it is of key importance to me not to harm nature; animals should live in freedom and not to be harmed in any way.

*Nora Nevia made new friends amid her course mates and neighbours in a dormitory.*

— People in Yakutsk are very friendly and hospitable. I wish I could stay here longer and learn Yakut. At first I could only say “Hello” and “Thank you”. But this also turned out to be very useful. I'm here also to learn Russian. To live in the language environment is cool. People treat my situation with great understanding and always support me. At the end of April designer Nora Nevia will leave Yakutia. We hope that she will take along a lot of pleasant experiences and that a new artistic meeting with the culture of Yakutia will still await her in the future!

*Interviewed by Sargylana YAKOVLEVA*

Nora Nevia in Churapchinsky District, village Hatyly



# OUTCOME DOCUMENT OF THE HIGH-LEVEL PLENARY MEETING OF THE GENERAL ASSEMBLY KNOWN AS THE WORLD CONFERENCE ON INDIGENOUS PEOPLES (EXTRACT)

We, the Heads of State and Government, ministers and representatives of Member States, reaffirming our solemn commitment to the purposes and principles of the Charter of the United Nations, in a spirit of cooperation with the indigenous peoples of the world, are assembled at United Nations Headquarters in New York on 22 and 23 September 2014, on the occasion of the high-level plenary meeting of the General Assembly known as the World Conference on Indigenous Peoples, to reiterate the important and continuing role of the United Nations in promoting and protecting the rights of indigenous peoples.

... 11. We commit ourselves to ensuring equal access to high-quality education that recognizes the diversity of the cultures of indigenous peoples and to health, housing, water, sanitation and other economic and social programmes to improve well-being, including through initiatives, policies and the provision of resources. We intend to empower indigenous peoples to deliver such programmes as far as possible.

... 14. We commit ourselves to promoting the right of every indigenous child, in community with members of his or her group, to

enjoy his or her own culture, to profess and practise his or her own religion or to use his or her own language.

... 22. We recognize that the traditional knowledge, innovations and practices of indigenous peoples and local communities make an important contribution to the conservation and sustainable use of biodiversity. We acknowledge the importance of the participation of indigenous peoples, wherever possible, in the benefits of their knowledge, innovations and practices.

... 27. We affirm and recognize the importance of indigenous peoples' religious and cultural sites and of providing access to and repatriation of their ceremonial objects and human remains in accordance with the ends of the Declaration. We commit ourselves to developing, in conjunction with the indigenous peoples concerned, fair, transparent and effective mechanisms for access to and repatriation of ceremonial objects and human remains at the national and international levels.

the 4-th plenary meeting  
22 September 2014

*Resource:* UN General Assembly <http://www.wcip2014.org/wp-content/uploads/2013/03/N1446831.pdf>



## THE OUTCOME OF THE SECOND INTERNATIONAL DECADE OF WORLD'S INDIGENOUS PEOPLES IN RUSSIA

The Ministry of Culture publishes a report on the results of the Second International Decade of the World's Indigenous Peoples held in Russia.

The document published under the editorship of Deputy Minister of Culture of the Russian Federation, Alexander Zhuravsky, reflects key achievements and successes in the field of sustainable development of the indigenous peoples of Russia for the period of 2005 to 2014, at both the federal and regional level.

According to Deputy Minister of Culture Alexander Zhuravsky, holding the Second International Decade at the call of the General Assembly of the United Nations contributed to a further improvement in Russia's own standards for the sustainable development of indigenous peoples who are small in numbers.

"Our country has centuries-old successful experience in ensuring the rights and interests of indigenous peoples. State and municipal programs are currently being accepted at the federal, regional and local levels, which are aimed at preserving their traditional way of life, support for traditional economic activities, trades and crafts, and enhancing the quality of life," said Zhuravsky. He also stressed that the interests of indigenous peoples are taken into account in all strategic documents and plans for the development of the Arctic, including the issues of the preservation of the traditional lifestyle, traditional nature management, development of languages, traditional culture, knowledge, and folklore.

According to the text of the 100-page report on the results of the Second International Decade of the World's Indigenous Peoples held in Russia, from 2005 to 2014 from the budgets of all levels it has been allocated about 83 billion rubles of program and non-program funds for the development of indigenous peoples of Russia. In addition, substantial amounts were allocated to indigenous communities and their representatives by manufacturing companies carrying out their activities in the territory of the residence of these peoples. The document also says that Russia has achieved an unprecedented level of education of indigenous peoples: 98.8% of their representatives who are over 15 years old are educated, 12% of them have higher education. Particular attention is paid to the system of multilingualism and the preservation of minority languages, which has been formed in Russia for two centuries. The result was the unique situation for the world civilization, when the Russian educational system operates 97 languages, including 73 languages as the objects of study, 24 ones as languages of instruction. Besides, 22 of these 97 languages are the ones of indigenous peoples. In addition, in 10 years, a steady decline in infant mortality and an increase in the birth rate of a significant part of indigenous peoples have been achieved.

The report authors also call on the member countries of the UN to support the announcement of the Third Decade of World's Indigenous Peoples in the near future. They note that a call by the UN General Assembly could be crucial for the advancement of the aboriginal population in many other countries.

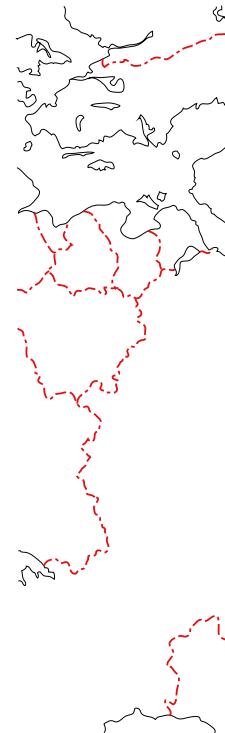
### *For reference:*

The Second International Decade of the World's Indigenous Peoples was completed in 2014, it was proclaimed by the UN General Assembly on December 20, 2004. It should be noted that Russia is the first member state of the United Nations Organization which created the National Organizing Committee on preparation and holding of the decade; the Russian Federation was also the first country to present its main results. The presentation of the Russian report released in the Russian and English languages was held in the UN headquarters on the 14th session of the UN Permanent Forum on Indigenous Peoples' Issues on April 20, 2015.

*Source: The website of the Ministry of Culture of the Russian Federation [http://mkrf.ru/ministerstvo/departament/detail.php?ID=651222&SECTION\\_ID=72639](http://mkrf.ru/ministerstvo/departament/detail.php?ID=651222&SECTION_ID=72639)*

# THE STRATEGY OF THE ARCTIC ZONE DEVELOPMENT OF THE RUSSIAN FEDERATION AND NATIONAL SECURITY FOR THE PERIOD UNTIL 2020

## (EXTRACT)



February 20, 2013  
Approved by the RF President

### I. General Provisions

1. The strategy of the Arctic zone development of the Russian Federation and national security for the period until 2020 (hereinafter, the Strategy) was developed in response to the Fundamentals of the Russian Federation State Policy in the Arctic for the period until 2020 and beyond, approved by the President of the Russian Federation on September 18, 2008 No. Pr-1969 (hereinafter, the Fundamentals), and taking into account the basic provisions of the strategic planning documents of the Russian Federation. 2. The strategy defines the basic mechanisms, ways and means to achieve the strategic goals and priorities for the sustainable development of the Arctic zone of the Russian Federation and national security. The strategy is aimed at the realization of sovereignty and national interests of the Russian Federation in the Arctic and contributes to the problem solving of the Russian Federation state policy in the Arctic defined in the Fundamentals.

.... 10. In order to improve the life quality of people living and working in the Arctic zone of the Russian Federation, including indigenous peoples, improve the level of social and cultural services, and also ensure positive demographic processes and necessary social conditions for economic activity, the following is provided:

g) The improvement of educational programs for the indigenous population of the Arctic zone of the Russian Federation, especially as regards the preparation of children for the life in the modern society with the full development of the skills of living in extreme environment, including the equipping of educational institutions and remote settlements with distance learning aids;

h) The ensuring of a balanced labor market, the clarification of state social guarantees and compensations for those working and living in the Arctic zone of the Russian Federation;

i) Employment through retraining the unemployed able-bodied citizens, the government support of various forms of self-employment and entrepreneurship, especially in single-industry towns and settlements of the Arctic zone of the Russian Federation as well as among indigenous people;

j) The differentiated regulation of migration depending on the age and skills of migrants, increasing the number of settled skilled personnel and reducing the social costs of external rotational migration;

k) The active set-up of new multifunctional and mobile institutions (socio-cultural and information centers,

## THE ARCTIC ZONE OF THE RUSSIAN FEDERATION



1 Murmansk oblast

2 Republic of Karelia (Louhsky, Kemsy and Belomorsk municipal territory)

3 Arkhangelsk oblast (Onezhsky, Promorsky nad Mezensky municipal territory, Arkhangelsk, Severodvinsk and Novodvinsk cities okrug, including administrative Arctic islands)

4 Nenets Autonomous okrug

5 Yamal - Nenets Autonomous okrug

6 Krasnoyarsk kray (Taymyr (Dolgan-Nents) municipal territory, Norilsk city okrug, Igarka municipal area of Turukhansk municipal territory)

7 The Republic of Sakha (Yakutia) (Abuy, Allaikha, Anabar, Bulun, Verkhayansk, Zhigansk, Olenek, Nizhnekolymsk, Srednekolymsk, Ust-Yansk and Even-Butantajsk uluses)

8 Chukotka Autonomous okrug

9 Republic of Komi (Vorkuta city okrug)

cultural and sports facilities, mobile libraries) accessible to all segments of the population in towns, villages, and settlements;

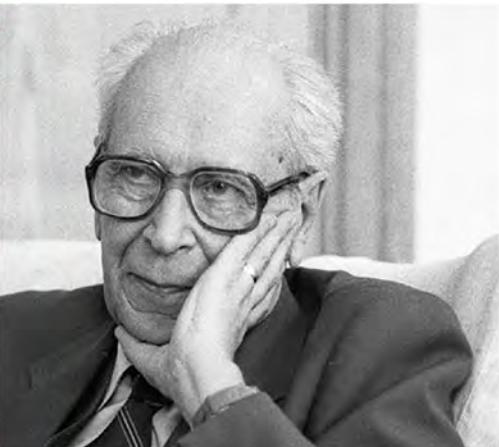
l) Improving the legal and regulatory framework to promote the rationalization of property relations in the sphere of culture and the promotion of business activity through the development of a system of grants, sponsoring institutions, copyright law, philanthropy, insurance, specific tax and other sources of funding for 7 socio-cultural projects, including within the framework of the concession practice, the establishment of a system of regional welfare, investment, and venture funds in the sphere of culture;

m) The ensuring of the ethnic and cultural development of indigenous small-numbered peoples, and the protection of their original environment and traditional way of life;

n) The ensuring of environmental management and the development of environmentally friendly forms of tourism in places of traditional residence and economic activities of indigenous peoples;

o) The elaboration of a package of measures for the traditional economies growth, ensuring the strengthening of employment and self-employment of indigenous peoples on the basis of the domestic resources mobilization of households and communities, and their active support by the state, commercial and non-profit organizations, including the public procurement of traditional produce of indigenous peoples.

*Source:* The text of the document is available on the website of the Russian Government, pursuant to the relevant order of the President of Russia. <http://www.gov.ru/docs/22846/>



DMITRIY LIKHACHEV



*"The origin of art in human society can not be conceived of as a one-time event: there was no art, and suddenly it appeared, started developing and improving! Art emerged for a long period. It continues to exist to this day. It is born in every act of creation of a work of art in which something new is added to the traditional phenomena".*

D.S. Likhachev. Notes on the origins of art // Selected Works on Russian and world culture. — SPb.: SPbGUP, 2006. P.5.

*"I want to say first of all what I understand by the Declaration of Culture.*

We know that the Declaration of Human Rights has played a very important role not only in our country but also on many continents of the world. I think the same big role can be played by the Declaration of the Rights of Culture, which is largely supposed to explain what culture means and what science means, as one of the counterparts of culture.

*... It is important to create the Declaration of the Rights of Culture which would play the same role as the Declaration of Human Rights did in its time and which would restore the role of culture, including science, art and so on in the life of the state, country, nation.*

*It is these areas that the proposed Declaration of the Rights of Culture focuses on. It aims not just to maintain the accumulated by mankind, all knowledge, all cultural monuments, works of art and so on, but to preserve the tradition, the working spirit of humanity, its desire to do good.*

*The brain being busy with the good – that is what the Declaration of the Rights of Culture is aimed at. It is the rights of culture that are living, and not lying, so to speak, in museums and libraries standing idle".*

*From the speech of Dmitry Likhachev of October 4, 1995 at the third press conference of scientists and cultural workers of St. Petersburg and Moscow [http://culturaspb.ru/index.php?option=com\\_content&view=article&id=518%3Alihachevsotoyanculture&catid=85&Itemid=5](http://culturaspb.ru/index.php?option=com_content&view=article&id=518%3Alihachevsotoyanculture&catid=85&Itemid=5)*

*... The Declaration of the Rights of Culture has in mind not just a collection of cultural monuments to be preserved, it is referring to scientific traditions, traditions in art, traditions in the field of morality and in the area of traditional religions, which also represent cultural phenomena. Culture is much broader than the monuments of culture. This is the inertia of the goodness that pervades the whole of humanity.*



# DECLARATION OF THE RIGHTS OF CULTURE

## (FINAL DRAFT)

**The UNESCO's General Conference,**

– Considering culture as the main source of humanization of human history,

– Considering that the culture of any nation, defining its spiritual uniqueness, expressing its creative powers and abilities, at the same time belongs to all mankind,

– Realizing that the dialogue of cultures provides mutual understanding between nations, revealing the spiritual uniqueness of each of them,

– Believing that the preservation and development of the culture of each nation should be the concern of the whole international community,

– Recognizing that culture is the foundation of social and economic development of nations, states and civilizations, spiritual and moral elevation of man,

– Given that the cultural differences of nations and inability to cultural understanding

and a mutually enriching dialogue of cultures have contributed to ethnic wars and international conflicts of the twentieth century,

– Considering the cultural development and cultural solidarity in conjunction with the economic and political integration of the modern world community as a guarantee of tolerance, mutual understanding and democracy, a condition for preventing wars and violence,

– Based on the fact that the implementation of the values of a democratic order of life and human rights is largely determined by the level of cultural development of society,

– Taking into account that the loss of any element of the cultural heritage is an irreplaceable loss and leads to spiritual impoverishment of the whole of human civilization,

– Stating that the acceleration of the civilizing processes threatens the integrity of the cultures of different nations of the world,

– Expressing concern about the increasing expansion of inhumane mass commercial culture phenomena that threaten the identity of national cultures and the cultural development of mankind as a whole,

– Believing that a robust and purposeful state policy in the field of culture is able to ensure the preservation and harmonious development of the culture of each nation and establish cooperation and a productive dialogue between nations,

– Being aware of the need to develop national and international measures for the protection of culture,

– On the basis of international instruments dealing with the matters of culture, first of all, Article 27 of the Universal Declaration of Human Rights proclaiming that "Everyone has the right to freely participate in the cultural life of the community, to enjoy the arts, to take part in scientific progress and to share its benefits", the preamble of the UNESCO's

Constitution which states that to maintain human dignity, culture and education must be widespread among all people on the basis of equity, liberty, and peace,

— **Taking into account** results and recommendations of a number of international scientific and applied-science forums, conferences and symposia on the protection of cultural and historical heritage and development of culture,

— **Desiring** to supplement and expand a number of principles and norms of international regulation in the field of culture set forth in these documents, to clarify and expand their scope,

— **Proclaims** this Declaration of the Rights of Culture:

## ARTICLE 1

In this Declaration, culture is understood as the material and spiritual living environment created by man, as well as the processes of creation, preservation, distribution and reproduction of norms and values that contribute to the rise of man and humanization of society. Culture includes:

- a) *Cultural and historical heritage as a form of securing and transmitting aggregate spiritual experience of mankind (language, ideals, traditions, customs, rituals, holidays, anniversaries, folklore, folk arts and crafts; works of art, museum, archive and library holdings, collections, books, manuscripts, letters, personal archives; monuments of archaeology, architecture, science, and art, memorial plaques, buildings, ensembles, attractions and other evidence of the historical past; the unique landscape zones and areas of archaeological, historical and scientific value, combined works of man and nature, modern facilities that are of special value from the point of view of history, art or science, as well as other objects and phenomena that have historical and cultural value);*
- b) *Social institutions and cultural processes that generate and reproduce spiritual and material values (science, education, religion, professional art and amateur creative activity, traditional folk culture, educational, cultural and leisure activities, and so on);*
- c) Infrastructure of culture as a system of conditions for the creation, preserva-

tion, exhibition, broadcasting and reproduction of cultural values, development of cultural life and art (museums, libraries, archives, cultural centers, exhibition halls, workshops, system of governance and economic support for cultural life).

## ARTICLE 2

Culture is a determining condition for the realization of the creative potential of the individual and the society, a form of affirmation of the people's identity and the foundation of the nation's mental health, a humanistic guideline and criterion of the development of man and civilization. Beyond culture, the present and future of nations, ethnic groups and states are meaningless.

## ARTICLE 3

Culture of every nation, large and small, has the right to preserve its uniqueness and identity. The totality of phenomena and products of material and spiritual culture of the people is an organic unity, the violation of which leads to the loss of a harmonious integrity of the entire national culture.

## ARTICLE 4

Culture of every nation has the right to preserve its language as the main mean of expression and preservation of spiritual and moral identity of the nation, a form of existence of national identity, as a carrier of cultural norms, values, and ideals.

## ARTICLE 5

Participation in cultural life is an inalienable right of every citizen, as Man is the creator of culture and its main creation. Free access to cultural resources and values that by their status are the heritage of all mankind should be guaranteed by laws removing political, economic, and customs barriers.

## ARTICLE 6

Culture of every nation has the right to participate in the humanistic development of all mankind. Cultural cooperation, dialogue and mutual understanding of the nations of the world are the key to justice and democracy, a condition for the prevention of international and inter-ethnic conflicts, violence, and wars.

## ARTICLE 7

Culture has the right to international protection in a situation of wars and ethnic conflicts. Any action leading to the destruction of cultural and historical monuments, including the period of war, interstate and inter-ethnic conflicts, should in terms of international law be qualified as a crime against humanity.

## ARTICLE 8

Culture has the right to gain support from the state, which bears legal and moral obligations to the past, present and future for the preservation and promotion of cultural heritage of all peoples and ethnic groups living in its territory.

## ARTICLE 9

The state provides equal opportunities and conditions for cultural development of all citizens, defines the direction, content and forms of state support for culture in accordance with national traditions, the level of political and economic development of society.

## ARTICLE 10

State policy in the area of culture must be built on respect for human dignity, ensuring freedom of choice for each member of society in forms of his/her participation in cultural life and creative work.

## ARTICLE 11

Government organizations (educational, training, awareness-raising) have a clear duty to educate citizens to have respect for national culture, its history, traditions, national languages, to bearers of national identity as well as to form perception of the place taken by the national culture in the spiritual heritage of mankind, its contribution to the world culture treasury.

## ARTICLE 12

As the guarantor of the preservation and promotion of cultural heritage, the state is obliged to:

- a) Consider the preservation of the nation's cultural heritage as a priority task and ensure its transmission to future generations, focusing on the education and training system as a social institution of cultural continuity;
- b) Promote educating the citizens to have interest in, love and respect for the cul-

tural heritage of their own nation and cultures of other nations of the world;

- c) Ensure the artistic and aesthetic education of the younger generation, support young talents and the creative elite reproduction;
- d) Promote the integration of a cultural potential of each ethnic group in the spiritual life of the whole nation;
- e) Monitor cultural sites and monuments in need of protection, conservation, restoration, and museumification;
- f) Provide financial and organizational support in publishing full catalogs of museum collections, as well as the most valuable small collections and individual works stored in private hands;
- g) Use specialists with international diplomas of the highest category for the restoration of particularly significant monuments of history and culture;
- h) Bring to justice those responsible for the destruction, mutilation of or causing any damage to the works, objects and sites of cultural value;
- i) Identify, take stock of and protect cultural values constituting the nation's heritage from their illicit import and export, or transfer of rights of ownership of them;
- j) Prevent destruction of historic centers, ensembles of monuments of history and culture created as a single whole and having the universal human value (buildings, altars, Deisis compositions, diptychs, triptychs, suites of furniture, libraries, collections, and so on);
- k) Ensure a stable seat for cultural works of national and global significance, and prevent them from being moved except for only specific reasons, merely of a cultural nature;
- l) Keep historical settlements as a cultural and stylistic whole.

### **ARTICLE 13**

As a subject of law, the state is obliged to:

- a) Provide the legal framework for support and development of cultural life and take administrative measures to strictly comply with international and national standards in the field of culture;
- b) Create a system of social, economic and legal guarantees of free creativity and professional activities in the field of culture;
- c) Provide easy access to monuments, works and objects of culture, regardless of whose possession they are in;
- d) Legislatively ensure the implementation of the will of the donors of works and

objects of culture (both inter vivos and postmortem) having universal value;

- e) Prevent any infringement on the rights of citizens to use their language, which is the main cultural value of any nation, small or large;
- f) Ensure the possibility of secondary and higher education in the mother tongue to national minorities in places of their residence.

### **ARTICLE 14**

As a subject of power, the state must:

- a) Consider culture as a basis for spiritual security of the people, as a basic prerequisite and criterion for the development of test models of social changes;
- b) Consider as the main goal of the national cultural policy to create a system of economic, legal and other conditions conducive to the rescue, preservation and development of culture as a spiritual basis of existence of the people and a prerequisite for the realization of personal potential of every citizen;
- c) Create the conditions for the development of science as a major intellectual and spiritual resource of the nation;
- d) Far and wide support the system of education as a major social institution providing the communion of man with national and world culture;
- e) Develop mechanisms to counter the expansion of mass commercial culture leading to the degradation of the individual, threatening both the identity of national cultures and the cultural development of mankind as a whole;
- f) Provide a minimum of cultural development to those members of society who have difficulties in the implementation of one of the fundamental human rights to participate in the creation, preservation, distribution, and consumption of cultural values;
- g) Encourage the establishment of a resource base meeting the objectives of cultural policy, develop and strengthen the network of cultural and artistic institutions in major centers as well as in smaller towns and rural areas;
- h) Support non-governmental organizations contributing to the development of cultural life, provide legal guarantees and create real conditions for the development of philanthropy in the field of culture (including tax policy);

- i) Encourage the initiative and participation of various population groups in the creation, preservation, distribution, and consumption of cultural values;
- j) Carry out the state policy in the field of training of competent personnel capable to carry out organizational and managerial, advisory, artistic and creative, research, and expert activities in the field of culture;
- k) Ensure the preservation of the national culture as a harmonious integrity and inform the public about the possible negative consequences of the loss of even some of its phenomena or objects for the spiritual health of the nation.

### **ARTICLE 15**

As a subject of international law, the state is obliged to:

- a) Contribute to the establishment of international contacts and cooperation in the field of preservation and development of cultural resources, promote the distribution of cultural values conducive to peace and security;
- b) Engage in international cooperation with the aim of returning cultural values illegally exported from the territory of one state or another;
- c) Strictly comply with the requirements of the "Convention on the Protection of Cultural Property in the Event of Armed Conflict" of May 14, 1954, because culture mostly suffers damage from military operations.
- d) Carry out international cultural cooperation on the basis of recognition of the right of culture of each nation and each ethnic group to identity and integrity.

### **ARTICLE 16**

To ensure compliance with the provisions of the Declaration, the General Conference decides to establish a UNESCO Commission for the observance of the rights of culture, acting on the basis of a provision worked out by the Executive Board.

*Source: <http://www.lihachev.ru/lihachev/deklaratsiya/123/>*

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# NEW BOOKS

Zhukova L.N. Essays on the Yukaghirs Culture: in 3 Parts. Part 2: The Mythological World Model / L.N. Zhukova. - Novosibirsk: Nauka, 2012. - 360 p. A circulation of 500 copies.

Jokela, T.; Coutts, G.; Huhmarniemi, M.; Härkönen, E. Cool: Applied Visual Arts in the North. Finland, Rovaniemi, 2013.

Circular Dances: Nature – Human – Outer Space: Collective Monograph / Ministry of Culture of the Russian Federation, Arctic State Institute of Culture and Arts, Ministry of Culture and Intellectual Development of the Republic of Sakha (Yakutia); under the general editorship of Dr. of Art History A.G.Lukina. - Yakutsk: Offset, 2014. - 268 p. A circulation of 500 copies.

Culture of the Arctic: Collective Monograph / Ministry of Culture of the Russian Federation, Arctic State Institute of Culture and Arts, Ministry of Culture and Intellectual Development of the Republic of Sakha (Yakutia); under the general editorship of Dr. of Sociology U.A. Vinokurova; project idea by A.S. Borisov. - Yakutsk: PH NEFU, 2014. - 344 p. A circulation of 500 copies.

# EVENTS

**Art exhibition and symposium RELATE NORTH 2015**  
[www.asadnetwork.org/events/2015/06](http://www.asadnetwork.org/events/2015/06)

The University of Alaska, Anchorage, ALASKA ,  
**4-6 November 2015**

**Contemporary Culture and Northern Heritage - Art as Innovation.**  
Rovaniemi's Process URL: [www.rovaniemiprocess.fi/](http://www.rovaniemiprocess.fi/)

University of Lapland, Rovaniemi, Lapland, Finland,  
**24-26 November 2015**

**VIII All-Russian Festival of Mass Communication "PR Days in Yakutia"**  
[bguep-yakutsk.ru/dpr](http://bguep-yakutsk.ru/dpr)

Yakutsk Branch of the FSBEI HPE Baikal State  
University of Economics and Law,  
Yakutsk,  
**3-4 September 2015**

**III Yakut International Film Festival**  
[www.facebook.com/groups/kinoclub12](http://www.facebook.com/groups/kinoclub12)

The government of the Republic of Sakha  
(Yakutia), with the support of the RF Ministry  
of Culture and the RF Filmmakers' Union,  
Yakutsk,  
**1-5 September 2015**

**The Second International Scientific and Practical Conference  
"Your Destiny Hangs by a Thread..." History and modern state of  
the indigenous small-numbered peoples' literature**  
[www.nlr.ru/tus](http://www.nlr.ru/tus)

The Russian National Library,  
Saint Petersburg, Russia,  
**13-14 November 2015**

# NEXT THEME OF JOURNAL: SPIRITUAL CULTURE OF THE ARCTIC

***The requirement for the publication:***



Text: the 10-th font in the Word97-2003 Doc

1 photo of the author in color

Copies of documents and illustrations (more than 2 photos)

The volume of the text for scientists is no more than 20 thousand signs, for the others – no more than 10 thousand signs.

## EXAMPLE

### TITLE

FULL NAME, affiliations (Dr. or PhD in science), job position, organization or company

## ARCTIC PEOPLES

Country	Region	Arctic people family
The USA	Alaska	The Athabaskan branch of the Na-Dene, Tlingit, Eskimo-Aleut, Yupik group
Canada		The Athabaskan group, Tlingit
	Canadian Arctic	Eskimo
	Yukon	Eskimo
	Nunavut	The Inuit group
	Greenland	Eskimo
Denmark	Faroe Iceland	Faroese
Iceland		Icelandic
Norway	Finnmark, Troms, Nordland	Norwegian, Saami group
Sweden	Nordland	Swedish, Saami group, Finnish
Finland	Lapland, Kainuu, Oulu	Finnish, Saami group
The Russian Federation	Murmansk oblast	The Russians, Saami group, Karelian, Finnish, Komi
	Arkhangelsk oblast	Nenets
	Nenets Autonomous okrug	Nenets, Komi
	Yamal-Nenets Autonomous okrug	Nenets, Selkup, Evenk, Nganasan
	Khanty-Mansy Autonomous okrug	Khanty, Mansy
	Krasnoyarsk kray	Dolgan, Nenets, Nganasan, Enets, Even
	Republic of Sakha (Yakutia)	Yakut (Sakha), Even, Evenk, Yukaghirs, Chukchi
	Chukotka Autonomous okrug	Yukaghirs, Chukchi
	Sakhalin oblast, Kamchatka kray	Koryak, Ketic, Nivkh, Evenk, Itelmen



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