June 4—August 16, 2026

Sápmi Triennial

Kin Museum of Contemporary Art

Sápmi Triennial

At the heart of this first ever Sápmi Triennial is a rich and multifaceted selection of Sámi contemporary art and *duodji*— the traditional sami craft. The Sápmi Triennial connects artists from different generations, as well as a wide range of techniques and expressions that offer a vivid and nuanced picture of what characterizes Sámi art today. Here, works by artists and *duojarat* from different parts of Sápmi come together, where themes of tradition, identity, and belonging are interwoven with depictions of contemporary challenges and living conditions.

The Sápmi Triennial is a result of collaboration between five organisations, both within and outside Sápmi. Following an open call in autumn 2023, which received around one hundred applications, twenty-eight artists were selected by a jury. The exhibition encompasses a diversity of expressions, ranging from *duodji* and painting to video, installation, photography, textile, ceramics, sound works, and literature. Inga-Wiktoria Påve, living in the village Vazáš/Vittangi, will show a number of works in the exhibition.

Participating artists: Anna-Stina Svakko, Charlotte Nilsen, Christin Løkke, Eiril Linge, Elina Waage Mikalsen, Eva Kitok, Geir Tore Holm & Søssa Jørgensen, Gjert Rognli, Gunvor Guttorm, Hanne Grieg Hermansen, Keviselie/Elle-Hánsa/Hans Ragnar Mathisen, Helena Lagerqvist Kuoljok, Helmi Aletta Hagelin & Nuura Naboulsi, Inga-Wiktoria Påve, Inger Blix Kvammen, Jorunn Løkvold, Jouni S. Laiti, Kirsi Máret Paltto, Katarina Spik Skum, Maarit Magga, Matti Aikio, Monica L. Edmondson, Odd Marakatt Sivertsen, Reetta Tornensis, Susanne Ewerlöf and Tilde-Ristin Kuoljok.

The jury was made up of three artist representatives from the board of Sámi Dáiddaguovddáš SDG (Sami Centre for Contemporary Art), together with the curator Ulla Viitanen from Rovaniemi Art Museum and Kin's Director Maria Lind. The exhibition has been produced in collaboration between Kin, Dáiddaguovddáš (SDG)/ Sami Center for Contemporary Art (Kárášjohka/Karasjok), Rovaniemi Art Museum (Roavvenjárga/Rovaniemi), Nordlandsmuseet and Bodø2024 (Bådåddjo/Bodø), as well as Oulu2026 and Oulu Art Museum. The Triennial was inaugrated in Bådåddjo in August 2024, after which it has been shown in Kárášjohka, Roavvenjárga och Oulu. The exhibition is part of Kin's multi-year thematic threads *The Critical Zone* and *The Hand, the Heart and the Brain.*

Mediation

Opening Thursday 4 June

17:00 Floor 2

—Opening ceremony *Markerna,* artwork by Carola Grahn and Nils-Johan Labba
—Words of welcome from Maria Lind, Director of Kin
—Joik by Simon Issát Marainen, joik artist and reindeer herder from Vuolle Sohpar/Nedre Soppero

17:15 Artist's Presentation

18:00 Joik by Simon Issát Marainen

18:15 Conversation about duodji/Sámi craft and daidda/art
with, among others, Gunvor Guttorm and Odd Marakatt Siversten

18:45 Joik by Simon Issát Marainen

Free guided tours of Kin's current exhibitions every week

Lunch tour Tuesday at 12:00 30 min.
Lunch tour Thursday at 12:00 30 min.
Thursday tour at 17:00 45 min.
Saturday tour at 12:00 45 min.

Meet at Kin's green reception, no reservation required.

Artists and works

Anna-Stina Svakko

1. *Glamour, the Power of the Fur,* 2023
Silk, wool, digital photograph
Photograph of the Porjus power station displayed in the background

Glamour, the Power of the Fur by Anna-Stina Svakko draws its inspiration from the traditional north Sámi beaska, or fur coat. The piece is made of three-dimensional silk fabric with red decorations made of shredded wool. A photograph of the Bårjås/Porjus hydroelectric power station is projected onto the wall behind the coat. In this way, the artist creates a meeting between past and the present, bringing together the art of *duodji* and the experience of everyday life for Sámi people today.

Anna-Stina Svakko (b. 1967) was born in Giron/Kiruna and lives in the village of Bårjås/Porjus, on the Swedish side of Sápmi, in the region of Norrbotten. She has worked with *duodji* since the 1980s, using soft materials and focusing on traditional crafts, design, and art. The artist's knowledge of tradition comes first from her mother, who worked extensively with *duodji*. Svakko has studied *duodji* in Johkamohkki/Jokkmokk, Anár/Inari, and Guovdageaidnu/Kautokeino and has completed a joint Nordic higher education program. She also gives lectures and courses on traditional Sámi handicrafts, especially regalia and textiles.

Charlotte Nilsen

2. *To Heal (No. 3),* 2020
Knitted wool fabric, steel wire, dyed with henna

The main materials used in Charlotte Nilsen's *To Heal (No. 3)* are wool and steel wire. The piece is part of a larger series made in collaboration—with Moroccan Berber weavers in the small village of Assersif, despite the absence of a shared language. The work's unique color comes from henna. The fabric made in Morocco was transported to Norway, where Nilsen shaped and transformed it into sculptures of abstract, human-like forms: standing, lying, sitting, and hanging figures. The title of the work, *To Heal,* means healing. The artist has said that the works in the *To Heal* series are about healing from grief. Working with her hands gives her space to process things, and the resulting sculptures express intimacy, love, and care for the forms that she brings to life.

Charlotte Nilsen (b. 1969) lives and works in Hadeland near Oslo and in Morocco. She was born in Porsgrunn. She studied textile design at the National Academy of the Arts in Oslo and works with woven fabrics, folding, weaving, and binding them together by hand.

Christin Løkke

3. *Vestige,* 2023
Glazed, high-fired clay

Christin Løkke draws inspiration for her work from her Sea Sámi roots and her grandfather, who was a fisherman. Key themes include assimilation aimed at incorporating minority groups into mainstream culture, evacuation, and coastal and Sea Sámi culture.

Løkke's work *Vestige* interprets the footprints left by boots placed on the doorstep, ready to go to the potato field or to pick berries in the forest. The work also comments on modern ways of life, highlighting values of sustainable living that are at odds with how most people live today.

Christin Løkke (b. 1970) grew up in Vesterålen, on the coast of the Norwegian side of Sápmi. She lives and works both in Vesterålen and in Nordmøre in the south of the country. Løkke holds an MA in Maritime Sámi Traces (2023) from the University of South-Eastern Norway. She works primarily with ceramics but also uses other materials, such as wood. Most of her work is in high-fired ceramics.

Eiril Linge

4. *Grandmother's Story,* 2023
Hand-drawn animation, video loop

Eiril Linge's animation *Grandmother's Story* consists of 24 to 60 drawings per second. Each frame was drawn individually by hand with graphite pencil on paper and then digitized. In the film, the artist's grandmother speaks about the silence surrounding their Sámi identity within her family. As in many Sámi families, this silence lasted several generations, during which the language and heritage were forgotten. In the film, fragments become a story, just as thousands of drawings become animation. The work takes the form of an endless loop with no clear beginning or end, inviting ongoing reflection.

Eiril Linge (b. 1995) is an artist and animator based in Oslo. She graduated in animation from Kingston School of Art in London. Linge specializes in hand-drawn, frame-by-frame animation. In her

work, she explores themes such as Indigenous identity, landscape, human anatomy, melancholy, and nostalgia, combining rotoscoped (a technique in which animators trace live-action movement frame by frame) analogue film with abstract and experimental elements.

Elina Waage Mikalsen

5. *Through the Flames They Come, All the Dead, All the Living, All the Ragged Stories,* 2022
Paper, plastic, fabric

6. *Fire,* 2022
Sound work, 32 min. 25 sec

Elina Waage Mikalsen's publication *Through the Flames They Come, All the Dead, All the Living, All the Ragged Stories* tells a multifaceted story of fire, transformation, and narratives drawn from her own family background. Each page of the book invites the reader to explore the relationship between the stars above us and the changing properties of the fires around us.

The sound work *Fire,* presented alongside the publication, offers an immersive experience—a journey into a bright summer night around a campfire. Slowly, the familiar crackling and whispering of the flames change, taking the listener on a journey in which several worlds exist simultaneously.

Elina Waage Mikalsen (b. 1992) is an artist and musician from Romsa/Tromsø. She holds an MA from the Oslo National Academy of the Arts. Mikalsen's multidisciplinary work—encompassing sound, textiles, text, performance, and installation—is grounded in a Sámi understanding of the world, storytelling, and knowledge.

She is interested in the complex relationship between what we can see, hear, and feel and what remains hidden from us. Mikalsen also runs Šuvva, a platform for Sámi experimental music, sound, and listening.

Eva Kitok

7. *It Was Fascinating How Kids Only Focused on Eating When They Ate. Nothing Else. Just Eating,* 2021
Textile appliqué

Eva Kitok's work *It Was Fascinating How Kids Only Focused on Eating When They Ate. Nothing Else. Just Eating.* uses a textile application technique. Her works are based on photographs taken without the subjects' awareness. They are not about posing or showing off but about being genuine and real. The artist believes that the essence of life is found in small, everyday moments that we often rush past and easily forget. It is important for Kitok to focus on moments as they happen. Art allows her to stop time and capture those moments even as time continues to pass.

Eva Kitok (b. 1969) is a textile artist living in Julevu/Luleå. She is originally from Giron/Kiruna. Kitok studied to become a high school teacher but left teaching to focus on art. Today, she works as an administrative official and makes art in her spare time. Her work focuses mainly on hand and machine embroidery and knitting, often featuring subjects from Norrbotten in northern Sweden, as well as phenomena and people rarely seen in public space. Kitok is not Sámi herself, but her husband and three children are. She studies the Sámi language and has strong ties to the culture through her family.

Gjert Rognli

8. *Life Is a Two-Way Dream,* 2020
Video, 7 min. 59 sec.

Gjert Rognli's work combines film, photography, sculpture, and performance. The forces of nature in his work often evoke surrealist elements and mythology. The works create a unique space that explores the intersection of reality and myth.

Rognli's work *Life Is a Two-Way Dream* tells the story of a world shaped by confrontation, alienation, and power structures. In it, the world and life are not fair to anyone. For Rognli, the work is deeply personal, as he belongs to three different minorities: he is queer, Sámi, and Kven. All three groups have been oppressed throughout history. At the same time, the artist draws inspiration from his cultural heritage, its mythology, and the beauty it embodies.

Gjert Rognli (b. 1966) lives and works in Oslo. His roots are in northern Norway, and his artistic work is inspired by the Arctic regions of northern Norway—its light, darkness, and seasons. Rognli learned *duodji* at Kárášjohka/Karasjok Sámi High School. He later studied graphic design, web design, and photography. Rognli has received numerous international awards for his work in art, photography, and film. He has exhibited worldwide, including at the Louvre in Paris, and his art films have been shown at international climate conferences, including COP27 (2022) in Egypt and COP28 (2023) in Dubai.

Gunvor Guttorm

Composition of five lamps, 2024

9. *Green Transition*
Wood, roots, fish skin, steel, wire, and light bulbs

10. *Shining*
Roots, birch wood, cord

11. *Wait*
Roots, birch burl, cord

12. *Family*
Root, birch burl, power cord

13. *The Roots of Memory*
Root, Birch Burl, power cord

Composition of five Lamps: Green transition, Shining, Wait, Family and The Roots of Memory by Gunvor Guttorm is a constellation of lamps that reflects her research on Sámi culture and *duodji.* The lamps are made from birch roots, an ancient Sámi technique. The work highlights the link between *duddjon* and contemporary expression. Guttorm explores *duodji* in contemporary Indigenous communities, with a particular focus on what it means in Sámi culture. Her work brings together creative and scientific perspectives and emphasizes the importance of sharing research results and insights with the public.

Gunvor Guttorm (b. 1958) is a *duojár,* a Sámi craft maker, art historian, and *duodji* expert. She is originally from Kárášjohka/Karasjok on the Norwegian side of Sápmi. A professor of *duodji* at

Sámi University of Applied Sciences in Guovdageaidnu/Kautokeino in Norway, Guttorm holds a PhD from UIT The Arctic University of Norway in Romsa/Tromsø.

Hanne Grieg Hermansen

14. *The Way Back,* 2024
Colored pencil on paper, mounted on aluminum

In Hanne Gireg Hermansen's work, *The Way Back* the traces of colored pencil blend together on paper. The drawing is based on a photograph the artist took in 1996 at the age of twelve, using a disposable camera. The nostalgic photograph was taken through a car window when the artist returned to her childhood home in Guovdageaidnu/Kautokeino for the first time in more than six years. The film was exposed to light leaks in the camera, which blurred the subject and created vivid waves of color across the surface of the image. The work creates a unique combination of a concrete memory captured in a photograph and the artist's strong emotional experience.

Hanne Grieg Hermansen (b. 1984) lives and works in Oslo. She holds a Bachelor of Fine Arts from the Oslo Academy of Fine Arts and a Master of Fine Arts from the Bergen Academy of Art and Design. Hermansen makes precise pencil drawings, mainly based on photographs, where drawing technique and the use of time are central to the expression.

Keviselie/Elle-Hánsa/Hans Ragnar Mathisen

15. *Luleju, a poem by Elle-Hánsa*
Semi-bound volume with spine and corners in reindeer hide; externally decorated covers with the artist's own photographs of the local area mounted inside the book

16. *A Global Family,* 1978
Lithographic portraits from sketchbooks on watercolor paper (Archer paper), spine and corners of traditionally tanned reindeer hide with Maret Pentha logo, outer covers decorated with paper, inserts of blue Trekronor paper. Hardcover 08.11.1978

17. *Sámi Atlas,* 1996
Samuli Aikio, Anders Henriksen, and Hans Ragnar Mathisen. Fully bound in traditionally tanned reindeer skin with reliefs depicting Sámi shaman drums. Bound February 25, 2002

18. *Sámi Atlas,* 1996
Samuli Aikio, Anders Henriksen, and Hans Ragnar Mathisen. Fully bound in dark blue, traditionally tanned reindeer skin with reliefs depicting Sámi shaman drums. Bound May 4, 2002

19. *Sketch Book*
Bound in used and washed denim from the artist's old jeans. Paper, reindeer skin, textile

Hans Ragnar Mathiesen, or Keviselie, is best known for his hand-drawn maps of Sámi land. In 1974, he began producing detailed maps showing Sámi settlements with historical Sámi place names. The maps are also decorated with Sámi symbols and portraits of

important Sámi figures. Keviselie's maps are an indispensable part of modern Sámi visual culture and identity formation. His work helped Sámi people see themselves as one people.

The artist is also known for his handmade books of drawings and lithographs—masterpieces that demonstrate a deep appreciation for the art of bookbinding. Keviselie's commitment to his work reflects a Sámi perspective on book production and craftsmanship: handmade books are characterized by carefully selected materials, meticulous attention to detail, and unique illustrations.

Hans Ragnar Mathisen, Elle-Hánsa (b. 1945)—also known as Keviselie, his artist name—is a well-known Sámi artist and a member of the Máze artist group. He comes from the small Sámi village of Searvegieddi in Deatnu/Tana on the Norwegian side of Sápmi. The artist has had shamans in his family and often compares being an artist to shamanism. He was one of the founders of the Sámi Dáiddajoavku (Sámi Artist Group) in 1974 and has been active in the Sámi community, traveling extensively among Indigenous peoples around the world.

Helena Lagerqvist Kuoljok

20. *The Produce Stall,* 2023
Embroidery on cotton curtain with wool yarn, DMC, and silk thread

Helena Lagerqvist Kuoljok uses wool, linen, and silk yarns in her work, and her skillful handling of them reveals a delicate sense of detail: the interweaving of different colors and textures brings the work to life. *The Produce Stall,* created on industrial curtain fabric, not only draws on traditional embroidery techniques but also

functions as a form of contemporary art, blurring the line between craft and fine art. The title of the work refers to how territories belonging to the Sámi people are regarded as material reserves that can be exploited indefinitely by the dominant culture.

Helena Lagerqvist Kuoljok (b. 1965) lives and works in Johkamohkki/Jokkmokk, on the Swedish side of Sápmi. Kuoljok is a textile artist who tells socially critical stories through knitting, crocheting, felting, and sewing. She studied, dibmaduodje (textile and leatherwork) at the *Sámij åhpadusguovdásj* school in Johkamohkki/Jokkmokk. Her artistic work has followed two different paths: one based on innovative and traditional handicraft techniques with a connection to Sámi culture, the other focusing on embroidery, using stitching to build visual narratives of current events and hidden Swedish history.

Helmi Aletta Hagelin och Nuura Naboulsi

21. *One and the Same,* 2023
Video, 4 min 50 sec.

The video *One and the Same* is the first collaborative work by Helmi Aletta Hagelin and Nuura Naboulsi. It was originally commissioned by the Helsinki Night of Science. The work moves through various landscapes and visions, conveying themes of existence, queer identity, otherness, and shared experiences.

Helmi Aletta Hagelin (b. 1996) is a Helsinki-based artist and fashion designer whose Sámi roots are in Ohcejohka/Utsjoki on the Finnish side of Sápmi. They graduated with a degree in design from the Lahti Institute of Design. In their work, they are particularly

interested in the social side of the textile industry and see serial production as problematic. Their creations are characterized by unconventional materials, and they often use surplus materials in their designs. Hagelin's practice has increasingly shifted toward video art in recent years. They work from a queer Sámi perspective aiming to stimulate social debate, and their works highlight the role of minorities in particular.

Nuura Naboulsi (b. 1995) lives in Helsinki and is an Arab-Finnish multidisciplinary artist working across art and culture. They hold a master's degree in political science and have studied global political economy and development studies at the Universities of Helsinki and Lund. Naboulsi works with music and has drawn on a variety of photo, video, and sound archives in creating this work. In their art, Naboulsi explores themes of time and the layering of nature, humanity, languages, the queer experience, and decoloniality.

Inga-Wiktoria Påve

22. *Girlpower,* 2023
Graphite on paper

23. *Cold, Hard Stone Cradle, Soft, Warm Embrace,* 2024
925 silver, reindeer skin, rabbit fur, reindeer lichen, epoxy resin, stone from the Luossavaara open pit mine

24. *Twilight Sisters I and II,* 2025
Two traditional tipi doors made of cotton, silk, pine, tanned reindeer skin, and brass rings

25. *Reindeer Separation,* 2023
Carpet

26. *Cosmos,* 2024
Acrylic on wood panel with brass and viscose thread details

27. *The Elegant Ones I–IV,* 2024
Oil on round wood panels with 925 silver details

28. *Office,* 2023
Four printed fabric banners in Poly Georgette 65 gsm

29. *Negotiation With Faith I, II, III,* 2025
Pencil on cotton paper, mounted on wooden board

Inga-Wiktoria Påve's works adresses identity, cultural heritage and the relationship between the past and the present. The iconic image of the Sami woman shown in the series *The Elegant Ones I–IV* is often a central component. Through her art and by using natural materials in her work, she seeks to stimulate the debate about humanity's relationship with the environment. In the sculptural work *Cold, Hard Stone Cradle, Soft, Warm Embrace,* a fur-covered cradle is seen resting on a bed of reindeer lichen on a rugged stone. The stone comes from the Luossavaara open pit, a remnant from blasting for iron ore in the mine in Giron/Kiruna.

The large painting *Cosmos* creates a portal between times through its three-dimensionality, where the shape that also recurs in other works, reminds the viewer of the circular perception of time that exists within Sami culture. Portals also recur in the works *Twilight Sisters* I and II, where the shape is the same as on the door to a goahti/sami hut. The graphite drawing on paper *Girlpower* is an expression of the power and empowerment of women and girls. The choice of technique creates a texture that invites the viewer to delve into the details of the drawing.

Inga-Wiktoria Påve (b. 1990) is a visual artist and designer living and working in Vazáš/Vittangi, on the Swedish side of Sápmi. She comes from a traditional Sámi reindeer-herding community in the municipality of Giron/Kiruna. Påve has studied her mother tongue, North Sámi, and art education at Ubmeje/Umeå University. She has also studied traditional Sámi crafts at the Sámij åhpadusguovdásj school in Jokkmokk. She expresses her cultural identity through her art.

Inger Blix Kvammen

30. *Varanger Archives: Heater 3, 2023*
Weaving, sewing, ssterling silver, and senna grass

31. *Break*
Photography

32. *Varanger Archives. Sámi Chanel N°5,* 2023
Braiding techniques. 18-karat gold, smelling grass/ sweetgrass, and stone from California

The work *Varanger Archives: Heater 3* demonstrates the Inger Blix Kvammen's versatile skills in weaving and sewing. The necklace is made of 925 silver and senna grass. *Varanger Archives,* a series of works by Blix Kvammen that includes the works in the exhibition, is a visual narrative and record of life on the Varanger Peninsula in northern Norway. Silver and grass intertwine to symbolize the harmonious coexistence of nature and people. The artwork acts as a bearer of history, reflecting a cultural heritage under pressure and the endurance of traditions.

Varanger Archives: Sámi Chanel No. 5 is a fragrant work that transcends traditional artistic boundaries. Using braiding, plaiting, and mixed media, the artist weaves together 18-carat gold, fragrant marjoram, and a Californian stone.

Inger Blix Kvammen (b. 1954) lives near the town of Girkonjárga/ Kirkenes, on the Norwegian side of Sápmi—a place where the borders of Russia, Finland, and Norway meet and where people, languages, and cultures have been intertwined for centuries. Blix Kvammen weaves a rich tapestry of cultural diversity, environmental awareness, and Indigenous perspectives into her work.

Jorunn Løkvold

33. *My Heritage—Our Treasure—Mica,* 2020
Wool, mica, and cotton thread with traditional Sámi ornamentation

Jorunn Løkvold's series of works *My Heritage—Our Treasure—Mica* is a powerful tribute to Sámi identity and cultural heritage. The miniature works show an immersion to detail and invite the viewer into the subtleties of Sámi craftsmanship. The materials used, wool and mica—symbolize the link with ancestral techniques and traditions, especially the *duodji.*

The decorative elements of the artwork are rooted in the traditional decoration of Sámi gáktis (traditional Sámi costumes) and belts worn especially in the northern part of Norway. In the nineteenth and twentieth centuries, the Norwegian state, like other Nordic

countries, sought to suppress Sámi culture. Løkvold's research into traditional Sámi crafts reveals a resurgence in the use of mica yarn for decoration. The use of mica for decoration is a testament to the resilience of Sámi identity in the face of time's challenges.

Jorunn Løkvold (b. 1970) lives and works in Manndalen, near Romsa/Tromsø, on the Norwegian side of Sápmi. She makes traditional Sámi handicrafts, such as cardigans and clothing, and is the owner of Sáve Design. Løkvold learned to sew from her mother, a housewife and seamstress.

Jouni S. Laiti

34. *The Earth is Aching (IV),* 2023
Birch, reindeer antler, iron

Jouni S. Laiti uses reindeer antlers and birch burls in his art. Guided by a deep respect for nature, he emphasizes the importance of coexistence with the environment. His work addresses the feelings of inadequacy and urgency caused by living in a modern and hectic society. Laiti's art contributes to social debate by highlighting the friction between nature and industry. He also explores human emotions, such as the need for intimacy, sometimes with a playful and humorous approach.

Jouni S. Laiti (b. 1965) is an artist from Ohcejohka/Utsjoki who lives and works in Anár/Inari, on the Norwegian side of Sápmi. Laiti has a master's degree in *duodji* arts from the Sámi University of Applied Sciences in Guovdageaidnu/Kautokeino. He also works as a *duodji* teacher at the Sámi Education Institute in Anár/Inari. Laiti has spent much of his adult life tending reindeer, hiking, fishing, and

picking berries. Laiti's art is a meeting point between the different values of the traditional Sámi way of life and contemporary society. A master of Sámi craftsmanship, his aesthetics and methods are based on the *duodji* tradition.

Katarina Spik Skum

35. *Around the Fireplace,* 2023
Tanned reindeer hide, wool, wood, reindeer antler

The work *Around the Fireplace* was created for the Tel Aviv Biennial 2023 and is a continuation of the artist's master's thesis. The installation offers a Sámi alternative to mainstream home decoration, using leather, textiles, wood, bone, and ready-made objects. Skum's artworks, inspired by her Lule Sámi background, are modern interpretations of the *duodji* tradition and pay homage to Sámi culture. She uses *duodji* techniques to create narratives in which past and present meet.

Katarina Spik Skum (b. 1971) lives and works in her hometown of Johkamohkki/Jokkmokk, on the Swedish side of Sápmi. She holds a master's degree in *duodji* from the Sámi University of Applied Sciences in Guovdageaidnu/Kautokeino. Her formal education has complemented the knowledge she has received from her mother and grandmother. Katarina Spik Skum specializes in Sámi handicrafts and art objects, drawing inspiration from nature and Sámi tradition. In her work, she mainly uses natural materials, such as tanned reindeer skins, which she works by hand using traditional techniques.

Kirsi Máret Paltto

36. *Potholes on the Road of Life,* 2023
Pine burl

37. *Yours Forever,* 2023
Birch, cotton, textile

38. *In the Shadows?,* 2023
Birch burl, plywood

Kirsi Máret Paltto's work is a mixture of traditional Sámi woodwork (garraduodji) and textile work (dibmaduodje), with the addition of modern materials and techniques. Her art deals with the traditional Sámi worldview and spirituality that is invisible today. She also explores distance, return and rematriation. Is it possible to recover what has been lost?

Her work *In the Shadows?* raises questions about internal changes and conflicts within the Sámi community. The work serves as a means of expressing the artist's personal experiences and observations while relating them to a broader debate about social change in Sámi culture.

Kirsi Máret Paltto (b. 1974) comes from Ohcejohka/Utsjoki on the Finnish side of Sápmi. As an adult, she has lived and worked in Kárášjohka/Karasjok and in Spain. Paltto has trained in *duodji* through educational courses and at home with her mother. She is also an author and has published several books.

Maarit Magga

39. *Of Dust I Have Come,* 2023
Used gáktis, cloth, machine and hand sewing

The monumental textile artwork *Of Dust I Have Come* consists of twenty-three gáktis, traditional Sámi costumes cut into small pieces. The gáktis originally belonged to members of the Magga family and their relatives and have thus been connected to their land and environment for almost a hundred years. The most recent *gáktis* are placed at the top of the work. A space is also reserved for the artist Marit Magga's final *gákti,* which will be added to the work after her death. The empty space in the middle symbolizes the cycle of life: people come and go, but material culture remains, reminding us of the aesthetic preferences, values, and traditions of the time.

Sámi gáktis carry the lives of their wearers with them. Before you can cut a used gákti, you must own it—and carry a living Sámi community in your heart.

Maarit Magga (b. 1968) lives and works in Palojoensuu and is originally from Eanodat/Enontekiö, on the Finnish side of Sápmi. She is both a *duojár,* a maker of Sámi handicrafts, and a researcher of *duodji*. Magga works as an associate professor of *duodji* at the Sámi University of Applied Sciences in Guovdageaidnu/Kautokeino. She grew up in a world of handicrafts, guided by her mother, aunts, and older siblings. She has a particularly close relationship with traditionally prepared sisnanahka (reindeer skin), which she produces herself.

Matti Aikio

40. *Girl,* 2023
Digital photograph on aluminum

Matti Aikio's photographic work *Girl* shows a Sámi girl running in an urban environment. The work captures a frozen moment. Where is the girl running to? The work symbolizes how Sámi culture and identity are under attack, threatened and suppressed from many sides. Aikio's art aims to shed light on the many challenges facing not only the Sámi, but also other indigenous peoples. In his own words, Aikio invites the viewer into a world where culture, history and activism meet.

Matti Aikio (b. 1980) is originally from northern Finland. Aikio holds a master's degree from the Romsa/Tromsø Academy of Contemporary Art. In his work, he combines moving image, sound, text, and still images. He is particularly fascinated by the conflict between modern Western society and Indigenous peoples' use of natural resources—a conflict that arises from different ways of understanding and relating to nature. His work often explores nomadism and the nomadic way of life, drawing on his family's reindeer-herding tradition. Known for highlighting marginalized perspectives, his work has been exhibited at many important venues in Finland and internationally. In 2022, he was named a Fellow at TBA21–Academy's Ocean Space in Venice, and in 2023 a Fellow at the Vera List Center for Art and Politics in New York.

Monica L Edmondson

41. *The Braid,* 2023
Woven on a warp-weighted standing loom from cut rag rugs passed down through generations and hand-carded, hand-spun sheep's wool

42. *Malign:Time,* 2023
Fine art Chromaluxe print on aluminum

The works *The Braid* and *Malign:Time* approach their subject through textile and photography. They address the emotions of a mother trying to support her daughter through chemotherapy—a journey of living life moment by moment, day by day. Rooted in Sámi tradition and culture, the works reflect the artist Monica L. Edmondson's connection to a chain of generations, both past and future. The resilience inherent in Sámi life has enabled her to explore difficult moments and transform them into works of art in which individual experiences speak to a shared core of humanity. Edmondson's daughter is healthy and well today.

Monica L. Edmondson (b. 1963) is originally from Jiellevárri/Gällivare and currently lives and works in Dearna/Tärnaby, on the Swedish side of Sápmi. She studied at the Australian National University, Canberra School of Art. Edmondson works with a wide range of materials yet specializes in blown, kiln-formed, and wheel-cut glass. Her work encompasses unique art pieces, large-scale public commissions, extensive installations, design, and architectural collaborations.

Odd Marakatt Sivertsen

43. *Party at the Shore of Life,* 2023
Oil painting

The seashore, known in the Sea Sámi tradition as "the shore of life", has been the lifeblood of the community. It is often described as an abundant source of natural resources—like a buffet from which one can draw as needed. From the artist Odd Marakatt Sivertsen's perspective, the shore of life serves as an educational space where life's experiences are gathered on the stage of life. In his work, *Party at the Shore of Life,* the community is shown struggling for its identity and way of life, hoping for a better future and recognition of its culture.

Odd Marakatt Sivertsen (b. 1947) lives and works in Nannestad. He comes from the municipality of Gáivuona suohkan/Kåfjord kommun on the Norwegian side of Sápmi. Sivertsen studied painting in Oslo and Århus. He creates large oil paintings, often with the seaside as the setting. In his work, the artist returns to the landscapes and experiences of his childhood on the shores of the Arctic Ocean. His work engages with Northern Norwegian life and the Sea Sámi tradition from historical, mythological, and contemporary perspectives, often through strong colors, contrasts, and richly detailed imagery. Sivertsen paints human figures, but nature is still at the center of his works, emerging as a more dominant element than the human presence.

Reetta Tornensis

44. *Don't be Silent,* 2022
Sewing, knotted viscose thread, brass chains, and rings

45. *The New Stories Are Being Told,* 2023
Textile, polyester thread, brass

Don't Be Silent was made by Reetta Tornensis for Sápmi Pride. *Duodji* is often perceived as gender-bound, but this unisex creation breaks boundaries. Through her work, the artist contributes to critical debate and raises awareness of the status of LGBTQ+ people both within the Sámi community and globally. The aim is to challenge traditional norms and serve as a powerful symbol of inclusion and acceptance.

The New Stories are Being Told combines elements and symbols familiar to Sámi culture in new ways. The media often favor stereotypical narratives, but the story of Sámi culture belongs to the Sámi themselves. According to the artist, it is now time for a new generation to define and shape new directions in Sámi design.

Reetta Tornensis (b. 1994) lives and works in Anár/Inari, on the Finnish side of Sápmi. She is originally from the Tornio Valley and has roots in Eanodat/Enontekiö. Tornensis holds a master's degree in philosophy from the Giellagas Institute at the University of Oulu, specializing in Sámi culture. She has also studied at the Sámij åhpadusguovdásj school in Johkamohkki/Jokkmokk, in the department for dibmaduodje (leatherwork and textile craft). The artist works with textiles, combining traditional *duodji* techniques with contemporary expression.

Susanne Ewerlöf

46. *Hi Karin!,* 2023
Video, 8:35 sec.

Hi Karin! is a video work showing a conversation with the artist Susanne Ewerlöf and her distant relative Karin Stenberg (1884–1969). Stenberg was a Forest Sámi political activist and teacher. The conversation is based on a book written by Stenberg and Valdemar Lindholm entitled *Dat läh mijen situd* (This is our will) (1920). The text takes the form of a petition from the Sámi people to the Swedish state.

In the video, excerpts from the book's text echo through time and space, as if reaching across generations. Passages from Stenberg's text are read aloud, describing how the Sámi have been treated and viewed by Swedes and emphasizes their strong will to live on. Karin Stenberg's words form a parallel reflection, reflecting the artist's attempt to speak to her. This reflects a desperate hope that the heritage lost over time can still be recovered.

Susanne Ewerlöf (b. 1981) lives and works in Stockholm and Norrköping. She is a PhD candidate at the University of Gothenburg and holds an MA in curating from Goldsmiths, University of London, and degrees in culture, media, and curating from Linköping University and Stockholm University. Ewerlöf founded the independent art space Verkstad: Rum för konst in Norrköping (Workshop: Room for Art), where she currently serves as director and chief curator.

Geir Tore Holm och Søssa Jørgensen

47. *The Silver Woman,* 2022
Stone, lichen, silver

48. *Skaajhvole aaltoe/Willful Female Reindeer,* 2022
Video and sound installation, 16 min. loop
Research, concept, and direction: Søssa Jørgensen and Geir Tore Holm
Music: Georg Buljo, with Charlotta Gabpien-Njaita (joik) and Daniel Sandén-Warg (violin)
Camera and editing: Magnus Holmen

In the South Sámi language, *skaajhvole aaltoe* refers to a female reindeer with a will of her own that wanders alone and is difficult to catch. The video *Skaajhvole aaltoe* and the sculpture *The Silver Lady* by Geir Tore Holm and Søssa Jørgensen were created as part of the artists' research into the historical Sámi presence and reindeer husbandry in the mountainous areas of the Setesdal Valley in southern Norway. The video features footage by Magnus Skei Holmen of the plants reindeer eat, as well as a reindeer's-eye view of the village of Valle in Setesdal. The soundtrack, composed by Georg Buljo, follows the landscape, incorporating field recordings and a traditional South Sámi *joik,* performed by Charlotta Gabpien-Njaita, based on Nils Nilsson Njaita's *vuolie,* with Daniel Sandén-Warg playing the tune Nordafjells (North of the Mountains) on a traditional Norwegian Hardanger fiddle.

Geir Tore Holm (b. 1966) was born in Romsa/Tromsø, grew up in Olmmáivággi/Manndalen on the Norwegian side of Sápmi and now lives and works in Skiptvet, outside Oslo. Holm studied at the Trondheim Academy of Fine Art and holds a PhD from KHiO—Oslo National Academy of the Arts. Since then, he has written and taught

about contemporary art. Holm works with video, photography, sculpture, performance, and installation art. He was awarded the John Savio Prize in 2015.

Søssa Jørgensen (b. 1968) was born in Oslo, grew up in Bærum, and now lives and works in Skiptvet. She graduated from the Trondheim Academy of Fine Art and holds a master's degree in landscape architecture from NMBU in Ås. Jørgensen works across video, photography, sound, and performance, and also writes and lectures on contemporary art.

Tilde-Ristin Kuoljok

49. *Dancing Gierun,* 2023
Reindeer skin, grouse wings, brass rings

Dancing gierun is a contemporary *duodji* artwork by Tilde-Ristin Kuoljok that interprets a traditional Sámi accessory—the reindeer leather purse—from a modern perspective. The skillfully crafted purse quietly communicates the wearer's personal views to the world around them. The artist weaves together a narrative that addresses the challenges and emotions of Sámi women today. The shape of the bag follows the wearer's natural movements and embodies the meeting of tradition and modernity.

Tilde-Ristin Kuoljok (b. 1996) lives and works in her hometown of Johkamohkki/Jokkmokk, on the Swedish side of Sápmi, and studied at the Sámij åhpadusguovdásj school in Johkamohkki/Jokkmokk. Kuoljok's background is in *duodji* and cultural-historical conservation. In her work, she uses techniques passed down through generations, while incorporating influences from a globalized world. She draws inspiration from both politics and pop culture.

Colophon

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