

# Sámi Art and Aesthetics

Contemporary  
Perspectives



Sámi Art and Aesthetics

Contemporary Perspectives

© The authors & Aarhus University Press 2017

Graphic design and cover: Jørgen Sparre

Type: Joanna Nova

Paper: 130 g Galerie Art Volume

Cover art: *Ja, lihkastat gitta doložis* (And, the movement from the past),

Daban Da (Asbjørn Unor Forsøget and Gjert Rognli), 2005, video

Cover photo: Gjert Rognli

Drawing on pages 2 and 3: Johan Turi, *Reindeer with packsaddles*.

Printed by Narayana Press, Denmark

ISBN 978 87 7184 252 4

Printed in Denmark 2017

Aarhus University Press

Finlandsgade 29

DK-8200 Aarhus N

Denmark

[www.unipress.dk](http://www.unipress.dk)

International distributors:

Gazelle Book Services Ltd.

White Cross Mills

Hightown, Lancaster, LA1 4XS

United Kingdom

[www.gazellebookservices.co.uk](http://www.gazellebookservices.co.uk)

ISD

70 Enterprise Drive, Suite 2

Bristol, CT 06010

USA

[www.isdistribution.com](http://www.isdistribution.com)

Published with support from the Research Council of Norway

and the Faculty of Humanities, Social Sciences and Education,

The Arctic University of Norway.



# Contemporary Sámi Art in the Making of Sámi Art History: The Work of Geir Tore Holm, Outi Pieski and Lena Stenberg

By Monica Grini

This essay is an attempt to answer the following questions: How do contemporary artists like Geir Tore Holm, Outi Pieski and Lena Stenberg contribute to Sámi art history? And does their work have a reflexive effect on this history?<sup>1</sup> I was initially asked to address these topics as part of the public defence of my doctoral dissertation entitled *Samisk kunst i norsk kunsthistorie: Historiografiske riss* (Sámi art in Norwegian art history: A historiographical study; Grini 2016). In a broader sense, the issue is how contemporary artists contribute to Sámi art history, if they do so at all. This is a fundamental question, and one that is also applicable to the discipline of art history in general. How do contemporary artists contribute to art history? If history is understood as something that has to do with the past, then the question is about the various relationships between the past and the present. This question suggests that the past, explained as history, is not a static entity, but is, instead, something that must constantly be interpreted from a contemporary perspective. Since history also has to do with narratives — with stories — the question is also about how contemporary artists contribute to our narratives about art.

Following from this point, we may well ask to exactly which narrative about Sámi art the introductory question refers, as there are several such narratives. Some might point out that the history of Sámi art has only been written in a fragmentary or episodic form and not as a lengthy, diachronic, written history in keeping with the discipline's predominant tropes and narrative structures. But does 'art history' refer only to a written narrative? How do artists and artworks influence such narratives? And what are the relationships between artist, work, written narrative, and historian? In what ways can art and artists of the present change the stories of the past?

In 1940 the celebrated art historian Harry Fett (1875–1962) published the article 'Finnmarksviddens kunst' (The art of the Finnmark Plateau), where he described, among other things, the history of what he called 'the art of the Sámi'.<sup>2</sup> I would argue here that had Fett not become aware of the artist John Savio (1902–1938) and certain aspects of the latter's work and self-representa-

tion, he would not have attempted to write such an outline of the art of the Sámi. Savio's emphasis on Sámi features, both in his work and in the way he presented himself, led Fett to view and synthesise it as Sámi art as a whole. In other words, Savio's art and his self-presentation can be said to function reflexively on previous works, practices, and artists, all of which became parts of Fett's more cohesive narrative.

### **Performing Sámi art history**

Holm (b. 1966), Pieski (b. 1973), and Stenberg (b. 1961) are contemporary artists, or contemporaneous artists, in the sense that they are living at the same time, they produce art at the same time, they are from roughly the same generation, and they are all alive today. Arguably, they are also contemporary artists in the sense that their works relate in various ways to the prevailing trends in what is often defined as contemporary art. For example, they incorporate a variety of media and practices in their works.<sup>3</sup>

How, then, do these contemporary artists contribute to Sámi art history? I will take a look at some practices and themes put forward by Holm, Pieski, and Stenberg's works and actions in order to posit possible answers to this question. Fruitful approaches are found in theories of performativity, and I have already implied such an approach in the brief description of Savio and Fett above.<sup>4</sup> Theories of performativity attempt to shift the focus away from what someone (or something, such as a work of art) is, to what he or she (or it) *does*. From such a perspective, an artist's biography, for example, becomes more than a matter of passive aspects, of self-explanatory, *a priori* facts that the art historian merely has to 'dig out'. Rather, such biographies become a question of what artists do, how they actively make their decisions, and how they present and situate themselves and their works within a range of both explicit and implicit contexts.

It may be rewarding to view the artist Geir Tore Holm from such a performative angle. His artistic career will be a primary focus of this chapter. In an interview with Hanna H. Hansen (2007), Holm presents himself as follows:

I grew up in Manndalen, in the municipality of Kåfjord in Troms, and I have always seen myself as a Sámi. My parents don't consider themselves to be Sámi. For them, being Sámi meant something else — it meant something that wasn't good to be. They were *mann-dalingar*, but they weren't Sámi. My father spoke Sámi. My mother knew Sámi when she had to.<sup>5</sup>

Holm is an artist who assumes multiple positions, and his life and art cannot be neatly divided into two distinct components. He currently lives on the farm

Fig. 1: John Savio, *The Morning After/Beaivvi mannil*, undated, often referred to as a self-portrait. Hand coloured linocut on paper. Photo: The National Museum of Art, Architecture and Design.



Øvre Ringstad in the south of Norway, along with his partner Søsja Jørgensen (b. 1968) who is also an artist. The couple have collaborated on several projects, and it is not always possible to distinguish their artistic careers from each other. Holm often refers to himself as a farmer, and, in recent years, the Øvre Ringstad estate has played a key role in the works of both Holm and Jørgensen. Holm once explained in an interview that moving out into the countryside and becoming a farmer was meant as an artistic and political statement.<sup>6</sup>

Holm graduated from the Trondheim Academy of Fine Art in 1995, and he is also a trained landscape gardener. He has worked as a lecturer at the Bergen Academy of Fine Art, and he fronted the preparatory work that led to the Academy of Contemporary Art and Creative Writing in Romsa. Recently, he has been working as a research fellow at the Oslo National Academy of the Arts with the project *Poetics for Changing Aesthetics*. The topics he explores in this project include how 'language and textual articulation work [...] within identity politics in the visual arts'.<sup>7</sup> As I see it, Holm himself seems to take a performative approach to his material, as he focuses on what language *does* rather than simply viewing language as a passive reflection of reality. Such a perspective is in line with J.L. Austin's speech act theory.<sup>8</sup>

As for his own, multifaceted practice, Holm has been lauded as an 'inspirational figure and an organising force within the Sámi art scene'.<sup>9</sup> He has worked as the leader of the Sámi Art Festival, served as an acquisition consultant for the Sámi Arts Council and chaired the artistic committee of the Sámi Artist Council. He has also been actively engaged in organisations that do not specifically concern the Sámi art world, for example, by serving as the chair of the artist-run membership organisation and exhibition space The Young Artists' Society (UKS) in Oslo.

Holm has also curated a number of exhibitions, such as *River Deep, Mountain High*, which was shown at the Sámi Centre for Contemporary Art in Kárášjohka as part of the Sámi Art Festival in 2002. The exhibition later went on tour under the auspices of the Norwegian Touring Exhibitions programme, along with works by the artists Jenny-Marie Johnsen (b. 1960), Svein Flygari Johansen (b. 1959), Snorre Ytterstad (b. 1969), Mattias Hårenstam (b. 1971), Vanessa Baird (b. 1963), Minna Saastamoinen (b. 1967), Elinor Ström (b. 1968), and Jorma Puranen (b. 1951), none of whom were members of the Sámi Artists' Union at the time. Holm wanted, thereby, to query established identity markers and reflect on the optics and contexts provided by the term 'Sámi art'.<sup>10</sup> A catalogue was also produced to accompany the exhibition, which included the essay 'Hva er samisk kunst?' (What is Sámi art?) by Synnøve Persen (b. 1950), who is a visual artist, poet, and — like Holm — an influential figure in the Sámi art world.<sup>11</sup> Similarly, Holm writes his own texts, both poetry and prose. Several of these texts may even be seen as central works both in his artistic career and in Sámi art history. Moreover, the genre-transcending practices of Holm and Persen can be seen as typical tendencies in Sámi art history, a point to which I will return.

In July 2016, Holm curated the *Obsidian Gaze* exhibition, which reportedly featured 'the most prominent indigenous artists from all over the world' at the Center of Northern Peoples in Olmmáivággi (Nor. Manndalen), as part of the annual *Riddu Riddu* festival.<sup>12</sup> Outi Pieski contributed with a specially com-



Fig. 2: Iver Jåks, *The number is eleven/Lohku lea oktan-uppelohkái*, 1999. Bone, shell and wood. Photo: Guri Dahl.

missioned piece. Other artists included Iver Jåks (1932–2007), Per Enoksson (b. 1965), Jeffrey Gibson (b. 1972), and Jimmie Durham (b. 1940), just to name a few. It is also interesting that Holm included a historical object from the Department of Ethnography at the Museum of Cultural History in Oslo: a pole from the Ainu people of Japan from the 1890s, which was described long-ago by an observer as ‘a model of the carved and decorated pole to which the Ainu, during the Bear Festival, bind the bear before it is killed. It has been crafted in a rough style’.<sup>15</sup> The pole was reportedly acquired from the German merchant Adolf Traugott Dattan (1854–1924), who travelled between Shanghai, Nagasaki, and Vladivostok around the turn of the previous century.

In the present context we may well ask, how does the reception of the pole change when the context switches from an ethnographical museum to a contemporary art exhibition? What reflexive effects does Holm’s inclusion of the historical pole have on this context and on the pole itself? And also, what reflexive effects does Holm’s curatorial work have on, for example, Jåks’ work of





art and on his artistic representation as a whole? A tentative answer is that, at the very least, it cements Jåks' position as a significant artist on the international contemporary art scene as well as reaffirming his position as one of the key-figures in Sámi art history, at the same time that the century-old pole of the Ainu people is given renewed currency as art. Or, to use a term coined by Dan Karlholm, who has written extensively on questions of contemporaneity and historical representation, it is actualised as art, no matter its age, its meaning or its use in Ainu society.<sup>14</sup>

Geir Tore Holm may thus be seen as a key participant in, and indeed an instigator of, various networks that incorporate places, objects, actors, practices,

Fig. 3: Installation view *Obsidian Gaze*, Center of Northern Peoples, 2016. Photo: Ørjan Bertelsen.

Fig. 4: Pole from the Ainu people, c. 1890. Bast fibre, bark, cotton. Installation view *Obsidian Gaze*. Photo: Ørjan Bertelsen.







institutions, concepts, texts, and images in multifaceted and overlapping ways. His practice revitalises artistic careers and objects from both the past and the present by placing them in new contexts, thereby creating various narratives of Sámi art or of international indigenous art. Holm not only emerges as a central contributor to Sámi art history, but also as a contributor to other stories about art. By producing catalogues and exhibitions, he consequently helps shape Sámi art history in an entirely concrete way, regardless of whether such a history has yet been written as a continuous narrative by an art historian.

Obviously, Holm is also a major contributor to histories of Sámi art through his own works. One of his pieces, which crops up repeatedly in exhibitions, catalogues, and texts that present Sámi art, is *New Flag* (2004), often interpreted as referring to the Sámi flag and its use of the primary colours yellow, red, and blue, here represented as berries in jam jars. With its focus on colours and flags, Holm's piece can be contextualised within a debate on the place of colours in

Fig. 5: Geir Tore Holm, *New Flag* (cloudberries, lingonberries, bilberries)/*Ođđa leavga* (luomi, jokna, sarrit), 2004. Photography/C-print.

Fig. 6: Synnøve Persen, *Sámi flag*, 1978. Fabric. Photo: Anne-Lise Reinsfeldt/Norsk Folkemuseum.

Fig. 7: Anders Sunna, *4 Nation Army*, 2013. Spray-paint on flag.

national art. When art history became a separate discipline in Norway in the late nineteenth and early twentieth centuries and efforts were made to develop the institution and concept of 'Norwegian art', art historians Lorentz Dietrichson (1834–1917) and Andreas Aubert (1851–1913) debated whether there was a particularly Norwegian outlook on colour.<sup>15</sup> If such an outlook could be identified, some argued, then one could speak of a genuinely national art. As Synnøve Persen and others have pointed out, this topic has also been debated in Sámi contexts.<sup>16</sup>

When the reception of Holm's *New Flag* relates it to the Sámi flag, both the work itself and its title may be said to reactivate other, pre-existing works found in histories of Sámi art. The connections to the Sámi flag harken back to a number of histories about participants, textiles, politics, patterns, and colour schemes. The earliest known use of the Sámi flag was reportedly in Kárášjohka in the 1960s.<sup>17</sup> Also the history of Synnøve Persen's flag is important. The flag was shown at *Sámi Álbmut* (1978), the first exhibition featuring what gradually became the Sámi Artist Group, also known as the Masi Group, which served as a foundation for the later institutionalisation of Sámi art. Leif Pareli, a conservator at Norsk Folkemuseum in Oslo, has pointed out what a stir it created that a distinctly Sámi flag was launched at such an institution.<sup>18</sup> The official Sámi flag was adopted at a conference in Ååren in 1986, when the artist Astrid Båhl's design was chosen among 27 proposals.<sup>19</sup> This dimension may also be extended to the younger artist Anders Sunna (b. 1985) and his more recent work *4 Nation Army* (2013), which makes use of spray-paint on the official Sámi flag.

Holm's *New Flag* may be said to raise questions as to how our surroundings shape us through what we take in, both literally and figuratively. It discusses this by linking nutrition, our surroundings, and nature to the symbolic, represented by the flag, as both cause and effect of various identity formations. Such identity formations, as both cause and effect and as part of both internal and external processes, are also explored and problematised in works such as *Give Blood!* (2006). The work explores, among other things, blood as a metaphor for kinship and identity, as well as notions of belonging to different peoples, and how such notions have been linked to narratives about the place of certain peoples in certain surroundings, or places, or soils.

Such themes are also seen in *Omasum* (2010), a door handle cast in brass and bronze for the main entrance of the Eastern Sámi Museum in Njauddâm.<sup>20</sup> The handle's shape is inspired by the shape of the reindeer's omasum, that is the third of a ruminant's four stomachs, which helps such animals absorb and use the nutrients in the food they eat. The omasum is also related to human meals, for example being used for blood sausages in traditional Sámi cuisine. On a symbolic level, Holm's handle may allude to the reindeer's importance in Sámi culture and identity.





Fig. 8: Geir Tore Holm, Omasum, 2010. Door handle cast in brass and bronze. The Eastern Sámi Museum. Photo: Honna Havas.

Fig. 9: Iver Jåks, 1972. Door handle cast in bronze. Sámiid Vuorká-Dávvirat. Photo: Elin Haugdal, 2010.

Omasum may also be related to another famous piece in Sámi art history: Iver Jåks's iconic bronze handle on the door of another Sámi museum, the Sámiid Vuorká-Dávvirat in Kárášjohka, from 1972.<sup>21</sup> Both handles are characterised by their organic and symbolic qualities. Jåks's handle may be said to have a phallic, organic form, while at the same time evoking the handle on the backside of the Sámi bowl drum. In Sámi tradition, the *noaidi* could use such a drum to travel to 'other worlds' in time and space. It was also used as a tool of orientation, for example, in order to acquire information on where it was best to let the reindeer graze.<sup>22</sup>

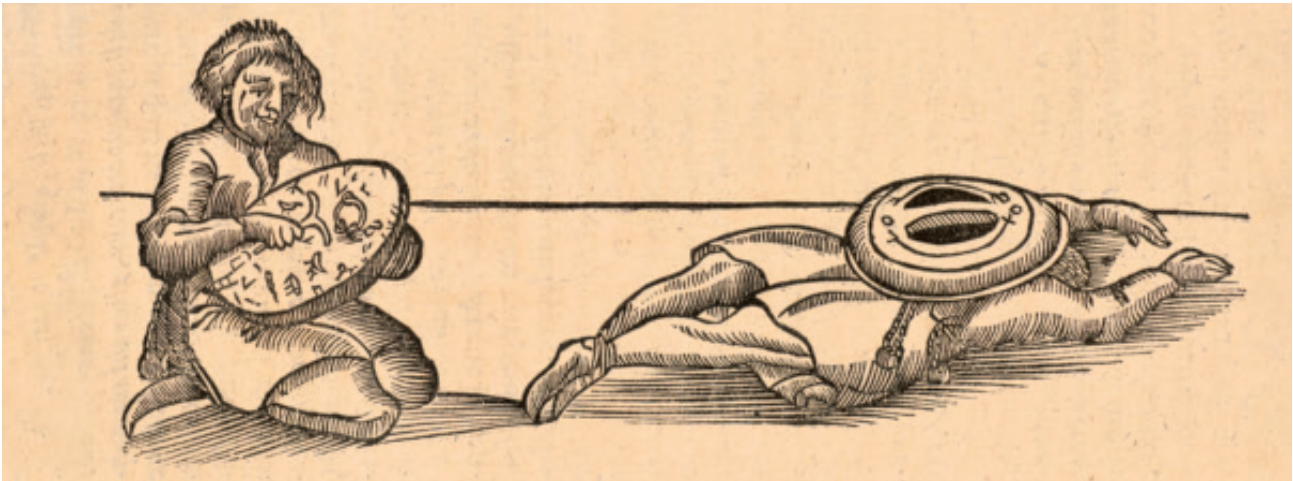
The handle can symbolise an important tradition of material and knowledge in Sámi culture, and both Holm's and Jåks's handles may be related to the importance of museums as conveyors of tradition and knowledge. The Sámi drum can be seen as a door-opener to both other worlds and new insights, while the omasum can be interpreted as a metaphor for the intake of nutrients in the form of knowledge. When visitors open the door to the respective museums, these possibilities open up as well.

Key works by Outi Pieski and Lena Stenberg may also be said to activate such long-term perspectives on symbols, epistemic traditions, and material and visual culture within Sámi contexts. Outi Pieski graduated from the De-

Fig. 10: Backside of Sámi bowl drum, found in Nordland in 1880, from c. 1903. Norsk Folkemuseum, Oslo. Photo: Haakon Harris/Norsk Folkemuseum.



Fig. 11: Illustration from Johannes Schefferus, *Lapponia*, 1673.



partment of Painting at the Academy of Fine Arts in Helsinki in 2000. She grew up in Helsinki and is based there, but also lives and works in Ohcejohka in Northern Finland, where her father's family originates. The northern landscape seems to greatly inspire her, as many of her paintings allude to specific places and landscapes in their titles. One example is the picture whose title, *Teno River by Night* (2013), refers to the river that serves as the border between Norway and Finland but that is also part of a pan-Sámi, transnational landscape on both sides of the river. By framing her pictures with silk threads similar to the colourful, veil-like threads hanging down from the silk shawls seen in certain Sámi garments, Pieski calls attention to the fact that these landscapes are indeed populated, despite their desolate appearance in her pictures and in contradiction to certain conceptions about the area as so called *terra nullius* or 'no man's land'.<sup>23</sup>



Fig. 12: Outi Pieski, Teno River by Night/Deatnu ijabealte, 2013. Acrylic on canvas, thread. Photo: Jussi Tiainen.

The landscape has shaped human life in the area, and human activity has shaped the landscape. Even though her landscape paintings are usually devoid of human life or infrastructure, vestiges of human activity and creativity are nevertheless ever-present in Pieski's works, often by way of textile elements that allude to what has traditionally been seen as women's clothing and activities. Pieski's paintings may thus be said to counteract established dichotomies between nature and culture. In her pictures, these distinctions merge as two sides of the same coin.<sup>24</sup>



Fig. 13: Outi Pieski, *Spirit of the valley/Leagi vuoigŋa*, 2015. Thread, iron. Installation, Sámi Parliament in Norway, Kárášjohka.



Like Holm and Jåks, Pieski has collaborated with major representative institutions in the Sámi heartland. But while the above-referenced pieces by Holm and Jåks were for museums, Pieski has created such works for political bodies, including installations for the Sámi Parliaments in both Finland and Norway.

These installations may be linked to elements in some of the traditional garments worn by Sámi women. In her installation at the Norwegian Sámi Parliament Building in Kárášjohka, for example, patterns alluding silk shawls are arranged in repetitive V-shapes formed by multi-coloured silk fringes. Consisting,



thereby, of both presence and absence, the installation creates both opaque and transparent patterns and colours that change according to where the spectator is located. Similarly, the installation at the Finnish Sámi Parliament Building in Anaar uses effects such as stylised and magnified elements from the silver jewellery used in the Sámi costumes.

Pieski's installation *Golden Coat* (2006) consists of, among other things, a Northern Sámi garment, a *gákti*, made from coffee bags and a shawl made from candy wrappings; however, the traditional fringe technique has been retained for the silk threads. The installation also includes a photograph of the coffee-bag outfit in use. The installation alludes to certain aspects of Sámi *duodji*, an aesthetic and material practice and epistemic tradition that, in certain understandings, emphasises that no material should be wasted and that artisans should use what is on hand in their surroundings.

The discussion of domestic aesthetics and material practices is also at play in many of Holm's works. The piece *Handrail* (2009) directly refers to the use of the resources at hand, represented by a photograph of a broken rail repaired with a mustard bottle and a plastic tube.

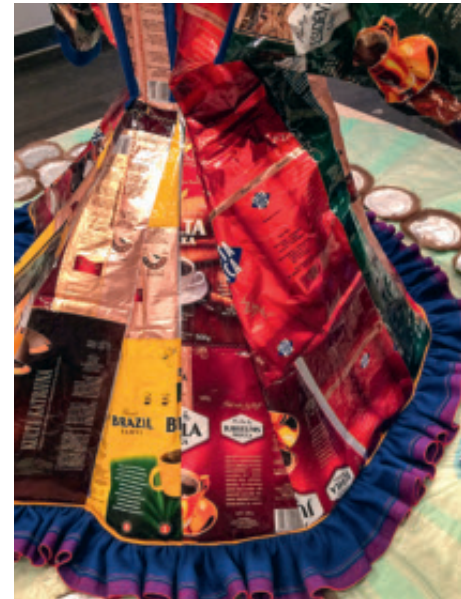


Fig. 14: Outi Pieski, *Golden coat/Gollegákti*, 2006. Wrapping paper, reindeer fur, fabric, thread and photo. Installation in 3 parts.

Fig. 15: Outi Pieski, *Golden coat/Gollegákti*, 2006. Detail of installation. Photo: Monica Grini

Fig. 16: Geir Tore Holm,  
Handrail/Giehtamuorra.  
Photography, 2009.



While Pieski's works embody a meticulous aesthetics, Holm seems to explore a different aesthetical typology in this example, perhaps an 'aesthetics of necessity', to borrow a concept from Joar Nango (b. 1979).<sup>25</sup> Nango is another artist operating in this field. He uses this concept to describe his documentation of what he calls the 'do-it-yourself construction within Northern architecture', a type of building activity that requires local knowledge and, often, pragmatic solutions in order to satisfy immediate, urgent needs. In such architecture, the building's structure and placement often change several times over the course of a year, in line with the shifting challenges of the various seasons and ensuing relocations. Holm's handrail photograph is part of a project in which he documents his childhood upbringing at home in Olmmáivággi, examining how his parents, despite living at a time when Norwegian petroleum wealth had greatly increased purchasing power, continued a particular practice of reuse and repair.

By using everyday waste from her contemporary surroundings in the time-consuming work required to create a lavish outfit like a *gákti*, Pieski emphasises that it is not only wood, bone, wool, and other natural materials that are present in Sámi aesthetic practices. Countering established stereotypes in this manner, she relates the *gákti* to coffee, sugar, and other global products that stem from various places around the world, far away from Sápmi, that are used in different ways — and that acquire different meanings — in different local prac-



tices. By using products that hail from a global, centuries-old exchange of trade, Pieski also calls attention to the fact that exchanges between Sápmi and other regions throughout the world are nothing new. She has retained the shawl's silk threads, which may also be viewed in relation to such long-term cross-cultural exchanges.

Additionally, Pieski's art can be compared to art historical concepts such as appropriation, assemblage, and collage, in that she either uses or quotes preexisting materials and reassembles these materials in new ways.

Lena Stenberg graduated from the Konstfack University College of Arts, Crafts and Design in Stockholm in 1990. Stenberg grew up in a family of reindeer herders in Northern Sweden. She has recounted how her family moved to a village fifty kilometers from Giron so that she would be closer to school and thus be able to travel the long way by school bus, rather than have to move to a boarding school for Sámi children as her parents had done when they were young.<sup>26</sup> She often deals with themes such as having a home or creating a new home in a new place. In several works, she has experimented with the *lávvu* form, for example, in the work *Mobility* (2014), which she created for the exhibition *Beauty and Truth*.<sup>27</sup>

*Mobility* may be explained by the concept of assemblage. The piece consists of several utility items made from wood and assembled together. The work may call to mind Kurt Schwitters (1887–1948) and his *Merzbau*, a pioneering project in avant-garde practices and assemblage methods.<sup>28</sup> Stenberg, in *Mobility*, created a symbolic and transportable home, whereas Schwitters's *Merzbau* was an actual home he was forced to flee and reconstruct anew each time he relocated. Both artists thematise the notion of creating a home and what is needed to feel at home there. Additionally Stenberg, like Pieski and Holm, also re-activates and plays upon already established Sámi identity markers.

At the *Beauty and Truth* exhibition that featured Stenberg's piece, the artists were asked to pick a work from art history with which their own contribution was to enter into a dialogue. Stenberg chose a poem by Nils-Aslak Valkeapää (1943–2001) from his anthology *Ruoktu váimmus* (*Trekways of the Wind*). It is interesting to note that several of the other artists also chose to relate their pieces to literary works.<sup>29</sup> Holm, who likewise participated in the exhibition, chose the poem 'Min eallin' by Paulus Utsi (1918–1975). Kristin Tårnesvik (b. 1964), another artist who has placed herself in the field of Sámi art, picked the novel *I dyreskind* (*In Reindeer Hide*) by Matti Aikio (1872–1929).<sup>30</sup> Aikio's novel was first published in 1906 and was illustrated in a later edition by the aforementioned Jåks. Both Aikio and Valkeapää also practised fine arts and may thus be seen as artists who transcended genres. Similarly, as mentioned above, poetry and prose play a key role in both Holm's and Persen's art, while Jåks is known for his



Fig. 17: Lena Stenberg, *Mobility*, 2014. Wood. Installation view from *Beauty and Truth*, Romssa Dáiddasiida, 2014. Photo: Lena Stenberg.

poetic titles. Perhaps it is these transcendent practices that the *Beauty and Truth* artists wanted to call attention to when they chose to enter into a dialogue with literary works and thereby activate genre-transcending artists and their works as important actors within the history of Sámi art.

Stenberg's painting *Anne Marja, What Do You See* (1994) juxtaposes four painted versions of a detail from a family photograph of her mother as a young girl. Stenberg has also used this photograph in conjunction with explorations of other photographs from her own family, for example, in the group exhibition *Áibbas Rabas* at the Sámi Centre for Contemporary Art in 2015. Many of the artists engaged in what the Sámi Art Research Project labels as 'Sámi art' have thematised their own family background in their art. As already shown, Holm is one such artist who actively uses his family background. More generally, this may also be regarded as a feature of much of today's contemporary art. Such a tendency coincides with a similar trend in contemporary literature, one that the literary scholar Jon Helt Haarder (2007) has referred to as 'performative biographism'. Still, if the question is how Holm, Pieski and Stenberg contribute to Sámi art





Fig. 18: Lena Stenberg, Anne Marja, What Do You See, 1994. Oil on canvas.  
Photo: Elin Haugdal.

Fig. 19: Lena Stenberg, Sisters, 1990. Screen print on rubber.  
From Áibbas Rabas, Sámi Centre for Contemporary Art, 2015. Photo: Liv Engholm.

Fig. 20: Lena Stenberg, Family, 1990. Screen print on rubber.  
From Áibbas Rabas, Sámi Centre for Contemporary Art, 2015. Photo: Liv Engholm.





history, it seems relevant to regard such identity discussions as vital features of such a story.

Anne Marja, *What Do You See* has been mounted in different ways at different exhibitions, for example, during the *40 years of Sámi art* exhibition, in a horizontal way. This mounting accentuates the serial aspect of the portrayal, in that the image remains the same but is multiplied in various colours in a formal exploration. The repetition, the colouring, and the stylistic exploration add a sense of distance to the personal image and serve to generalise it, so that it is no longer seen primarily as a portrait of an individual but perhaps more as a universal representation.

Seen in this way, the depiction may for example be related to John Savio's well-known portrait of a male.

Many writers have ascribed a symbolic quality to this picture by Savio, for example, as representative of what the well-known Sámi politician and intellectual Per Fokstad (1890–1973) in the 1950s called 'the new type of Sámi', one he predicted would face the future without apprehension, secure in his own

Fig. 21: Installation view 40 years of Sámi art/40 jagi sámie dáidagiin at Adde Zetterquist Art Gallery, 2014. Photo: Rigmor Angell Hanssen.

Fig. 22: John Savio, Sámi in Finest Clothing/Cinadan sápmelas, undated. Hand-coloured woodcut. Photo: The National Museum of Art, Architecture and Design.



grounding in Sámi culture.<sup>31</sup> Where Savio's portrait has been titled *Sami in Finest Clothing*, Stenberg reasserts the subjective position in her work through the title *Anne Marja, What Do You See*. She thereby evades the type of representation so commonly found in ethnographical works that use generalised typologies to identify people in photographs, such as 'Sámi woman in folk costume'. Stenberg's title may also be said to allude to one of the aspects of photography that



so fascinated Roland Barthes: These eyes that belong to the past and that we see from our contemporary perspective, but that were once part of their own present day when the photograph was taken, and that continue to be present in our day and age — what do (or did) they see?<sup>32</sup>

This leads me back to the main questions I referred to in the introduction to this chapter concerning the relationship between past and present: How do contemporary artists such as Geir Tore Holm, Outi Pieski, and Lena Stenberg, contribute to Sámi art history? And do their artistic works and careers have a reflexive effect on this history? Given the examples in this text, I would argue that both questions, which are closely interlinked, may be answered in the affirmative. As I pointed out in the introduction, all history is written during the present. When artists such as Holm, Pieski, and Stenberg, actively situate their works in relation to certain things and themes, certain fields and practices, and certain concepts and oeuvres from both the past and the present, they bring to light potential ways of framing and presenting long-term developments in art history, specifically in a history of Sámi art.

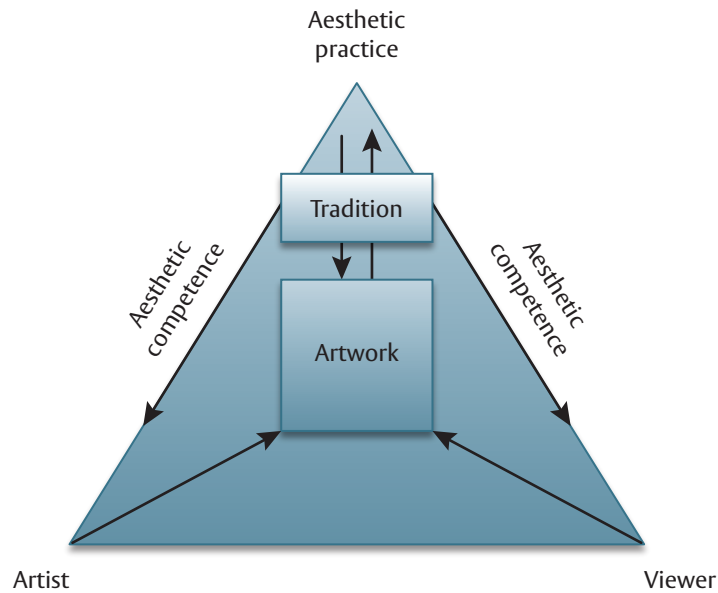
### **A reciprocal relationship**

Perhaps the questions presented in the introduction can be related to the classical question of the relationship between artist, work, and viewer and the various spheres that surround such positions and practices.

The philosopher Kjell S. Johannessen illustrated this relationship in his analysis of what he refers to as ‘aesthetic practice’.<sup>33</sup> One of Johannessen’s main points is that none of the elements in such practice can be isolated as an individual phenomenon. Artist, work, and viewer all find themselves in relations that shape their actions and understandings, but these actions also work reflexively on these relations and understandings. The communication triangle points out that artworks are not created out of thin air, but will always stand in relation to something else as an intertextuality of which the artist is not necessarily conscious. The arrow in the opposite direction in the scheme between ‘artwork’ and ‘aesthetic practice’ emphasises that the work of art may also have a reflexive effect on the very practice within which it was created.

Thus, by focusing on *duodji* in her works, Pieski activates such an aesthetic practice as an important tradition in Sámi art history, even as her own practice may have a reflexive effect on this tradition. Certain perceptions of *duodji* may change as a result of Pieski’s art, for example, when she asserts that *duodji* is just as much an attitude concerning the use of materials and its ecology as it is a practice regulating the use of a specific *type* of material. Likewise, when Holm and Stenberg, in their respective dialogues with art history, bring leading Sámi authors and their literary works to the fore, it serves to highlight genre-tran-

Fig. 23: Communication triangle, after Johannessen 1979. Monica Grini.



scending practices in Sámi art history. Such references may in turn have a reflexive effect on, and thus expand, interpretations of Sámi art history as exclusively a history of visual arts.

The metaphor of networks can be useful in grasping the multitude of contexts or alliances between the different objects, practices, and actors that work together in various ways to create certain understandings. All of the aforementioned artists are members of a variety of networks featuring a variety of actors. Such networks may be overlapping, multifaceted, and complex. Affiliation with one network does not exclude affiliation with other networks or with other traditions, 'worlds', or aesthetic practices. Different aspects of the various actors, practices, and objects may manifest themselves in different ways in different contexts and cannot be pinned down to a single, unambiguous meaning. As I have sought to demonstrate, Geir Tore Holm is not only an important actor in the world of Sámi art, he is an important actor in a wide range of fields and networks which constantly communicate between themselves and which resist being split into different, separate 'worlds' without a good deal of simplification. Perhaps Johannessen's diagram could be expanded by several repetitive diagrams with bidirectional arrows between them in order to encapsulate such overlaps.

All the oeuvres cited here refer to a diversity of practices and traditions, and it is vital that art historians keep our eyes open for such diversity in the works we study, even if the question is how the oeuvres contributes to a specific art history. From an analytical perspective it may be beneficial — and as a rule en-

tirely necessary — to pursue certain angles and downplay others. At the same time, however, we must be aware of this inescapable simplification encapsulated in our practice, when we try to translate a multifaceted artistic output into text by way of the inscription practices that characterise our field.<sup>54</sup> It is therefore imperative that we clearly reflect on the choices we make and why we make them. Taking a ‘backwards’ approach, wherein we examine how history is constructed in the present, may further such reflection.

As with all art histories, Sámi art histories take part in networks of cross-fertilising historical and contemporary processes that both shape and work reflexively on such histories. Perhaps it might also be useful to explore how Holm’s, Pieski’s, and Stenberg’s respective artistic careers work reflexively also on other art histories. There is ample room to further examine how the actors of the present shape the various art histories of the past.



## Bibliography

- Aikio, M. (1906). *I Dyreskind: Fortælling fra Finmarken*. Kristiania: Aschehoug.
- Aikio, M. (2015). In *Reindeer Hide: A Novel*. Trans. John Weinstock. Dripping Springs, TX: Agarita Press.
- Akrich, M. & Latour, B. (1992). A Summary of a Convenient Vocabulary for the Semiotics of Human and Nonhuman Assemblies. In: Bijker, W. E. & Law, J. (eds.). *Shaping Technology/ Building Society: Studies in Sociotechnical Change*. Cambridge, MA: MIT Press. 259–264.
- Austin, J. L. (1962). *How to Do Things with Words: The William James Lectures delivered at Harvard University in 1955*. Cambridge, MA: Harvard University Press.
- Barthes, R. (1981). *Camera Lucida: Reflections on Photography*. Trans. Richard Howard. New York: Hill & Wang.
- Belting, H. (2009). Contemporary Art as Global Art: A Critical Estimate. In: Belting, H. & Buddensieg, A. (eds.). *The Global Art World: Audiences, Markets, and Museums*. Ostfildern: Hatje Crantz, 38–73.
- Fett, H. (1940). Finnmarksviddens kunst: John Savio. *Kunst og Kultur* 26. 221–246.
- Fokstad, P. (1957). Litt om samisk kunst. In: Nickul, K., Nesheim, A., & Ruong, I. (eds.). *Sámiid dilitt: Föredrag vid Den nordiska samekonferansen Jokkmokk, 1953*. Oslo: Merkur Boktrykkeri. 102–109.
- Gell, A. (1996). Vogel's Net. Traps as Artworks and Artworks as Traps. *Journal of Material Culture* 1 (1). 15–38.
- Gell, A. (1998). *Art and Agency: An Anthropological Theory*. Oxford: Berg.
- Grini, M. (2014). Historiographical reflections on Sámi art and the paradigm of the national in Norwegian art history. In: Gullickson, C. & Lorentzen, S. (eds.). *Sámi Stories: Art and Identity of an Arctic People*. Stamsund: Orkana akademisk. 49–67.
- Grini, M. (2016). Samisk kunst i norsk kunsthistorie: Historiografiske riss. Tromsø: UiT – Norges arktiske universitet.
- Hall, K. (2000). Performativity. *Journal of Linguistic Anthropology* 9 (1–2), 184–187.
- Hansen, H.H. (2007). *Fortællinger om samisk samtidskunst. Kárášjohka: Davvi Girji*.
- Hansen, H.H. Snarby, I., Tangen, L. M. & Tingvoll, T. T. (2014). *Beauty and Truth/Čáppatvuohta ja duohtavuohta: Dialogues Between Sami Art and Art Historical Research*. Stamsund: Orkana akademisk.
- Haarder, J.H. (2007). Ingen fiktion. Bara reduktion: Performativ biografism som konstnärlig strömning kring millenieskiftet. *Tidsskrift för litteraturvetenskap* 4. 77–92.
- Haugdal, E. (2013). “Det skal råtne”: Materialbruk i nyere samisk arkitektur. *Kunst og Kultur* 96 (1). 36–51.
- Holm, G.T. (2004). Hva er det som står på spill? In: Holm, G. T. (ed.). *River Deep Mountain High*. Oslo: Riksutstillinger, 4–7.
- Isaksen, E.M. (2014). Sametinget og kunsten. Sámediggi: Kárášjohka.
- Johannessen, K.S. (1979). Kunst, språk, handling. In: Danbolt, G., Johannessen, K. S., & Nordenstam, T. (eds.). *Den estetiske praksis*. Bergen: Universitetsforlaget. 12–45.
- Johannessen, K.S. (1981). Language, Art and Aesthetic Practice. In: Johannessen, K.S. & Nordenstam, T. (eds.). *Wittgenstein, Aesthetics and Transcendental Philosophy*. Vienna: Holder-Pichler-Tempsky. 108–126.
- Karlholm, D. (2011). On the Historical Representation of Contemporary Art. In: Ruin, H. & Ers, A. (eds.). *Rethinking Time: Essays on History, Memory, and Representation*. Södertörn: Södertörns Högskola. 19–28.
- Kintel, T. (2007). Hva står på spill i samisk kunstverden. Bø: Høgskolen i Telemark.
- Lundmark, A.L. & Lundström, J.E. (eds.) (2004). *Same, Same, But Different*. Umeå: Bildmuseet.
- Latour, B. (1993). *We Have Never Been Modern*. Cambridge, MA: Harvard University Press.
- Myhre, H.L. (2013). Kunstneren som landbruks- og bistandsarbeider: Forum for kunstnerisk utviklingsarbeid 2013. Kunsthall Trondheim. Published online 2 November 2013, <http://trondheimkunsthall.com/news/Kunstneren-som-landbruks-og-bistandsarbeider-Forum-for-kunstnerisk-utviklingsarbeid-2013> [Accessed 6 December 2016].
- Nango, J. (2010). Nødvendighetens estetikk. *Ottar* 4. 31–33.
- Olsen, L. (1885). Lars Olsens beretning. In: Pareli, L. (ed.). *To kildeskrifter om Bindalstromma. Áarjel-saemieh. Samer i sør*. Årbok nr. 10. Snåase: Saemien sijte, 42–46.
- Pareli, L. (2013). “Stilt på likefot”: Om samisk kultur ved Norsk Folkemuseum. In: Jensen, I. K., et al (eds.). *Forskning og fornyelse. By og bygd 70 år*. Oslo: Norsk Folkemuseum. 88–111.
- Persen, S. (2004). Hva er samisk kunst? In: Holm, G. T. (ed.). *River Deep Mountain High*. Oslo: Riksutstillinger. 31–34.

- Ravna, Ø. (2011). Samenes rett til land og vann, sett i lys av vekslende oppfatninger om samisk kultur i retts- og historievitenskapene. *Historisk tidsskrift* 90. 189–212.
- Schefferus, J. (1673). *Laponia: id est, regionis Lapponum et gentis nova et verissima descriptio* [...]. Frankfurt: Ex Officina Christiani Wolffi.
- Valkeapää, N.A. (1985). *Ruoktu váimmus*. Guovdageaidnu: DAT.
- Valkeapää, N.A. (1994). *Trekways of the Wind*. Trans. Salisbury, R., Nordström, L. & Gaski, H. Guovdageaidnu: DAT.
- Utsi, P. & Utsi, I. (1980). *Giela gielain: Divttat/dikter*. Julev: Luleå Alltryck AB.
- Vuolab, S.E. (2016). – Alt skal ikke kunne forklares. NRK Troms. [https://www.nrk.no/troms/\\_-alt-skal-ikke-kunne-forklares-1.13041404](https://www.nrk.no/troms/_-alt-skal-ikke-kunne-forklares-1.13041404) [Accessed 6 December 2016].

## Notes

- 1 The doctoral committee consisted of the first opponent, Professor Dan Karlholm, PhD, Södertörn University, Sweden; the second opponent, Professor Nils Oskal, dr. art., Sámi University of Applied Sciences, Norway; and the chair of the committee, Associate Professor Elin Kristine Haugdal, dr.art., University of Tromsø — The Arctic University of Norway. The dissertation was carried out under the auspices of the Sámi Art Research Project (SARP).
- 2 Fett 1940. For more on Fett's article and his background, see chapter 4 of my dissertation (Grini 2016: 176-243; see also Grini 2014: 55–65).
- 3 See, for example, Belting 2009.
- 4 For a brief introduction to different theories about performativity, see Hall 2000. See Gell 1998 for issues of art and agency.
- 5 Holm, quoted in Hansen 2007: 92.
- 6 Holm, quoted in Myhre 2013.
- 7 Holm, 'Poetikk for estetikk i endring', project presentation, Norwegian Artistic Research Programme, <http://artistic-research.no/stipendiatprogrammet/stipendiater-lang-info/geir-tore-holm-poetikk-for-estetikk-i-endring/> [Accessed 6 December 2016].
- 8 Austin 1962.
- 9 Isaksen 2014: 45.
- 10 Holm 2004: 6.
- 11 Persen 2004: 31–34.
- 12 Vuolab 2016.
- 13 'Obsidian Gaze', Center of Northern Peoples, <http://www.senterfornordligefolk.no/museum.150283.no.html> [Accessed 6 December 2016]. The excerpt is probably taken from the catalogue of the erstwhile Museum of Ethnography, which later became part of the Museum of Cultural History. The description was in all likelihood written at the time the object entered the museum's collection in the late 1800s.
- 14 Karlholm 2011. See Gell 1996 for an interesting discussion on the (contested) distinction between artefacts and art objects.
- 15 Grini 2014: 51–53.
- 16 Persen, in Kintel 2007: 75.
- 17 'Sameflagget', *Store norske leksikon*, <https://snl.no/Sameflagget> [Accessed 6 December 2016].

- 18 Pareli 2013: 99. Norsk Folkemuseum is a Norwegian national museum of cultural history, established in 1894 as a part of the nation building process after the separation from Danish rule in 1814, leading up to the dissolution of the union between Norway and Sweden in 1905.
- 19 Recently, the artist Hans Ragnar Mathisen called attention to a 1971 book cover design by Nils Viktor Aslaksen, 'Sámi flag history', Hans Ragnar Mathisen, <http://www.keviselie-hansragnarmathisen.net/33514860> [Accessed 11 December 2016].
- 20 The museum is part of Várjjat Sámi Musea/Varanger Sami Museum in Norway.
- 21 See, for example, Haugdal 2013: 17.
- 22 Olsen 1885.
- 23 See Ravna 2011.
- 24 See Latour 1991 for critique of this dichotomy. Also Jan-Erik Lundström has pointed out how nature does not exist in opposition to a human world of 'culture' in Pieski's art, in a text referred to on Pieski's webpage, <http://www.outipieski.com/about/texts/> [Accessed 11 January 2017].
- 25 Nango 2010.
- 26 Stenberg, in Lundmark & Lundström 2004: 20.
- 27 Curated by Hanna H. Hansen, Irene Snarby, Leif Magne Tangen, and Tone Thørring Tingvoll. Hansen, Snarby and Tingvoll are scholars in the SARP project. See Hansen, Snarby, Tangen, Tingvoll 2014, for more on this exhibition.
- 28 In 1923 Schwitters began to remodel some of the rooms in his home in Hannover, Germany, for an installation project that stretched out for years and, probably, stretched upwards for several stories. In 1937 he fled to Norway because of the Nazi takeover of Germany and launched at least one similar *Merzbau* project there. After the German invasion of Norway in 1940 he fled once again, this time to England, where he built yet another *Merzbau*. The house in Hannover was bombed in 1943 and is only documented in photographs and oral and written accounts.
- 29 Valkeapää 1985. Translated into English in 1994.
- 30 Published in the anthology *Giela gielain: Divttat/dikter* (Utsi & Utsi 1980); Aikio 1906. Translated into English in 2015.
- 31 Fokstad 1957: 109.
- 32 Barthes 1981.
- 33 Johannessen 1979: 43. See Johannessen 1981 for a discussion of some of these issues in English.
- 34 On the inscription metaphor, see for example Akrich & Latour 1992. For a discussion of inscription practices in the field of art, see Grini 2016: 21–22.



## Afterword

---





# The Modern and the Modernist in Twentieth-Century Indigenous Arts

By Ruth B. Phillips

There are as many modes of modern Indigenous art as there are Indigenous ways of living in modernity.<sup>1</sup> Yet numerous confusions have led to a general lack of recognition for these arts within mainstream art worlds. Must a work be produced in Western fine art media and formats, or should we include all forms of art made by Native people during the modern period, including those designated as 'craft'? If artists adopt Western media, must they deal with current issues, or should works which address traditional heritage be included? Are professional art school training and familiarity with contemporary avant-garde idioms prerequisites, or are apprenticeship and the use of historical styles sufficient? Colonial impositions of identity further complicate the issue. To be judged 'Indigenous', must the work be made by an artist whose status is legally recognized by national governments in light of arbitrary definitions of mixed, mestizo, 'half-breed', or Métis identity? Many postcolonial scholars and critics today reject bureaucratic and legislated assignments of identity and argue that the artist's subjectivity, formed by extended identification with an Indigenous community, should be the primary criterion.

I would also urge that in arguing for a more inclusive narrative of global modern art it is critical that we distinguish between 'modern' and 'modernist' Indigenous arts. To do this, we need first to clarify the meanings of three interrelated terms: 'modernity', 'modernization', and 'modernism'. *Modernity* is a period defined by social, political and economic changes whose origins extend back to the sixteenth century. *Modernization* refers to the processes, systems and ideologies that produced modernity, primary among which are capitalism, colonialism, industrialization, urbanization, nationalism and secularism. *Modernism* describes a range of cultural inventions through which people express their experiences of living in modernity. Marshall Berman, one of the most influential theorists of modernity, has urged such distinctions in an evocative and compelling way. 'To be modern', he writes,

is to experience personal and social life as a maelstrom, to find one's world and oneself in perpetual disintegration and renewal, trouble and anguish, ambiguity and contradiction: to be part of a universe in which all that is solid melts into air. To be a modernist is to make oneself somehow at home in the maelstrom, to make its rhythms one's own, to move within its currents in search of the forms of reality, of beauty, of freedom, of justice, that its fervid and perilous flow allows.<sup>2</sup>

Berman also strongly affirms the global nature of modernity: 'In the twentieth century', he writes, 'the process of modernization expands to take in virtually the whole world, and the developing world culture of modernism achieves spectacular triumphs in art and thought'.<sup>3</sup> Indigenous peoples and other colonized peoples have lived in modernity and actively participated in modernization from its earliest phases. Indeed, if the 'maelstrom' of 'disintegration and renewal, trouble and anguish, ambiguity and contradiction' are its markers, many Indigenous peoples have experienced modernity in particularly intense and precocious forms for hundreds of years. In most places, however, colonial policies prevented artists defined as Indigenous from engaging with artistic modernism until the middle decades of the twentieth century or later.<sup>4</sup> Yet, despite these impediments, they have expressed their experiences of modernity in a wide range of styles and genres which can be defined as modern. 'Modernist' arts which respond directly to specific innovations developed by avant-gardist artists in Europe during the first decades of the twentieth century form, then, a sub-set within this large and varied corpus. This more inclusive approach allows art historians and critics to recognize the authenticity of global art forms in relation to their individual contexts of production wherever and whenever they were invented.

In relation to aesthetic practices, I propose that we identify as 'modern' those works made by artists who depart from inherited traditions of visual expressive culture to produce autonomous art forms which self-consciously communicate with diverse audiences through selective adoptions of Western conventions of representation. To cite some of the examples I know best, when Inuit artists in the Canadian north or Pueblo artists in the American southwest made their modern paintings, prints, carvings and photographs, they addressed both Native and non-Native viewers by drawing on Western pictorial and sculptural genres to reflect on inherited world views, historical memories, contemporary changes, and the new economies of art specific to colonized peoples living in modernity. In contrast, the *modernist* arts of artists like Anishinaabe painters Daphne Odjig and George Morrison engage directly with cubism, abstraction, and other conceptual and formal inventions of twentieth-century Western avant-gardes to address many of the same issues. Both modern and modernist engagements

with Western media, styles, and genres are negotiations which reinvent, modify and diverge from Western traditions in order to express uniquely Indigenous perspectives and cultural dispositions.

Indigenous modern arts are also distinguished by the need to negotiate the primitivist imaginary which lies at the heart of Western modernism. As numerous critics have shown, the idea of primitive art was invented by Europeans to comfort themselves for the cultural losses produced by modernization. In rejecting illusionistic space in favor of flatness of surface, and in radically simplifying figuration or abandoning it entirely in favor of abstraction, they sought inspiration in the arts of Indigenous peoples they believed to have remained closer to basic, primordial human truths. Because Western modernism required Indigenous cultural expressions to remain frozen in place as sources of artistic inspiration, its associated version of primitivism had a suffocating effect on the Indigenous modern. Primitive art lovers tended either to misidentify Indigenous modern arts and embrace them as the last traces of ancient ways of life or to dismiss them out of hand as inauthentic. Most museums, if they collected modern works at all, followed suit and valued twentieth-century Aboriginal paintings and sculptures as ethnographic documentation of traditional beliefs and lifestyles. Yet at the same time, modernism's universalist ideology and promotion of individual freedom and self-expression could be liberating for Indigenous artists, providing a portal into wider art worlds in the form of a shared visual language which could be comprehended across cultural boundaries.

The time lag between the initial period of modernist innovation in continental Europe and Indigenous artists' engagements with modernist styles and concepts made non-Western modernisms seem derivative and provincial and has continued to challenge the progressivist narrative of Western art history. This lag was directly engineered by colonial policies which fostered geographic isolation and extreme inequities of wealth -- erecting barriers to the entry of Indigenous artists into professional art schools. The disjunctive temporalities which have resulted have largely excluded Indigenous modern and modernist arts from art history surveys and museum installations of twentieth-century art.<sup>5</sup> In the twenty-first century, however, accounts of modernism's history have begun to change. The modern period in art is increasingly understood not as a unitary Euro-North American history, but as comprised of histories which have unfolded around the world at different moments in the course of the twentieth century. It is becoming possible to recognize twentieth-century Indigenous arts as new, original, authentic, and reflexive on their own terms. Such an approach not only demonstrates modernism's fertility and availability for reinvention but also helps to realize a 'world art history' capable of representing multiple cultural histories and aesthetic systems.

## Bibliography

- Berlo, J.C. and R.B. Phillips (2014). *Native North American Art* (revised edition). New York: Oxford University Press.
- Berman, M. (1988). *All That is Solid Melts into Air: The Experience of Modernity*. New York: Penguin Books, 1988.
- Cadena, M. de la and O. Starn (eds.) (2010). *Indigenous Experience Today*. New York: Bloomsbury.
- Friedman, S.S. (2006). Periodizing Modernisms: Postcolonial Modernities and the Space/Time Borders of Modernist Studies, *Modernism/modernity*, 13 (3), 425–443.

## Notes

- 1 This text has been excerpted and adapted from Chapter 7, 'Native Art from 1900 to 1980: Moderns and Modernists', in: Berlo and Phillips 2014: 242–249.
- 2 Berman 1988: 36.
- 3 Ibid.: 17.
- 4 For a helpful discussion of colonialism and indigeneity see Marisol de la Cadena and Orin Starn, 'Introduction', in: Cadena and Starn 2010: 1–32.
- 5 See Friedman 2006.

# Index of names and places

- Aalto, Alvar 125  
Aalto, Eeli 104  
Aanaar (*see* Inari) 210  
Aatsa 100  
Ahmed, Sara 276-277  
Aikio, Matti 79, 312  
Åjtte Swedish Mountain and  
    Sami Museum, Jokkmokk 153  
Akanidi 103  
Allen, Chadwick 180, 184-185  
Alta Dam 116  
Alta River 106, 128, 157  
Andersen, Jon Ole 168  
Appadurai, Arjun 24, 252, 264  
Arctic 13, 15, 19, 24, 49-52, 54-56, 62-64,  
    102-103, 116, 188, 263, 273, 279-280  
Aristotle 277  
Arke, Pia 24, 250, 269-270, 280, 293, 291  
Arp, Jean 125  
Askola 110  
Austin, J.L. 300  
Baird, Vanessa 300  
Barba, Eugenio 267-268  
Barthes, Roland 318  
Bartolin, Thomas 39  
Battiste, Marie 181  
Beaivváš Theatre 232  
Beechey, Frederick William 63  
Benda-Beckmann, Franz von 144  
Benda-Beckmann, Keebet von 144  
Benjamin, Walter 196  
Bergh, Sissel M. 24, 250, 261-262  
Berlin 199, 282  
Bernstein, Bruce 165-166  
Berntsen, Arnstein 71  
Bhabha, Homi 24, 251-252  
Bodø 213  
Bosteels, Bruno 15  
Brazil 35  
Britain 19, 49-50, 52, 54, 62-64, 153  
Broby-Johansen, Rudolf 21, 121, 132  
Buchan, Alexander 51, 56  
Buchan, David 63  
Butler, Judith 276  
Bürger, Peter 263  
Båhl, Astrid 305  
Cajete, Gregory 166-168  
Cape York (Melville Bugt) 53  
Captain James Cook 19, 50-51, 56-57,  
    61-62, 65  
Captain Newton 53  
Center of Northern Peoples in  
    Olmmaivággi (Manndalen) 300, 302  
Cocq, Coppélie 74  
Copenhagen 10, 17, 21, 43, 58-59, 69, 71,  
    86, 90-91, 121, 250, 272-273  
Dalvadas 110-111  
Dattan, Adolf Traugott 301  
Deleuze, Gilles 17  
Denmark 14, 19, 42-43, 77, 121, 132, 250,  
    268, 270-272, 274, 282-283  
Deptford 53  
Didi-Huberman, Georges 15  
DuBois, Thomas A. 74, 83, 89  
Dunfeld, Maja 10, 18, 173  
Durham, Jimmie 17, 301  
Eastern Sámi Museum, Njauddâm  
    (Neiden) 305-306  
Eckhout, Albert 51  
Edinburg 53, 56  
Eide, Magda 226  
Ellenius, Allan 39  
Emerson, Gloria J. 167-168  
Enoksson, Per 301  
Fanon, Frantz 284  
Fantin, Shaneen 234  
Farago, Claire 13, 36  
Faroe Islands 270  
Fett, Harry 297-298  
Finland 14, 19-20, 77-78, 99-101, 104, 106,  
    109, 111, 117, 141, 147, 153, 226-227, 232,  
    249, 252, 307, 309  
Finnmark 18, 21, 43, 78-79, 100, 104, 163,  
    213, 232, 249  
Fisher, Philip 278  
Fjällström, Folke 21, 163-164, 170, 173, 175  
Fjellner, Anders 79  
Fokstad, Per 316  
Forsberg, Claes-Göran 71, 73, 84  
Foster, Hal 213, 263  
Frampton, Kenneth 23, 212-215, 218  
France 200  
Franklin, John 63  
Friis, Jens Andreas 123  
Gad, Ulrik Pram 271  
Gadamer, Hans-Georg 219, 224



- Gállok (Kallak) 150  
 Gaski, Harald 22, 70, 74-75, 86, 89-91, 219  
 Guovdageaidnu (*see* Kautokeino) 69, 148  
 Gauguin, Paul 200  
 Gaup, Aage 217-218  
 Geismar, Haidy 152, 154  
 Germany 200, 202  
 Gibson, Jeffrey 301  
 Giedion, Sigfried 212  
 Giron (*see* Kiruna) 150, 312  
 Glissant, Édouard 21, 114, 144, 146, 150-151, 154-155  
 Gormansen, Israil 19, 50, 58-60, 32  
 Grassi Ethnographical Museum in Leipzig 197  
 Greenland 13, 19, 24, 49-50, 52-53, 55-56, 58, 250-251, 267-268, 270-273, 282-284, 290-291  
 Grini, Monica 9, 19, 24-25, 310, 319  
 Grünewald, Isaac 91  
 Guercino (Giovanni Francesco Barbieri) 41  
 Gunnerus, Johan Ernst 43  
 Guttorm, Gunvor 10, 18, 21, 148-149, 157  
 Haarder, Jon Helt 258, 313  
 Halvorsen, Stein 220  
 Hansen, Hanna Horsberg 18  
 Haparanda 108  
 Hart, Michael Anthony 173  
 Hatt, Emilie Demant 69, 71, 87, 90, 105  
 Heiberg, Jean 91  
 Helander, Marja 24, 115, 249, 257, 263, 269  
 Helander-Renvall, Elina 167  
 Helsinki 20, 109, 111, 307  
 Hesselbom, Ted 142, 147  
 Hjertén, Sigrid 91  
 Holm, Astrid 91  
 Holm, Geir Tore 22, 24, 249, 260, 297-298, 302, 304, 306, 311, 318-139  
 Hällgren, Katarina 141  
 Härenstam, Mattias 300  
 Härjedalen 262  
 Högström, Pehr 43  
 Høydalsnes, Eli 18, 41  
 Iceland 270  
 Inari (*see* Aanaar) 99, 106-107, 110, 213  
 Jessen, Vidar Corn 226  
 Johannessen, Kjell S. 318-319  
 Johansen, Svein Flygari 300  
 Johnsen, Jenny-Marie 300  
 Jokkmokk 252  
 Jorn, Asger 122  
 Jukkasjärvi 39, 73, 78, 143  
 Julevu (*see* Luleå) 141  
 Jørgensen, Søssa 299, 334  
 Jåks, Iver 20, 121-126, 128-129, 131, 133, 301, 306  
 Kaalund, Bodil 58  
 Kaddik, Fia 147  
 Kandinsky, Wassily 85-86  
 Kant, Immanuel 16  
 Kárásjohka (*see* Karasjok) 300, 305-306, 309  
 Karasjok (*see* Kárásjohka) 21, 23, 121, 124, 126, 129, 223, 232, 305  
 Kárásjohka River 163  
 Karesuando 78, 254  
 Karlholm, Dan 9, 302  
 Kautokeino (*see* Guovdageaidnu) 18, 69, 78, 213, 218, 224  
 Kautokeino Cultural Centre 23, 211-216, 218-219  
 Kautokeino, Sámi Science Building 226  
 Kelly, Michael 16  
 Kemi 108  
 Kildal, Jens 43  
 Kiruna (*see* Giron) 69, 71, 73, 78, 80, 90, 150, 258  
 Kittilä 103  
 Kleeman, Jessie 24, 267-270, 272-281, 283, 286-287, 290-291  
 Kleivan, Inge 282  
 Knudsen, Britta Timm 250, 252, 258  
 Kohl, Helmut 205  
 Kola Peninsula 14  
 Korneliusson, Niviaq 270, 285-286, 291  
 Kovach, Margaret 183  
 Kramer, Karl-Sigismund 204  
 Krohg, Per 91  
 Krupat, Arnold 181-182, 186, 188  
 Kuokkanen, Rauna 263  
 Kvalsund 79  
 Lake Inari 106, 227  
 Lake Tornetråsk 20, 71, 73, 80-81  
 Lapland 20, 34, 69, 87, 100, 103, 106, 116, 226, 249  
 Lattilahti 73, 80-81  
 Lefavre, Liane 214, 218  
 Lehtola, Veli-Pekka 73  
 Leipzig 22, 197, 201-204  
 Leith 53  
 Lindvall, Robert 147  
 Linné, Carl von 43  
 London 53, 202  
 Lukkari, Rauni Megga 102  
 Luleju (*see* Luleå, Julevu) 141  
 Lule River 73  
 Luleå (*see* Luleju, Julevu) 73, 141, 147, 252  
 Lundbohm, Hjalmar 69, 80, 90  
 Lundström, Max 21, 163-164, 170-171, 175  
 Luokta, Luovva 254  
 Luschan, Felix von 199-200  
 Luyken, Jan 19, 31, 34  
 Lyon, Scott 182  
 MacKeith, Peter 229  
 Mackhé, Max 141  
 Magga, Ole Henrik 122  
 Magnus, Olaus 39-40  
 Malmberget 90  
 Manker, Ernst 71, 80, 83, 88, 104  
 Manndalen (*see* Olmmáivággi) 260, 298, 300  
 Marakatt-Labba, Britta 21, 157  
 Marshall, Berman 327  
 Marshall, Peter 63  
 Marshall, William 63  
 Martell, Karl 205  
 Mason, Otis T. 203  
 Matisse, Henri 91, 124  
 McGuinne, Johan Sandberg 158

- McGregor, Neil 197  
 McMaster, Gerald 165-166  
 Mesch, Borg 72, 82, 84, 87-88  
 Message, Kylie 234  
 Mignolo, Walter D. 144, 149-150  
 Moore, Henry 125  
 Morrison, George 328  
 Mosquera, Gerardo 131  
 Murillo, Bartolomé Esteban 41  
 Museum of Cultural History in Oslo 301  
 Museum of Norrbotten 71-72  
 Nakata, Martin 185  
 Nango, Joar 21, 151, 311  
 Nasmyth, Alexander 53, 56  
 New Zealand 56, 149, 270  
 Ngai, Sianne 277-278, 280, 283  
 Nielsen, Asta 281-282  
 Nilsson, Lars 43  
 Norberg-Schulz, Christian 212  
 Nordic Museum (Nordiska Museet),  
 Stockholm 19, 69, 71, 74, 81, 83, 86  
 Norrbotten 69-70, 73, 80, 90  
 Norsk Folkemuseum, Oslo 304-305, 307  
 North America 14, 166  
 Norway 14-16, 18-19, 42-43, 69-70, 73,  
 77-79, 88, 100-101, 104-105, 116-117, 122,  
 128-129, 132, 141, 145, 153, 157, 163, 232,  
 249, 252, 260, 262, 270, 299, 305, 307,  
 309, 331  
 Nugraha, Adhi 170, 174  
 Nuuk Art Museum 284-285, 288-289  
 Odjig, Daphne 328  
 O'Doherty, Brian 198  
 Ofoten 43  
 Ohcejohka 307  
 Olmmáivággi (see *Manndalen*) 260, 311, 334  
 Olsvig, Sara 270  
 Oskal, Nils 165  
 Oslo 132, 260  
 Oslo National Academy of the Arts 300,  
 334  
 Ostrom, Elinor 144, 146, 148  
 Oxford 202  
 Pallasmaa, Juhani 213, 226, 228-230  
 Paltto, Kirsti 101-102  
 Pareli, Leif 305  
 Parry, William Edward 55, 60-64  
 Pavval, Ylva Maria 147  
 Pedersen, Birgit Kleist 270-271  
 Persen, Synnøve 145, 149, 157, 300, 304-  
 305, 312  
 Pettersson, O.P. 187  
 Philadelphia 202  
 Picasso, Pablo 91, 124, 200  
 Pieski, Outi 20, 24-25, 99-100, 109-111, 113,  
 115-117, 297-298, 300, 306-313, 318, 320  
 Pomian, Krzysztof 197  
 Poulsen, Anders 43  
 Poulsen, Lisbet 285, 288-289  
 Pratt, Mary Louise 19, 50, 53-54  
 Preziosi, Donald 13  
 Puranen, Jorma 257, 300  
 Pättikä 105  
 Qimusseriarsuaq (Prince Regents Bay) 55  
 Ranttila, Merja Aletta 20, 99-100, 106-109,  
 116-117  
 Rasmussen, Knud 280  
 Rembrandt Harmenszoon van Rijn 41  
 Renberg, Elsa Laula 23, 79  
 Rheen, Samuel 19, 31-32, 36-37, 39  
 Rheinberger, Hans Jörg 197  
 Riegl, Alois 201  
 Risberg, Mats 73, 84  
 River Alta (see *Alta-Kautokeino River*) 106  
 River Lemmenjoki 106  
 Ross, John 49-56, 60-65  
 Rovaniemi Art Museum 109, 332  
 Rushdie, Salman 251  
 Rydving, Håkan 36-37, 42  
 Saastamoinen, Minna 300  
 Saba, Isak 79  
 Sajoš Sámi Cultural Centre, Inari 115-116,  
 237 note 25  
 Sámi Dáiddaguovddáš (Sámi Centre for  
 Contemporary Art), Karasjok 157,  
 300, 306, 315  
 Sámiid Vuorká-Dávvirat (The Sámi  
 Museum), Karasjok 21, 121-123, 126,  
 157, 306  
 Sámi Education Institute, Inari 110  
 Sámi Parliament (Sámediggi) 108, 110, 117,  
 141, 145, 147-148, 154, 156-157, 220, 237  
 note 25  
 Sámi Parliament Building, Inari  
 (Aanaar) 237 note 25, 309, 310  
 Sámi Parliament Building (Sámediggi),  
 Karasjok 23, 110, 116, 141, 211-213,  
 219-220, 222-223, 225, 234, 309  
 Sápmi 9, 14, 19, 25, 53, 69, 73, 79, 91, 126,  
 147, 150, 152, 155-156, 164, 170, 190, 211-  
 213, 219, 224, 226, 232, 235, 249, 252, 254,  
 256, 258-260, 270, 311-312  
 Sáráhkka 123  
 Sarri, Nicklas 148  
 Savio, John Andreas 71, 108, 297-299,  
 316-317  
 Scandinavia 9, 13-14, 19, 35, 71, 78, 82, 92,  
 101, 104, 141, 143, 145, 150, 258  
 Schefferus, Johannes 19, 31, 33-34, 37-39,  
 43, 307  
 Schwitters, Kurt 312  
 Scoresbysund (Ittoqqortoormiit) 250  
 Scotland 49, 53  
 Semper, Gottfried 201  
 Siida Sámi Museum and Northern Lapland  
 Nature Centre, Inari 23, 211, 213,  
 226-227, 235  
 Sikku, Katarina Pirak 24, 249, 252, 255-  
 258, 269  
 Sjöholm, Barbara 74  
 Sjulsson, Kristoffer 187-188  
 Skerk, Josefina 147  
 Skibotn 105  
 Skum, Nils Nilsson 20, 69-71, 80, 90, 102,  
 105  
 Sloterdijk, Peter 22, 196, 205-206  
 Smith, Bernard 51, 61  
 Smith, Graham 181  
 Smith, Linda Tuhiwai 181, 184

Solá-Morales, Ignasi de 23, 212  
 Spivak, Gayatri Chakravorty 23, 214, 263  
 Stenberg, Lena 24-25, 297-298, 306, 312-313, 315, 317-318, 320  
 Stockholm 79, 91, 258  
 Storfjell, Troy 91-92  
 Ström, Elinor 300  
 Sundby, Christian 220  
 Sunna, Anders 304-305  
 Svonni, Mikael 74, 81  
 Sweden 10, 14, 19-20, 36, 39, 41-43, 69-70, 73-74, 77-79, 88, 141, 143, 153, 156, 232, 249, 252, 262, 270, 312, 332-333  
 Särestöniemi, Reidar 103-104  
 Sørensen, Henrik 91  
 Talma community 88  
 Thoresen, Silje Figenschou 21, 151-152, 155, 157  
 Tlostanova, Madina 144, 149, 155  
 Tolpogorni 82  
 Tomaselli, Keyan 156  
 Tomlinson, John 24, 252  
 Tornio 108  
 Troms 260, 298, 334-335  
 Tromsø 115, 151, 333  
 Trondheim 23, 79  
 Trondheim Academy of Fine Art 300, 334  
 Trondheim Art Museum 261  
 Trøndelag 262  
 Turi, Johan 16, 19-20, 69-71, 73-92, 102, 105  
 Tzonis, Alexander 214  
 Tårnesvik, Kristin 312  
 Uppsala 38, 43, 256  
 Utsi, Ingunn 149  
 Utsi, Paulus 254, 312  
 Utsjoki 109-111  
 Valkeapää, Nils-Aslak 20, 22, 99-105, 116, 190-191, 312, 333  
 Vattimo, Gianni 23, 212, 219, 223-224  
 Vierravaara 82  
 Vipola, Lisa 21, 141, 143-145, 147-148, 150, 155, 157-158  
 Waade, Anne Marit 250, 252, 258  
 Wajstedt, Liselotte 24, 250, 252, 257-259, 269  
 Weaver, Jace 189  
 Webber, John 19, 56-57, 61-62  
 Wetherell, Margaret 270  
 Weule, Karl 200-204  
 Wheeler, Winona 183  
 White, John 51  
 Wiber, Melanie G. 144-145, 151  
 Wilson, Shawn 168, 181  
 Womack, Craig 181, 184-185  
 Ytterstad, Snorre 300  
 Zakæus, Hans 19, 49-58, 60-65  
 Zickerman, Lilli 153  
 Žižek, Slavoj 17  
 Zumtor, Peter 234  
 Åhrén, Mattias 147  
 Øvre Ringstad 299, 334  
 Ååren 305