



# Polkuja - Pathways



*Stylus*

## POLKUJA – PATHWAYS EXHIBITION, AN IMPRESSIVE DEMONSTRATION

Art educators, artists and researchers have a vital role in building our future. The Polkuja - Pathways exhibition looks at sustainable development through arts. Sustainable development is reflected upon as a physical, cultural, social and psychological phenomenon.

I find it especially gratifying that some of the projects have been produced in collaboration between schools and art institutions and between different subjects and art forms. The projects also epitomise the way in which learning environments can be opened out and diversified.

Art and skill subjects and extracurricular basic education in the arts have an influence on how a child or a young person sees, experiences and relates to the surrounding world. It is in the essence of art education that it is based on a holistic view of the human being and on holistic action. Hands-on creative work gives people a strong sense of being able to influence their environment instead of remaining uncritical recipients and consumers.

In the exhibition projects children and young people observe their environments from ecological, aesthetic and ethical perspectives. It is inspiring and empowering for the participants, partly working alone and partly in close interaction with others, to come up with totally new solutions to safeguarding a sustainable future. The exhibition gives us both personal and communal views of what the world looks and feels like, when seen through the eyes of children and young people. It also bridges the worlds of people of different ages.

The Polkuja - Pathways exhibition is an impressive demonstration of the high standard of art education given in Finnish schools, art institutes and higher education institutions, as well as of the importance of art education at different stages of life. The works emanate a sincere joy of doing and learning.

Henna Virkkunen  
Minister of Education and Science  
Exhibition Benefactor



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## Pathways to sustainable Art Education - The Finnish art teaching in the changing world

*Does sustainable art education mean an active, creative, articulate, and reflective citizenship? Does it mean bringing fresh perspectives to local and school environments? Does it mean recycling materials or using non-toxic artistic materials? Does it mean gaining insights within the new media? Does it mean building skills to resist the hectic pace of everyday life? What is the role of Art Education in the world that is so often defined unjust and wasteful with nature resources?*

With these words the planning committee of the Pathways exhibition asked art educators and art teachers about their views on the sustainable art education. We invited the art educators to present their teaching processes and their students' artworks. We invited them to explore artistic learning processes and the development of pedagogical perspectives when the sustainability is at the centre of teaching. The framework for the entire exhibition process is a statement that art educators, artists, art teachers, and researchers have a meaningful responsibility to develop and include sustainability as a part of art education.

The exhibition presents teaching processes carried out in 34 schools by 45 art teachers and hundreds of pupils. The participating art teachers in the exhibition met in seminars, twice during the years 2009-2010, to develop their pedagogical processes together, and participate in presentations given by individuals in the fields of art, art education, and environmental planning. One step during the process was a PDF publication published in the Finnish InSEA websites: <http://inseafinland.pbworks.com/f/SuomenInSEA-Polkuja2010.pdf>, presenting the ongoing processes.

The Pathways exhibition is built as a part of the InSEA European conference in the galleries of the University of Lapland's Faculty of Art and Design, in the Arctic Centre at the Arktikum and in the city area of Rovaniemi, in the summer of 2010. The exhibition is pedagogical: the spectator can get acquainted with both the students' artworks and the artistic processes that took place in the schools. In addition, the teachers' pedagogical thinking is explained through the presentations. The exhibition makes visible images produced by Finnish children, young people, and adults, and explores what it means to look at the world through visual arts.

The exhibition also tells about the high level of the Finnish art education in comprehensive schools, upper secondary schools, schools of basic education in the arts, vocational schools, and in the universities. The Finnish art educators are highly educated and they develop their work constantly. With this exhibition they make their work visible, and take part of the international art education discussion.

The exhibition shows the special relationship Finnish people have to nature, the constantly changing and at the same time traditional relationship to the built (urban) environment, to the objects around us, and to the media. In the context of the exhibition, sustainability also means immaterial values: imagination does not require a constant "consumption party". Confronting another person can happen through art without special art materials.

Pathways introduce drawings, paintings, sculptures, photographs, video installations, environmental artworks by children, young people, and adults from the southernmost parts of Finland to the northernmost areas of Lapland. A significant number of teachers take part of the exhibition with their students' works. The exhibition demonstrates that art education has importance and potential power in the global discussion of the environmental issues, as well as creating renewed relationships to local areas and places, and in the discussion of the possibilities to live in shared world. Art education gives the possibility to imagine the future and see how it might be transformed for children, young people, and for adults. Pathways exhibition is a strong statement for the field of art education. However, recently given proposal for the distribution of lesson hours do not reinforce art education in basic education in Finland as aimed at undergoing reform. We believe that the final Government Decree will be more balanced and responsible. Creative, innovative, and enthusiastic art education is needed in the schools even more than before.

The exhibition was developed by the extraordinary collaborative network of Finnish art educators and the following associations: The Association of Art Teachers in Finland; The Association of Art Teachers in Lapland; The Finnish Association of Art Schools for Children and Young People; The Finnish InSEA; Aalto University's School of Art and Design; and the University of Lapland's faculty of Art and Design. The exhibition process has played a significant role in strengthening the networking of art teaching and development work.

We thank the Arts Council of Finland for the economical support. We thank the benefactor of our exhibition, the Minister of Education and Science, **Henna Virkkunen**.

**Pathways – exhibition committee**

# Visual Arts Education in Finland

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## **VISUAL ARTS IN BASIC EDUCATION (COMPREHENSIVE SCHOOL)**

Visual arts is taught as a separate compulsory subject in basic education. The minimum amount of instruction in visual arts is 8 lesson hours but the distribution of hours leaves flexibility to the local level to emphasize arts education. National allocation reserves on average 1-2 lesson hours per year from 1st to 7th grade in basic education. The entire scope of the basic education syllabus is nine years.

Schools may provide optional studies in visual arts as well. Optional studies are organized particularly in 8th and 9th grade. The selection of provided optional studies varies among schools. Often pupils have only a few possibilities to add visual arts to their timetables. Teaching is mainly provided by classroom generalist teachers in grades 1-6, and by art teachers in grades 7-9. Currently the core curriculum is undergoing revision.

## **VISUAL ARTS IN GENERAL UPPER SECONDARY SCHOOL (HIGH SCHOOL)**

Visual arts is a compulsory subject in general upper secondary schools. There is one compulsory course for all students and schools have to offer altogether five visual art courses stipulated in the national core curriculum. Students also have an opportunity to acquire an Upper Secondary Diploma in visual arts. There are some upper secondary schools which have a special art educational focus. These schools offer considerably more art studies to students. Visual arts is taught by art teachers.

## **BASIC EDUCATION IN THE ARTS**

Basic education in the arts is provided by art schools for children and young people. There are about 150 art schools for children and young people in Finland. The studies are offered for pupils from 4 years to 20 years of age. The studies are systematically progressing and they

enable students to apply for further studies. The schools implement the national curriculum and the Act on basic education in the arts.

Participation is voluntary and the education providers may charge fees. These art schools can be private or run by communities; they can also be a part of a folk high school. Art teachers and artists teach pupils in small groups commonly once a week (about 3 hours at a time). Pupils do have an opportunity to acquire a diploma work at the end of their education.

## **VISUAL ARTS IN VOCATIONAL UPPER SECONDARY EDUCATION (VOCATIONAL SCHOOLS), COLLEGES, POLYTECHNICS AND UNIVERSITIES**

There are several vocational upper secondary schools, colleges, universities of applied sciences and polytechnics offering visual arts, visual design, or visual media education. In these different educational institutions studies lasts about 3-4 years.

Academy of Fine Arts in Helsinki offers visual arts education in fine arts. Aalto University's School of Art and Design and University of Lapland's Faculty of Art and Design offers applied arts studies. In these universities students can do both masters and doctoral degree.

## **VISUAL ARTS IN TEACHER EDUCATION**

Two universities in Finland are educating visual art teachers: Aalto University's School of Art and Design in Helsinki and University of Lapland's Faculty of Art and Design in Rovaniemi. Visual arts teacher's education is a master's degree, which consists of artist and art pedagogical, theoretical and scientific studies as well as practice.

Classroom generalist teacher education also requires a master's degree. Classroom generalist teacher education includes visual arts instruction, the extent of which varies depending both on the university department and on the student's individual study plan.



Photograph by Milla Takala

## The Galleries of the University of Lapland's Faculty of Art and Design

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### THE RED THREAD OF ALPPILA

*Alppila Comprehensive School (grades 7-9) and  
General Upper Secondary School, Helsinki  
Art Teacher Minna Strömberg*

In the autumn of 2009 the two schools in Alppila celebrated their 50th anniversary together. The students and teachers from both schools, and former ones invited as guests of honour, created a community artwork together for the celebrations.

Each participant briefly reflected upon their time and best moments at Alppila school. What was the most essential thing for well-being at Alppila and how each one would like to share it? What is my message to the world? How would I define the "Red Tread of Alppila"?

Each participant got a piece of fabric with a different colour code. Comprehensive school pupils received light green, upper secondary school students light blue, and all teachers got yellow. Other faculty members and guests could choose from orange, purple and pink.

Then they drew or wrote their message on the fabric. It could be abstract or concrete, a poem or an aphorism. It could be long or brief, in figurative language or symbols.

The installation was built between the pillars of the school lobby. The pieces of fabric were hung by using red threads and red clothespins. The installation grew in surges during the celebration week. The comprehensive school worked on it on Monday, the upper secondary school on Thursday and the other guests did their part on Saturday. The final artwork waved in the lobby as a celebration awning for a couple of weeks and gave joy to all who came to the school.

The messages were created to wave, to move with the wind, to represent our common knowledge as a collection, nice memories to raise an "Alppila spirit".

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### ENCOUNTERS AND HANDSHAKES IN CLAY

*Lohja Area Art School for Children and Young People  
Principal Marketta Urpo-Koskinen*

What does the wind look like? What does a touch look like? Even if we don't know the appearance of the wind, we see the wind as a storm, a gust, in the movement of the trees, in the messing up of the hair. What about a touch, a press, a greeting, a handshake? What does it look like?



Photograph by Kaisa Korpjaakko

We rounded up small buns of red clay and stepped up to move and greet each other. We carried the buns of clay between the hands and they captured the trace of the greeting, the handshake. Then the "handshakes" were dried and burned in a ceramic kiln.

The ceramic greetings and encounters were packed in suitcases and sent to Rovaniemi in June. In Rovaniemi the suitcases will be opened and the hundreds of encounters will be displayed. The handshakes in clay.

The ceramic handshakes is a collaboration of eight art schools around Finland: Vihti, Lieksa, Pori, Vaasa, Pohjois-Helsinki, Espoo, Lappeenranta and Lohja.

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## ACCESSIBILITY

*Ruskeasuo School, Special Education School for Physically Disabled, Helsinki*  
*Art Course Instructor Anu Ahonen*

In the autumn of 2009 Ruskeasuo school's traditional Art Week focused on painting. The theme was related to Ac-

cessible Life, an exhibition held by an Association of People with Disabilities (Kynnys ry). The goal of the exhibition was to promote opportunities for disabled to study art or to have it as a hobby. We took part of the exhibition in Cultural Center Stoa, Helsinki in November 2009.

Discussions in Social Studies raised the ideas for the paintings. The pupils explored the physical and social environment from the viewpoint of a disabled person, looking at for example the accessibility of barriers in buildings and public transport. They studied critical posters, paintings and other images and participated in various public forums, like an architectural blog about the accessibility of urban construction by writing comments in favour of assistance services for disabled. Each student selected a topic based on these discussions, then creating painting and writing a text about it.

Before painting we talked about colours and feelings. Students gave meanings to different colours. This formed the basis for their colour choices and what the colours represented in their works. In **Vesa's** painting the scratched violet surface symbolizes his anger for the stairs being too steep which prevented him attending a concert. Pink in **Iraida's** painting presents the joy of using the lift and **Leena's** light green tells about acceptance.

Our project raised the importance of saying your opinion. Sustainable development in this sense means that we think about issues in everyday life to ensure that our society functions. An elevator for example will take you to the second floor when you push the button and when the door opens. The attitude training counts; "To remove barriers equals accessibility." Teamwork also became one of the important aspects of our art project. Process included discussions, assisted work and cooperation between different occupational groups. "Both figures have red and it combines them."

Painting by Sami Halonen



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## FOREST IN MIND – GRAPHIC DESIGN STUDENTS ' ARTISTS ' S BOOKS

*Inveon-Culture - Vocational Upper Secondary School, Borgå.*

*Lecturer of Visual Art Saija Baer*

The visual artisan students of Inveon-Culture worked within artist's book project around the theme of the forest. The theme is familiar and beloved to the Finns. The forest is a place that gives shelter, where one slows down, and which has an important role in the Finnish mythology.

The artworks show each student's personal relationships to the acquainted element of the nature. The teaching aimed to give as much freedom to the students as possible, especially within the material and technical choices. However, intensive discussion about the issues and the content played a significant role of the process. Students employed critical thinking skills through problematizing their visual choices.

A small part of the course concerned artistic bookbinding. The students were able to test three different methods of bookbinding and prepare model books by using these methods.

### **Janine Bergström**

*My artist's book deals with my personal growth neighbouring a forest. I spent a big part of my time in the forest and many of my memories are connected to that. As I strolled a lot in the forests, I got the idea of a pathway that goes through a forest. I developed my idea into a red pathway that circles a map and that has a "starting point" and the "goal".*

### **Johanna Huikuri**

*My artwork is based on the idea of a mythological story of the "tree of the world". The tree of the world combined together the underground world, the above-ground world, and the heavens. The branches were important for the shaping process of the heavens. When the earth was finally ready, a man came from the sea. This man grew into a giant and chopped down the tree with three strokes.*

### **Emil Wikström**

*Right from the beginning of the assignment I played with ideas concerning the form, materiality, and the structure of the book. Too much planning seemed troublesome. I decided to follow a more spontaneous approach, to trust*



Handmade artist book and photograph by Janine Bergström

*my intuition and thereby wait with enthusiasm for the outcome of the process. I used different paper and paint materials, different drawing pens and strings. I cut, burned and painted the book in various ways to reach the outcome I desired.*

### **Alexander Lång**

*I examined an emotion that is significant to me when walking in a winter forest landscape, through looking at light and snow.*

### **Jasmin Storgårds**

*My artist's book is a box. Inside of the box there is two-sided puzzle. The viewer needs to put together the puzzle to be able to see the artwork that consists of the image and the text: forest, "skog." On the other side there are detailed photos of forest in different seasons. A sentence takes form: "If a tree falls in a forest and no-one is around to hear it, does it make a sound?"*

In the exhibition, artist's books from the last year's 2009 course are also on display. In these books, the approach concerns more about the form and tradition of the artist's books. The students are from 16 to 55 years old.



Miniature model of a wall by Elli Uksalainen, 14 years

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## THE WALL

*Vantaa Art School for Children and Young People and Vantaa Dance Institute  
Art Teachers Marja Juutinen, Tuire Leppälä and Dance Instructor Sanna Veijalainen*

"The Wall" theme was innovated together with many teachers during the school year 2008-2009.

The project was carried out in the digital image processing and image/dance workshops with students aged between 13 and 16 during the school year 2008-2009.

What is a wall? Why do we have walls? What kind of walls are there? What kind of invisible walls are there between people? Can a wall be torn down? Think what kind of opposite worlds are separated by a wall? The warm-up with questions, ponderings, discussion and an image presentation started the assignment.

The students of the image processing workshop used their own photographs and drawings as a starting point and put in practise the image processing skills they had learned during the year. The students of the image/dance workshop built a three-dimensional miniature model of a wall using different materials. In the painting assignment

the wall was symbolically broken down by the human figure from the Wall -choreography. The different tensions between the people and within a group and also the experiences of being between and outside of a group were examined when planning the choreography.

The students' works are collected on a DVD. Some paintings and three-dimensional walls are also displayed.

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## ENERGY – A PRODUCT, A PACKAGE AND A COMMERCIAL, GRAPHIC DESIGN ASSIGNMENT

*Vantaa Art School for Children and Young People  
Art Teacher Tuire Leppälä*

The project was realized in digital image processing workshop with 13-16-year-old students during the school year 2008-2009.

What could be an energy product? A food, a drink, a medicine or an object? What makes a good product? To whom is it aimed at? How is it advertised? What makes a good commercial? What about the visual look of the commercial? Which colours are used? What are the commercial's slogans? Are they convincing? Are they humoristic?

With the warm-up questions and the image examples



the students were introduced to product and package design and advertise. The students invented an energy related product and thought about the features and target group when planning the visual appearance and commercial. After printing it on paper, the package was built to its 3D form and then photographed for the commercial. In the planning of the commercial the composition of text and images was paid extra attention. The whole project took about two months.

The students' works are presented in A4 and A3 sized prints and three-dimensional packages.

## GREETINGS FROM KOUVOLA – THE WORK OF ART OF THE ART AND CRAFT SCHOOLS

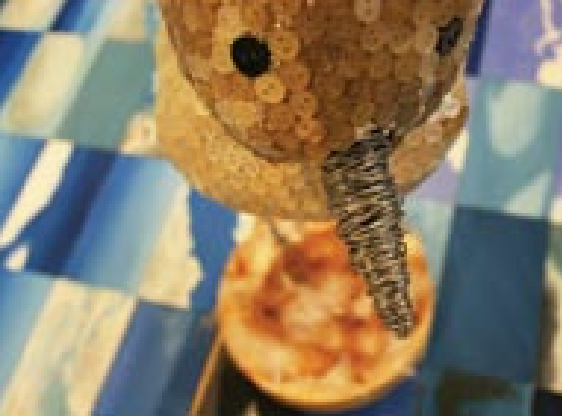
*The Kouvola Art and Craft Schools for Children and Young People*

*Art Teachers Eeva Raaska, Minna Rissanen, Ulla Sinkkonen, Saija Simola, Mari Walldén, Heini Hiedanpää, Pia Liila and Sanna Ukkola*

“Greetings from Kouvola” is a jointly produced artwork by the local Art and Craft Schools for children and young people. The project is related to the larger “My Kouvola” project. In January 2009, the municipalities of the area

were merged together as one larger city. To celebrate the new city's first year anniversary, during the year 2010, there were different forms of interdisciplinary artworks displayed from groups from the different geographical local areas: the old Kouvola, Valkeala, Kuusankoski, Anjalankoski and Elimäki. The project brought together 135 students, from ages 12 to 18 years. Their individual artworks are combined into artwork. One of the objectives of the project was to introduce the combined municipalities and their art and craft schools as a new cohesive entity.

Each student produced an A5 size of a postcard during the school year 2009-2010. The postcards were accomplished with different techniques. The only criterion for the postcards was that they had to be flat. The pictures explored the local sites, the home streets, favourite places, the meaningful places, states of minds, and atmospheres, for example. The text side of the postcards was written with pencils or black pens. In the greetings the students' talked about their feelings of belonging to the place, and living in the city. The receivers of the postcards were friends, relatives, celebrities, or fictive characters. The postcards were combined together as a joint artwork hanging from the ceiling. The display was carried out in a way that both sides of the postcards were on display.



A bird designed by Reeta Lohi, 15 years, photograph by Neea Jalkanen



Work in progress by Matilda Laitinen, 15 years, photograph by Maija Oksala

## BUTTON BIRDS – A PILE OF BUTTONS TRANSFORMED INTO BIRDS

*Sydän-Laukaa Comprehensive School, Laukaa*  
*Art Teacher Maija Oksala*

I got an opportunity to buy a part of the stock of a button shop with a reasonable prize. While thinking and fiddling the pile of buttons, I wondered how we could use them at school. I remembered the stylized pearl birds made by **Birger Kaipiainen** (Finnish Designer).

I assigned the grade 9 pupils of the optional art course (all together 36 pupils) to design a bird that could be living in Laukaa, imaginary or real. The aim was to design and make an expressive and technically interesting work.

Some pupils based their design work on water birds because there are lots of lakes in Laukaa. Many of the pupils live in the countryside surrounded by lakes, fields and forests. On their way to school they can see and even photograph birds. It became obvious that observing birds was important and familiar to them.

I have noticed that youngsters living in the countryside have skills to use tools and to choose suitable working methods – an advantage in this bird project. The medium was decided to be three-dimensional. Chicken net and wire was used for the body of the bird, which was then covered with newspapers and pulp. The buttons were used as feathers.

The pupils examined and discussed each others' works during the process. They exchanged opinions about different solutions and helped each other in more demanding stages. The literal and visual documentation of the work process was an important part of the assignment. The results were evaluated as well as the different stages of the process; where the pupils had succeeded or had setbacks and how they had recovered from them. Through the demanding process of a long term work the pupils learned to appreciate their own work and its results as well as the others' and to express their own observations, thoughts, visions and feelings. Only after the work was completed we examined the pearl birds of Birger Kaipiainen.

A bird designed and photographed by Eemil Friman, 9th grade



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## GLOBETROTTERS

*Espoo School of Art*

*Art Teacher Elisse Heinimaa*

The diploma work of Espoo School of Art is connected to the national extra curricular basic education in visual arts. Students design and produce the diploma work independently, hence getting tutoring through the whole working process. The diploma work includes the artwork, a process notebook, and a self-assessment. In the end of the spring term, all the diploma students present their artwork and their work process at a special event. The artworks are also displayed in the diploma work exhibition. The diploma works are evaluated by two assessors; by a teacher from the Espoo School of Art and by an external evaluator.

**Hilla Hirvonen**, a 17 years old student of the school, explored issues of recycling, the meaning of clothing to peoples' identities, fashion, and advertising in her diploma work. She collected clothes from the giveaway recycling markets and chose some to modify. She wanted to bring forth fun, happiness, and healthy values in life to counterbalance the superficial lifestyles. In addition to the modified party costumes and other outfits, Hilla worked with acrylic paintings maintaining the same spirit. In her paintings, she criticized the hollowness of the fashion world, and the lack of joy of life



Party costumes designed and photographed by Hilla Hirvonen, 17 years

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## ANCHORS OF YOUTH WELL-BEING IN LAPLAND

*The Faculty of Art and Design, University of Lapland,  
Rovaniemi*

*Students of Art Education Sanna Ahola, Elina Koivula,  
Henriikka Kolari, Lotta Linnanmaa, Ulpu Riikonen, Viena  
Rissanen, Niklas Pajusalo, and Lecturers Maria Huhmar-  
niemi and Mirja Hiltunen*

Collections of youth art works and documentations from workshops present results from The Anchors of Youth Well-Being in Lapland project in spring 2009. Young people have been thinking over issues connected to identity, future, growth and place experiences.

Workshops were tutored by students of art education. Participants were young people in four municipalities in

Photograph by Ulpu Riikonen





Painting by Vilma Säynäjäkangas, photograph by Heli Tiainen



Photograph by Heidi Saramäki

Lapland: Ranua, Ivalo, Kolari, and Kemijärvi. The aim was to support young people in their process of independence and growing up.

“The Anchors of Youth Well-Being in Lapland” project focuses on the dimensions of well-being. Working together with youth, the purpose is to plan, implement, and evaluate actions that could minimize the risk of social alienation. The aim is to increase the understanding of a large number of arenas for youth to interact and to construct their identity. More specific aims are 1) to produce information of youth experiences in present-day Lapland and 2) to develop art based, innovative, and functional models for early interventions. Youth experiences are reflected in the context of participation and well-being. The studies and interventions are aimed especially for the age-group 15 and older, during which period youths end their compulsory education. The project is funded by European Union (ESR) during the years 2008–2010.

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## ENCOUNTERS AROUND THE ART – THE TUNNEL PAINTINGS OF THE KOUKKUNIEMI RETIREMENT HOME

*Sara Hildén Academy, Art School for Children and Young People, Tampere*

*Art Teacher, Principal Heli Tiainen*

During the years 2005-2007 the 10-18-year-old students of Sara Hildén Academy made acrylic paintings which

were placed to Koukkuniemi retirement home of Tampere community. A competition was held for ideas to brighten up the underground maintenance tunnel. Our school’s propositions were accepted to be carried out. The sketches were developed further in co-operation with the students and the retirement home staff. 73 youngsters participated in the project.

“The Flowerbed” series was placed on a 50 metres long straight corridor. The entrance to the festival hall of the retirement home was framed with another series of square paintings, picturing the animals of the home yard and of the nearby forest. The subjects for the painting series were chosen so that they would interest both the young and the old. The opening ceremony was participated by the painters with their families and some of the retirement home staff and residents.

In the school year of 2009-2010, the project was continued with methods of community art. The goal was to create connections between the worlds of youngsters and seniors using the means of visual art. The youngsters recalled elderly people they knew, their relations to them and to old age in general. Then they wrote down their thoughts.

In the next phase, the pupils visited the retirement home of Koukkuniemi. They interviewed the seniors and wrote down their stories, made a series of documentary photographs about the retirement house residents and drew together with them. The pupils also interviewed and photographed their own grandparents.

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## TRAVELLING WITH THE GIANT – FROM THE ANCIENT SHORE TO THE RAILROAD’S SIDE

*Hyvinkää Art School for Children and Young People*  
*Art Teacher Kaisu Paavilainen*

The local history and nature have always had their role in Hyvinkää Art School: Finding different interesting places from one’s own living environment and working outdoors at the location have been a part of the yearly program. These environmental projects have also been documented in small books.

The Station’s Park (Aseman puisto) in Hyvinkää was the theme in fall 2009. The place was current because of the construction plans threatening it. We wanted to participate in the conversation concerning the park in a positive way by bringing out the meaning of parks and natural elements in the cities in general as meeting and resting places.

We studied the remarkable history of the park, it being the first railroad park in Finland. The plants of its trees have been carried all the way from Saint Petersburg in 1870’s. We drew the trees and people at the park. The theme continued at the school as clay works. The strong growth of the collected acorns could be followed in the school’s vitrine.

An event in the park was also one part of the project. The eldest students of the workshops planned the event and prepared their own costumes for it. There was also a living sculpture, our media assistant, theatre worker **Kaisa Malinen**. The event included guided tours in the park, which presented the park’s history and numerous different types of trees. The audience had a possibility to try out both painting and street painting. There was live flute music, hot juice and lanterns. The event was a success - people enjoyed themselves and stayed in the park until the dark!

The living sculpture was also a model for the painting groups. The subject changed strongly into symbolizing one’s own growth. The groups painted same sized tall and narrow works that together formed a mighty forest of paintings.

In the spring 2010, we made an excursion with the guidance of Geologist **Aimo Kuivamäki** to an ancient shoreline, the Giant’s Street in Hyvinkää. The human footprint is still visible in the landscape although only a small

area of the ancient shore still exists. The main part of the ancient shore has been destroyed due to the gravel industry in the area. The second spring excursion headed to the shores of the river Vantaa. The aim was to observe the signs and sounds of the spring and experience the slowness in comparison to the highway traffic nearby. During the trips we captured the landscapes by drawing, painting and photographing.

The trips are part of the series of cultural history excursions starting in our school. We will visit the significant

Photograph by Riikka Tapanainen





Tiles in the primary school of Kivistö made by 252 students, photograph by Timo Brinck

places presenting different eras of cultural history. We will work on the location and study the contemporary art related to the subject. We will produce a publication from the material.

In the Polkuja - Pathways -exhibition you can see a video from the park event, the costumes, paintings of living tree and also the publication about the project and the students' works.

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## OUT THERE

*Kivistö Comprehensive School (grades 1-6), Vantaa  
Ceramist and Art Education Student Jaana Brinck*

A community art project "Out There" took place in the comprehensive school of Kivistö during the years 2008 and 2009. All the 252 pupils participated in the project by photographing, painting, drawing and writing. The Out There community art project focused on the children's point of view of their own rapidly changing school environment. By using community art as a method, artists helped the children to make their own ideas and thought visible and thus preserve it for future generations.

In the project, the pupils studied their school yard and documented the most interesting place in their opinion for future archaeologists. Their photographs were printed on transfer paper and transformed to durable ceramic tiles. By using ceramic paints each pupil also created their own interpretation of the most important detail of the photograph.

Every pupil contributed to this process with two tiles,

together creating an art piece of 20 m<sup>2</sup> compiling more than 500 tiles. This art piece shall be placed in the new Kannisto School, which will be built in 2011.

Kivistö's school is located in the heart of the rapidly growing Marja-Vantaa area, in Southern Finland. A new railroad route will be built in the area within the next few years. The new Kivistö railway station will be placed right in the school's neighbour and eventually the pupils will be relocated in the new schools of the region.

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## EXTRA TIME WITH A FIVER – ART MADE BY RECYCLING

*Joensuun Lyseo - General Upper Secondary School,  
Joensuu*

*Art Teacher Anne Mäntynen*

"Extra time With a Fiver" was a project in Joensuun Lyseo where art was made using the themes of sustainable development and recycling ideology. One part of the task was to design a new kind of living area in small groups.

The projects were part of contemporary art and environment, and space and place courses. The themes were one's own residential environment, building, ecology, and object and textile design by recycling. The courses included a collaborative design project of a living area. In design, the emphasis was on supporting community aspects of the area. The students designed apartments and terrace houses for Penttilä residential area in Joensuu, by the riverside. During the course, the Metla's (Finnish Forest Research Institute) wooden building was visited and its design stages were studied. Building the Penttilä area was



Art work "My Circle" made by Essi Riikonen



Art work "Paris" made by Lotta Pulkkinen



A necklace made by Venla Okkonen

also viewed from the point of ecology.

The same course included a task where students got five euros for buying materials from the flea market for their design or artwork.

During the contemporary art course, students prepared a feast for the eye, which was documented on video. Old plates were used in the place setting, and everyone had created their own artistic idea of the feast for the eye – an aesthetic joy on the plate. Also experimental art collages and 3-D art works were made during the course.

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### SAME ROUTES – JOINT NATURAL SCIENCE AND ART TEACHING

*Kauriala General Upper Secondary School, Hämeenlinna*

*Art Teacher Piritta Malinen*

In our natural science focused general upper secondary school there is a possibility to combine art and science in a way they support and empower one another. The boundaries between art and science are transgressed in a creative way. For example, sustainable ways of thinking are applied in both in natural sciences and in the arts. In this sense, it is possible to contemplate the same no-

Drawing made by Eeva Siekkinen, 18 years





10-11 year old pupils of Architecture and Environmental Culture School Lastu examining the neighbourhood in Lapinlahti

tions in different fields, by choosing different or joined pathways, meetings in the crossings, and understanding mutual aims.

The objective of the “Same Routes” project was to reach a new level of understanding environmental experiences by combining the power of art making with the natural science knowledge. Natural science issues were researched through visual art and the art making was explored through natural science. The essential part of the “Same Routes” project was to deepen the place and environmental experiences, and to combine the notions of culture geography and nature examination into the different means of making art.

In the workshops, small artistic experiences and production combined nature study, research, and documentation, as well as information collecting and experimenting different means of examination. The techniques were not predetermined beforehand; the documentations of the place experiences and the study of the nature’s diversity varied from the use of traditional art techniques to more experimental outcomes.

In the artworks the emotions and intuitions were joined together with the knowledge of natural science. The workshops were carried out as interdisciplinary studies between geography, biology, and art education, during the spring 2010. The “Same Routes” project included

students from the whole school, in addition to those who took part to the workshops.

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## LAPINLAHTI THROUGH MANY EYES

*Architecture and Environmental Culture School Lastu, Lapinlahti*

*Art Teacher Mervi Eskelinen*

The general goals of architecture education and sustainable development education to appreciate and cherish our living environments, material and spiritual cultural heritage are connected to experiencing and studying the common and homely environment with new eyes, ears, hands and feet. The knowledge on our own roots and home region’s history were emphasized in the teaching, as well as on how and why the environment has shaped into its current appearance.

The 4-12-year-old pupils of Lastu were making field trips in their hometown of Lapinlahti during the whole spring of 2010. The surrounding environment, buildings and places were observed and studied with different senses and the whole body: by looking, listening, smelling, tasting, touching, moving and playing.

The pupils presented their own favourite places, looked for unnoticed spaces and had adventures on the different pathways of the town centre. The architectural phenomena became familiar by playfully studying, listening and telling the stories of the built environment. The personal observations and experiences were preserved in the memory by photographing and drawing.

In addition to the experiential expeditions, the hometown was made familiar by observing the environment, the relation of people and environment, and people’s influence to environment from a wider perspective. The work strongly involved interactivity, conversation, bringing out thoughts and exchanging opinions. The new information was gathered, among other things, from the Local Heritage Association and by interviewing the local people.

The experiences, knowledge, observations and information were further developed by building and using other ways of visual expression. The most important things in the process were experiencing and doing, which helped to gain new knowledge about one’s own hometown and awaken the interest to the surrounding environment and architecture.

## Arctic Centre at the Arktikum

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### PLACES IN VIIKKI TODAY AND IN THE FUTURE

*The Viikki Teacher Training School, University of Helsinki, and Helsinki Upper Secondary School of Visual Arts  
Visual Arts Teachers Sirkka Laitinen, Annika Meder, Loviisa Kangas and Tomi Uusitalo*

Pupils of The Viikki Teacher Training School and students of Helsinki Upper Secondary School of Visual Arts implemented pairs of pictures in cooperation during spring 2009 in Viikki. They studied the relationships between youngsters and their living environment and the effects of climate change.

Artistic work was based on the personally significant places of the 8th grade pupils of Viikki. They photographed places that were important to them in Viikki and they wrote about their relationship with the place. These could be everyday places, or special, secret and significant places. Pupils' personal relationships with the place and the feelings for it were conveyed through the photos.

Students of the photography course of Helsinki Upper Secondary School of Visual Arts worked on basis of these photos and the short texts of Viikki pupils. The task was to create a picture of the same place in the future. What changes would the climate change bring to the place?

Students of the two schools did not meet face to face during the work but their photographs in a way communicated with each others. Pictures were taken at the same locations during winter and spring 2009. The personal relationship and outsider's viewpoint were juxtaposed in the pairs of photos. Observing of the location was open-minded without a personal relationship with it: future scenes of the location 100 years later were visualized.

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### THE PITCHY PATHWAY – ART EVENT

*The Visual Art Program of Oulu Art School  
Art Teachers Anna Parkkonen, Anja Kurikka and Johanna Rantala*

In the Oulu Art School, students of visual arts, crafts and architecture, from 14 to 18 years old, designed environmental artworks through the spring 2008. Some of the artworks were chosen to be produced in fall 2008 at the "Pitchy Pathway" – an art event that took place in Pikisaari, Oulu.

Students explored environmental art projects and artists before designing the artworks. The place, Pikisaari, was explored as well. The possibilities for the site and products of the artwork were decided on the spot and through maps. Materials were considered through different perspectives, including materials found on the site and recycled junk materials. The students decided the is-

Digital image made by Iiri Poteri and Mimmi Hautala





Environmental art work made by Jesse-Joona Niskakari and Leo Xiong



Pupils of Skogfoss Comprehensive School in Norway making a reindeer of branches

sues and themes for their works. The plans were made individually, in pairs, and in small groups.

The “Pitchy Pathway” is a two days art event that brings together the local housing community, Oulu Art Association and Oulu Art Museum. The representatives of the Art Association and Art Museum chose five participating environmental artworks from the students’ proposals. In addition, each teacher participated with one artwork.

In the fall 2008, a day before the event, the artworks were constructed in Pikisaari. The students worked with their own pieces, while the teachers worked with theirs. The artworks addressed aspects of nature protection, structuring and shaping the exteriors, contention regarding the new town plan, and more general aesthetic analysis. The artworks were shown in Pikisaari for one week.

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## ENVIRONMENTAL ART AS A REINFORCER AND A MEDIATOR OF THE LOCAL CULTURE

*Workshops organized in the Northern Lapland  
Art Educator Korinna Korsström-Magga*

The collection in the exhibition presents several environmental art projects organized in the Northern Lapland. The projects were carried out as snow sculptures or branch works and they shared a common reindeer theme. The reindeer is an ordinary, often seen sight in Lapland. However, “the reindeer knowledge” among the locals can be quite poor. This cultural character of Lapland can be seen in diverse ways.

Working with the environmental art methods brought along new thoughts about reindeer and gave a new value

to a familiar and common subject. The making of environmental art required observing the subject and the location. Reindeer as a theme suited naturally every village of Northern Lapland. The art works highlighted the local culture and gave the villages some northern look. Before the actual work the participants had to create a personal relationship to the theme. They studied the art work’s construction by drawing, modelling and looking at pictures. Questions and stories about old times and manners came up often in conversations.

Using snow and branches as materials was fairly unfamiliar to the local people. Getting to know the materials and their many faces inspired the participants and hopefully will produce new works of art in the future. The materials can be found here in Lapland and are basically free of charge.

The participants of the workshops were 9-16-year-old children and youngsters around Northern Lapland. Adult groups came from Inari Civil Education Institute and Village Associations of Inari.

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## ARCTIC TOUCH – THE WHOLE SCHOOL’S ENVIRONMENTAL ART

*The Teacher Training School, University of Lapland, Rovaniemi  
Students of Art Education Elina Partanen, Suvi Laine,  
Johanna Järvinen, Sonja Hämäläinen, Anna Kajava, and  
Lecturers Taina Tuomi, Antti Stöckell and Maria Huhmarniemi*

Northern dimension was the theme for the “Arctic Touch” project. The objective was to use art education for de-



Willow tree cottages made in autumn workshop of the Arctic Touch project

veloping co-operative working methods between different faculties. The Year of Arts culminated into three Arctic Touch – project weeks that were implemented in autumn, winter and spring cooperating with the students of Art and Design. The students of our school took part in workshops for which all lecturers had reserved 1-2 hours of working time during the Art Week.

The working methods in workshops were generally used in environmental and community art. The working weeks were at the same time as teaching practicum so that also the education students were able to take part in Art Weeks. We aimed to address and explore the topics of the art projects in other studies as well.

The aim of the autumn workshop was to get familiar working with willow tree. Also other natural materials were used, like rowanberries and autumn leaves. Artworks of fauna, flora and the Arctic area of the Nordic countries, Polar Circle and Northern Lights were recreated in snow and ice sculpture workshops. The spring theme of recycling art was “Rustling of plastic bags, roar of spring”.

*Jotta minä tuntisin itseni paremmin.  
Jotta minä ymmärtäisin sinua paremmin.  
Jotta sinä ymmärtäisit minua paremmin.  
Kosketamme toisiamme maailmankansalaisina.  
(For to know better myself,  
For to understand You better,  
For you to understand me better,  
We are touching each others as cosmopolitans.)*

## EARTH, WATER, WIND & AIR – RECYCLED GLASS ARTWORKS

*Muurola Comprehensive School (grades 7-9), Rovaniemi  
Art Teacher Aino Peltola*

The students of Muurola comprehensive school had the possibility to take two optional short courses of ceramics and porcelain painting. Five 8th and thirteen 9th grade pupils participated in the glass melting course. Glass melting was also part of the general upper secondary school's course “Workshop of contemporary art”. The character of the assignment was exploratory and experimental.

As a theme we selected the four elements of the nature: earth, water, wind, and air. All of them were part of the process. The students discussed climate change and ways to address it through glass works.

The artworks were made out of recycled glass bottles and left over pieces of window glass. Almost all of the used glass was free of charge, while a large box of recycled glass bottles cost just a few euros. The window glass was received as donation from a dumpster of a glass store.

Between the glass sheets students placed different materials: metal, plants and paper. Clay was used for the moulds and frames. Some of the ceramic works were glazed. For those works that would be hung on the wall we added hooks, while others were planned to be displayed on a table, as decoration.

Art work made by Paula Väärälä, 8th grade





Art work made by Ronja Rantonen



Art work made by Sanni Mustonen

We crushed colourful glass to work with. We placed the glass pieces between used offset plates that we picked up from a printing house, and covered the plates with waxed canvas. But the sharp edges of the glass pieces pierced the plates and the canvases, so we placed newspaper between the glass and the offset plates. A vacuum cleaner was used a lot. As we were so careful, we managed not to cut ourselves too often.

The ceramic moulds and the kiln plates were isolated with a special material. The artworks made of crushed glass were put directly on the kiln plates. The window glass was placed on top of the moulds. The artworks were baked together with the porcelain works at a temperature of 780 Celsius degrees. With regard to the surface tension of the glass the temperature of the kiln had to be the same as in the room before the kiln could be opened. Each time we opened the kiln we felt a shared joy of success.

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## GOOD QUALITY HOLDS OUT - USED, RECYCLED AND RECLAIMED MATERIALS

*Lapinlahti General Upper Secondary School of Visual Art  
Art Teachers Titta Hämäläinen and Juha Koponen*

The students of Lapinlahti school produced collages and

designed objects by using used, recycled, and reclaimed materials within two courses, from October to December 2009. The students were from 16 to 18 years old.

The idea of the collage courses was to get reused material from the school and especially from the art classroom refuse. 23 students took part of the course. The aim was to look at the school's and especially art classroom's materials and forms of action, from the sustainable perspective. The materials used in the course included, for example, used office paper, recycled paper, photography paper packing cases, different unused papers and unnecessary prints. Another aim of the class was to familiarize oneself with collage as art form, as a technique and as a way to express oneself.

In the design course, an object or material got repurposed. The course had 16 students. The aim of the course was to understand the practical demands, users' needs, and appearance in design. The assignment was to design prototypes for utility objects using the four R's principle: reduce, reuse, recycle, and recover.

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## THE USELESS ITEMS

*The Visual Art Program of Oulu Art School*  
Art Teachers Anna Parkkonen, Anja Kurikka and  
Johanna Rantala

“The Useless Items” project dealt with small items from students’ homes that had become meaningless for them or for their family members. First, the items were looked closely through the process of drawing and painting. Second, the items were analyzed. Students explored questions such as: What material is the item made of? Where was it made? Who produced it? What is its use? What was it made for? What could be its story? Where and when was it purchased? Why is it useless now? Finally, the students’ and their families’ consumer behaviours were discussed through the items, as well as the life cycle of the items. The aim was to come to think of the sustainable consumerism, and the role of the personal responsibility in it.



Art work made by Jenni Rautio

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## MEMORY

*The Visual Art Program of Oulu Art School*  
Art Teacher Anna Parkkonen

In the “Memory” project, the students first searched for artworks from different artists that were made out of recycled materials, including junk materials and found items. Then, the students thought about their own memories and personal life pathways. They brought meaningful items of their personal history to the classroom, such as toys, pictures, and photographs that were built together as a collage installation.



Art work made by Ninni Karjalainen and Oona Mäkinen

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## AFRICA IN FINLAND

*The Visual Art Program of Oulu Art School*  
Art Teacher Johanna Rantala

Within the “Africa in Finland” project, students from 7 to 19 years old got acquainted with African art craft methods. The students found out that some traditional African metal weaving methods were similar to Finnish bark weaving tradition. The used materials were mainly metal strings,

cans, and cotton strings. The students’ artworks are mainly produced through recycled materials, as an ecological discussion was part of the project. The African animals that were explored through the can art functioned as the main theme of the project.

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## SHARED IMPRINTS – TRANSFORMING A PARKING LOT TO A EVERYDAY ART

*The Teacher Training School, University of Lapland, Rovaniemi*  
*Lecturer Seija Ulkuniemi*

A housing cooperative in Rovaniemi city centre asked our students to make a mural on the concrete walls of the parking lot situated between the building of the housing cooperative and the house next to it. The mural was painted in spring 2010.

We interviewed the residents of the houses who wanted to participate and design the work in the spirit of community art. Our aim was to make a mural that included traces of the lives of the residents, or of their relationships to the site. The boards of the two housing cooperatives chose the mural to be accomplished from the sketches created by the students. We strived to plan and make the mural to match to its surroundings, considering the environment and the seasons. We documented the parking lot before and after the painting, as well as the process.

The final work, called “Neighbourhood” is designed by student **Kyösti Juvonen**.

The participants of the InSEA -congress are asked to pay a visit to the site to see the mural in its original place (address: Koskenranta 11-13). The parking lot of the houses is situated in the city centre, near the banks of the Kemijoki-river, very close to a sidewalk. When making the tour, “the peepers” do not need to bother the residents, as the mural can easily be seen from the public pavement.

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## PAST LIFE AND FUTURE DREAMS IN THE HOUSE OF FERDINAND SALOKANGAS

*Korkalovaara Comprehensive School, Rovaniemi*  
*Visual Art Teacher Anneli Lilleberg, Textiles Teacher Tiina Malmberg and Special Needs Teacher Tuija Ylipeura*

In this project the young people studied the past and the present of their home town contemplating also the future. They learned to look critically at the environment; they studied the architecture of their home town through drawings and photographs, considered the pleasantness and the meaning of the environment to the inhabitants as well as themselves. They also studied the changes in consumer habits and everyday life from the 1940's till today. Authentic material for the study was provided by the articles of the Lapin Kansa (local newspaper) archives.

The pupils expressed their observations and dreams in visual form. As a result of co-operation between visual arts, textile work and special needs Teaching the works compose an art exhibition in a classroom that was originally designed by architect **Ferdinand Salokangas** to be a residential building. The pupils have made the works not only by the techniques of visual arts and textile work, but there are also examples of media and word art on show.

The exhibition is easily accessible, since the building is situated at the very centre of the city (Rovakatu 4). The aim is to make the visitors sense and find also their own memories and future dreams while following the path made by the young people. The visitors can also leave a trace or message of their own in the room.

Mural painting in Koskenranta 11–13 in Rovaniemi made by students of University of Lapland





Art work "Cinema" made by Juulia Niiranen

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## THE ART RAIL - WOOL AND OTHER TEXTILE MATERIAL IN ARTISTIC USE

*Rovaniemi Art School for Children and Young People  
School Director, Artist Anita Lallo, Teachers Tuula  
Vanhatapio and Hanna Levonen-Kantomaa*

"The Art Rail - wool and other textile material in artistic use" was our theme for the school year 2009-2010. The pupils experimented with different ways of working by using many kinds of recycled materials and studying the methods of contemporary art. Ecological, economical and local issues and also both nature and natural methods were the central aspects of the working process.

Art work "Cliff" made of a recycled shoe made by Miranna Willberg, 14 years

Photography by Susanna Ruotsalainen



"Grandma and Grandpa" is a collective relief made from woollen socks. The children's memories, words and concepts related to their grandparents were the starting point of the work. After the exhibition the work will be donated to a retirement home Näsmänkieppi.

The cityscape was studied in the assignment "Beautiful / Ugly City". The pupils photographed places which they felt were important or unpleasant during the multisensuous walks. The important routes and places were marked on a map.

The theme was continued in the assignment "My City". It consists of PowerPoint presentations which include photographs from the city walks, and reflections of pupils' relationships to their hometown and expressions on what they want to tell about it to the visitors.

The pupils of the ceramics and sculpture workshop transformed different emotions into textile sculptures. Abandoned sweaters and jackets were used in the art works.

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## ECO COWS

*Peltovuoma Comprehensive School, Enontekiö*  
*Visual Arts Teacher and Class Teacher Irene Salonen*

Eight 3-6 graders of the Peltovuoma school worked in pairs making four Eco Cows of recycled materials. Supporting structure of all the cows was made out of chicken wire. Cartons of milk, cans, rags or newspaper were used as fillings. Cow called "Tähti" was filled with cartons, "Mustikki" with cans, "Papru" with newspapers and "Mansikki" with rags.

*"It was nice to make the Eco Cow because one could shape the head and the body. The most irritating thing was making the legs because in the beginning the cow did not*

*keep its balance. It was also nice to make the cow during other classes apart from the art classes." Ivar Stoor, 6th grade*

*"It was fun to make the cow because one could use imagination and own point of view. We were allowed to decide which recycled material to use for the cow. When the cows were ready it was nice to see the results. All the cows were fine." Anni Kuusela, 5th grade*

*"I think the nicest thing in making the cow was making the head although everything else was nice too. Shaping the head was fun even though one could prick one's finger with the wire, but it did not matter. After completing the cow it was fun to look at the result of the work." Roosa Keskitalo, 5th grade*

*"I think it was fun to shape and fill it and it was fun to make it with Lasse. When they were brought outdoors they were tied so that wind would not blow them away." Samuli Salonen, 3th grade*

*"I think the nicest thing was filling it. I did not like much of carrying it because it was heavy. It was made out of cans." Markus Kärki, 3th grade*

*"It was nice to make the legs of the Eco Cow because it was the easiest part to do. Chicken wire was good material because you can shape it." Joni Harju, 6th grade*

*"It was quite fun to make the Eco Cow. The nicest thing was making the body because it was easy and simple. It was also nice to make the head. It was pleasant to shape the horns and easy to make the eyes. It was a different type of art class assignment and one learned that it is worth while to recycle." Jere Niemelä, 6th grade*

*"It was fun to make the Eco Cow. Filling the cow with milk cartons was the nicest thing. Besides, it was nice to make it because one could make it in the classroom of craft work and there were many different methods. One could saw, nail, and cut the chicken wire with wire cutters..." Lasse Kelottijärvi, 6th grade*

Art work "Welcome" made by Oona Junni



Ecocows and their designers in Peltovuoma Comprehensive School





Modelling eco cow in progress by Markus Kärki, 3rd grade



Fire sculpture made by students of General Upper Secondary School of Oulu

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## TRAVELLING ARTIST - ART CAMP ON HAILUOTO

*Oulun Suomalaisen Yhteiskoulun lukio - General Upper Secondary School, Oulu*

*Lecturer of Visual Arts Tiina Ala-Opas*

The workshop was based on wide-ranging art education and artistic work outside the school. The pupils got to know the surroundings, history, mythology, nature and environment of Hailuoto through various lectures and workshops. Hailuoto is a large island about 50 km from Oulu. The course was implemented by combining the course contents of different subjects. In the workshops students created works of art by using different art techniques. The works of art were documented. An exhibition was set up at school showing the materials used, sketches and drawings as well as the documented works of art.

The themes, workshops and lectures were:

Shamanism / Wise men

A lecture on shamanism

Drawing, painting and photography workshops

Wind catcher

Kite and wind workshops

Story of the Landscape

Lecture on environmental art

Environmental art, natural geography and story workshops

Beacons

Fire sculpture workshop

Art work made by students at the art camp on Hailuoto island





Digital animation made by Signe Happonen, photograph by Elina Töyrylä

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## TEST PLACE – SUSTAINABLE ALL THE WAY

*Department of Art Education, University of Lapland,  
Rovaniemi*

*Students of Art Education Elina Töyrylä, Juulia Saarikoski,  
Anna Ratilainen, and Lecturer Mirja Hiltunen*

The TEST –project took place in the University of Lapland with senior art students during the spring of 2010. The students reflected upon their experiences of place through art with the art education students. This project is a con-

tinuation of the collaborative work of the Senior University and the Faculty of Art and Design.

During the course they reflected upon ‘place’ as experienced in Rovaniemi through personal and private place experiences and through experiences in the public sites. The participants explored questions like: What kind of place is important to me? What does environment mean to a person? How can I influence my own environment?

In the TEST –project we discussed the influence of architecture and environmental design to different kind of people of various ages. The importance of art education for the whole population, including the senior citizens, was central to the project. Including the experiences of the senior citizens extends the understanding of environment and it allows the seniors’ voices to be heard.

The notion of ‘place’ was first explored through the participants’ memories and perceptions. Also the concept of place was discussed. Each participant made a painting of an important place on basis of memories and experiences. Towards the end of the course we looked at the influence of the places on people and the possibilities of a person to influence places. Each participant chose and photographed a place that they wanted to change in the central area of Rovaniemi. Those photographs were transformed into animations in which the change was shown.

Painting made by Orvokki Tuisku, photograph by Juulia Saarikoski



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## ECOLOGY, ETHICS, AESTHETICS AND A LOT OF IMAGINATION

*Källhagens Comprehensive School, Virkby/Lojo*

*Art Teacher Karin Björklund*

In the beginning of 9th grade we usually plan a city, the pupils learn about the history of planning cities, how and where cities and towns developed: close to water, important roads and at crossings, places with possibilities for some kind of industrial development. We explore what is needed in a city: schools, healthcare centre, fire brigade, day-care, power plant, bank, railway, housing, working opportunities, police, town hall... This all should find its place in a city and be planned in such a way that the environment is pleasant, the streets and roads are safe. And finally there should also be parks and places where inhabitants can spend their free time.

This year we decided to build a model of a city. We divided a city in several parts, districts. Each group (it was also possible to work individually) planned one district, after which all the parts were united into a complete city. The groups decided together where the main roads, canals and rivers should be situated. We used some left-over material from the renovation of our school for the base, papier-mâché to model the landscape and leftover cardboard boxes for to build the houses.

As a teacher, I thought that the building would go relatively quickly, but I was wrong! The pupils seemed to move into their town as they were planning and building it. They discussed everything from brothels to growing grapes. The houses they built were not just small "boxes" as I had planned but some got detailed facades, solar panels, even cows and pigs appeared in the fields around the city. I tried to rush my pupils because the time-table was quite tight but they just looked at me and went on building. They became experts of their city; they knew exactly what they wanted and how they were going to do it. I took the role of helping them with the materials and documenting the process.

The most difficult thing was the scale, the proportions, and the pupils didn't always get it right. However, they were aware of it and understood the point of taking it into account while planning. It was also difficult to keep the aspects of ecological, aesthetic and ethical planning in mind. There are very few examples of such planning in their own environment. I tried to encourage them to use



A model of a city made by the 9th grade students of Källhagen Comprehensive School

imagination in colours and shapes but in the end the city became pretty realistic and even in a way conservative. The city became actually an example of what the pupils understand to be a city, how they perceive the concept of it.



Art work made by Elina Heikkilä, 9th grade, photograph by Aleksi Tikkala  
 (Topmost) A model of a church made by Helmi Jääskeläinen and Iida Mursu, 9th grade, photograph by Aleksi Tikkala



A model of a balcony made by Linnea Kirstinä, 9th grade, photograph by Aleksi Tikkala

## HOMETOWN JOURNEYS OF EXPLORATION

*Rantavitikka Comprehensive School, Rovaniemi*  
 Art Teacher Kristiina Ylinäjä-Tikkala

A Finnish TV-program “Ugly Finland” was a starting point for an exploration and a way to motivate the pupils. One part of the TV-program was filmed in Rovaniemi where programme makers were horrified of the ugly architecture and the eagerness to destroy the last remaining old buildings. The program of course was meant to raise discussion and to make people think. I showed this program to three groups from grade 9 having art as an optional course. The opinions of the reporter and the examples found in Rovaniemi effectively raised discussion among pupils. Pupils even got a bit hurt for their hometown.

“There are beautiful buildings and spots here as well” was a naturally invented title for the art task. Pupils were asked to find an architecture target in Rovaniemi; something they regarded as a beautiful, interesting, valuable or special. They worked alone or with a partner. The type of media was free to choose. The results were for example photographs, paintings, collages and serigraphics.

The seventh graders remembered their own routes in town. They built small models of places especially pleasant or distinguishable in its environment. They worked in small groups.

The pupil’s artworks were exhibited in the lobby of the Rovaniemi city hall in winter.

In both tasks the purpose was to observe familiar environments with new, fresh eyes and to find out the choices pupils find relevant. The discussions revealed the reasons why a certain place would be nice as a place to hang out or what factors make a place homey. The discussion of values with the ninth graders was enriched by a Danish environmental architect **Jan Gehl’s** views of human-scale design.

The fifth grade pupils studied town planning in Internet. They studied for example the Helsinki Hernesaari -plan for which children had made their own plans. My pupils drew and built their own dream town in small groups. They used wooden blocks. While working they learnt to negotiate, to suggest and compromise and to transform their drawing into 3D model. The final works were quite big and they were exhibited in school corridors.

## SCHOOL YARD AS A SOURCE OF CREATIVITY

*Kolari Comprehensive School*  
 Visual Arts Teacher Maria Siekas

School is a meeting place and playground, but also a place to relax. The schoolyard is of great importance. It should be safe and stir the child’s senses for joy and play. The schoolyard is present in everyday life of school pu-

pils. The school breaks are the most important classes! If the schoolyard invites to play and exercise, why would it not be a source of creative art making?

Kolari school is situated by the bank of River Muonio, the municipality of Kolari, Lapland. The schoolyard and the buildings are built to fit the place. The oldest school building dates back to the year 1948. A new extension was established in autumn 1979 as the population of the municipality was increasing. The school buildings form a U-shaped semi-circle, which creates a small and safe courtyard. There is a playground and there are row houses nearby. During the autumn 2009, third, fifth and sixth graders got to know the school environment in different ways.

During a “special subject day” themed with traffic, third graders examined nearby traffic signs. Pupils photographed each other next to the signs. They spoke with their teachers about traffic regulations.

Pupils photographed places of relaxation and play in the schoolyard. There is a lot of movement and activity in the pictures. Later in the autumn pupils became acquainted with **Peter Brueghel’s** painting *Children’s games* (1560) and they made flip-books depicting various types of games. Pupils discussed the form of transport they use to get to school. They made pencil drawings of bicycles from a model and from memory. They also used a white “magic pen” on blue paper: a pen that leads the drawers’ hands.

How can one respect the schoolyard? By making sculptures of snow, of course! The pupils thought about the meaning of mascots and a snow sculpture was designed to serve as a model for the potential papier-mâché mascot of the school.

We photographed the schoolyard from autumn to winter and discussed about the changes of it during the period of snow and darkness.

Fifth and sixth graders studied trees by drawing their “favourite trees” in the surroundings with pencil and ink. They worked with gouache, making large paintings of trees and wrote poems in Japanese style with ink. They moulded clay making an imaginary creature that was positioned in the schoolyard. They made creative stories about why the creature had chosen our schoolyard. In addition, they made video films about “Once in the school yard.”

Fifth and sixth graders learned to draw a human figure from a model. Drawings have been continued to use them in playing. Pupils wrote stories about how games have changed compared to games in the past. Watercolour technique also included theory about the use of colours. And they practiced to draw human figures.

In the sixth grade pupils continued making perspective drawings with the method of one vanishing point. Work was again based on the Brueghel’s *Children’s games* and the subject of the study was the schoolyard and its surroundings.

The pupils are playing in the school yard of Kolari Comprehensive School





Students painting on the deck of a sailing boat in Baltic Sea

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## MAP LIVES – THE SAILING ART AND ENVIRONMENT COURSE

*Espoo School of Art*

*Art Teacher Mari von Boehm*

The Sailing Art and Environmental Course took place at the end of the summer 2009. The cruise was carried out with two school ships of the Sail Training Association Finland: the schooner “Helena” and the ketch “Vahine”. The cruise travelled from Klaipeda, Lithuania to Bornholm Denmark, and from Gotland Sweden to Helsinki Finland, through the Finnish archipelago.

The participants were twenty 14-20 year olds, four of them Italian and the rest Finnish students. The tutors on the ships were, in addition to the crews, the Art Teachers **Mari von Boehm** and **Pive Toivonen**, and the Baltic Sea Educator **Hanna Aho**.

During the sailing art cruise the notion of sailing, nature of the Baltic Sea, and the youth’s experiences of them were discussed in the spirit of the old voyages of discovery. The sea, navigation, and ecological issues, among other things, were processed through artistic work and discussions.

Each day there was a voluntary art assignment, shared introductions, and artistic sessions. Drawing, painting, animation, and the other media and techniques that the participant were interested in, were taught along the way.

Navigation was practiced together with the crew. One part of the youth’s daily routines was a duty to take watch shifts. As important as piloting the ship and handling the sails was the work below the deck: cooking and cleaning. The Baltic Sea education took place in the discussions and introductions along the way. In the harbours, the shores and the fauna were looked below the surface by snorkelling. In addition, water samples were harvested daily.

A selected group of students extended their experiment of the sailing course into a documentary-artistic exhibition. The exhibition has been shown before in the Harakka Environment Centre in Helsinki and in the 30-year jubilee exhibition of the Espoo School of Art.

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## KÄTMÄN ON ADVENTURE – A JOURNEY TO THE REFUSE DUMP

*Forssa Art School for Children and Young People*

*Art Teacher Teija Lauronen*

Forssa Art School collaborated with Loimi-Häme Waste Management in a project titled “A Fieldtrip to the Refuse Dump”. They carried out several trips to the dump with children and young people of different ages, and subsequently produced artworks from the found objects in the art school.

Artist **Petra Heikkilä** designed the “Kätmän” – a cat man character – that would “save the world.” There was a special Kätmän costume used on the fieldtrips to the dump, along with the “real Kätmän” character.

*I am a Kätmän, a cat man. Do you want to hear my story?  
I was just a regular tomcat before. I lived in a garbage can.  
I build fancy furniture in my home box with my handy paws...*

*Regardless of how often my garbage can was emptied, junk came in so much that it started to get too tight for me. I decided to find a new home. I walked around the city looking so fancy that everybody thought I was rich. How funny! Nobody noticed that my decoration was made out of junk.*

*After wandering around for a while I ended to the Forssa spinning mill...*

*I was a little surprised – why do art students need a dumpster cat? But that’s the way it was. I was given an important task: I started to advice children and young people to the world of junk!*

*Come along with me to search where the junks end up from the dumpsters. Let’s make up together what they could be used for!*

During the spring, many student groups from 5 years up to 9 years old, took part in the journeys. In the Loimi-Häme Waste Management the students were told about recycling. They also explored the refuse dump itself. They were able to bring something with them from the dump; for example, they found a broken radio that was later enthusiastically explored and taken apart in the school. The found “treasures” gained new lives as pieces of jewellers or small statues.

Vieremä Comprehensive School 2nd grade  
pupils taking apart the found objects from the dump, photograph by Sinna Saarto



## RECYCLED CHRISTMAS GOATS – DIFFERENT LEVELS OF SUSTAINABLE DEVELOPMENT

Ranua Comprehensive School (grades 7-9) and General Upper Secondary School

Art Teacher Piia Juntunen

The two schools’ art groups together with the 8th grade Media Education pupils took part in the decoration project for the school’s Christmas Party. Pupils created sculptures of different sizes made of recycled newspapers. Traditional straw goats were used as inspiration. The red ribbon (customary to Christmas parcels) was winded around the goats in the same way it used in the traditional straw goats.

During the fall 2009 the upper secondary school pupils participated in the course Environment, Place and Space in which they studied expressions of the sustainable development. The main objective of the course as mentioned in the national curriculum is to examine the environment as a natural, built, social and mental phenomenon. The physical, material level is the easiest to understand; the use of environmental friendly, often recycled materials. The social level was exposed after a short discussion; the benefit of taking into account the local culture such as shapes, images, stories, when one designs something new. To understand the social and mental expression of sustainable development proofed to be more demanding. We finally defined it as actions where positive social skills are developed and where the individual’s inner well-being is sustained.

At the beginning of December I asked the entire school staff to collect newspapers they received during a two-

Ranua comprehensive school 7-9th grade  
pupils transforming recycled newspapers into Christmas goat sculptures





Christmas goats of recycled newspapers made by Ranua Comprehensive School and General Upper Secondary School

week period and bring them to the art class. The physical expression of the sustainable development was naturally reached as we used recycled materials. The fact that the material was collected together made it also socially sustainable. The pupils mostly worked with a partner or in small groups and thereby developed their team spirit and social skills. The biggest, almost two meters tall paper goat was made together in a group of 14 pupils from grade 9.

By using the old Christmas tradition of making straw goat covered also the cultural aspect of the sustainable development. The straw goats were thought to bring fertility for the New Year; a wish for a good harvest as we understood it. The newspapers with their content symbolized a wish for good news for the coming year. The ribbon around the paper goat was represented a symbol of all school knowledge wrapped as a Christmas present. The comprehensive school pupils get report cards at the Christmas party where the knowledge gained during the term is similarly wrapped as a present.

It was more complicated to think about the mental phenomenon related to the artwork. "To wish for good news" may increase well-being. The ribbon around the paper goats help us to think about the Christmas presents and the joy of giving and receiving.

During the working process the project got new meanings. When folding the newspapers the pupils spontaneously began to discuss the recent news. I encouraged the pupils to use their own ideas. In the end at the Christmas party, the goats were accompanied by an angel, a real

size reindeer and a pig. The pig made by five upper secondary school's youngsters, had a skin made of pink supermarket Christmas ads. Their work could be interpreted as a critical comment on consumerism and excessive shopping and eating. The sign next to the pig said: "Posua sikahalvalla" – Pig at a very ("pig") low price.

The 8th grade media pupils and a group of upper secondary students made a PowerPoint presentation of the project with related images and thoughts. The presentation was shown at the school lobby screen for a day before the Christmas party. In this way the big paper animals around the Christmas tree and the small goats on the windows and wall bars got a meaning as works of art - they were no longer just pieces of meaningless party decorations.

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## THE TIME IN THE CITY

*Aimo School - Art and Craft School for Children and Young People, Hämeenlinna*  
*Art Teacher Mervi Suomalainen*

During the past school year the Aimo School has worked around the theme "City". Every city is a unique, dynamic environment of its own. A city consists of its citizens, different people and the social networks between them. In a city you can find different layers of time and hear its history and lives lived in the stories related to it. Themes



Hämeenlinna Art and Craft School students studying archaic art

related to history have been studied earlier in the school's basic studies, workshops and also in art camps on prehistory.

In the exhibition you can see glimpses from the pathways where 9 - 11 year old pupils wandered into the past in their hometown of Hämeenlinna. As a starting point they studied old photographs, went on excursions into the cultural landscape of Aulanko and created their own ancient tribes in winter photographing sessions. The medieval castle of the city has inspired pupils to imagine and paint the life of the past.



Hämeenlinna Art and Craft School students painting in the surroundings of the medieval castle of Hämeenlinna

## CLIMATE CHANGE - LIFE IN GREENLAND TODAY

*Artist and Fine Art Teacher Erja-Riitta Salonen, School of Rosenborg, Södertälje, Sweden, and Senior Lecturer Tarja Trygg, Aalto University's School of Art and Design, Helsinki, Finland*

In the summer 2009 **Erja-Riitta Salonen** and **Tarja Trygg** returned to West Greenland, Ilulissat, Umannaq and the Isle of Saattut and took photos to see what had changed in these places in 13 years after 1996 when Erja-Riitta Salonen visited Greenland and photographed there the first time.

"We photographed icebergs, visited Greenlanders' homes, interviewed a community of artists in their workshop in Ilulissat and listened to young people who told us about their life in the Isle of Umannaq. We wrote

Photograph by Tarja Trygg





Saattut village, photograph by Erja-Riitta Salonen



Photograph by Kaisa Mäntylä

a list of the changes that appeared through our photographs. We had to fly by helicopter to get to the isle of Umannaq. Today there is no longer any ferry connection as there was 13 years ago.

From there we managed to go to the isle of Saattut by motorboat from Umannaq. It was not at all easy to shoot photos from the motorboat bouncing in the waves. We were afraid that our cameras would get break in such shaking between ice pieces. Our nose and knuckles went white. The motor stopped once and we did not know how long it would take to get to Saattut. Fortunately the voyage continued after a while. After one and half hour we got there. On this island there are 200 inhabitants. After two hours of taking pictures we sat on a cliff to have our lunch. Suddenly a loud noise like a thunderclap was heard. Right in front of our eyes a part of an iceberg split and with the power of a tsunami it fell forward. The rest of the iceberg got unbalanced and flipped over. It was such a powerful spectacle of nature and we followed it with great awe from a safe distance. The images of the environment in autumn are etched in our memories; the beauty of the icebergs in twilight, the blue and white sceneries, fresh air and the sunshine all day and night.

The European lifestyle can already be seen all over. Mobile phones, computers etc. have gained ground. Fast-food restaurants attract the youth. Some villages as Umannaq stay isolated after the public ferry stopped. The only way to get there is by helicopter. Young people are following international trends and they are dreaming of moving abroad. The climate got warmer by several degrees during last decades. Terraces are built. Glaciers are melting quickly. Greenland has its autonomy. Will the country remain independent and does it have the financial self-reliance as well?"

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## THE CLIMATE CHANGE

*Vihti Art School for Children and Young People  
Photographic Artist Sari Vennola*

Eight students, from 13 to 18 years, of the Photography Workshop in the Vihti Art School reflected their relationship to climate change. The photographs are from three different series, each having their own point of view. The photograph series presents the individual's or workgroup's thoughts about the future and their relationship to it.

The train of thoughts evoked by climate change is pictured in the series which uses, among other things, coloured lights and long time exposure. The demanding technique has been long perfected; therefore the images have a strong ambience. The seriousness and threatening nature of the subject is emphasized.

The snow castle melting in the microwave oven brings up thoughts about the human impact to climate change. Even though the photo series is very concrete, it is also humorous and conceptual. While thinking climate change the young often highlight the people's own responsibility to change their own ways of living and behaving.

The relation of the human being and nature is pondered through a duck paddling in slush, a factory and a snowman. The photo series depicts the problems of everyday life due to climate change, the concrete changes in our own environment. These changes have an effect on people as much as on animals.

Climate change is a serious matter, but the young take it with hopeful attitude. Climate change brings concrete problems but one can and should make an impact by making personal choices. The young don't want to give in; they want to make changes for the wellbeing of the globe.



Photograph by Sonja Isaksson

- 5 **The Red Thread of Alppila** / Alppila Comprehensive School (grades 7-9) and General Upper Secondary School, Helsinki. Art Teacher Minna Strömberg.
- 5 **Encounters and Handshakes in Clay** / Lohja Area Art School for Children and Young People. Principal Marketta Urpo-Koskinen.
- 6 **Accessibility** / Ruskeasuo School, Special Education School for Physically Disabled, Helsinki. Art Course Instructor Anu Ahonen.
- 7 **Forest in Mind – Graphic Design Students’ Artist’s Books** / Inveon, Culture - Vocational Upper Secondary School, Borgå. Lecturer of Visual Art Saija Baer.
- 8 **The Wall / Energy – a Product, a Package and a Commercial, Graphic Design Assignment** / Vantaa Art School for Children and Young People and Vantaa Dance Institute. Art Teachers Marja Juutinen, Tuire Leppälä and Dance Instructor Sanna Veijalainen.
- 9 **Greetings from Kouvola – the Art Work of the Art and Craft Schools** / The Kouvola Art and Craft Schools for Children and Young People. Art Teachers Eeva Raaska, Minna Rissanen, Ulla Sinkkonen, Saija Simola, Mari Walldén, Heini Hiedanpää, Pia Liila and Sanna Ukkola.
- 10 **Button Birds – a Pile of Buttons Transformed into Birds** / Sydän-Laukaa Comprehensive School, Laukaa. Art Teacher Maija Oksala.
- 11 **Globetrotters** / Espoo School of Art. Art Teacher Elisse Heinimaa.
- 11 **The Anchors of Youth Well-Being in Lapland** / The Faculty of Art and Design, University of Lapland, Rovaniemi. Students of Art Education Sanna Ahola, Elina Koivula, Henriikka Kolari, Lotta Linnanmaa, Ulpu Riikonen, Viena Rissanen, Niklas Pajusalo, and Lecturers Maria Huhmarniemi and Mirja Hiltunen.
- 12 **Encounters Around the Art – the Tunnel Paintings of the Koukkuniemi Retirement Home** / Sara Hildén Academy, Art School for Children and Young People, Tampere. Art Teacher, Principal Heli Tiainen.
- 13 **Travelling with the Giant – from the Ancient Shore to the Railroad’s Side** / Hyvinkää Art School for Children and Young People. Art Teacher Kaisu Paavilainen.
- 14 **Out There** / Kivistö Comprehensive School (grades 1-6), Vantaa. Ceramist and Art Education Student Jaana Brinck.
- 14 **Extra Time with a Fiver – Art Made by Recycling** / Joensuu Lyseo - General Upper Secondary School, Joensuu. Art Teacher Anne Mäntynen.
- 15 **Same Routes – Joint Natural Science and Art Teaching** / Kauriala General Upper Secondary School, Hämeenlinna. Art Teacher Piritta Malinen.
- 16 **Lapinlahti Through Many Eyes** / Architecture and Environmental Culture School Lastu, Lapinlahti. Art Teacher Mervi Eskelinen.
- 17 **Places in Viikki Today and in the Future** / The Viikki Teacher Training School, University of Helsinki, and Helsinki Upper Secondary School of Visual Arts. Visual Arts Teachers Sirkka Laitinen, Annika Meder, Loviisa Kangas and Tomi Uusitalo.
- 17 **The Pitchy Pathway – Art Event** / The Visual Art Program of Oulu Art School. Art Teachers Anna Parkkonen, Anja Kurikka and Johanna Rantala.
- 18 **Environmental Art as a Reinforcer and a Mediator of the Local Culture** / Workshops organized in the Northern Lapland. Art Educator Korinna Korsström-Magga.
- 18 **Arctic Touch – the Whole School’s Environmental Art** / The Teacher Training School, University of Lapland, Rovaniemi. Students of Art Education Elina Partanen, Suvi Laine, Johanna Järvinen, Sonja Hämäläinen, Anna Kajava, and Lecturers Taina Tuomi, Antti Stöckell and Maria Huhmarniemi.
- 19 **Earth, Water, Wind & Air – Recycled Glass Artworks** / Muurola Comprehensive School (grades 7-9), Rovaniemi. Art Teacher Aino Peltola.
- 20 **Good Quality Holds Out – Used, Recycled and Reclaimed Materials** / Lapinlahti General Upper Secondary School of Visual Arts. Art Teachers Titta Hämäläinen and Juha Koponen.
- 21 **The Useless Items / Memory / Africa in Finland**. The Visual Art Program of Oulu Art School. Art Teachers Anna Parkkonen, Anja Kurikka and Johanna Rantala.
- 22 **Shared Imprints – Transforming a Parking Lot to Everyday Art** / The Teacher Training School, University of Lapland, Rovaniemi. Lecturer Seija Ulkuniemi.
- 22 **Past Life and Future Dreams in the House of Ferdinand Salokangas** / Korkalovaara Comprehensive School, Rovaniemi. Visual Art Teacher Anneli Lilleberg, Textiles Teacher Tiina Malmberg and Special Needs Teacher Tuija Ylipeura.
- 23 **The Art Rail – Wool and Other Textile Material in Artistic Use** / Rovaniemi Art School for Children and Young People. School Director, Artist Anita Lallo, Teachers Tuula Vanhatapio and Hanna Levonen-Kantomaa.
- 24 **Eco Cows** / Peltovuoma Comprehensive School, Enontekiö. Visual Arts Teacher and Class Teacher Irene Salonen.
- 25 **Travelling Artist – Art Camp on Hailuoto** / Oulun Suomalaisen Yhteiskoulun lukio - General Upper Secondary School, Oulu. Lecturer of Visual Arts Tiina Ala-Opas.
- 26 **TEST Place – Sustainable all the Way** / Department of Art Education, University of Lapland, Rovaniemi. Students of Art Education Elina Töyrylä, Juulia Saarikoski, Anna Ratilainen, and Lecturer Mirja Hiltunen.
- 27 **Ecology, Ethics, Aesthetics and a lot of Imagination** / Källhagens Comprehensive School, Virkby/Lojo. Art Teacher Karin Björklund.
- 28 **Hometown Journeys of Exploration** / Rantavitikka Comprehensive School, Rovaniemi. Art Teacher Kristiina Ylinärä-Tikkala.
- 28 **School Yard as a Source of Creativity** / Kolari Comprehensive School. Visual Arts Teacher Maria Siekas.
- 30 **Map Lives – the Sailing Art and Environment Course** / Espoo School of Art. Art Teacher Mari von Boehm.
- 30 **Kätmän on Adventure – a Journey to the Refuse Dump** / Forssa Art School for Children and Young People. Art Teacher Teija Lauronen.
- 31 **Recycled Christmas Goats – Different Levels of Sustainable Development** / Ranua Comprehensive School (grades 7-9) and General Upper Secondary School. Art Teacher Piia Juntunen.
- 32 **The Time in the City** / Aimo School - Art and Craft School for Children and Young People, Hämeenlinna. Art Teacher Mervi Suomalainen.
- 33 **Climate Change – Life in Greenland Today** / Artist and Fine Art Teacher Erja-Riitta Salonen, School of Rosenberg, Södertälje, Sweden, and Senior Lecturer Tarja Trygg, Aalto University’s School of Art and Design, Helsinki, Finland.
- 34 **The Climate Change** / Vihti Art School for Children and Young People. Photographic Artist Sari Vennola.

Polkuja – Pathways exhibition in the Art Galleries of the Faculty of Art and Design of the University of Lapland from June 21<sup>st</sup> to June 24<sup>th</sup> 2010; in the Arctic Centre at the Arktikum and in the city area of Rovaniemi from June 22<sup>nd</sup> to September 30<sup>th</sup> 2010.

Exhibition Committee: Maija Esko, Anu Hietala, Mirja Hiltunen, Maria Huhmarniemi, Mira Kallio, Sirkka Laitinen, Anita Lallo, Annamari Manninen, Martina Paatela-Nieminen, Anna Parkkonen, Hanna Saarinen, Kristiina Ylinärä-Tikkala and Erja Väyrynen.

Exhibition is organized by collaborative network of:

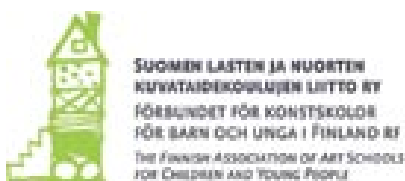


For over one hundred years, the School of Art and Design, now in Aalto University, has been educating visual art teachers for all levels of the Finnish education system. The Art Education program is housed within the Art Department and currently has over 400 students.



Association of Art Teachers in Finland was founded 1906 to promote and support visual art education and educators/teachers in Finland. The association is national, non-profit pedagogic organisation representing and uniting art teachers of all levels in Finnish education system.

The Association of Art Teachers in Lapland



The Finnish Association of Art Schools for Children and Young People is an umbrella organisation for art schools which provide basic education in the visual arts in Finland. The association has 72 member organisations which all together give art education for 15 000 students per year.

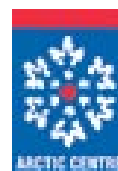


The Finnish InSEA belongs as a partner association to the world InSEA, International Society for Education through Art. The Finnish InSEA brings together art educators, museum pedagogies, people and communities operating in the field of visual culture and interested in international art education.



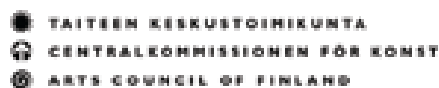
University of Lapland, located in Rovaniemi, is an international, multidisciplinary institution whose teaching and research centre on northern and Arctic issues, tourism, art and design, law, education and the social sciences. The Faculty of Art and Design offers university-level art and design education and has been educating visual art teachers since 1990. At the moment the Art Education program has around 250 students.

Exhibition Sponsor:



The Arctic Centre at the University of Lapland is a national research institute and science centre. The Arctic Centre conducts and conveys internationally recognised, multidisciplinary research concerning Arctic issues, and it trains experts on the Arctic. The Arctic Centre and its Science Exhibition are located at the Arktikum, which is one of the most popular tourist destinations in Rovaniemi.

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