

THINKING
AT THE EDGE
OF THE WORLD.

PERSPECTIVES
FROM THE NORTH

READINGS,
TALKS AND
CONVERSATIONS

27 10:00 – until late AUGUST

'Thinking at the Edge of the World.
Perspectives from the North'
Saturday 27 August 2016,
10:00–until late

A day of public programming in
Kárášjohka, Sápmi (Karasjok, Norway)
on the occasion of a presentation
of *South as a State of Mind* #7
[documenta 14 #2], curated by the
Office for Contemporary Art Norway
with the Sami Center for Contemporary
Art and documenta 14, and co-
organised with the Sami Parliament.

VENUE: Auditorium of the
Sami Parliament /
Sámediggi /
Sametinget

ADDRESS: Avjovargeaidnu 50

10:00 WELCOME

Aili Keskitalo, President of the Sami
Parliament / Sámediggi
Bente Geving, Chair of the Board of
Sami Center for Contemporary Art /
Sámi Dáiddaguovddáš (SDG)
Katya García-Antón, Director, Office for
Contemporary Art Norway / OCA

10:30 PRESENTATION OF AND READINGS FROM SOUTH AS A STATE OF MIND #7 [DOCUMENTA 14 #2]

Introduction to documenta 14 by
Artistic Director Adam Szymczyk and
to *South* by Editor-in-Chief Quinn
Latimer, followed by short readings
from the magazine together with d14
Curatorial Advisor Candice Hopkins and
guest speaker Niillas Somby.

Adam Szymczyk is a curator, a writer
and the Artistic Director of docu-
menta 14.

Quinn Latimer is a poet and critic, and
currently Editor-in-Chief of publica-
tions for documenta 14.

Candice Hopkins is a curator a writer,
and Curatorial Advisor for documen-
ta 14.

Niillas Somby is a Sami political-rights
activist, journalist and photogra-
pher.

11:30 COFFEE BREAK

11:45 CONVERSATION

Jan-Erik Lundström in conversation
with the Sami Artist Group 1978–1983
(with members Britta Marakatt Labba,
Hans Ragnar Mathisen and Synnøve
Persen)

Jan-Erik Lundström is a Swedish
curator, writer and former di-
rector of the Sami Center for
Contemporary Art.

The Sami Artist Group 1978–1983,
was a group of artists who
moved to Máze in 1978 with
the aim of working collectively
as a political agenda. The mem-
bers were the following: Synnøve
Persen (b. 1950), Aage Gaup
(b. 1943), Josef Halse
(b. 1951), Hans Ragnar
Mathisen (b. 1945), Trygve
Lund Guttormsen (b. 1933),
Ranveig Persen (b. 1953), and
Berit Marit Hætta (b. 1948).

12:30 Q&A

12:45 LUNCH

13:45 TOUR OF THE PARLIAMENT BUILDING

14:45 ADDRESS

Writer Ánde Somby on the rhetoric
of Western law and indigenous
philosophies of justice
Ánde Somby is a writer, a tradition-
al Sami yoiker and an Associate
Professor at the Faculty of Law
at the UiT – Arctic University of
Norway – specialising in Indigenous
Rights Law, and has collaborated
with artists such as Joan Jonas.

15:15 PRESENTATIONS ON THE WORK OF NILS-ASLAK VALKEAPÄÄ

Contributions by Professor Harald
Gaski, film-maker, Gunilla Bresky and
researcher and author Marjut Aikio
Nils-Aslak Valkeapää, known as

Áillohaš was a Sami writer, musi-
cian and artist and the foremost
outspoken Sami poet of the 1970s.
Harald Gaski is Associate Professor of
Sami Literature at the UiT – Arctic
University of Norway and has writ-
ten extensively on the work of Nils-
Aslak Valkeapää.

Marjut Aikio is an author, a researcher
and former professor of Finnish
at the UiT – Arctic University of
Norway.

Gunilla Bresky is a Swedish filmmaker
currently working on a film about
the life of Nils-Aslak Valkeapää.

16:15 COFFEE BREAK

16:30 CONVERSATION

Art historian Hanna Horsberg
Hansen and Máret-Ánne Sara from
Dáiddadállu/ Artists Collective
Kautokeino in a debate about today's
art production, activism, environmental
issues and challenges within the
region.

Hanna Horsberg Hansen is Associate
Professor at Academy of
Contemporary Art and Creative
Writing, UiT, Tromsø.

Maret-Anne Sara is a Sami visual
artist.

Dáiddadállu/ Artists Collective
Kautokeino is a young group of
practitioners from various artistic
fields. It includes Elle-Marja Eira,
Rawdna-Carita Eira and Elle-Sofe
Henriksen.

17:00 Q&A

VENUE: Sami Center
for Contemporary Art /
Sami Dáiddaguovddáš
(SDG)
ADDRESS: Suomageaidnu 14

18:00 GUIDED TOUR

Welcome and intro to SDG by Jan-Erik Lundström.

An artist's tour of 'The Ring. From Kirkenes to Kirkenes,' a project by Bente Geving; a walk through a pop-up exhibition on the work of Suohpanterror ("Lassoterror") by Jan-Erik Lundström

Bente Geving is a Norwegian photographer and artist. Her work is part of the collections of the North Norwegian Art Museum in Tromsø, Berlinische Galerie, Preus Museum, Sogn og Fjordane Art Museum and The Sami Collections. She is the 2001 recipient of the John Savio award.

Suohpanterror ("Lassoterror") is an anonymous art group and an environmental movement against the colonisation of Sápmi, state powers and the exploitation of nature.

Jan-Erik Lundström is a Swedish curator, writer and former director of the Sami Center for Contemporary Art.

18:45 DRINKS

19:30 DINNER

VENUE: Bivdu
ADDRESS: Suomageaidnu 3

21:00 MUSIC PERFORMANCE

A concert by Arvvas (Sara Marielle Gaup and Steinar Raknes)

Steinar Raknes is one of the foremost Norwegian jazz bass players.

Sara Marielle Gaup is one of the leading Sami young yoikers who combines old and modern yoiking techniques.

ABOUT THE EXHIBITIONS AT SDG

'The Ring – From Kirkenes To Kirkenes'

'The Ring – From Kirkenes To Kirkenes' explores – through documentary and allegorical photographs, sound recordings and objects – family memories, Sami culture, and the landscapes of Sápmi. The exhibition title refers to a particular ring that the artist received from her mother not long before she passed away. It also refers to the presence of generational and cyclical themes in the art of Bente Geving, indicating the well as the central place of the town of Kirkenes, the birthplace of the artist. *The Ring* is also cyclical in that it organises encounters between recent and older photographs of Bente Geving. The two recent photographic series, *Rosenhagen* (Rose Garden), and *Cosmos*, both consisting of Geving's characteristic associative diptychs, are juxtaposed to *Anna, Inga and Ellen* (1985/1988), presented as a digital slideshow, and *Margit Ellinor* (2002), in a grid of black and white single photographs. *Anna, Inga and Ellen* engage biographical themes and the quest for, or suppression of, Sami identity in an encounter with the grandmaternal generation. *Margit Ellinor* sets forth in intimate and discerning colour, still lifes of the maternal household. The recent diptychs interweave life cycles with seasonal cycles, portraiture and landscape. They are detailed with the panoramic, with motherhood and adulthood and fact and metaphor, all through a rich choreography of the most fundamental elements of photographic language – light, colour, form and texture. An installation holding a circle of reindeer skins, collected during a recent voyage across and around Sápmi, a household lamp, audio recordings of stories and songs reminiscent of childhood experiences complete *The Ring*, and this labour of roots, origin, re-membering, home and love, carefully carries the past through the present into the future.

Bente Geving lives and works in Engebakk, outside Oslo. She studied graphic design at Westerdahl Reklamskole, but after attending workshops in photography she was inspired to pursue the photographic medium. In the 1970s she was much involved in music, and a member of the all-female band *Amtmandens Døtre*. She relocated to Maastricht, becoming involved in the art community there and had her first exhibition in 1982. She later studied at Hochschule der Künste in Berlin and lived in Berlin for many years. She returned to live in Norway in 1996 where she reconnected with the Sami art community. Geving's central medium is photography through which she works on projects that involve genres such as documentary, landscape, still life and environmental portraits, often with a biographical theme and/or exploring issues in Sami history and culture. She has exhibited nationally and internationally and many of her works are in Norwegian public collections.

A pop-up exhibition on the work of Suohpanterror ("Lassoterror")

Suohpanterror is an artist/activist collective active since early 2010. With members from Finland, Norway and Sweden, Suohpanterror participates in street art events and art world interventions, direct political action and media practices; they combine exhibitions with performance, social media, and cultural jamming. Often acting pseudonymously and anonymously, Suohpanterror aims at focussing and forwarding the message of the topics dealt with. With the poster as a chosen medium, Suohpanterror accesses a broad repertoire of popular or iconic imagery from advertising, political propaganda or popular culture, which they revise or re-purpose to address racism, colonialism, oppression and discrimination. They employ irony, humour or satire as tools for commenting on attitudes, values, stereotypes or stigmas. Suohpanterror's Sami cultural activism includes as well a deep commitment to environmental activism and the issues of climate change. The group has been involved in protest actions against recent mining projects. Suohpanterror is a decolonial project, employing text-image assemblages to articulate the colonial heritage and to build new ideas and values. In the words of the collective, Suohpanterror is both an ideology and a force for change.

ABOUT THE ORGANISERS

documenta 14

'documenta 14' is organised by Artistic Director Adam Szymczyk together with a team whose first members were appointed in 2014. It begins in Athens on 8 April 2017 and will continue in Kassel from 10 June to the end of September 2017. A periodic exhibition, documenta, began in 1955 as an attempt to re-establish culture and the visual arts as a primary focus of society, and to reconnect Germany with the field of international art at the time, after the trauma of World War II. Since then, first every four and later five years, it has become both an exhibition of contemporary art worldwide and a moment of reflection on the relationship between art and society. The last edition of documenta drew over 860,000 visitors from all over the world. For more info please visit <http://www.documenta14.de/en/>

South as a State of Mind

South as a State of Mind is a magazine founded by Marina Fokidis in Athens in 2012. Beginning in 2015, the magazine temporarily became the documenta 14 journal. It will publish four semi-annual special issues until the opening of the exhibition in Athens and Kassel in 2017. These special issues are edited by Quinn Latimer and Adam Szymczyk. The documenta 14 South, is conceived as a medium for research, criticism, art and literature that parallels the years of work on the d14 exhibition overall, one that helps define and frame its concerns and aims. As such, the journal is a manifestation of documenta 14 rather than a discursive lens through which merely to presage the topics to be addressed in the eventual exhibition. Writing and publishing, in all their forms, are an integral part of documenta 14, and the journal heralds that process.

Office for Contemporary Art Norway (OCA)

The Office for Contemporary Art Norway (OCA), is a foundation created by the Norwegian Ministries of Culture and of Foreign Affairs in 2001 with the aim of developing cultural collaborations between Norway and the international art scene. OCA is recognised as an important contributor to the international contemporary arts debate through initiatives such as exhibitions, seminars and publications. It also supports Norwegian artists in their activities in the international art arena, and invites international curators and artists to do research in Norway. OCA has been responsible for Norway's contribution to the visual art section of La Biennale di Venezia since 2001.

Sami Dáiddaguovddáš (SDG) / the Sami Center for Contemporary Art

Founded in 1986 by the Sami Artists Union, The Sami Center for Contemporary Art is, as the name suggests, a centre for contemporary Sámi art and visual culture and a profiled arena of contemporary expression. At its new spaces in Karasjok, (Finnmark) inaugurated in 2014, SDG offers a year-round programme of temporary exhibitions of international contemporary art with a particular focus on Sámi visual art. The exhibition programme is joined by pedagogical programmes, artists' talks, conferences and other events. The facilities at the Center include a bookshop, art and craft shop, library and archive. SDG collaborates with other northern art institutions in the Transfer North network and has for several years organised the Iver Jåks Artist-in-Residence programme. In addition, SDG engages in a broad spectrum of external projects such as travelling exhibitions, multilateral research projects, and other broad collaborations. SDG is also active in the global indigenous art community as well as in circumpolar culture networks. For more information about SDG, please visit <http://www.samidaiddaguovddas.no>, or contact Chairperson Bente Geving (b.geving@online.no) or Acting Artistic Director Jan-Erik Lundström (janerik.lundstrom@gmail.com).

Samidiggi / The Sami Parliament

The Sami Parliament of Norway is the representative political body for the people of Sami heritage in Norway. The founding and establishment of the Sami Parliament in 1989 is grounded in the acknowledgment of an oppressive politics and everyday practices by the Norwegian state against the Sami people, practices that severely suppressed the Sami people, their culture, language and living circumstances. The recognition of rights for the Sami people and the development of the political institution of the Sami parliament is equally an expression of the fact that Sami people are an autonomous people and culture with their own traditions, values and institutions. The Sami parliament building in Kárášjohka (Karasjok) is, since its inauguration in November 2000, the seat of the publicly elected assembly and the administration of the Norwegian Sami parliament. The Parliament currently has thirty-nine representatives who are elected every four years by direct vote from seven constituencies that cover all of Norway. The most recent election was in 2013. The current president is Aili Keskitalo who represents the Norwegian Sami Association. The establishment of the Sami parliament recognises the limitations of ordinary democratic bodies grounded on majority rule in terms of minority rights. However, the Sami people as an indigenous people have the right to be able to influence their present and future life and to secure and develop their language, culture and social life.

ABOUT THE SPEAKERS

Marjut Aikio is a writer and researcher and a specialist on the life and work of artist Nils-Aslak Valkeapää. She is working on Valkeapää's biography, which is scheduled for publication in 2017. Aikio is professor emerita at UiT – Arctic University of Norway, former associate professor at Alta distrikthøgskole, senior researcher at the Sámi University of Applied Sciences in Kautokeino, adjunct professor of Sámi research and sociolinguistics at the University of Oulu and the University of Lapland in Rovaniemi, both in Finland. She studied at the University of Helsinki and obtained a PhD at the University of Oulu in 1988. Her dissertation was published as a book, *Saamelaiset kielenvaihdon kierteessä (The Cycle of Language Shift among the Sámi)*. It received several prizes and is still being used in universities in Finland. She has published extensively in scientific journals on Sámi language and culture, minority research and sociolinguistics and lectured internationally in Europe, the United States and Asia. Her books include: *Kirjeitä Saamenmaasta (Letters from Sápmi)* (2003); and *Särestö - taiteilijakoti (An artist's home)*, 2005 a biography of the most internationally recognised artist from Northern Finland, Reidar Särestöniemi (coedited with artist Matti Aikio).

Gunilla Bresky, journalist and director, lives in Luleå, Sweden. She has made several award-winning films about the unknown history of World War II including: *Blood Road*, a documentary about Russian prisoners of war in Norway; *A Grey Blanket with Embroidered Flowers*, a story about a Norwegian woman who took part in the resistance and *I Stop Time*, based on the words and images of a war time cinematographer. Her new documentary *Son of the Sun* is about the great Sami yoiker, poet and artist Nils-Aslak Valkeapää.

Dáiddadállu/ Artists Collective Kautokeino is a Sami artists' collective founded in Kautokeino, Finnmark in 2014. It is made up of artist Elle Marja Eira, artist and author Máret Anne Sara, actor and director Anita Suikkari, poet, songwriter and playwright Rawdna-Carita Eira, actor Anja Saiva Bongo Bjørnstad, designer Ann Sofie Jonsson, choreographer and film-maker Elle Sofe Henriksen, actor and yoiker Ingá Marja Sarre and Mattias Sikku Valio. All the artists are based in Kautokeino, but travel and work on projects internationally.

Harald Gaski is Associate Professor in Sami literature at UiT – The Arctic University of Norway and the author and editor of several books, journals and articles on Sami literature and culture including: *Journeying with the Son of the Sun: South Sami Yoik and Literature in a pan-Sami Perspective*; *Looking Both Ways: Future and Tradition in Nils-Aslak Valkeapää's Poetry* (both 2015); *An Account of the Sámi* (2012) and *Indigenous Peoples: Self-determination - Knowledge – Indigeneity* (2008). Gaski has been visiting scholar at several universities in the US, Australia, and in Greenland, and is frequently invited, internationally, as a speaker on Sami issues. He is a board member in the Arctic Research Consortium of the United States, and the Chair of the Sami Non-fiction writer's association in Norway. In 2006 Gaski was awarded the The Nordic Sami Language Prize, Gollegiella, established by the Nordic Sami Ministers and the Presidents of the Sami Parliaments in Norway, Sweden and Finland.

Candice Hopkins is a curator, writer, and curatorial advisor for documenta 14 based in Albuquerque, New Mexico. She has held curatorial positions at the IAlA Museum of Contemporary Native Arts, National Gallery of Canada, the Western Front and the Walter Phillips Gallery at the Banff Centre. Her writings on history, art and vernacular architecture have been published by MIT Press, BlackDog Publishing, Revolver Press, New York University, the Phillip Review and the National Museum of the American Indian-New York, to name a few.. Hopkins has lectured widely including at the Witte de With, Tate Modern, Dakar Biennale, Tate Britain and the University of British Columbia. In 2012 Hopkins was invited to present a keynote lecture on the topic of the 'sovereign imagination' for documenta 13. 'Sakahàn: International Indigenous Art', co-curated with Greg Hill and Christine Lalonde, was the National Gallery of Canada's largest survey of recent Indigenous art. Hopkins was co-curator of the 2014 SITE Santa Fe biennial exhibition, 'Unsettled Landscapes'. In 2014 she received the Joan Lowndes award from the Canada Council for the Arts for excellence in critical and curatorial writing.

Hanna Horsberg Hansen is Associate Professor at the Academy of Contemporary Art at UiT – The Arctic University of Norway, Tromsø, where she teaches Art Theory and Art History. She is also working on developing strategies for the artistic research programme at the Faculty of Fine Arts. She received her PhD in Art History at The Arctic University of Norway with the thesis, *Lines of Flight: Understandings of Sami Contemporary Art*. From 2011 to 2013 she held a postdoctoral position in the Sami Art Research Project at The Arctic University of Norway. Her research field is contemporary Sami Art, with a special focus on the relations and frictions between Sami artistic practice and art-historical comprehensions. She has published several articles and essays from her research and participated in the establishment of Sami Art as a field of research and teaching at The Arctic University of Norway.

Quinn Latimer is a poet, critic, and editor based in Basel. She is the author of *Rumored Animals* (2012); *Sarah Lucas: Describe This Distance* (2013); and *Film as a Form of Writing: Quinn Latimer Talks to Akram Zaatari* (2014). A regular contributor to *Artforum* and a contributing editor to *frieze*, her essays and poems appear in many artist monographs and critical anthologies. Her lectures and readings have also been held in places like: Chisenhale Gallery, London; Whitechapel Gallery, London; Kunsthalle Zurich; and Astrup Fearnley Museet, Oslo; and her work has been featured at the Serpentine Gallery, London; CRAC Alsace, France; the German Pavilion, Venice Architecture Biennale, Italy; and Qalandiya International, Ramallah/Jerusalem. She is coeditor, with Adam Szymczyk, of *Stories, Myths, Ironies, and Other Songs: Conceived, Directed, Edited, and Produced by M. Aude* (2014); *Paul Si-etsema: Interviews on Films and Works* (2012); and *Olinka, or Where Movement Is Created* (2013); and coeditor of *No Core: Pamela Rosenkranz* (2012). In 2012, she was a Pushcart Prize finalist and an Arts Writers Grant recipient through the Creative Capital I Warhol Foundation program. Latimer studied at Sarah Lawrence College and Columbia University in New York, and teaches at Haute Ecole d'art et de design (HEAD), Geneva.

Jan-Erik Lundström is a curator, critic and historian of contemporary art, visual culture and photography. He is the former director of the Sami Center for Contemporary Art and former chief curator of Fotografiska Museet, Stockholm. From 1999 to 2011 he was the director of Bildmuseet. His latest curatorial projects include: Sami Contemporary; Top of the World; Fall Back Spring Forward; Surviving the Future and The Map: Critical Cartographies, Politics of Place and Society Must Be Defended (1st Thessaloniki Biennial of Contemporary Art). He was the chief curator of Berlin Photography Festival, 2005, and the artistic director of the 3rd Bucharest Biennale. He is the author and editor of many books, including: *Thinking Photography – Using Photography: Nordic Landscapes*; *Contemporary Sami Art and Design*; *Ursula Biemann: Mission Reports*; *Looking North: Representations of Sami in Visual Arts and Literature* and *Irving Penn: Photographs*. Lundström has contributed to major publications such as *Horizons: Towards a Global Africa*; *The Oxford Companion to the Photograph* and *The History of European Photography of the 20th Century*. He has been a guest professor at, among others, Aalto University, Helsinki, Konstfackskolan and the Royal Art Academy, Stockholm, Malmö Art Academy, HISK, Antwerpen/Gent, University of Los Andes, Bogotá, and Oslo Art Academy. Lundström is a prolific lecturer, writer and contributor to international symposia and periodicals.

Britta Marakatt-Labba is a visual artist living in Övre Soppero, Sweden. She grew up in a family of reindeer herders and then studied art at Sunderby Folkhögskola and at the School of Design and Crafts at the University of Gothenburg, receiving a Bachelor's Degree in Textile Art in 1978. Marakatt-Labba became a member of the influential artist collective, the Máze group, in 1979. She has exhibited widely, nationally and internationally. Her major retrospective *Cosmos*, at the Bildmuseet in 2008 included over 100 works. Marakatt-Labba's works are found in many public and private collections in the Scandinavian countries. Her central medium is embroidery and the epic, *History*, is a 24 meter tapestry that narrates the history and the cosmology of the Sami people. The major monograph, *Embroidered Stories*, was published in 2010. Marakatt-Labba has in addition fulfilled many public commissions and worked extensively with book illustrations, scenography and graphic design.

Hans Ragnar Mathisen is a visual artist who lives and works in Tromsø, Norway. Known also under his artist name Keviselie, he studied at the National Academy of Fine Arts in Oslo, receiving his degree in 1979. Mathisen was a member of the Máze group from the start in 1978. His prolific artistic practice extends across a variety of media, including painting, graphic arts, drawing, sculpture, photography, and, occasionally, writing. He has also produced book illustrations. Since the mid-1970s, Mathisen has developed a cartographic practice, engendering his own maps that revive the knowledge of Sami place names and Sami culture removed from official cartography. Mathisen has exhibited in frequent solo and group exhibitions across Norway and Scandinavia. His works are in many Norwegian public collections. In addition, Mathisen has worked with numerous public commissions, as well as being an engaged advocate of Sami rights, cultural expression and autonomy.

Synnøve Persen is a visual artist and poet, living in Bevkop (Finnmark) Norway. She studied painting at the National Academy of Fine Arts, Oslo, and was one of the founders of the influential Máze-group, an artist collective that reformed the work of Sami artists. Synnøve Persen has published several collections of poetry and has performed her poetry extensively in readings and musical collaborations. Her paintings have been exhibited nationally and internationally. Her most recent solo exhibition was at Adde Zetterquist Kunstgalleri in 2016, while her first took place in 1983 at Tromsø Kunstforening. Persen's art is in many public and private collections in Norway and elsewhere. She has also been a consistent political activist. She was a leading figure in the Alta-conflict, participating in the 1979 hunger strike outside the Norwegian parliament. One of her early art projects was a proposal for a Sami flag. Persen has been an important organiser of Sami artists, both in developing the Sami Artists' Union and establishing the Sami Center for Contemporary Art.

Ánde Somby is a writer, yoiker and Associate Professor of Law at UiT – The Arctic University of Norway, where he specialises in Indigenous rights law. Somby was born in 1958 in Buolbmát in the municipality Deatnu/Tana on the Norwegian side of Sápmi. He is the former Chair of the Center for Sami Studies at UiT and former leader of Sámiid Nuoraid Searvi / Sami Youth Association in Kárášjohka (1976–78). In addition he actively supported the Sami hunger strike outside the Norwegian Parliament in 1979. Somby has performed extensively as a yoiker since 1976, occasionally also lecturing about the subject. His writings include: *Yoik and the theory of knowledge*, (*Kunnskap og utvikling*, Haavelud, Magnus, 1995); *How to recruit Samis to higher education and to research, items on an agenda of actions* (*Sin neste som seg selv: Ole D. Mjøs 60 år 8. mars 1999*, Arthur Arntzen, Jens-Ivar Nergård, Øyvind Norderval, 1999) and *The Legal situation of The Nordic Indigenous Peoples* (paper presented at the 35th Nordic Jurist Assembly, 1999).

Niillas Somby is a Sami political rights activist, journalist and photographer. Somby is a resident of the village Sirma in Tana. He is known as one of the seven Sami as a hunger strike outside the Parliament in 1979 in connection with the Alta conflict. His most recent book is *Gumppe diimmus*, which written in Northern Sami has not yet been translated into English. A direct translation of the title would be "In the hour of the wolf"). In the book Somby retells the story of the Alta conflict, the hunger strike moment, his activist attempts against the seizure of politics on the Sapmi territory, the period of refuge in Canada during the 80s, and the search for alliance with other indigenous communities. Somby has been directing documentaries which address today's problematics in Sapmi which include *Gáddegáddat* about salmon; and *Soagis Sallenii* about birch (both 2003). He was the subject of the 1999 documentary *Give Us Our Skeletons!*, a film directed by Paul-Anders Simma who retraces Somby family ancestry as he searches for the head of his ancestor, Mons Somby. Mons Aslaksen Somby and Aslak Jakobsen Hætta were executed by decapitation on 14 October 1854 for murder, following a rebellion against the Norwegian government and their heads claimed by the Norwegian government for scientific research were held as part of a collection of 900 skulls at the Anatomical Institute, in Oslo.

Adam Szymczyk (born 1970 in Piotrków Trybunalski, Poland) is Artistic Director of documenta 14. He was a co-founder of the Foksal Gallery Foundation in Warsaw, at which he worked as the curator from 1997 till 2003, when he assumed his new post as Director at Kunsthalle Basel, Switzerland. In Basel, he organised exhibitions including those by Piotr Uklanski: *Earth, Wind and Fire* (2004); Tomma Abts (2005); Gustav Metzger: *In Memoriam*; Lee Lozano: *Win First Don't Last Win Last Don't Care* (both 2006); Micol Assaël: *Chizhevsky Lessons* (2007); Danh Vo: *Where the Lions Are* (2009); Moyra Davey: *Speaker Receiver* (2010); Sung Hwan Kim: *Line Wall* (2011); Paul Sietsema and Adriana Lara: *S.S.O.R.* (both 2012), as well as group shows including: *Strange Comfort (Afforded by the Profession)* (with Salvatore Lacagnina, 2010); *How to Work and How to Work (More for Less)* (both in 2011); Michel Auder: *Stories, Myths, Ironies, and Other Songs: Conceived, Directed, Edited, and Produced by M. Auder* (2013) and Naeem Mohaiemen: *Prisoners of Shothik Itihash* (2014). In 2008 he cocurated with Elena Filipovic the 5th Berlin Biennial for Contemporary Art under the title *When Things Cast No Shadow* and in 2012 he curated *Olinka, or Where Movement Is Created* at Museo Tamayo in Mexico City. He is a Member of the Board of the Museum of Modern Art in Warsaw. In 2011, he was recipient of the Walter Hopps Award for Curatorial Achievement at the Menil Foundation in Houston.

Nils-Aslak Valkeapää (1943–2001) was a Sami writer, musician and artist. Also known as *Áillohaš*. He was born in Finnish Sápmi, but later moved to Ivgobahta / Skibotn in Norway. Valkeapää is known as a reviver of Sámi music, creating a new interest in yoik at a point in time when it was on the verge of dying out due to long-time suppression and stigmatisation. Valkeapää was a catalyst behind the organising of Sámi artists, at the same time as he coordinated cultural projects in the now defunct World Council of Indigenous Peoples. In 1991 he was awarded the Nordic Council's Literature Prize for his lyrical work *Beaivi, áhčážan! The Sun, My Father* (1997). In 1993 he received the jury's special prize in the European radio competition Prix Italia for the so-called Bird Symphony, *Goase dušše*, for which he garnered international attention for his pioneering music. At the same time he started to gain attention for his works of visual art. He was the festival artist at the Arctic Arts Festival in 1991, and later his artworks were shown in international venues, including Japan and China. Among his most famous writings are *Trekways of the Wind* (1994); *Eanni, eannázan / The Earth, My Mother* (2001) and the play *Ridn'oaivi ja Nieguid Oaidni / The Frost-haired and the Dream-seer*, which premiered in Japan in 1995, and was staged in its original Sámi language at the Sámi theater *Beaivváš / The National Sami Theatre* in 2007.

ABOUT 'THINKING AT THE EDGE OF THE WORLD. PERSPECTIVES FROM THE NORTH'

'Thinking at the Edge of the World. Perspectives from the North' is an ongoing project initiated in 2015 within the OCA's 'Notations' series, researching the cultural history of Northern Norway, and being developed in collaboration with local protagonists during 2016 and 2017. The project manifests itself in various forms and locations across Norway and beyond: including international conferences and artist residencies across Northern Norway. It also supports new art, exhibitions, various forms of documentations and commissions relevant-writing. Highlights in this project include the international conference, 'Thinking at the Edge of the World' held in various locations on Svalbard; a talk by OCA IVP curator Candice Hopkins with a music performance by Sara Marielle Gaup and Risten Anine Gaup held at Small Projects in Tromsø (both in June 2016); an artist's talk by OCA ISP resident Rometti Costless at Nordland kunst- og filmfagskole in the Lofoten archipelago in May 2016 (the first artists-in-residency); and establishing a temporary OCA office in Tromsø during 2016, under the auspices of The Cultural Business Development Foundation SpareBank 1 Nord-Norge.

'Thinking at the Edge of the World' is structured through regional and international dialogue as well as partnerships (institutional and individual). It includes invitations to artists and intellectuals to visit and think about the region, considering it a unique vantage point from which to reflect upon the environmental, aesthetic, architectural, economic, political and scientific forces that are shaping the North of Norway and its relationship to the world.

The Arctic region, in particular that of Norway, sits at the heart of heated as well as inspiring debates of scenarios for possible futures. Scientists tell us that that the latent forces released by melting ice into in the frozen North would be enough to power the world's cities for many generations; that global warming is forming navigation channels across the so-called Arctic Highway; and that the geography of India, Bangladesh, China and other nations, will be affected with dramatic force which will result in harsh consequences for their social and economic frameworks.

'Thinking at the Edge of the World' addresses some of the wider implications of these changes in the North of Norway and invokes the innovative thinking that being at the edge of the world raises for the world at large. How are frontiers questioned from an Arctic vantage point, and how might this questioning catalyse new thinking regarding territory, power and resource exploitation? Could concepts of society, aesthetics and community explored during the nineteenth and twentieth century – often led by artists and intellectuals from Norway and its indigenous communities – be sought again to enlighten this debate? Will the Arctic become, due to the increasing desertification in the South, the new garden of the globe for food production and distribution?

These questions and the subsequent narratives of a developing future are rooted in the unfolding physical forces embedded in the North. However they also interlock with a wider past of myth and legend, a storytelling deeply connected to the region, its exploration, exploitation, accessibility and aesthetic history, as well as forthcoming issues of trade, transportation and security.

'Thinking at the Edge of the World' explores therefore the poetic and innovative impact on artistic and other disciplinary forms of thought that the extreme location of Northern Norway provides. In particular the project focusses on the relationship between art, the environment and activism in Arctic Norway as well as its northerly neighbours, in order to highlight the global impact of these issues over time. Mindful of the conflicted history and currency of the notion of territory and resources, the project explores their relationship to indigenous communities, their environments, culture and contemporary perspectives – in particular the past and present of the Sami communities inhabiting Northern Norway, but also Sweden, Finland and Russia. From this vantage point, 'Thinking at the Edge of the World' seeks to contextualise these questions in order to shift them beyond a purely local understanding, linking them with synergic issues found in diverse geographies and communities around the globe.