



SÁMI DÁIDDAGUOVDDÁŠ
SAMISK SENTER FOR SAMTIDSKUNST
SAMI CENTER FOR CONTEMPORARY ART

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Lecture 1 Theoretical lecture: Challenges in Contemporary Curating

The lecture aims to create more awareness about the challenging issues connected with curating Indigenous art, when the curator is originating from a non-indigenous community. The lecture will contain several examples of curatorial work, what challenges have arrived and how they were solved, by the cases of exhibitions at Sami Center for Contemporary Art.

The lecture will address cases from Global contexts. Instances such as the Namibian "hijacking" of a pavilion at the Venice Biennale, the controversial Kenyan pavilion at the Venice Biennale and the recent controversy surrounding Finnish artist Katariina Souru at LUX Helsinki witness the lack of knowledge and awareness within curatorial circles leading to failure of curatorial oversight. These examples highlight the necessity for heightened awareness, research-driven curation and robust discourse within the art world. The aim of the lecture is to raise the discussion about ethical curating of Indigenous art.

Lecture 2 Theoretical and practical: Connecting past and contemporary art: curating archives

The lecture aims to address the curatorial strategies and ethical curating when working with the archives. The content of the lecture will address several cases of Griniuk's work with the art archives: Fluxus Art archive by the artist Eric Andersen in Copenhagen, Denmark, and AN88 and AN89 festivals archive by the Lithuanian performance artists, who organised the first in Lithuanian art history performance and live art festival in 1988. We will focus on ethical dimensions inherent in handling historical records, ensuring respect for the narratives contained within archives, and addressing potential challenges related to representation and interpretation. The aim is to provide insights into fostering responsible and thoughtful curatorial practices that engage with archives as valuable resources for shaping meaningful cultural narratives.

The lecture will contain a practical task of narrative development connected to the archive materials. The task can be done in small groups or individually.

Lecture 3 Theoretical lecture: Technology and curatorial practice, case Techno-lab

The lecture presents intersection of traditional Sami art, natural surroundings, and cutting-edge technology through the implementation of an innovation project, Techno-

Lab Karasjok at the Sami Center for Contemporary Art. Through the workshops, incorporated in the themes of the exhibitions at Sami Center for Contemporary Art, participants of TechnoLab could explore the boundaries between tradition and technology. The workshops aimed to establish Techno-Lab as a laboratory in Karasjok for explorative techno-art and to engage the local community, Sami artists, and curators in the process. The specific techniques and tools outlined the human-nature-creativity-technology relation in Sapmi and demonstrated how technology could benefit traditional creative processes. The project aimed to contribute to the field of Sami art, technology, and creativity by exploring innovative ways to integrate technology into traditional Sami art practices while engaging with nature. During the lecture the students will be able to test and explore the DIY sound instruments produced at Techno-Lab Karasjok.

Keywords: Sapmi, techno-art, creativity, techno-creativity, innovation

Lecture 4 Theoretical and practical: Art/preneurship: an artist, curator and art manager?

Artistic practice today spans various disciplines, necessitating students to acquire skills in roles such as artists, curators, and art managers during their university education. This lecture is grounded in recent research output focusing on the convergence of artistic roles, where the artist assumes the roles of curator, art manager, and activist within the creative domain. The tradition of interdisciplinary engagement varies across cultures. In Sami art contexts, the seamless integration of art, management, and political activism has been ingrained in decades of Sami art tradition, exemplified by projects like Maze. Similarly, in Lithuania, artistic practice has intertwined with curatorial and art management roles, accompanied by political activism, particularly in the late '80s.

Nevertheless, working with politically charged art related to a specific culture and environment one may not be native to the environment one works in. Marija Griniuk, a Lithuanian working within Sami environments, will illuminate certain aspects of such work based on cases from her curatorial experiences.

The lecture, titled "Art/preneurship: An Artist, Curator, and Art Manager?" adopts a dialogical approach, presenting case examples of curatorial work and engaging students in discussions about their perspectives on curatorial work. The practical task involves students working in smaller groups of 3-4 to develop a curatorial proposal and a digital mock-up of the proposed exhibition space.

During the public lecture, Griniuk will share and discuss her artistic portfolio, containing her projects as an artist and curator, explaining her strategies for working with curatorial practices within and outside institutions. As an artist, Griniuk engages with performance art, installation, and painting, focusing on decolonizing issues in the Lithuanian context. In her role as a curator, Griniuk collaborates within the Sami artists' community, organizing both solo shows and group projects with Sami artists. Her latest curatorial projects are:

2023 Solo exhibition by Lena Stenberg. Borders. Sami Center for Contemporary Art, Norway

2022 Solo exhibition by Per Isak Juuso, The Collection, Sami Center for Contemporary Art, Norway

2022 Solo exhibition by Tomas Colbengtson, Remembrance: when shapes and shadows speak, Sami Center for Contemporary Art, Norway

She will talk about these cases of curatorial work and will share photo and videomaterial connected to these projects.

About the presenter

Marija Griniuk, artist-curator-researcher, is a Postdoctoral researcher at Vilnius Academy of Arts in Lithuania and the director of Sami Center for Contemporary Art in Norway.

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