



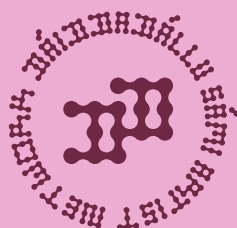
BIERGEJUPMI
THROUGH ART & DUODJI

REPORT

Mobilizing Sámi knowledge through art & duodji
Indigenizing research methodologies through Sámi art



Birge ~
jupmi



Funded by the
European Union



BIRGEJUPMI THROUGH ART & DUODJI

Birgejupmi, understood as a lived practice, a knowledge system, and a way of being in relation to land, sea, and community, forms the foundation of this work. Through Birgejupmi Through Art & Duodji, we explore how art and duodji function not only as expressions, but as methods for mobilizing knowledge and strengthening Indigenous perspectives.

At Dáiddadállu, birgejupmi is part of everyday life. Through artistic practice, collaboration, and knowledge sharing, we navigate between tradition and contemporaneity.

Our work is grounded in Indigenous values such as respect, relationality, and sustainability.

Art is understood as a methodology, one that opens new ways of experiencing, sharing, and generating knowledge.

Through collaborations across Sápmi, Kalaallit Nunaat, and Canada, and through exhibitions, seminars, and residencies, this work has developed as an ongoing dialogue between communities, practices, and knowledge systems.

INTRODUCTION

This report presents activities and outcomes from “Birgejupmi Through Art & Duodji”, focusing on how Sámi and Indigenous art function as methodologies for knowledge production, resilience, and community engagement.

The work of Dáiddadállu is rooted in Sámi art and Indigenous values, knowledge systems, and practices. By combining artistic practice with Indigenous research methodologies, creates platforms where art becomes a transformative social force.

The project contributes to the revitalization of Indigenous knowledge, explores relationships between land, sea, and community, and addresses the impacts of climate change through artistic and collaborative processes.

Through conferences, exhibitions, and education initiatives, we promote Indigenous art as a method for knowledge exchange, reconciliation, and cultural sustainability.



THEORETICAL FRAMEWORK

The concept of *birgejupmi* refers to a Sámi understanding of survival, resilience, and the ability to manage in changing environments.

It reflects a relational worldview where knowledge is embedded in practice, land, and community.

Birgejupmi includes key values such as self-determination, collective responsibility, reciprocity with nature, and intergenerational knowledge transmission.

Within this process, birgejupmi functions both as a conceptual framework and as a methodological approach.

Artistic practices and duodji become ways of understanding, practicing, and communicating knowledge.

This contributes to the broader aim of strengthening Indigenous knowledge systems and advancing decolonized research methodologies.





OBJECTIVES

The overall objective of Dáiddadállu's work in all work packages that it leads and contributes to, is to mobilize Indigenous Knowledge through art and duodji by developing and applying artistic methodologies grounded in Sámi and Indigenous perspectives.

Specific objectives include:

- Developing art-based Indigenous research methodologies.
- Facilitating knowledge exchange between artists, communities, and researchers.
- Strengthening Indigenous voices and cultural agency.
- Building international collaborations across Sápmi, Kalaallit Nunaat, and Canada.
- Supporting education and long-term capacity building.
- Disseminating knowledge through public platforms.

ETHICS & METHODOLOGY APPROACH

Dáiddadállu's work in the BIRGEJUPMI project, in the work package 9 that Dáiddadállu is leading and in all other work packages that it contributes to, is grounded in Indigenous methodologies and ethical frameworks emphasizing respect, reciprocity, and co-production of knowledge.

Methods include workshops, participatory processes, artistic collaboration, and embodied practices such as storytelling, walking, and performance.

The project follows key principles:

- Free, Prior, and Informed Consent (FPIC)
- CARE principles for Indigenous data governance
- FAIR data management principles

Ethical frameworks are developed in collaboration with Indigenous partners and aligned with Sámi and Inuit research guidelines.

This approach ensures responsible, inclusive, and community-based research practices.

MÁRET ÁNNE SARA

Olmmožin eatnamis -
To be human on earth (2025)



PROCESS AND ARTISTIC RESEARCH

Dáiddadállu's work in BIRGEJUPMI project is developed through artist-led workshops, explored key questions related to birgejupmi, art, and Indigenous knowledge systems, including:

- The role of art within Sámi and Indigenous worldviews.
- Relationships between art, sustainability, and ways of living.
- The role of institutions and curatorship in Indigenous self-determination.

These processes form the foundation for the artistic and collaborative activities presented in the following sections.



HARALD GASKI (retired professor in Sámi Culture and Literature) Contributes as mentor and academic advisor within WP9. Photo by Dáiddadállu.

DEFINING BIRGEJUPMI THROUGH ART & DUODJI

WORKSHOPS FOR ARTIST PARTNERS BY HARALD GASKI

1. Birgejupmi in a Sámi and Indigenous arts context Or rather: Birgejupmi in a Sámi and Indigenous context - where and how does arts fit into the thinking? Is art included/integrated into Sámi thinking about birgejupmi? Or should art actually be “the noaidi” (“the shaman”) that stands a bit aside of community and assesses it?
2. “Olmmoš han gal birge.” (“people will manage”) How does traditional Sámi thinking deal with birgejupmi? What relationship do we see between Sámi way of living and arts practices? Subsistence? Sustainability? Reciprocity with Nature. Does the saying, “Olmmoš han gal birge” only convey positive thinking, or does it also reflect an avoidance of wanting to deal with more problematic sides of society?
3. To what degree do art institutions represent a possibility for a decolonized Sámi art production? What is the position of curatorship? Does it take Sámi views and practices into account? Who decides what artworks are exhibited? Do Sámi art and artists enjoy self-determination when it comes to curatorship and exhibits? Do the Sámi need a National Gallery of our own? How to build up competence to run a Sámi Art Museum?

IMPACT & REACH

Artists involved: Ken Are Bongo, Anitta Suikkari, Ann Sofie Kallok, Bernt Mikkel Haglund, Elle Márjá Eira, Hilde Skancke Pedersen, Måret Anne Sara, Siri Broch Johansen, Kine Yvonne Kjær, Anja Saiva Bongo Bjørnstad, Alexandra Wingate, Ina Dokmo

Participants / contributors: Harald Gaski, Dine Arnannuaq Fenger Lynge, Carl-Johan Utsi, Inga Elisa P. Idivuoma, Lina Márjá Karlsen.

Audience / public reach: Birgejupmi Consortium

Events / presentations: 2 Workshops in Dáiddadállu 13 of dec 2024 and 28 January 2025, Presentation for the consortium (16 pax)

Collaborating institutions: Sámi Allaskuvlla, Birgejupmi Consortium members and invited participants

RESEARCH THROUGH COLLABORATION & NETWORK

The central part of Dáiddadállu's work in WP 9 that it is leading and in all WPs it is contributing to (WP3, WP7) has been developed through international collaborations, research exchanges, and artist-led processes across Kalaallit Nunaat and Canada.

In February 2025 Dáiddadállu engaged in research and collaboration in Nuuk, Kalaallit Nunaat, in partnership with institutions such as Nuuk Art Museum, Suialaa Arts Festival, and Katuaq. These activities focused on developing and presenting Birgejupmi Through Art & Duodji through artistic dialogue, institutional exchange, and collaborative processes. The work created a space for Indigenous artists and cultural institutions to share knowledge, practices, and perspectives across Sámi and Kalaallit Nunaat contexts.

In April 2025, Dáiddadállu participated in the Canada Excellence Research Chairs (CERC) Spring Gathering "Across Lands & Waters" at the University of Victoria. As part of this international network, which connects Indigenous artists, curators, scholars, and institutions across the Circumpolar North, the gathering focused on decolonization and the role of art and curatorial practice in strengthening Indigenous cultural sovereignty.

IMPACT & REACH

NUUK, Kalaallit Nunaat, feb 2025

Artists involved: Kine Yvonne Kjær, Ivinguak Stork Høegh, Joar Nango (Girjegumpi) and many more.

Participants / contributors: DD admin, Dine Arnannguaq Fenger Lynge, Beaska Niillas, Alexandra Wingate, Nivi Christensen

Audience / public reach: Ca 20 pax at the presentation & talk at Nuuk Art Museum

Events / presentations: Research, Collaborations and presentation

Collaborating institutions: Nuuk Art Museum, Joar Nango and Tone Huse, Ivinguak Stork Høegh, the art school, Sofia Amundsen, Lisbeth Karline Poulsen, Aka Hansen, Birthe and Laura Lennert in Homoholdet, Aili EPI - Eqquimiitsuliornermik Pinngorartitsisut Ingerlatsisullu/, KIMIK, Suialaa Art Festival, Katuaq, Vivi Sørensen in Nunatta, Nasjonalteateret, Qisuk/Tupeq Liisi Egede Hegelund and Tukummeq Qaavigaq, Ajagaq Sannavik and Kittat.

May 2025, University Of Victoria, Canada

Across Lands and Waters: CERC Spring Gathering - Reserach and presentation

Participants: DD Admin/Sápmi: Dine Arnannguaq Fenger Lynge and Wenche Marie Hætta, Maria Utsi, Nuuk Art Museum, Arctic Arts Summit. Indigenous artists, scholars, museum/gallery directors, curators, students and community members.

<https://www.daiddadallu.com/en/dd-channel/artikkel-32788>

<https://www.taqsigtuut.ca/projects/across-lands-and-waters>



Read more by
using the QR!

PROCESS AND ARTISTIC RESEARCH

Visualizing Birgejupmi Through Art & Duodji
Kine Yvonne Kjær (Sápmi) & Ivinguak Stork Høegh
(Kalaallit Nunaat)



Within WP9, artistic collaboration functions as a core methodology for knowledge production.

In our processes, artists are always central through their own artistic practices and perspectives. As part of WP9, Sámi artist Kine Yvonne Kjær from the coastal region of Senja and Kalaaleq artist Ivinguak Stork Høegh from Nuuk were invited into a long-term collaborative process connected to Birgejupmi Through Art & Duodji.

The collaboration brings together experiences from coastal Sápmi and Kalaallit Nunaat, where both colonization and climate change continue to impact relationships to land, sea, language, and traditional knowledge.

Through residencies and collaborative exchanges in Kalaallit Nunaat, London, and Sápmi, the artists developed the visual identity for the project, including logo, visual profile, and artistic material for the exhibition.

The process reflects how artistic collaboration can create connections across Indigenous regions while carrying local histories, memory, and cultural perspectives into new visual forms.

IMPACT & REACH

Nuuk, Kalaallit Nunaat feb.25, London Okt.25 & Sápmi April.26

Artists involved: Kine Yvonne Kjær, Ivinguak Stork Høegh

Participants / contributors: DD admin, Dine Arnannnguaq Fenger Lynge

Audience / public reach: Ca 25 ppl in Nuuk, ca 60 ppl in London & 80 ppl in Sápmi

Events / presentations: Visual identity development, collaborative design processes, and artistic exchange.

Collaborating institutions: Nuuk Art Museum

<https://www.instagram.com/reels/DQbp88ADDFk/>

<https://www.daiddadallu.com/en/dd-channel/daiddadallu-in-nuuk>





PROCESS AND ARTISTIC RESEARCH

While We Wait for Reconciliation

Susanne Hætta (Sápmi) & Lisbeth Karline Poulsen (Kalaallit Nunaat)



Within this process, artistic collaboration also engages with processes of truth, reconciliation, and collective healing.

Sámi artist Susanne Hætta and Kalaaleq artist Lisbeth Karline Poulsen have collaborated through the installation “While We Wait for Reconciliation”, bringing together perspectives from Sápmi and Kalaallit Nunaat shaped by shared colonial histories and experiences.

Originally developed for Dáiddadállu’s 10th anniversary, the installation has since been presented in Karasjok, at Riddu Riddu, Suialaa Arts Festival in Nuuk, and now in Guovdageaidnu.

Through material, atmosphere, and audience interaction, the work creates a warm and reflective space where reconciliation is approached as an ongoing process rather than a fixed outcome.

The collaboration reflects how artistic practice can open spaces for dialogue, emotional reflection, and shared experiences across communities and generations.



Photos: Knut Åserud

IMPACT & REACH

DD 10 jagi exhibitions, RidduRiddu, Suialaa, Guovdageaidnu.

Artists involved: Susanne Hætta and Lisbeth Karline Poulsen

Participants / contributors: DD admin in production, Artist/duojars at Riddu Riddu and at DD

Audience / public reach: Aprox: 300 in DD 10 jagi Guovdageaidnu and Karasjok, 200 in Riddu Riddu, Nuuk ArtMuseum

Events / presentations: Research, Collaborations and art production

Institutions: Riddu Riddu, Nuuk ArtMuseum, Suialaa Arts Festival, Sámi Dáiddaguovddáš, Guovdageainnu Gilišillju.

<https://riddu.no/en/program/while-we-wait-reconciliation-0>



PROCESS AND ARTISTIC RESEARCH

Photo: Knut Åserud



*Háhčeseatni doali
dádjadit + Čitna Báffa*
Máret Ánne Sara
+ Ululinannguaq Olsen,
Anitta Suikkari, Anja Saiva
Bongo Bjørnstad, Ina Dokmo
& Alexandra Wingate

Performing arts function as an important methodology for exploring birgejupmi through embodied and collective practices.

The work follows and supports the artistic processes of Sámi artist Máret Ánne Sara through performance, installation, and collaborative artistic exchange across Sápmi and Kalaallit Nunaat.

At Festspillene i Nord-Norge, Sara presented “Háhčeseatni doali dádjadit” together with the performance “Čitna Báffa”, involving invited artists and performers from Sápmi and Kalaallit Nunaat. Through performance, movement, sound, and materiality, the work explores relationships between land, memory and Indigenous knowledge.

By following and documenting her work across contexts, WP9 engages with artistic processes as ongoing knowledge production. The work demonstrates how performing arts can create spaces for collective experience, dialogue and knowledge sharing across communities & generations.

IMPACT & REACH

Háheseatni + Čitna Báffa. Festspillene i Nord Norge, Hárstták June 2025 and in Guovdageaidnu april 2026

Artists involved: Artistic collaboration with Máret Ánne Sara and invited performers: Alexandra Wingate, Anitta Suikkari, Anja Saiva Bongo Bjørnstad, Ina Dokmo, Ululinannguaq Olsen, Sarakka Gaup, Siri Broch Johansen, Drew Snyder (KORO), Ragnheidur Skúladottir (director of Festspillene)

Participants / contributors: DD admin in production Dine, Wenche, CJ.

Audience / public reach: Aprox: 90 Children, 23 in Talks, 400 in Audience

Events / presentations: Reserach, documentation, presentation, collaborations

Institutions: Festspillene i NN, Nuuk ArtMuseum, KORO

Outcome: Strengthened Indigenous knowledge production through an artistic exchange.



<https://www.daiddadallu.com/en/dd-channel/daiddadallu-goes-to-harstad>

PROCESS AND ARTISTIC RESEARCH



Máret Ánne Sara's installation Goavve-Geabbil at Tate Modern, London, bringing Sámi knowledge systems into a global contemporary art context.

Through the ongoing collaboration with Tate Modern, London, WP9 expanded its international curatorial and artistic networks while creating space for Sámi artistic perspectives within global contemporary art contexts.

Sara's large-scale installation Goavve-Geabbil, presented at Tate Modern in London, brought Sámi perspectives, materials, and knowledge systems into one of the world's most prominent contemporary art institutions.

The collaboration builds on long-term artistic and curatorial processes developed through Dáiddadállu and WP9, connecting Indigenous artists, institutions, and audiences across regions.

By following and documenting Máret Ánne Sara's artistic process, the project contributes to increasing the visibility of Indigenous methodologies within international art discourse.

The collaboration demonstrates how Sámi art contributes actively to global conversations on climate, Indigenous knowledge, and future ways of living.

IMPACT & REACH

Artists involved: Máret Ánne Sara, Mari Boine, Outi Pieski, Katarina Barruk, Ella Marie Hætta Isaksen, Niilas, Asta Balto, Ánde Somby & many more

Participants / contributors: DD admin in production Dine, Wenche, CJ.

Audience / public reach: Aprox: 60 in Talks, 700 Audience in TATE Exhibition

Events / Activities: Artistic research, documentation, performances, curatorial collaboration, and public presentations

Collaborating institutions: NANU, Riddu Riddu, Arctic Arts Summit, Tate Modern, Sami Allaskuvla, Norwegian Crafts, Music Norway.

<https://www.daiddadallu.com/en/dd-channel/maret-anne-sara-tate-modernis-dego-daiddaga-olympiagilvvut>

<https://www.daiddadallu.com/en/dd-channel/what-is-goavve-geabbil-the-artist-explains-the-process>



BUILDING INTERNATIONAL INFRASTRUCTURE: NANU – SÁMI ARTS INTERNATIONAL



As part of the broader processes developed through WP9, the project has contributed to the establishment of NANU - Sámi Arts International, a Sámi-led platform for strengthening international collaboration, visibility, and sustainability within Sámi art.

Developed through long-term collaboration between institutions, artists, and networks connected to WP9, NANU builds on relationships and exchanges developed across Sápmi, Kalaallit Nunaat, Canada, and the UK.

The initiative reflects the need for long-term infrastructure that enables Indigenous artists to operate internationally on their own terms – supporting cultural self-determination, representation, and sustainable artistic development.

Through artistic exchange, curatorial collaboration, and participation in international forums, NANU contributes to broader conversations around Indigenous cultural policy, representation, and future structures for Indigenous-led arts and knowledge production.

Through this work, WP9 extends beyond individual events and projects, contributing to lasting artistic and institutional structures grounded in Indigenous perspectives.

IMPACT & REACH

Initiative: NANU - Sámi Arts International AS

Focus: International Sámi artistic collaboration, cultural self-determination and Indigenous-led infrastructure

Networks connected: Sápmi, Norway, Kalaallit Nunaat, Canada, UK

Events / Activities: Artistic exchange, seminars, exhibitions & institutional collaboration

Collaborating institutions: Riddu Riddu, Arctic Arts Summit, Tate Modern, Sámi Allaskuvla, Norwegian Crafts, Music Norway

Outcome: Strengthened long-term Indigenous artistic, institutional and policy-related collaboration



[daidadallu.com/en/dd-channel/samis-mailmmemetropolii-odda-aigodat-sami-daidagis](https://www.daidadallu.com/en/dd-channel/samis-mailmmemetropolii-odda-aigodat-sami-daidagis)

<https://www.daidadallu.com/en/dd-channel/samis-mailmmemetropolii-odda-aigodat-sami-daidagis>

DISSEMINATION



WP9 has been disseminated through international conferences, exhibitions, seminars, performances, and institutional collaborations across Sápmi, Kalaallit Nunaat, Canada, and the UK.



Through artistic presentations, curatorial dialogue, and public engagement, the project has contributed to increasing the visibility of Sámi and Indigenous methodologies within artistic, academic, and institutional contexts.

MAIN OUTCOMES

Dáiddadállu's work in BIRGEJUPMI project contributes to the development of Indigenous art as a methodology for knowledge production. Key outcomes include:

1. Strengthened Indigenous artistic collaboration:

Expanded long-term collaboration between artists, curators, institutions, and Indigenous communities across Sápmi, Kalaallit Nunaat, Canada & the UK.

2. Increased international visibility:

Sámi artistic and curatorial practices were presented through exhibitions, seminars, performances, and institutional collaborations, including Tate Modern and Arctic Arts Summit.

3. Development of Indigenous methodologies

WP9 strengthened the use of artistic practice, duodji, and curatorial processes as Indigenous research methodologies and knowledge production.

4. Educational and institutional development

The project contributed to the development of an international higher education course in Indigenous art and curatorial discourse together with Sámi Allaskuvla.

5. Long-term infrastructure and self-determination

The establishment of NANU – Sámi Arts International contributes to strengthening Sámi-led infrastructure, cultural self-determination, and future international collaboration.



IMPACT & REACH

Location: Crafts Council London, UK

Partners: Dáiddadállu, Riddu Riddu Festivála, Sámi Allaskuvla, Arctic Arts Summit

Themes: Indigenous methodologies, curatorial strategies, cultural policy, and institutional responsibility

Participants: Sámi and Indigenous artists, curators, museums, cultural institutions, and researchers

Outcome: Strengthened international Indigenous curatorial collaboration and dialogue around ethical institutional practices and cultural self-determination

<https://birgejupmi.eu/news/crafts-council-seminar-in-london/>



CONFERENCE PART 1, LONDON

The following section presents key activities and platforms developed

Knowledge, Collaboration and Responsibility

In October 2025, Dáiddadállu organized a two-part international seminar at Crafts Council London, bringing together Sámi and Indigenous artists, curators, institutions, and cultural leaders from across the circumpolar North. The seminar was developed in collaboration with Riddu Riddu Festivála, Sámi Allaskuvla, and Arctic Arts Summit.

Part I, *Birgejupmi Through Art & Duodji*, explored Indigenous art and duodji as methodologies for resilience, healing, cultural continuity, and political expression.

Grounded in the Sámi understanding of birgejupmi: Survival, sustenance, and wellbeing, the seminar focused on knowledge, cooperation, and responsibility as central principles for future Indigenous collaboration.

The programme gathered leading Sámi artists, musicians, duojárat, and institutions through conversations on visual art, duodji, performance, music, and Indigenous cultural leadership.

At the centre of the seminar was the role of artists in shaping both cultural policy & future institutional practices.

Part II, *Acquiring and Stewarding Circumpolar Indigenous Art: New Curatorial Strategies*, focused on institutional responsibility, ethical collecting practices, Indigenous sovereignty, and the role of museums and galleries in relation to contemporary Indigenous art. The seminar created space for dialogue between artists and major institutions, including discussions on repatriation, curatorial ethics, and future policies for Indigenous-led cultural collaboration.

Through artistic exchange, curatorial dialogue, and international collaboration, the London seminar strengthened long-term relationships between Sápmi, Kalaallit Nunaat, Canada, and the UK, while contributing to broader discussions on Indigenous methodologies, cultural self-determination, and future curatorial practices.

CONFERENCE PART 2, SUIALAAT



Photo: Knut Åserud

As part of Task 3.1, the second seminar and gathering took place during Suialaa Arts Festival in Nuuk, Kalaallit Nunaat, bringing together artists, curators, institutions, and local communities through exhibitions, performances, seminars, and artistic exchange.

The programme created space for dialogue around Indigenous knowledge systems, artistic methodologies, reconciliation, and relationships to land, sea, language, and community across Arctic regions.

Through collaborative presentations, performances, and conversations, artists from Sápmi and Kalaallit Nunaat shared perspectives shaped by colonial histories, climate change, and ongoing cultural revitalization.

The gathering strengthened relationships between Indigenous artists and institutions across the circumpolar North while continuing the development of long-term collaboration, curatorial exchange, and future educational initiatives connected to WP9.

Through Suialaa Arts Festival, artistic practice became a space for gathering, reflection, and collective knowledge sharing across generations and regions.

CONFERENCE PART 2, SUIALAA ARTS FESTIVAL NUUK, KALAALLIT NUNAAT



Ságastallamat Girjegumpis / Talk stage in Girjegumpi!

Lávvordaga / Saturday 25.10, Katuaq

11:00 - 11:20 Gáffe ja luohiti by Beaska Niillas and lighting of qulleq

11:20 - 11:35 The meaning of Birgejupmi Through Art & Duodji - Dine Arnannnguaq Fenger Lynge and Nivi Christensen

11:45 - 12:15 Kine Yvonne Kjær and Ivínguak Stork Høegh presenting their visualization of Birgejupmi Trough Art.

12:25 - 13:10 Performing Arts and Birgejupmi: Ann Sofie Kallok, Áanna-Katri Helander, Ululiinannnguaq Olsen, Alexandra Wingate and Ina Dokmo

13:10 - 13:50 Duodji as a traditional knowledge keeping with Ove Stødle, Ingá Elisa Páve Idivuoma and Sofia Amdonsen

14:00 - 14:45 Allanguineq // Breaking Patterns - Artist Talk with Arnajaraq Støvlbæk, Ann Sofie Kallok and Julie Grenier Di Ciero. Moderator: Nivi Christensen

15:00 - 16:15 Indigenizing architecture. Joar Nango, Mark Bennet, Helene Lennert, Johanna Minde and Ulloriaq Lennert. Moderator Arnakkuluk Jo Kleist.

IMPACT AND REACH

Location: Nuuk, Kalaallit Nunaat

Context: Suialaa Arts Festival

Activities: Seminars, performances, exhibitions, artist talks, curatorial exchange

Participants: Indigenous artists, curators, institutions, and local communities

Outcome: Strengthened circumpolar Indigenous collaboration and artistic exchange across Sápmi and Kalaallit Nunaat

[HTTPS://WWW.DAIDDADALLU.COM/EVENTS/SUIALAA-ARTS-FESTIVAL-](https://www.daiddadallu.com/events/suialaa-arts-festival-)

[HTTPS://WWW.DAIDDADALLU.COM/EN/DD-CHANNEL/DAIDDADALLU-READY-FOR-SUIALAA-ARTS-FESTIVAL](https://www.daiddadallu.com/en/dd-channel/daiddadallu-ready-for-suialaa-arts-festival)

[HTTPS://WWW.INSTAGRAM.COM/P/DQZA5CWC1E/?IMG_INDEX=6](https://www.instagram.com/p/DQZA5CWC1E/?img_index=6)



CONFERENCE PART 3, SÁPMI

FROM KNOWLEDGE TO ACTION

The third part of the seminar was held in Guovdageaidnu, Sápmi, bringing together artists, institutions, and partners to deepen collaboration and translate knowledge into action.

Hosted in collaboration with Sámi Allaskuvla and RiddoDuottarMuseat, the programme combined artistic presentations, discussions, performances, and workshops across several days. Building on the previous seminars in London and Nuuk, the programme focused on:

- Birgejupmi in Sámi context - connections between land, duodji, and artistic practice
- Artistic methodologies across regions - with contributions from artists in Sápmi, Kalaallit Nunaat, and Canada
- Performing arts and embodied knowledge
- Capacity building and education within Sámi and Indigenous contexts

The programme included artist presentations, joik, performances, and exhibitions, creating a space where knowledge was shared through both dialogue and artistic practice.

A central component of the seminar was the focus on future structures and collaboration, including discussions on education, international networks, and institutional development.

The final workshop, From Reflection to Action, brought together participants to define concrete next steps, strengthen partnerships, and outline future directions for collaboration.

As the concluding part of the seminar series, the gathering in Sápmi grounded the project in place and community, demonstrating how birgejupmi is practiced through relationships, knowledge sharing, and collective responsibility.

IMPACT & REACH

Location: Guovdageaidnu, Sápmi

Partners: Dáiddadállu, Sámi Allaskuvla, RiddoDuottarMuseat

Activities: Seminars, workshops, performances, joik, exhibitions, and artistic exchange

Themes: Indigenous methodologies, education, artistic practice, and institutional collaboration

Outcome: Strengthened long-term collaboration, educational development, and future Indigenous artistic infrastructure

<https://www.daiddadallu.com/events/birgejupmi-seminara>

<https://birgejupmi.eu/news/a-powerful-finale-celebrating-3rd-birgejupmi-through-art-duodji-seminar-in-guovdageaidnu/>



EXHIBITION

TASK 2

Indigenous art exhibition

Curating 8-10 pieces of art in different Sámi and other indigenous art forms. The theme of the exhibition is on Indigenous methods, healing and resilience.



Artistic Practice as Knowledge, Relation, and Survival

The exhibition *Birgejupmi Through Art & Duodji*, presented at Guovdageainnu gilišillju / Kautokeino bygdetun (April-August 2026), is a central outcome of WP9 and builds on long-term artistic collaboration across Sápmi, Kalaallit Nunaat, and Canada.

Grounded in *birgejupmi* as a lived practice, the exhibition brings together artists whose works articulate relationships between land, community, memory, and Indigenous knowledge systems.

As emphasized in the curatorial introduction, *birgejupmi* is not only survival, but a way of living in balance – an ethical, relational, and ecological understanding of the world.

EXHIBITION

As a central outcome of these processes, the exhibition brings together artistic practices developed within WP9.

The exhibition presents a range of artistic practices where knowledge is carried through material, body, and narrative:

Ivínguak' Stork Høegh engages with colonial histories and visual representation through digital collage, reclaiming narratives and creating new perspectives on Kalaallit identity, land, and ecological futures.

Kine Yvonne Kjær draws on Sea Sámi knowledge and coastal lifeworlds, translating relationships to ocean, culture, and memory into visual language that reflects both continuity and the impact of colonization.

Susanne Hætta and Lisbeth Karline Poulsen create an immersive installation that opens a space for reflection and reconciliation, where material, body, and atmosphere invite emotional and collective engagement.

Máret Ánne Sara explores tensions between Indigenous knowledge systems and modern extractive structures through installations and performances such as Háhčešeatni doali dádjadit and Čitna Báffa, where body, material, and lived experience become central artistic methodologies. Her works also address political struggle and resistance, as seen in Loaded - Keep Hitting Our Jaws, rooted in legal battles over Sámi land and livelihood .

Elle Márjá Eira documents Sámi reindeer herding as lived experience, showing birgejupmi as a continuous negotiation between environment, tradition, and contemporary challenges.

Artists such as Jovvna S. Laiti, Julie Grenier, Kim Kleist Eriksen, and Mike Lynge contribute with duodji and material-based practices that carry knowledge through craft, storytelling, and intergenerational transmission.

ARTWORKS & ARTISTS

The exhibition demonstrates how Indigenous artistic practices carry and transmit ways of understanding the world grounded in reciprocity, responsibility, and relationships to land and community.

As part of WP9, the exhibition functions both as a public presentation and as an ongoing artistic research process, where Indigenous methodologies are developed through collaboration and practice.

Through this, the exhibition affirms that birgejupmi is not only about survival, but about sustaining relationships, knowledge, and future possibilities.

RESULT

EALÁT, Elle Márjá Eira





MÁRET ÁNNE SARA



KIM KLEIST-ERIKSEN



IVÍNGUAK' STORK HØEGH

EDUCATION COURSE

Task: 3

Higher education course in Indigenous art and discourse at Sámi Allaskuvla

From Artistic Practice to Academic Knowledge

As part of WP9, Dáiddadállu collaborates with Sámi University of Applied Sciences to develop an international higher education course in Indigenous art and curatorial discourse.

The course, Sámi Curatorship (10 ECTS), has been developed in collaboration with Harald Gaski (retired professor in Sámi Culture and Literature) and Ingá Elise Påve Idivuoma from Sámi University of Applied Sciences, ensuring strong academic and Indigenous methodological grounding.

The development of the course is closely connected to the long-term artistic and collaborative processes within Dáiddadállu. Through years of practice-based work, artistic exchange, and projects such as Birgejupmi Through Art & Duodji, these experiences have contributed to shaping the perspectives and approaches informing the academic framework of the course.

The course introduces students to Indigenous perspectives on art, duodji, curatorship, and cultural expressions, combining theoretical and practice-based approaches grounded in Indigenous methodologies.

Grounded in Indigenous methodologies, the course explores how knowledge is carried through artistic practice, duodji, and cultural expression, and how Sámi and Indigenous art can be understood within both community-based and global contexts.

The curriculum combines theoretical and practice-based approaches, with focus on:

- Contemporary Sámi art and duodji
- Indigenous knowledge systems and worldviews
- Curatorial practices and representation
- Indigenous methodologies and aesthetics
- The position of Indigenous art within the Western art world

The course further emphasizes Indigenous perspectives on cultural continuity, artistic sovereignty, and the role of curatorship within Indigenous communities.

As part of WP9, the course builds directly on artistic collaborations, research processes, and international exchanges developed throughout the project, ensuring that knowledge generated through artistic practice is transferred into higher education and future generations.

The initiative contributes to strengthening Indigenous perspectives within higher education while supporting future curators, artists, educators, and cultural practitioners.

ATTACHED TO THE REPORT IS A FULL
COURSEPLAN FOR SÁMI ALLASKUVLA.



Photo: DD.



NEXT STEPS

Expanding Indigenous Education and Collaboration Towards a Transnational Curatorial Programme

From project to platform:

Strengthening Indigenous Artistic Infrastructure

Building on the processes developed through Dáiddadállu's work in WP9 that it is leading and in all WPs it is contributing to (WP3, WP7), Dáiddadállu will continue strengthening long-term Indigenous collaboration across Sápmi, Kalaallit Nunaat, Canada, and other circumpolar regions.

Future work will focus on:

- Developing international Indigenous curatorial and educational programmes
- Strengthening artist-led networks and institutional collaboration
- Expanding artistic exchange, residencies, and mobility programmes
- Supporting Indigenous self-determination within arts and cultural policy
- Creating sustainable structures for Indigenous-led artistic and curatorial practices.

The experiences and methodologies developed through Birgejupmi Through Art & Duodji provide an important foundation for future collaborations grounded in reciprocity, collective responsibility, and Indigenous knowledge systems.

Continuing the Work



Dáiddadállu's work in BIRGEJUPMI project has demonstrated how artistic practice can function as research, how collaboration can function as methodology, and how Indigenous-led cultural work can contribute to long-term structural and educational change.

The project has strengthened relationships between artists, institutions, communities, and knowledge holders across regions, while creating new spaces for Indigenous curatorial discourse and artistic exchange.

Moving forward, Dáiddadállu aims to continue developing international partnerships, educational initiatives, exhibitions, and artistic collaborations grounded in Indigenous perspectives and collective responsibility.

Rather than concluding with the end of the project period, the work initiated through WP9 continues as an ongoing process of relationship-building, knowledge sharing, and future-making through art and duodji.

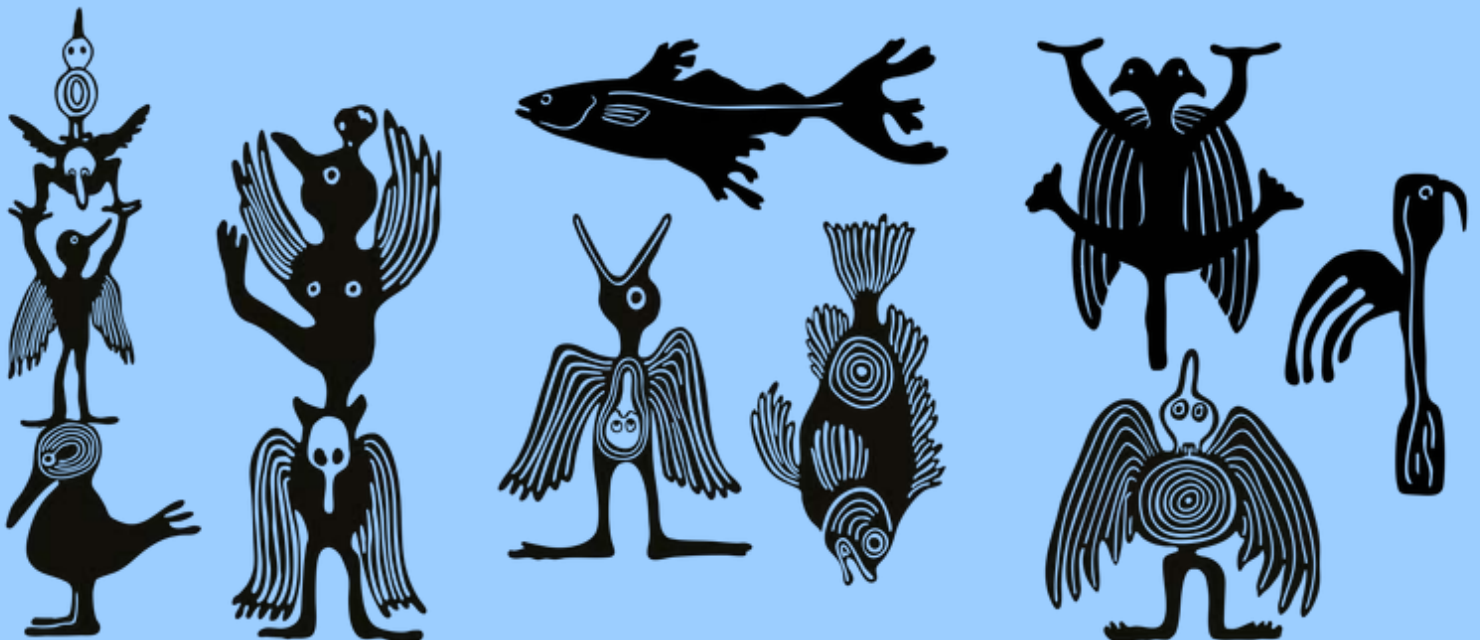
KEY IMPACT / RESULTS

Birgejupmi Through Art & Duodji has developed as more than a project. It has become a way of working, a way of understanding, and a way of building futures grounded in Indigenous knowledge.

At the core of this work is the recognition that art and duodji are not only forms of expression, but systems of knowledge. Through artistic practice, collaboration, and lived experience, knowledge has been created, shared, and carried across contexts, communities, and generations.

The project has strengthened long-term collaborations between artists, institutions, and Indigenous communities across Sápmi, Kalaallit Nunaat, and Canada. These relationships have not only enabled exchange, but have formed the foundation for new ways of working together – based on trust, responsibility, and shared perspectives.

Through seminars, artistic processes, and exhibitions, WP9 has created spaces where Indigenous knowledge systems are practiced, not only discussed. Artists have been central – not as contributors, but as knowledge holders and drivers of the work.



A key impact of the project is the development of structures that extend beyond the project itself. This includes the establishment of international networks, contributions to new initiatives such as NANU - Sámi Arts International, and the development of higher education programmes grounded in Indigenous methodologies.

The work has demonstrated how artistic practice can function as research, how collaboration can function as methodology, and how knowledge can move between practice, institutions, and education.

For Dáiddadállu, this process has been deeply rooted in long-term work, where artistic practice, community engagement, and international collaboration are interconnected. Through this, we have not only strengthened Sámi art, but contributed to shaping how Indigenous art can operate locally and globally, on its own terms.

Birgejupmi is not only about survival. It is about sustaining relationships, knowledge, and life itself.

This project shows that when art is grounded in Indigenous knowledge, it does not only reflect the world - it actively shapes it.

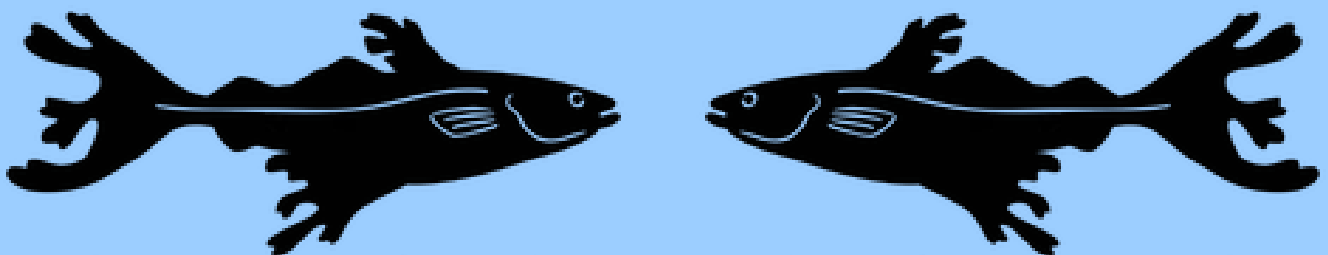


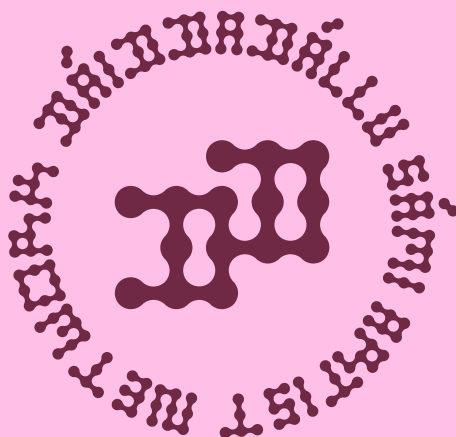


Photo: DD.



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funded by the
European Union



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NANU
SÁMI ARTS INTERNATIONAL

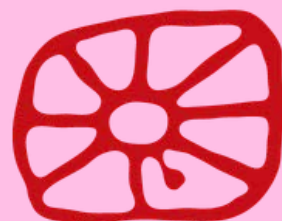


**Sámi
allaskuvla**



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Arts
Summit**



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