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Renegotiations

THE ROLE OF PUBLIC ART IN THE NEW MILLENNIUM



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The Place of Play in an Anthropocene Public Sphere.

On *Vril Båt Sten/Fijfere Vanás Geadgi*

(*Burl Boat Stone*) by Joar Nango and Anders Rimpi

//Charlotte Bydler

We are at the Giella preschool in Jokkmokk, or Jåhkåmåhkke, as it is locally known in Lule Sámi. Here, at this place, we find the public artwork *Vril Båt Sten/Fijfere Vanás Geadgi* or *Burl Boat Stone*, created by Joar Nango and Anders Rimpi. A couple of children are climbing around and cling to a stone, they then turn around, carefully sneaking in and out from under a boat. It is sitting upside down over a group of rocks, propped up against a cluster of birch trunks cut to form a sloping shape. And the children are listening to something inside: a voice speaking Lule Sámi to the sound of lapping water.¹ Then they carefully climb a stepladder – a log with carved steps and handrails – that leads to a *njalla's* doorway. The *njalla* is a wooden Sámi storehouse where people store hides, clothing, food and other valuables they want to prevent animals from destroying. Hence its location on a smooth tree trunk, which makes it difficult to access. Inside the *njalla*, a so-called burl is screwed to the floor. A burl is a natural deformity found on trees, a knotty growth formed by twigs whose fibers grow in all directions, rhizomatically, without beginning or end.

In this text, I will explore the public artwork *Vril Båt Sten/Fijfere Vanás Geadgi* (*Burl Boat Stone*). It is both a public artwork and a play installation by the two Sámi multi-artists Joar Nango and Anders Rimpi. The aim is to discuss the work using Sámi history as a starting point, as well as an understanding of temporality during the Anthropocene. The work was commissioned in 2017 by Public Art Agency Sweden as a “permanent” work and was ready for the children to play in the following year. The fact that Public Art Agency Sweden commissioned the work raises historical and contemporary issues

1 I would like to thank Moa Höglund, Håkan Nilsson, Dan Karlholm and above all, Oscar Svanelid, for their invaluable help with this text. From now on, I will use the Northern Sámi, *Sámigiella*, when writing Sámi terms. This is partly for reasons of convenience, but also because it is still the most widely spoken language among the Sámi who still speak a Sámi language at all.

surrounding the relationship between the majority Swedish-speaking population and the Sámi, who are Europe's only recognized indigenous people. On January 23, 2020, the Girja Sámi village won a case in the Supreme Court stipulating that they have the right to all hunting and fishing rights on their lands.² Since the installation was conceived as a site-specific work for Giella preschool in Jåhkåmåhkke/Jokkmokk as part of their pedagogical work surrounding Sámi languages, it might be interpreted that the Swedish state makes a concerted effort to invest in Sámi languages. But, in reality, what are we to make of public art commissioned by a nation state that does not recognize the rights of the indigenous Sámi people to the land, even though they can show without question that they have been legitimately living there since time immemorial?³ Is it too much to ask in return that Sweden guarantees a similar time span at least for public art, i.e. "ancient times", but directed towards the future instead? And last but not least, did the work allude to the long list of injustices to which Sweden has historically subjected the Sámi – and continues to subject them? Of course, and I will show that in the following.

Giella means "language" in the local Lule Sámi and Northern Sámi, and the diversity of languages became an important tool in the preschool's pedagogical activities to strengthen the children's Sámi identity. At the *Giella* preschool, children learn Southern Saemie, Lule Sámi and Northern Sámi, among other languages.⁴ Mikael Pirak, who at the time was the head of the Sámi School Board, contacted Public Art Agency Sweden because he needed an artistic spatial design, or possibly a collection of wall-hung framed pieces for the newly opened preschool:

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- 2 Supreme Court, Courts of Sweden, judicial decision published January 23, 2020, <https://www.domstol.se/en/nyheter/2020/01/girjas-sameby--men-inte-staten--har-ratt-att-upplata-smav-litsjakt-och-fiske-pa-samebyns-byomrade-ovanfor-odlingsgransen/> [accessed 09/08/2021]
 - 3 "*Time/s immemorial*", "a time antedating a period legally fixed as the basis for a custom or a right," "time immemorial," *Merriam-Webster Dictionary*, [https://merriam-webster.com/dictionary/time immemorial](https://merriam-webster.com/dictionary/time%20immemorial) [accessed 11/20/2020].
 - 4 Southern Saemie has about 500 speakers from northern Dalarna County, Sweden, at the latitude of Røros and Trondheim in Norway. The Central Sámi languages include Lule Sámi, Ume Sámi, Pite Sámi and Northern Sámi, which are bounded by the Ume, Pite, Lule and Torne Rivers. Northern Sámi is used by four times as many speakers (about 40,000 or 85%) as other languages. Above the Torne River, Enare Sámi takes over, according to the website of the journal *Samer [Sámi]*, <http://www.samer.se/nordsamiska> [accessed 11/19/2020]. However, the language mix continues with the Eastern Sámi languages: Enare Sámi, Skolt Sámi and Ter Sámi on the Finnish and Russian sides of Sápmi.

We first thought along the lines of permanent installations, artworks on the walls, borrowed images. Now things will be even better - an artistic process where the children are involved and become part of the finished work. It's definitely innovative for this kind of building and location, but very much in line with the Sámi tradition of knowledge transfer through participation in everyday work – the unspoken knowledge, based on the Sámi inherited knowledge - *árbediehtu* - that is passed down through the generations.⁵

For this assignment, curator Anders Olofsson and Henrik Orrje, then head of operations at Public Art Agency Sweden, contacted Åsa Bergdahl, who at the time was an art consultant at Public Art Agency Sweden. Bergdahl grew up among Sámi people, which was probably one of the reasons she was considered suitable for the assignment. She in turn contacted Joar Nango, who has worked extensively with issues concerning Sámi spaces, which in his artistry are located as much in his choice of tools as in the surrounding space and landscapes. When Nango, who is a Sámi from the Norwegian side, suggested that Anders Rimpi should be asked if he wanted to be involved in the work to create a public art piece, he chose another person with roots in the Swedish area of Sápmi.⁶ Although Rimpi has mainly worked on the west coast in the area around Gothenburg, he still considers the environments of Jáhkemáhkke to be his Sámi homeland. Rimpi's work includes musical scores for theater and opera productions, but he is also training to become an opera singer himself.

5 Mikael Pirak, "Statens konstråd engagerar välrenommerade multikonstnärerna Joar Nango och Anders Rimpi för unikt konstnärligt arbete på Giella" [Public Art Agency Sweden Engages Renowned Multi-Artists Joar Nango and Anders Rimpi for Unique Artistic Work at Giella] *JOKKMOKK*, <https://jokkmokk.se/Nyheter-och-Event/Nyheter/Kommun-och-samhalle/statens-konstrad-engagerar-valrenommerade-multikonstnarerna-joar-nango-och-anders-rimpi-for-ett-unikt-konstnarligt-arbete-pa-giella/> [accessed 11/22/2020]. The entire block quote is italicized in the original.

6 Åsa Bergdahl, telephone interview and email correspondence with the author, 11/16/2020.



Ill. 1. Vril Boat Sten/Fijfere Vanás Geadgi (Burl Boat Stone) toward the installation. Photo: Ricard Estay. In collaboration with Håvard Arnhoff (spatial solutions), Britt Inger Bær (educator at Giella preschool), Patricia Fjellgren (voice of the burl), Lisa Lyngman-Gælok (dúodji detail on the stone), Anders Sunna (stencil graffiti on the speakers and pole), Sigbjørn Skåden (author of all texts), Per Tjikkom & Petter Tjikkom (carpentry and assistance in the assemblage of the njalla), and others.

The language issue is raised straight away in Bergdahl's project description, where she writes: "Separated or integrated/assimilated into Swedish society? Interest in the Sámi identity is growing rapidly and so is the number of children at Giella."⁷ What is interesting is that *Vril Båt Sten/Fijfere Vanás Geadgi* also actualizes the linguistic nature of the Sámi craft, *dúodji*. According to the tradition, *dúodji* is strictly tied to usability, but in Nango's work it has just as much to do with decorative qualities, whether it is a craft made of horn, metal, wood, textiles, roots, hides, or anything else that happens to be immediately available to the artist. Nango's work can seem to break the rules of *dúodji* at times, as in the example of the *guótha* (an immobile home covered with turf), which in his work often appears in its bare, bent frame-skeletal form. Nango's designs also replace the traditional lacing of rattan threads or reindeer sinew with, for example, nylon straps, or some other synthetic material.

In the sketch of the work, Nango writes that they, in "good Sámi tradition", wanted to reuse what already existed on the site, which happened to be a pair of fully functional tool sheds outside the old preschool.⁸ To fully understand the work's meaning, the artists say it is necessary to provide a linguistic background for its title: *fijfere* is Southern Saemie for "burl", *vanás* means "boat" in Lule Sámi, while *geadgi* stands for "stone" in Northern Sámi. The words evoke the multilingual pedagogy of the preschool. The children who will play in and around the work come from different families, even linguistically speaking, two different language families (Southern Saemie and Central Sámi). Instead of being separated by age, the children are divided into groups based on the language they speak. This is one reason why we can describe the work as site-specific, as it clearly interacts with the language pedagogics at *Giella* preschool.

As I understand Rimpi, the birch burl, the outgrowth placed inside the *njalla* in Nango and Rimpi's public artwork, symbolizes the future.⁹ Originally, the burl was intended to be turned into a swing, but the artists realized that its weight risked injuring the children. So, it was screwed to the floor of the *njalla* instead. The burl is a beautiful piece

7 Åsa Bergdahl, *Project Description (Short description of the project)*. E-mail to the author, 11/16/2020.

8 Joar Nango, *Jietna aittit*, project sketch signed and dated November 2017, sent to the author by Åsa Bergdahl in an email correspondence, 11/16/2020.

9 Anders Rimpi, telephone interview with the author, 09/06/2019.

of wood, and speaks here, in the voice of actor Patricia Fjellgren, of its future in South Saemie: “Maybe I’ll be this or that, this kind of vessel or something else...?” The children at the preschool can hear it deliberating with itself about what it might become. To understand this, it is important to note that the burl is a highly valued piece of wood that is suitable as a raw material for all kinds of wooden *dúodji*. Since the burl is a central material in Sámi craftsmanship, it is highly sought after, and you select it long before you harvest it. It is usually collected in the summer or autumn when the sap is unlikely to damage the wood, otherwise it makes the burl change color or even rot. This is exactly what the two artists did. An assistant took down the burl with a chainsaw and transported the heavy block of wood to Jåhkåmåhkke/Jokkmokk in Nango’s red van, which reads “FFB,” otherwise associated with transport in connection with temporary architecture by FFB (*Felleskapsprosjektet for å Fortette Byen*, an architectural collective of which Nango is a co-founder).

According to Rimpi, the wooden boat, *vanás*, into which children can sneak, signifies a complex relationship with the present. The boat once belonged to Rimpi’s father but is now too old to be used. As the children climb under the protection of the boat’s keel, they can hear a text by Norwegian author Sigbjørn Skåden read in Lule Sámi against the backdrop of lapping water. It is a sound reminiscent of the water gently stroking along the sides of the boat, carrying it along the waterways when it was in use. In this way, the boat can be said to signify the fleeting present, and the moments that, like the water under the boat, disappear during the journey. Or does this element of Nango and Rimpi’s work rather symbolize the great dams that dried up the waterfalls and flooded pastures and entire villages in Sápmi in order to bring electricity to Sweden? This state-initiated disaster took place at the terminus of the electric grids, far from the major cities in Sweden that, in seemingly good conscience, exploited the “clean” energy of the Sámi lands with damaging hydropower. But the children are playing with the boat, perhaps blissfully unaware of this event. The references are there, however, when they are ready to take them to their hearts.

The last significant element in *Fijfere Vanás Geađgi* is the stone, *geađgi*. The two artists had a craftsman drill several holes in the stone with the same drilling dimensions used by the multinational mining company Beowulf Mining, Plc. When the artist’s stone encounters the preschool

children, it speaks Northern Sámi, which is the language spoken by the largest Sámi language community. The stone is heavy, of course, but it also has a certain gravity that declares that it belongs to the land and will likely be part of it for a long time to come. The minerals of which the stone is composed are also specific to the place from where it was taken. Guided by Rimpi's own description, I read this stone as a signifier and as a concretion of a past that will never return, but that is nevertheless embodied by the mineralogical composition of the stone, forever binding it to the place from which it was taken.¹⁰ There is, in other words, a lot that the preschoolers at *Giella* can learn from this artwork. Since the artists had access to a truck offering an easy way for them to move the stone from its place in the woods to the playground, it was decided to transport it that way. One often travels long distances in Sápmi, so going by car tends to be the natural choice.

However, there was a stark contrast between, on the one hand, the transportation of the stone with a truck powered by fossil fuels, and, on the other hand, the artists' attempts to cover the deep marks the stone had left in the ground. In terms of the transport, there is a contrast between the short-sightedness and production requirements of the market-oriented art world and the more traditional Sámi logistics. A hypothetical alternative would have been to wait for the snow to fall and drag the heavy stone on an *ackja*, a Sámi reindeer sledge, all the way to *Giella* preschool. However, this would have been difficult to implement in today's art world where time frames are tight and rarely allow artists to put any special effort into the logistics, unless it is specifically mentioned as a conceptual part of the artwork.

At the Norwegian Office of Contemporary Art (OCA), Nango says he works with site-specific installations and self-made publications,

that explore and challenge the boundaries between architecture, design and visual art. Thematically, his works relate to issues of indigenous identity, often by exploring contradictions in contemporary architecture. He [Nango] has worked on the theme *The Modern Sámi Space*, among others. ¹¹

10 Rimpi, telephone interview.

11 Joar Nango, website of the Office of Contemporary Art, Norway, <http://www.oca.no/oca-pop-up/oca-pop-up-20181122-1330>, (author's italics) [accessed 11/17/2020].

The choice between muscle power and the combustion engine is undeniably an ethical dilemma, and it would not be unreasonable to expect that the two artists – one of whom claims to have worked and thought about “the modern Sámi spatiality” – would consider the issue of transportation as an aspect of this spatiality.



Joar Nango and Anders Rimpi , Fijfere Vanás Geadgi/Vril Båt Sten.
Photo: Ricard Estay. /Statens konstråd

Language and learning

In my analyses, I have shown how Sámi material and linguistic history is an important part of Nango’s and Rimpi’s installation at Giella preschool. When read against the backdrop of the Sámi’s constant struggle against colonialism, burl, boat and stone – the three essential elements of Nango and Rimpi’s public artwork – can be interpreted metonymically as symbols of an Anthropocene exploitation of forests, water and minerals in the form of mining. Learning through specific pedagogical examples is (or is perhaps once again becoming) an important feature of many Sámi communities. There, the validity of a current case can be revealed and whether this case has any limitations of a social nature.¹² From this perspective, histories form complex

12 Rimpi, telephone interview.

relationships, the multiplicity of which can be understood as a ball of yarn with tight and repeated knots, which can furthermore be said to relate to the stories that ring out from the burl where it lies in the *njalla*, stories the boat and the stone tell as well.

Thus, in *Fijfere Vanás Geadgi (Burl Boat Stone)*, three Sámi languages are represented with the help of these three words. On a more abstract level, these languages can also be said to represent modes of imagination, and an equal number of ways of looking at life. The need for linguistic elements in *Fijfere Vanás Geadgi's* pedagogical approach is based on both socio-political and historical reasons. During the 17th and 18th centuries, Christian missions were a common way of depriving Sámi of their culture. When the colonization from the south began, during the 17th century at the latest, exploitation of natural resources and other forms of taxation to fund the current regent's wars were common, later with racial biological claims.¹³ It is also the case that the Southern Sámi language, Saemie, encountered the Swedish language earlier than the Central Sámi languages. The ban on Sámi languages in schools from the 1920s to the 1960s is another reason, not to mention *Renbeteskonventionen* (The Reindeer Grazing Convention) between Norway and Sweden, which was signed in 1919 and came into force in 1923. The latter has been seen as the last nail in the coffin for the Sámi who were relocated by force from the north into Southern Saemie territory, losing their language as a result.¹⁴ This certainly puts Nango and Rimpi's artistic intervention at a preschool in a historical light.

It is also possible to imagine *Fijfere Vanás Geadgi* as the starting point for a critique in which the preschool teachers use the work to teach children about the Sámi struggle against the Swedish nation-state. A gateway to this critical pedagogy could be the holes that the artists had craftsmen drill in the stone, in their playground installation. As I mentioned before, these are of the same dimensions as those used by the mining company Beowulf Mining Inc. When the highly relevant question about what local people say about the company's large-scale mining operations was put to the company's Executive Chairman, Clive Sinclair-Poulton, he replied "What local people?" To support

13 Marte Spangen, "Without a Trace? The Sámi in the Swedish History Museum," *Nordisk museologi/The Journal Nordic Museology*, 2 (2015), p. 20.

14 Elin Anna Labba, *Herrarna satte oss hit. Om tvångsförflyttningarna i Sverige [The Masters Put Us Here: About the Forced Relocations in Sweden]* (Stockholm: Norstedts förlag, 2020), pp. 10 and 31.

his claim, he showed photographs of a landscape from Gállok/Kallak, seemingly devoid of people.¹⁵ This could serve to remind the children of how the global mining industry disregards Sámi traditions and their rightful claim to their own lands.

What does permanent and temporary mean in one of all Sámi perspectives?

Fijfere Vanás Geađgi/Burl Boat Stone is a permanent work. The term “permanent” as used by Public Art Agency Sweden is understood as the opposite of “temporary.” What interests me in this article, however, is what these terms mean in the Sámi perspective portrayed by Nango and Rimpi. I have suggested that permanence in this work should be understood first of all politically, in a long-term historical perspective, which at the same time takes into account the injustices of the past and directs itself toward ecological sustainability. At the same time, permanence must be understood as a relative and multifaceted concept. Rather than promising that the artwork will endure in perpetuity, it comes down to its physical endurance, about its ability to withstand the elements and being durable enough not to be worn down by the children’s daily play. Since the work, in its current shape, includes electronic elements (Rimpi’s recorded voices and background sounds), it could be considered less “permanent.” The *njalla* may hold up, but the electronics will not. Perhaps not even according to Public Art Agency Sweden’s more pragmatic definition of “permanent” – that it should exist for a decade, or a half of it.

More interesting, however, is the permanence that Nango and Rimpi draw attention to through their focus on the Sámi languages and their view of the natural environment. It is in this context that the work can be said to possess a critical agency as a pedagogical and political tool during the sixth mass extinction, the Anthropocene epoch in which nature itself is threatened, as well as insects, animals and humans. But it is not only physical humans that are in peril, their cultural heritages and languages are in danger of dying out as well. The total number of people who speak Lule Sámi today can be counted in the hundreds. When a language becomes extinct, its world view is also endangered.

15 Sofia Persson et al, “What Local People?’ Examining the Gállok Mining Conflict and the Rights of the Sámi Population in Terms of Justice and Power,” *Geoforum*, 86 (2017), pp. 20-29.

In this case, a specific view of history and the environments that have made their imprint on the ethnic groups' language are also threatened. In other words, a kind of linguistic tragedy occurs when a language disappears, and with it all the words that through generations have been used to denote their worlds. That children are not able to share their experiences with older generations has serious consequences for the Sámi's sense of identity and history, as this has been passed down through stories.¹⁶ It is when *Fiffere Vanás Geadgi* is read in relation to this risk that the political dimension of the work emerges.



Joar Nango & Anders Rimpi, *Vril Båt Sten/Fiffere Vanás Geadgi*, 2018. The rock has an inbuilt speaker, which is telling a story. Photo: Ricard Estay/Statens konstråd

Anthropocene

I do, however, have one more thing I wish to emphasize. The stories, both linguistic and material, that I have uncovered in my analysis of Nango and Rimpi's public artworks also aim to make children care about, re-enchanted, or perhaps re-sanctify their view of nature.¹⁷ This practice highlights what is hopefully part of a paradigm shift, which breaks the Swedish hegemony whereby Sámi artifacts have been collected in historical and ethnographic museums. Today, social and cultural development has led to the verge of an existence where Sámi

16 Rimpi, telephone interview.

17 Labba 2020, p. 10.

people participate on their own terms. Demands for repatriation have been raised and reburials of Sámi human remains held by Swedish museums has also been initiated. The remains of the Saemie “shadow man” have been returned to Deárna/Tärnaby, where he was buried in 2002 after a long time spent in the basement of the Swedish History Museum in Stockholm. It is disheartening to think that Ernst Manker, a well-known Swedish ethnologist who should have known better, “borrowed” his skeletal remains and brought them to Stockholm in 1954 for further research.¹⁸ This is also a shift within the arts, where indigenous people have received more attention in the last decade, not least at *documenta14* (2017) where Nango and Rimpi contributed with an artwork. Public Art Agency Sweden can be said to be following this trend through its investment in *Fiffere Vanás Geadđgi (Burl, Boat Stone)*, which Åsa Bergdahl describes as “the first project Public Art Agency Sweden is doing on Sámi terms.”¹⁹

In Giella’s playground, Nango and Rimpi, with the support of the pedagogues and the recorded voices, want to teach the children (and others who visit the work) to care for the earth, as well as to revitalize the vision of the Sámi in which the land, the rivers and the forest appear as enchanted. By ascribing nature its own voice and agency, a different view of the Sámi territories currently being exploited by transnational corporations, such as Beowulf Mining and the Swedish state-owned *Bergsstaten*, emerges. On this point, the artwork makes a statement in the debate on the Anthropocene.

As sustainability researcher Gail Whiteman and geographer Katy Mamen have shown, indigenous populations are hardest hit by the climate crisis and exploitation that characterize the Anthropocene. They are critical of global mineral extraction, which mostly takes place on indigenous lands and whose decisions are made in forums where indigenous people are rarely represented.²⁰ This can subject already hard-hit groups to further marginalization and oppression. Geographer Kathryn Yusoff further emphasizes that the exploitation of the earth’s resources is historically and in a contemporary perspective closely linked to

18 For more information on the reburial of the shadow man in Tärnaby in 2002 and the skull in Lycksele in 2011, see *Sameradion* and *SVT-Sápmi*, <https://sverigesradio.se/artikel/7276136> [accessed 11/30/2020].

19 Bergdahl, interviewed by email and telephone by the author.

20 Gail Whiteman & Katy Mamen, “Examining Justice and Conflict Between Mining Companies and Indigenous People: Cerro Colorado and the Ngābe-Buglé in Panama”, *Journal of Business Management*, 8:3 (2005), p. 13.

ongoing colonialism, with its continuous destruction of indigenous life-worlds. Her own experiences at conferences on the Anthropocene, which often have only white attendees, shaped her view that there was no place for the thoughts of racialized people.²¹

Here, then, she contrasts with the likes of environmental economist Clive Hamilton, who advocates a radically increased anthropocentrism in which humans, rather than nature, become the focus because of their agency.²² In *The Future of Hegel* (2005), philosopher Catherine Malabou argues that the nature of agency is based on “the anticipatory structure operating within subjectivity itself,” which makes it possible to conceive that something will happen, without knowing exactly *how* it will happen.²³ We can infer that, unlike Hamilton, she does not subscribe to the Western view of science that requires everything to be measurable. Hamilton’s assumption is problematized by the works of Nango and Rimpi, whose critical potential is more about highlighting a Sámi approach (of several), and linguisticity, where nature is re-enchanted and given agency. Rather than Anthropocentrism, they show the necessity of imagining nature and humans as in a peaceful, harmonious relationship (in the sense of the Martinican philosopher, poet and playwright Édouard Glissant).²⁴ They demonstrated this, for example, in their careful treatment of the nature which was damaged when they removed the stone, and their reuse of materials such as the small storage sheds on the grounds of the preschool.

Finally, their installation shows how the work to shape alternative views of the Earth, a necessity in the Anthropocene, can begin in preschool, through a practice of learning that is at once playful and critically informed. Moreover, the Swedish state’s forced relocation of Sámi people, which is behind the language confusion – and thus the need for the Giella preschool – has resulted in a decrease in the number of Sámi individuals, since only people who can make it likely that Sámi were spoken in their home can be included on the list for the Sámi

21 Kathryn Yusoff, *A Billion Black Anthropocenes or None* (Minneapolis: The University of Minnesota Press, 2018), p. xiii.

22 Clive Hamilton, *Defiant Earth: The Fate of Humans in the Anthropocene* (Cambridge, UK: Polity Press, 2017), pp. 27-35.

23 Catherine Malabou, *The Future of Hegel: Plasticity, Temporality and Dialectic*, trans. Lisabeth During (London, UK: Routledge, 2005), p. 13.

24 Édouard Glissant, *Poetics of Relation. Poétique III* (Paris: Gallimard, 1990). Unfortunately, Glissant’s “relationship” is not necessarily peaceful, his thought presents no guarantees to rule out the possibility of the Anthropocene occurring.

Parliament, and thus counted among the Sámi people.²⁵ In the states' population registers, too, the language revitalization project at the Giella preschool will help to increase the number of the Sámi people. The same thing happened to Sámi in Norway, where the Sámi were relocated by force with the willing help of the Norwegian state. So, the nation states of Norway and Sweden made it a common cause, as Sámi languages cross the border between Norway and Sweden along the rivers. The traditional migration of Sámi reindeer herders across the border to Sweden caused major headaches for Norway's border administrators in the first decades of the last century. It is therefore not surprising that Åsa Bergdahl, for Public Art Agency Sweden, chose a Norwegian Sámi, Joar Nango, and a Swedish Sámi, Anders Rimpi. As the quote from Inga Idivuoma in Elin Anna Labba's book *Herrarna satte oss hit (The Masters Put Us Here)* seems to predict:

We thanked Norway and the high mountain peaks there, the sea, the boats, the people. [...] Norway's rocks will echo our joiks, echo our thanks to the generations to come.²⁶
Defá Biette Ingá (Inga Idivuoma)

We can only hope that the children growing up in the north will, with the help of Giella, hold on to their languages, so that they can pass them on to their own children.

25 *SFS (Sami Law) 1992:1433 through SFS 2019:881* By Sami is meant, for the purposes of this law, a person who considers himself or herself to be a Sami and 1. can demonstrate a probability that he or she has or has had Sami as a language in the home, or 2. can demonstrate a probability that one of his or her parents or grandparents has or has had Sami as a language in the home, or 3. has a parent who is or has been registered in the electoral register of the Sami Parliament.

26 Labba 2020, p. 183.