

Programme and Abstracts

**Mediating Arctic Geographies: Contemporary  
Imaginations of the Circumpolar World**

---

International Conference in Inari (Finland), 9-11 June 2022

Mediating Arctic Geographies: Contemporary Imaginaries of the Circumpolar North.  
International Conference, 9-11 June, Inari (Finland).  
Book of Abstracts.

### **Organisation**

The conference is organised by the research project Mediated Arctic Geographies, based at Tampere University and funded by the Academy of Finland.

### **Team**

Charlotte Coutu  
Liisa-Rávná Finbog  
Eeva Kuikka  
Johannes Riquet  
Markku Salmela  
Jenni Ylönen

### **Collaborators**

Daniel Chartier, Greta Ferloni, Aviaq Fleischer, Hanna Guttorm, Heidi Hansson, Anna-Tina Jedele, Joan Naviyuk Kane, Britt Kramvig, Scott MacKenzie, Adelaide McGinity-Peebles, Taqralik Partridge, Juha Ridanpää, Jette Rygaard, Jen Rose Smith, Philip Steinberg, Anna Westerstahl Stenport, Timo Vesala

Cover art: Kaisa Hietaniemi

Department of Languages  
Tampere University  
Kalevantie 4  
33014 Tampereen yliopisto  
Finland

Copyright © 2022, Tampere University

## Table of Contents

Conference Programme .....	5
Social Programme .....	11
Abstracts Keynote Speakers .....	13
Abstracts A-Z .....	17
Map of Inari .....	47



## Conference Programme

### Wednesday, 8 June 2022 (Sámi Cultural Centre Sajos)

19.00 Welcoming Reception

### Thursday, 9 June 2022 (Sajos, Dollagáddi room)

8.30-8.45 Registration

8.45-9.00 Conference Opening

9.00-10.30 **Mediating Arctic Sovereignty**

**Chair:** Liisa-Rávná Finbog

Saara Alakorva • The Sámi Flag(s): From a Revolutionary Sign to an Institutional Symbol

Smaro Kamboureli • Isuma's Cinema of Refusal: The Task of the Translator in One Day in the Life of Noah Piugattuk (Zoom)

Adelaide McGinity-Peebles • Sakha Arctic Landscapes and Identity in *24 Snega* (*24 Snow*, 2016) and *Toyon Kyyl* (*The Lord Eagle*, 2018)

10.30-11.00 **Coffee Break**

11.00-12.30 **Resources and the New Arctic**

**Chair:** Philip Steinberg

Anna Varfolomeeva • Contested Tradition: Indigenous Visions of Extraction and Sustainability in the Russian North (Zoom)

Elizabeth Walsh • “The Land of Plenty”: Transient Worker Perspectives on Life and Land in the Alaskan Arctic (Zoom)

Elizabeth Nyman • Photographing the Trans-Alaska Pipeline

12.30-14.30 **Lunch & The Mediated Arctic: Contemporary Geographies of the Circumpolar World (walk-around book presentation)**

14.30-15.30 **Keynote Address**  
**Harald Gaski • Worldview, Livelihood and Politics in One Piece of Art: A Contextualized Analysis of Nils-Aslak Valkeapää's Untranslated Poem No. 272 in *Beaivi, áhčážan***  
**Chair:** Britt Kramvig

15.30-16.00 **Coffee Break**

16.00-18.00 **Svalbard between Materiality and Mediality**

**Chair:** Markku Salmela

LuLing Osofsky • Suspended in (Melting) Ice: Svalbard's Global Memory Industry

José Duarte • "At home, at the end of the world?": Notes on an Island in the Arctic (Zoom)

Eva la Cour & Sam Seville • Imagining Svalbard: Looking Forward with a Camera Lens of the Past (Zoom)

Andy Meyer • Possessions in the Dark: Svalbard under the Colonial Gaze (Zoom)

19.00 **Conference Dinner at Hotel Kultahovi**

**Friday, 10 June (Sajos, Dollagáddi room)**

9.00-10.30 **Ecocritical Perspectives on Snow and Ice**

**Chair:** Anna-Tina Jedele

Ingrid Medby, Berit Kristoffersen & Phil Steinberg • (Un)Frozen: Norwegian Imaginaries of Sea Ice

Jennifer Schell • No Place for Polar Bears: K.C. Carthew's "Sila" and Ashley Shelby's "Muri" as Geographic Ecohorror (Zoom)

Anne Hemkendreis • Sublime Aesthetics: Heroes of Ice in Climate-Critical Art

10.30-11.00 **Coffee Break**

11.00-12.30 **Panel Discussion: Imagining Salmon Rivers of the Future**

Panelists: Gro Ween, Martin Lee Mueller, Aslak Holmberg and Harald Gaski, moderated by Camilla Bratland

12.30-14.00 **Lunch**

14.00-16.00 **Cartographic Mediations of the Arctic**

**Chair:** Jenni Ylönen

Haylee Glasel • Sámi Cartography: The Formation of Local, Regional, and Global Identities in Sápmi 1974 – Present

Andreas Hoffmann • Landshape, not Landscape: Greenlandic Haptic Maps and Nangierneq (Zoom)

Isabelle Gapp & Bart Pushaw • Mobility, Materiality, and Mutilation: Constructing Kalaaleq Cartography, ca. 1925

Charlotte Wrigley • W)hole?: Deep Geographies, Techno-Utopias and a Discontinuous Earth

16.00-16.30 **Coffee Break**

16.30-17.30 **Keynote Address**

**Jen Rose Smith • Mediated Arctic Geographies: The Racial Politic of Ice in Alaska**

**Chair:** Johannes Riquet

18.00 **Barbecue (Jäniskoski)**

20.00 **Dine Arnannuaq Fenger Lyngø: Presentation of Dáiddadállu**

**Saturday, 11 June 2022 (Sajos, Dollagáddi room)**

9.00-11.00 **Global Arctic**

**Chair:** Scott MacKenzie

Rashmi BR • Re-imagining Geography in the Arctic: Situating India in an Evolving Arctic

Erika De Vivo • “La Lapponia, un gran paese”: A Diachronic Perspective on Italian Cultural and Symbolic Geographies of Sápmi (Zoom)

Regina Kanyu Wang • Mediating Resources in a Frozen World: An Eco-Feminist Perspective on Arctic and Icy Imagination in Contemporary Chinese Science Fiction (Zoom)

Tatu Laukkanen • Comparing Camaraderie and Geopolitical Fears: The Recent Arctic Submarine films *Hunter Killer* (2018) and *Kursk* (2018) (Zoom)

11.00-11.30 **Coffee Break**

11.30-13.00 **Performing and Exhibiting Arctic Geography**

**Chair:** Anna Stenport

Eva La Cour • Archive Cladding and Geo-Aesthetics: Practice-Based Perspectives on Jette Bang’s film from Marmorilik, Greenland, 1938 (Zoom)

Lauren Hartman & Katherine G. Sammler • Arctic Magnetograms: Stitches in Space



Mathias Danbolt, Hanna Guttorm, Christina Hætta & Britt Kramvig • Frictional Encounters and Silences: Staging Reconciliation in the Artistic Performance Blodklubb

13.00-14.00 **Lunch**

14.00-15.00 **Keynote Address**

**Liisa Holmberg • Indigenous Stories Sharing the Landscapes: Whose Geography?**

**Chair:** Hanna Guttorm

15.00-15.15 **Closing Remarks**

16.00-18.00 Guided tour of the Sámi Museum Siida



## Social Programme

### Welcoming Reception (Wednesday, Sajos, 19.00)

The welcoming reception will take place at the conference venue, the Sámi Cultural Centre Sajos. Join us for a casual glass, some finger food and nice conversations, and Get to know the other conference participants! The reception is complimentary.

### Conference Dinner (Thursday, Kultahovi, 19.00)

The first conference dinner will take place at Hotel Kultahovi, which is a two-minute walk from the conference venue. We will be served a three-course meal. with white fish from Lake Inari as the main course (vegetarian and vegan options are available).

Cost: EUR 40 (does not include drinks)

### Barbecue (Friday, Jäniskoski, 18.00)

After Jen Rose Smith's keynote address, we will jointly walk to Jäniskoski (about a 20-minute walk from the conference venue) for an outdoor barbecue (weather permitting). The barbecue is complimentary (but please bring your own drinks).

## Presentation of Dáiddadállu (Friday, Sajos, 20.00)

After the barbecue, we will return to the conference venue, where Dine Arnanguaq Fenger Lynge will present the artists' collective Dáiddadállu, which is based in Kautokeino (in the Norwegian part of Sápmi). Dine was born in Greenland and moved to Sápmi in 2002. Having long been committed to art and culture, she has since 2018 been the general manager of Dáiddadállu, which currently houses 17 artists who represent fields such as visual contemporary art, photography, film, TV production, graphic design, writing, drama, music, choreography, interior design, acting and yoik. Dine will talk about the work of the collective and show some of its artists' works.

## Guided Tour of the Sámi Museum Siida (Saturday, 16.00)

For those who are staying in Inari after the conference ends on Saturday afternoon, we are organising a guided tour of the Sámi Museum Siida, which is a five-minute walk from the conference venue. During the two-hour visit, we will get to know both the indoor exhibitions and the open-air museum – including the new exhibition Zero Arctic (which opens on 10 June).

## Abstracts Keynote Speakers

**Harald Gaski (Sámi University of Applied Sciences & UiT – The Arctic University of Norway)**  
**Worldview, Livelihood and Politics in One Piece of Art: A Contextualized Analysis of Nils-Aslak Valkeapää’s Untranslated Poem No. 272 in *Beaivi, áhčážan***

E-Mail: harald.gaski@uit.no

This talk offers a reading and analysis of the famous untranslated Poem No. 272 in the award-winning book *Beaivi, áhčážan* by the late Sámi multi-disciplinary artist Nils-Aslak Valkeapää (1943-2001). The poet did not want the poem to be translated in any rendition of the book into other languages. Thus, it has served as an enigmatic piece: a visual image over a series of the book’s pages, portraying a reindeer herd on the move through its use and placement of the rich and specific Sámi terminology pertaining to reindeer and reindeer herding. The text also contains allusions to Sámi traditions, yoik and literature. This paper will offer background and context on this rich poetic artwork, and also connect the poem to Valkeapää’s own life and position among the Sámi people.

### **Biographical Note**

Harald Gaski is a Professor in Sámi Culture and Literature at Sámi allaskuvla / Sámi University of Applied Sciences in Guovdageaidnu and at UiT – The Arctic University of Norway in Tromsø. Gaski was born and lives in Deatnu (Tana) in Sápmi. He is the author and editor of several books on Sámi literature and culture. He has also translated Sámi literature and Nils-Aslak Valkeapää’s poetry into Norwegian and English. Gaski’s research specializes in Indigenous methodologies and Sámi traditions, culture and literature. He has been instrumental in establishing Sámi literature as an academic field. His most recent book is an anthology of Sámi literature, published in 2020, titled *Myths, Tales and Poetry from Four Centuries of Sámi Literature*.

**Jen Rose Smith (University of Wisconsin-Madison)**  
**Mediated Arctic Geographies: The Racial Politic of Ice in Alaska**

E-Mail: jrsmith39@wisc.edu

Scientific and cultural imaginaries and mediations of ice landscapes shape and inform processes of racialization historically and in the ongoing moment. In this talk, I will examine how racialization has been enacted in the Arctic and specifically in Alaska around the time of its purchase from Russia in 1867. I will discuss how land dispossession in Alaska requires analyses of both racism and anti-Indigeneity in relation to conceptual projects of environmental determinism.

**Biographical Note**

Jen Rose Smith is a dAXunhyuu (Eyak, Alaska Native) geographer interested in the intersections of coloniality, race, and Indigeneity as read through aesthetic and literary contributions, archival evidences, and experiential embodied knowledges. She is an assistant professor at the University of Wisconsin-Madison in the Geography Department and American Indian Studies program. She received her Master's Degree and Ph.D. from UC Berkeley in Comparative Ethnic Studies. She is currently working on a book entitled *Icy Matters: Race, Indigeneity, and Coloniality in Ice-Geographies*. She serves on an all-Native women advisory board for the Eyak Cultural Foundation and directs a Cultural Mapping Project in their homelands of Eyak, Alaska. She is also an Editor as part of the Editorial Collective at the journal *ACME: An International Journal for Critical Geographies*.

**Liisa Holmberg (International Sámi Film Institute)**  
**Indigenous Stories Sharing the Landscapes: Whose Geography?**

E-Mail: liisa@isfi.no

Liisa Holmberg is the film commissioner at the International Sámi Film Institute (ISFI) in Norway. She is a Sámi filmmaker originally from the

Finnish side of Sápmi. She has worked in the film business as a producer, production manager and film consultant since the year 1994. A big part of her work as film commissioner is working internationally with Indigenous filmmakers in Alaska, Canada, Greenland, Sápmi and Russia to establish an Arctic Indigenous Film Fund (AIFF). Holmberg has been a member of the European Film Academy since 2018. During the years 2008-2018, Holmberg worked as the rector of the Sámi Education Institute in Inari, Finland. The purpose of the Institute is to support Sámi languages, cultures and livelihoods. Part of the work was organizing EU projects for the support of Sámi languages and culture. Holmberg was nominated as a Chair of the Council of the University of the Arctic from 2016 to 2021.





## Abstracts A-Z

**Saara Alakorva (University of Lapland)**

**The Sámi Flag(s): From a Revolutionary Sign to an Institutional Symbol**

E-Mail: saara.alakorva@ulapland.fi

In this paper, I set out to *guorastit* – to trace – the history of the Sámi flag or, rather, flags. The early flag, presented as an artwork by Synnøve Persen, had been flown since the late 1970s, notably during the Alta controversy. The official Sámi flag, designed by Asti Båhl, was not chosen until 1986 by the Sámi Conference. Although the early flag and the official flag have separate histories, we can find parallels between the process where the Sámi flag evolved from a revolutionary sign in the spirit of ČSV to an official symbol of the people and the process where the Sámi movement became institutionalised and its young radicals the power-wielding establishment. All of the processes by which the Sámi flag was adopted took place during the Cold War. The Sámi were living in an area spanning the Iron Curtain. Thus, the process selecting the Sámi flag must be examined through the relationality between the Sámi and the mainstream societies surrounding them, instead of viewing the process as an aspiration simply arising from the Sámi society itself. Although adoption of the Sámi flag was not directly connected with strengthening the territorial status of the Sámi, the Sámi flag maintains and sustains the image of a Sámi region spanning borders while at the same time challenging the seemingly unshakable position of the national flags in the area. This presentation is based on forthcoming article: Alakorva, Saara (forthcoming). “The Sámi Flag(s): From a Revolutionary Sign to an Institutional Symbol.” In Valkonen, Aikio, Alakorva and Magga (eds.) *The Sámi World*. Routledge.

### **Biographical Note**

Saara Alakorva is a Sámi scholar and University Teacher of Arctic world politics at the University of Lapland.

**Camilla Brattland (UiT – the Arctic University of Norway)**  
**Imagining Salmon Rivers of the Future: Drawing together  
Research, Art and Indigenous Activism on Salmon**

E-Mail: [camilla.brattland@uit.no](mailto:camilla.brattland@uit.no)

In recent years, both scientific literature and artistic projects on the state of wild salmon and salmon rivers have proliferated. Realizing that wild salmon is in such a critical state that it might be lost as a living wild species, academics, artists and Indigenous peoples protest its demise through various channels such as research papers, the International Year of the Salmon, the Venice Biennale, and Indigenous activism and politics. This panel makes an attempt at drawing together these diverse efforts to imagine what salmon rivers may represent in the future. Critical literature such as the manifold papers by John Law and Solveig Joks put a spotlight on the conflicted relationship between science and traditional knowledge in the management of the Deatnu/Tana river salmon, which is home to the “Ellos Deatnu” movement that occupied an island on the Deatnu/Tana river to protest the Tana Agreement between Norway and Finland. Salmon conservation science highlights the critical state of the salmon stocks on the rivers, while Indigenous stakeholders criticize salmon regulation practices for ignoring the role of traditional knowledge on the river and salmon. The conflict has been critically examined from a critical Indigenous perspective also by Rauna Kuokkanen (2020), who terms the agreement an example of settler colonialism. The Deatnu/Tana river conflict is, however, one among many similar critical and artistic movements taking the degradation of salmon rivers to task. In 2017 the philosopher Martin Lee Mueller challenged the image of salmon as being without agency, using the Norwegian fish farming industry and wild salmon in Indigenous cultures in the Pacific Northwest as examples. In 2022, Sápmi is represented with its own pavillion at the Venice Biennale with three artists, among them Skolt Sámi artist and eco-activist Pauliina Feodoroff, who works to restore the Njauddam/Näätämö and other salmon rivers, based on Finland’s first co-management project (Feodoroff and Mustonen 2011). Common to all of these efforts is the concern for salmon as an iconic species of the northern hemisphere,

faced with the real possibility of a future where salmon rivers are changed forever. What kind of futures are imagined by artists, academics and activists in the event that salmon are not fished, but only cared for?

**Introduction to the panel: Camilla Brattland**

**Panel round-table participants: Harald Gaski, Aslak Holmberg, Martin Lee Mueller, Gro B. Ween**

**Biographical Note**

Camilla Brattland is an associate professor in social sciences at UiT – the Arctic University of Norway. She researches coastal Sámi culture and traditional fishing practices. Her paper together with Tero Mustonen on traditional knowledge in salmon management in Norway and Finland provided the beginning of her investigation into the role of salmon in Sámi culture, which is continued through the SALCUL project.

**Rashmi BR (National Institute of Advanced Studies, Bangalore)  
Re-Imagining Geography in the Arctic: Situating India in an Evolving Arctic**

E-Mail: rashmi@nias.res.in

The Arctic presents a complex case of amalgamation of science and geopolitics. From being a ‘remote and desolate’ corner of the globe, it has now become a poster child of climate change. This transformation and re-imagination of the Arctic coincides with the evolving dynamics in various aspects, making it even more important to pursue new ways of looking at the region. While the Westphalian system of recognizing states, boundaries and regions continues, a phenomenon like climate change compels us to think beyond the traditional geographic definitions of a region. In the Arctic, climate change is invariably a predominant factor, and the involvement of non-Arctic Asian and

European states is increasingly common. Moreover, the ideas of ‘Multiple Arctics’ and ‘Global Arctic’ are gaining traction. They point out two aspects - one, that the Arctic is not a monolithic construction; and second, that the changes in the Arctic exist beyond the eight member states of the Arctic Council.

The 2013 Kiruna Ministerial Meeting paved way for five Asian states, marking an important point of departure in the way a European-North American dominant region was perceived. India, one of the five countries to enter the Arctic Council, released its first draft Arctic Policy in January 2021, after more than twelve years of marking a presence in the Arctic. As an emerging great power with formidable economic and military capabilities and goodwill, and as a home to the Himalayas or the ‘Third Pole’, New Delhi brings a unique viewpoint to the Arctic table. Factoring these aspects, this paper attempts to explore the traditional definitions of the Arctic; to trace new ways of defining it beyond its traditional geographic boundaries; and to situate India in the evolving re-imagination of the Arctic.

### **Biographical Note**

I’m Rashmi BR, a third-year doctoral student at the National Institute of Advanced Studies, Bangalore, India. I hold a Master’s degree in Geopolitics and International Relations from Manipal Academy of Higher Education, Manipal, India. My areas of research include environment and climate change, geopolitics of the Arctic region, and India’s foreign policy. Currently, my doctoral work focuses on the role of institutions and governance mechanisms in the Arctic, with special emphasis on the Arctic Council and the Saami Council.

**Eva la Cour (University of Gothenburg)**  
**Archive Cladding and Geo-aesthetics: Practice-based perspectives on Jette Bang’s film from Marmorilik, Greenland, 1938**

E-Mail: [eva.lacour@akademinvaland.gu.se](mailto:eva.lacour@akademinvaland.gu.se)

In 2012, several 16 mm film reels from the 1930es were found and digitized at the Danish National Museum. The film reels, recorded in 1938/1939 by the female Danish photographer and filmmaker Jette Bang (1914-1964), show a newly modernized Greenland and were initially commissioned by the Danish state. Bang is widely recognized and celebrated for her photographs and for the film *Inuit*. But while edited on the basis of Bang's travels in Greenland in 1938/1939, the focus of *Inuit* is the traditional Greenlandic way of life – and not its early modernization. In this sense, Bang has played a role in shaping the image of Greenland from the outside, as it historically and repeatedly has been the case with researchers and travelers in Greenland. However, in this paper I argue that the recently found film reels require a fundamental consideration of how Bang's visual material has been historically exposed and withheld, edited and framed, and that shifting treatments of the material reflect how the image of Greenland continues to be negotiated; the image of Greenland is a cultural asset in the relationship between Greenland and Denmark. Films and photographs are testimonies as much as their treatment mediates their contemporary significance.

Drawing from my artistic PhD research on 'geo-aesthetical discontent' (defended in early 2022), I wish to address political and aesthetical implications of a geo-aesthetical approach to mediation, when seen as an aesthetics that cannot but be understood through its globally situated infrastructure. I will particularly draw connections between a 2019 renovation of a marble façade (of 'Overformynderiet' – the 'Trusty's Office') in Copenhagen and Bang's film recordings from the marble mine in Maarmorilik in 1938. In practical terms, this involves showing excerpts of the installation piece *Honeycomb Image/Archive Cladding*, a recent collaboration with Tinne Zenner, first exhibited at Greenland's National Museum in 2019.

### **Biographical Note**

Eva la Cour was born in 1982 in Copenhagen where she also lives, after spending periods in Svalbard, New York, Brussels and Gothenburg. She is a trained visual artist with a background in visual anthropology and media anthropology. She has recently completed her PhD dissertation in artistic research at HDK-Valand, University of Gothenburg.

**Eva la Cour (Gothenburg University) & Sam Saville (University of Cambridge)**

**Imagining Svalbard: Looking Forward with a Camera Lens of the Past**

E-Mail: [eva.lacour@akademinvaland.gu.se](mailto:eva.lacour@akademinvaland.gu.se), [sms217@cam.ac.uk](mailto:sms217@cam.ac.uk)

Throughout the latter half of the 20<sup>th</sup> century the Austrian photographer Herta Grøndal (1930-2019) shot extensive numbers of widely recognized still photographs of the High Arctic Archipelago of Svalbard. Less known, however, is Grøndal's role as a local contact for the Norwegian Broadcast Company (NRK) as well as her being the maker of 16 mm films for the Norwegian Foreign Ministry and Store Norske Spitsbergen Kulkompagni (today 'Store Norske'/SNSK) in the 1970s.

Drawing from our joint effort to critically think about the ongoing transformation of Svalbard imaginaries – their material, experiential and conceptual consequences, how they are produced, by whom, how they circulate and change – we wish to examine Grøndal's film *Naturrikdom og Kuldrift på 78 N* as an outset for considering questions of temporality and affect in relation to social imaginaries of place: Grøndal's film provides a historical contrast to the planned decommissioning of coal extraction in present-day Svalbard, with a time when Svalbard's settlements were still functioning and imagined foremost as coal company towns. Hence, Grøndal's film practice mobilizes materially anchored questions of access to the past as much as to its recollection, when it is considered in the context of an ongoing development of Svalbard's ascending role as a Norwegian flagship pristine wilderness, attractive adventurescape and aspiring Arctic sustainable exemplar.

Inspired by a range of literatures, ranging from tourism studies and cultural geography to post- and decolonial approaches in Arctic humanities, we suggest that *Naturrikdom og Kuldrift på 78* is an interesting prism through which to consider Svalbard's historical but also ongoing dependence on coal – historically as an energy source and currently as an imaginary foundation for Norwegian presence. In

practical terms, we propose to present an excerpt of the film with an added voice-over in a non-illustrative fashion, as a basis for an oral presentation and discussion.

### **Biographical Notes**

Eva la Cour is a trained visual artist with a background in visual anthropology and media anthropology. Revolving around mediating processes in relation to notions of authenticity and authority (knowledge production), la Cour's artistic research and works (primarily installations and performative works with video and text) is often place-responsive, open-ended and charged with a search for potentiality. She has recently completed a practice-based Ph.D. project entitled 'Geo-aesthetic discontent: Svalbard, Skilled Visions and The Figure of the Guide', at HDK-Valand, Gothenburg University, SE.

Sam Saville is an environmental and cultural geographer currently based at the Scott Polar Research Institute, Cambridge, UK. Here she teaches on the MPhil in Polar Studies and Geographies of the Arctic course. Her doctoral research focused on natural and cultural heritage practices in Svalbard using an ethnographic approach and a value-theory lens to analyse the interactions between policy, practice, ethics and discourse.

**Mathias Danbolt (University of Copenhagen), Hanna Guttorm (University of Helsinki), Christine Hætta (Saami Council) & Britt Kramvig (UiT – the Arctic University of Norway)**  
**Frictional Encounters and Silences: Staging Reconciliation in the artistic performance *Blodklubb***

E-Mail: [hanna.guttorm@helsinki.fi](mailto:hanna.guttorm@helsinki.fi), [britt.kramvig@uit.no](mailto:britt.kramvig@uit.no)

In 2018 the Norwegian Parliament established a Truth and Reconciliation Committee to "investigate the Norwegianisation policy and injustice against the Sámi, Kven/Norwegian Finnish peoples." The main tasks of the commission includes a historical mapping of the

policies and ideologies behind the forced assimilation measures, to examine the repercussions of these policies today, and to propose "measures that can create greater equality between the majority and minority population" (ibid.). In 2019 and 2020, the negotiations on a Truth and Reconciliation committee between the Finnish government, the Sámi Parliament and the Skolt Sámi Village Committee, as well as between the Swedish government and the Sámi Parliament, were initiated correspondingly.

2018 also saw the establishment of a radically different – if not altogether unrelated – committee of sorts, namely *Blodklubb – Klubben for alle som har blod* (Blood Club – The Club for All With Blood). Founded by the Sámi writer Sigbjørn Skåden, the Finnish-Norwegian performance artist Kristina Junttila, the Norwegian dramaturg Kristin Bjørn and the Sámi actor Bernt Bjørn, *Blodklubb* is a performance project which stages assemblies with the aim to "search for the greater WE, where blood can flood freely between our bodies." Through an ironic play with notions of blood, genetics and racial science, *Blodklubb's* ongoing "club meetings" use interactive performance strategies to stage discussions and debates of the constitution of social, ethnic, and national communities in times ravaged by xenophobia and immigration debates – as well as the truth and reconciliation processes. In this paper we suggest reading *Blodklubb's* complicated political and emotional assembly as an alternative enactment of a truth and reconciliation meeting where the staged encounters between minoritized and majoritized populations are negotiated in ways that call attention to the frictions between different worldings, concerning especially relation(alitie)s connected to land and other other-than-humans in the Arctic. This paper thus builds on the proposition by Kramvig and Verran (2019) that not only storytelling practices but also artworks and performance practices can do important work in the ongoing reconciliation processes today.



**Erika De Vivo (Università degli Studi di Torino)**  
**“La Lapponia, un gran paese”: A Diachronic Perspective on Italian Cultural and Symbolic Geographies of Sápmi**

E-Mail: Erika.devivo@unito.it

This contribution examines how the Sápmi geo-cultural region has been bestowed with multiple meanings, coming to embody different projections of southern Europeans’ fears and hopes. The Northernmost regions of Europe have long been associated with both positive and negative traits. Such associations – which fostered the cultural construction of the European North as a contradictory place where Good and Evil ambivalently coexist – originated in ancient European perceptions of the North as an ambiguous place, site of both purity and wickedness. This dichotomous understanding of the North is deeply rooted in various, often overlapping, literary and cultural traditions that can be traced back to ancient Graeco-Roman and Christian ontologies.

The aim of this talk is to analyze the historical and cultural origins of current Italian imaginaries and narratives about Sápmi. In order to do so, I examine data gathered from Italian magazines and newspapers, comparing them with data from texts written between the late 17th and the early 20th centuries by Italian authors – among them Negri (1700), Vidua (1818), Acerbi (1825), Parlatore (1851), Mantegazza and Sommier (1881), Ester Lombardo (1928) and Brocchieri (1930) – who visited Sápmi because they were fascinated by the essential alterity it had been bestowed with. These travellers kept records of their journeys, later publishing their travelogues and, in doing so, contributed to disseminating specific imaginaries about Sápmi. Through such an analysis, it is possible to demonstrate how preconceptions about the Arctic regions of Europe, which inevitably fail to acknowledge the complexity intrinsic to both past and contemporary Sámi cultures, can be traced back to centuries-old representations of Arctic Europe.

Finally, I devote part of my paper to the analysis of a previously unknown document, published in 1832, in which Sápmi is described by an unknown author as part of a wider discourse about the Sámi. I examine the document’s specific narratives about Sápmi while also

addressing the uniqueness and the historical relevance the document's contents.

### **Biographical Note**

Erika De Vivo is currently a PhD candidate in cultural anthropology at Università degli Studi di Torino. She was also a visiting PhD student at SESAM, the Centre for Sámi Studies at UiT – the Arctic University of Tromsø for 16 months (summer 2018 – spring 2020). She recently submitted her PhD thesis on the origins and meanings of the Sámi festival Márkomeannu. Her research interests include modern and contemporary Italian literary production about Sápmi with a focus on travelogues and iconography, Sámi Festivals and Indigenous efflorescence, and art as a means for political expression in Fennoscandian colonised contexts.

### **José Duarte (University of Lisbon)**

**“At home, at the end of the world?": Notes on an Island in the Arctic**

E-Mail: [joseaoduarte@gmail.com](mailto:joseaoduarte@gmail.com)

Directed by Andreas Koefoed, *The Ghost of Piramida* is a 2012 documentary on the Danish band Efterklang as they travelled to the former mining-town of Piramida located in the Norwegian archipelago of Svalbard. Part of the two settlements managed by the Russian company Trust Arktikugol, Piramida became a showcase for the utopian project of the Soviet Union until it was shut down in 1998. The journey undertaken by the director and the band with the intention of shooting a video clip in the Arctic suddenly became something else as they were confronted with the modern ruins and (personal) memories of the place. Part travelogue, part contemporary expedition, the documentary is a powerful register of the poetics of the Arctic space. Both the sounds captured by the band members and the memories provided equally by the archive footage of one of the miners who worked there and the contemporary register of the town by Koefoed allow us to plunge into multiple readings of the Arctic geography depicted here. Taking this

into consideration, the aim of this presentation is twofold: first, to understand Piramida both as a utopic and “phantasmagoric” place recorded by the miner’s archive footage and, second, to look at how *The Ghost of Piramida* – as well as Efterklang’s venture – are representative of the Arctic mining town’s creative and poetic possibilities.

### **Biographical Note**

José Duarte teaches Cinema at the School of Arts and Humanities, University of Lisbon. He is a researcher at ULICES (University Lisbon Centre for English Studies). He has published several essays on cinema and culture. His poetry has also been published in diverse national and international publications.

### **Isabelle Gapp (University of Toronto) & Bart Pushaw (University of Copenhagen)**

#### **Mobility, Materiality, and Mutilation: Constructing Kalaaleq Cartography, ca. 1925**

E-Mail: [icbgapp@gmail.com](mailto:icbgapp@gmail.com), [bcpushaw@gmail.com](mailto:bcpushaw@gmail.com)

In 1925, Silas Sandgreen (Kalaaleq) sent a map to the Library of Congress in Washington, D.C. Instead of ink on paper, Sandgreen’s map featured strands of sinew binding painted driftwood islands to an animal hide, articulating the islands Kitsissut and Imerissoq of Disko Bay off the western shore of Kalaallit Nunaat. In the near century since its completion, the map’s materials have become indexical of their maker’s Indigeneity, functioning as evidence of “authentic” Inuit cartographic practices. A repeated fetishizing of alterity has divorced the object from its original conditions of creation, ignoring the fact that the map was a co-commission by the United States Navy and the Danish Government at the height of international interest in Circumpolar expeditions.

This paper seeks to restore the historicity of Silas Sandgreen’s 1925 map by taking a new approach to its materiality. Filtering the map’s pigments, threads, and folds through an art historical lens, we

reveal a complex network of interlocutors that shaped, mutilated, and reformed the image to assert different geopolitical aims about the Arctic as well as anthropological ideas about Indigeneity, from the era of interwar “polar pop” to present-day discourse of “Indigenuity.” As we trace the map’s making across beings – animal to hunter, mapmaker to scientist – as well as places – Qeqertarsuaq, Washington, D.C., and Stockholm – we provide a new biography of the object that calls into question many of the assumptions that anchor its presentation, from its single-authorship, sealskin base, and even its shape. By embracing these complexities, we anticipate a comparison with the Danish-Kalaaleq artist Pia Arke’s *Legende I-V* series (1999), further negotiating the balance between race and gender, art and archive, and the mediation of Inuit and Arctic modernities by outsiders. Through this entangled history of Inuit art and map-making, we confront the role cartography might play in visually and materially manifesting different Arctic identities and imaginaries.

### **Biographical Notes**

Isabelle Gapp is an incoming Arts & Science Postdoctoral Fellow at the University of Toronto, starting October 2021. Her research considers the intersections between nineteenth and twentieth century landscape painting, gender and environmental history around the Circumpolar North.

Bart Pushaw is a Postdoctoral Fellow in the international research project “The Art of Nordic Colonialism: Writing Transcultural Art Histories” at the University of Copenhagen. His research focuses on colonialism, race, and materiality in the Circumpolar North between 1700 and 1950.

**Haylee Glasel (Florida State Universit)**

**Sámi Cartography: The Formation of Local, Regional, and Global Identities in Sápmi 1974 – Present**

E-Mail: [hsg13@my.fsu.edu](mailto:hsg13@my.fsu.edu)

In an essay published in 2017, Jan-Erik Lundström focuses briefly on the function of maps in asserting Sámi culture, history, and identity by containing symbols and place names in Sámi languages. In the same publication, Maria Therese Stephansen discusses Hans Ragnar Mathisen's (Keviselie's) maps as decolonizing documents that reestablish history and geography and connect to the Sámi Movement in the 1970s and 1980s. There is no consideration of maps as contributors to self-determination and the formation of a global Indigenous identity.

Specifically, my project looks at Keviselie's *KM 01 Sábmí 1975* as the first map depicting Sábmí without borders, to have all the place names in the Sámi language, and have all the land within one map sheet. Within that, I focus on the map of the world on the left and the Arctic on the right as participants in forming a regional and global Indigenous identity. Through comparative analysis with maps such as *Ethnografisk Kart Over Finnmarken* (1861), *Draft for Sábmí* (1975), and the *Sámi Atlas* (1996), I show the trajectory of Sámi representation within cartography and ways that identity is created and transmitted.

I build off Keviselie's statement that *KM 01 Sábmí* has contributed to strengthening a Sámi identity on an individual and group level. I argue that *KM 01 Sábmí* is also contributing to the formation of new regional and Indigenous identities by incorporating *duodji* as traditional symbols of Sámi identity, Western cartographic elements, and place names in the local languages. My scholarship privileges the artist's own words, using a social art historical approach, and formal analysis to situate this map within the Sámi Movement. This combination of image and text moves representation away from ethnographic maps by colonizers and facilitates agency for the Sámi to envision and develop a rendering of the land and enact self-determination.

### **Biographical Note**

Haylee Glasel is a doctoral student at Florida State University in the Department of Art History. Her primary research focus is on Global Indigenous Contemporary Art and Media. She is particularly interested in land rights, environmental changes and policy, and environmental activism. Haylee currently serves as the Assistant Editor of *Athantor*, the

journal stemming from the Art History Graduate Symposium hosted by the Department of Art History at Florida State University.

**Lauren Hartman (California State University Maritime) & Katherine G. Sammler (Helmholtz Institute for Functional Marine Biodiversity)**

**Arctic Magnetograms: Stitches in Space**

E-Mail: [lhartman@csum.edu](mailto:lhartman@csum.edu), [katherine.sammler@hifmb.de](mailto:katherine.sammler@hifmb.de)

The Arctic region situates us in regards to an uncertain future, as a focal point for climate change anxieties and associated geopolitical tensions. But it also orients us to our place on the planet, through both the geographic and magnetic North Pole. This magnetic vertex is the manifestation of the spinning core of iron that generates a planetary field and cosmic shield, connecting the planetary surface to its deep interior, as well as to other bodies in the solar system, in particular the Sun. While our magnetosphere protects Earth from Sun's cosmic ray bombardment, photons pass and via the greenhouse effect have accelerated ice melt, leading to the redistribution of mass equatorward and causing polar shift.

While the Arctic and pole are viewed prominently through a scientific lens, we seek to represent these forces, fields, connections, and orientations visually through textiles. Using art as a catalyst for recontextualizing the magnetosphere, we think with our fingers to mediate the emanations of the earth that are presemiotic, using sewing to reflect on process and theory. Just as "temperature blankets" weave daily values into annual climate textiles, materializing magnetic moments into a tangible and functional craft, this project is an experiment -- with theory and threads, fields and fabrics, methods and materials -- to explore Earth's magnetosphere. This collaboration brings a geographer and an artist together digitally across two hemispheres to hand sew embroideries, which represent the magnetic force through circumpolar navigation using metallic threads and various fabrics. The embroideries will mediate continuous fields as discrete lines, creating a kind of topo map of this ephemeral phenomenon. We

will physically stitch imaginaries of the circumpolar world. This visual art project is intended to construct a deeper understanding of the relations behind electromagnetism in the North Pole.

### **Biographical Note**

Lauren Hartman is an artist and a professor of art at the California State University Maritime Academy. She combines visual art and archival research to document the shifting landscape of the Arctic. Her work has been exhibited internationally. Select exhibition locations include: the Darwin Museum in Moscow Russia, Yerba Buena Center for the Arts in San Francisco California, Arctic and Antarctic Museum Saint Petersburg Russia, and SACI in Firenze Italy. She is driven by reimagining human's relationship to natural forces and explores the outcomes of these relationships through her craft.

Katherine G. Sammler is a geographer, with previous training in physics and atmospheric sciences, leading the Marine Political Ecology group at the Helmholtz Institute for Functional Marine Biodiversity. They research the role of knowledge, law, and power in defining global commons, access, and environmental justice. Recent publications include *The rising politics of Sea Level: Demarcating territory in a vertically relative world* in *Territory, Politics, Governance and Kauri and the Whale: Oceanic Matter and Meaning in New Zealand* in *Blue Legalities: The Law and Life of the Sea*.

**Anne Hemkendreis (University of Freiburg)**

**Sublime Aesthetics: Heroes of Ice in Climate-Critical Art**

E-Mail: [anne.hemkendreis@sfb948.uni-freiburg.de](mailto:anne.hemkendreis@sfb948.uni-freiburg.de)

In climate-critical art, a revival of sublime aesthetics can currently be observed. Here, the night side of the Arctic with its ghostly appearances, its subtle glow, and its fascinating soundscapes becomes the stage for modern heroism. When artists such as the Swiss Julian Charrière take us on an imaginary journey into Greenland with adventurous

performances and powerful images, we catch a glimpse into a catastrophic future and at the same time mourn the loss of ice in a nostalgic manner. Our hopeless battle against climate change is contrasted with the harmful effects of Western lifestyles on our planet. The current reactualization of male heroic narratives in contemporary art shows their integral function within our cultural imaginaries of the Arctic. However, the turn from polar to climate heroism asks for a new aesthetic communication in order to avoid nature anxiety.

This presentation aims to stimulate a critical discussion about the aesthetics of the sublime in contemporary art, weighing both its power and its dangers. Instead of presenting a final solution to the aesthetic problems, I intend to enhance awareness of the historical (and Western) burden of the sublime while at the same time outlining its potentials.

### **Biographical Note**

Anne Hemkendreis studied Art History and German Literature at the Ruhr University in Bochum (Germany) and Trinity College in Dublin (Ireland). In 2015, she completed her doctorate at Leuphana University in Lüneburg (Germany) with a thesis on the visualisation of privacy in the interior paintings of the Danish painter Vilhelm Hammershøi. Since 2020, she has been a research assistant at the SFB 948 “Heroes - Heroizations – Heroisms” at the University of Freiburg (Germany). In her current research project, she examines the persistence of polar heroism in the works of female artists dealing with snow and ice.

### **Andreas Hoffmann (Arctic Culture Lab, Ilulissat, Greenland) Landshape, not Landscape: Greenlandic Haptic Maps and Nangierneq**

E-Mail: [info@arcticculturelab.gl](mailto:info@arcticculturelab.gl)

Greenlandic kayak rowers mediated geography in a unique, purposive way. Instead of paper and ink, knife and driftwood became tools for creating haptic maps that could help the lonely traveler to fight *nangierneq*, an episode of intense anxiety for disorientation. Carved,



three-dimensional maps depicted coastal strips and allowed the kayak rower to hold the shape of the landscape he/she was passing in his/her hand. Landscape became landshape.

Those cartographic tools present embedded knowledge combined with artistic elements. In addition, the haptic experience of geography allows the traveler to be independent of conditions of the Arctic: A haptic map works both in light and darkness. While a paper map loses all of its value when landing in water, a piece of wood that contains all relevant geographic information of a coastline becomes an ergonomic tool that swims on the water or can even be tied to the kayak rower's hand. On a psychological level, such an ergonomic tool resting in the traveler's hand gives a feeling of confidence that can fight *nangierneq*, the feeling of getting lost.

### **Biographical Note**

Andreas Hoffmann is a curator, writer, researcher, lecturer and artistic director of the Arctic Culture Lab on the Northwest coast of Greenland. He studied philosophy, history and musicology in Heidelberg, Salzburg and Brno and has curated since 1987 performance, music, and contemporary art festivals in Germany, Switzerland, Austria, France, Sweden, the Czech Republic, Norway and Greenland. Since 1990 guest lecturer at several universities in Europe and the US. 2008-2015 advisor for UNESCO culture commission, since 2016 advisor for Public Art Norway, since 2018 international advisor for Anchorage Museum Alaska. Andreas holds a PhD of Arts; his thesis explored the phenomenon of Nordismo.

### **Smaro Kamboureli (University of Toronto)**

**Isuma's Cinema of Refusal: The Task of the Translator in *One Day in the Life of Noah Piugattuk***

E-Mail: [smaro.kamboureli@utoronto.ca](mailto:smaro.kamboureli@utoronto.ca)

“We can't explain everything, but you can see for yourself”  
Avva, *The Journals of Knud Rasmussen*

A characteristic of Isuma’s cinematic tradition is the refusal to provide subtitles for every utterance in Inuktitut. Leaving non-Inuktitut viewers often at a loss as to what characters say is a deliberate act designed to unsettle settler spectators and assert Inuit sovereignty. In *One Day in the Life of Noah Piugattuk* (2019), refusing translation as a decolonial practice goes beyond the presence or absence of subtitles; translation, more precisely “the task of the translator” (Benjamin), is at the centre of the film’s plot as it foregrounds the contesting and contested colonial and resistant narratives of the Inuit and settler relations in Canada. A film whose action unfolds in May 1961, it depicts the encounter between Noah Piugattuk and Isumataq (“Mr. Think for us”) – the former the leader of his community, the latter a “Whiteman” who represents the interests of the Canadian government. Isumataq’s own task is to persuade Inuit to relocate to Igloolik and send their children to residential school. Though this paper will address the film’s historical context, its focus will be on the translator, Evaluarjuk, who plays a crucial role in how Noah and Isumataq interact. He translates both accurately and awkwardly, paraphrases and interprets, and at times refuses to translate at all. In this film subtitles are deployed as a self-reflexive and exegetic trope that discloses the ethical and aesthetic aspects of the translator’s task. This paper will examine how Evaluarjuk “reconciles” his Inuit identity with being Isumataq’s employee; how he resists translation’s strategies of containment; the ways in which he refuses to be caught within the binary of fidelity and betrayal (*traduttore / traditore*); and, ultimately, how his translation tactics and the staging of the film’s action (twelve scenes two hours apart shot with a few continuous shots of mostly improvised dialogue) assert sovereignty.

### **Biographical Note**

Smaro Kamboureli is Avie Bennett Chair in Canadian Literature at the University of Toronto. The author of *Scandalous Bodies: Diasporic Literatures in English Canada* and *On the Edge of Genre: The Contemporary Canadian Long Poem*, she has edited and co-edited many books.

**Tatu Laukkanen (independent scholar, Helsinki)**  
**Comparing Camaraderie and Geopolitical Fears: The Recent Arctic Submarine films *Hunter Killer* (2018) and *Kursk* (2018)**

E-Mail: tatu.laukkanen@gmail.com

The combination of the Arctic and submarines has fascinated filmmakers and audiences alike. In this paper, I analyze the representation of Arctic waters in Western submarine films. These films have a long history, starting from the Cold War classic *Ice Station Zebra* (John Sturges, 1968), and include high-profile films such as *Hunt for Red October* (John McTiernan, 1990). Drawing on the expanding fields of popular geopolitics, critical Arctic studies and ocean studies, I will critically survey these films, finding common ground in the themes of cultural contact, geopolitics, science, the environment and masculinity. As Scott MacKenzie and Anna Westerståhl Stenport argue, film “has been central to the very definition of the Arctic since the end of the nineteenth century” (2016, 4).

In the main part of my talk, I will offer a comparative analysis of more recent films such as the Hollywood action blockbuster *Hunter Killer* (Donovan Marsh, 2018) and the arthouse drama *Kursk* (2018, Thomas Vinterberg). I will examine how these two films negotiate both environmental and geopolitical anxieties and hopes in their narrative and allegorical form. In line with discussions of the ocean as a transnational contact zone (see, among others, Pratt 1995), I argue that these films portray the Arctic Ocean as a space of cultural contact and utopic imaginaries of camaraderie.

**Biographical Note**

Tatu-Ilari Laukkanen received his doctorate in 2017 from the Department of Comparative Literature at HKU. The thesis started to take into account the screen consequences of the insertion of large states into the global economy in a comparative manner, a project that he still continues. A film scholar and industry professional, his current research interests include the gangster and war genres, screen geopolitics, and films about the Arctic. Recent publications include “Shanghai Gangster

Films and the Politics of Change” and, with Iris Ruoho, “Neoliberal Capitalism and BRICS on Screen” (*BRICS, Framing a New Global Communication Order?*, ed. Nordenstreng & Thussu, Routledge, 2021).

**Adelaide McGinity-Peebles (University of Nottingham)**  
**Sakha Arctic Landscapes and Identity in *24 Snega* (2016)**  
**and *Toyon Kyyl* (*The Lord Eagle*, 2018)**

E-Mail: [adelaide.rmp@gmail.com](mailto:adelaide.rmp@gmail.com)

The film industry of the Sakha Republic in North-East Russia, which was first established in 1992, has received significant acclaim in recent years. Since 2016, Sakha filmmaking has garnered numerous international and national plaudits and awards on the film festival circuit, including most recently the Grand Prize at Kinotavr Film Festival in 2020 for Dmitrii Davydov’s *Pugalo* (*Scarecrow*). The films which have received acclaim outside the Republic are predominantly of the arthouse genre, and draw upon the customs, traditions and folklore of the Indigenous Sakha people, using lavish cinematography that frequently depicts the Republic’s vast, snow-covered landscapes. This paper focuses on two such examples of recent Sakha filmmaking: *24 Snega* and *Toyon Kyyl*. It explores how these films (a documentary and a feature respectively) articulate the relationship between the Sakha people, the animals in their care, and the landscapes which they inhabit. Through these two examples, it examines how Sakha film (which is also enormously supported and popular in the Republic itself) is used to preserve and promote the spiritual beliefs and traditions of the Northern Sakha people, in a space where such practices are dying out, in part due to historic Russification and also due to the pressures of globalisation (in particular, urbanisation) on the younger generation of Sakha.

### **Biographical Note**

Adelaide McGinity-Peebles is a Leverhulme Early Career Fellow at the University of Nottingham, UK. Her research project is titled ‘Figurations of the Arctic in Russian Cinema, 2010-Present’. She holds

a PhD in Russian Studies (2020) from the University of Manchester, UK, where she explored representations of provincial towns and cities in post-Soviet Russian film. She has contributed articles to various scholarly publications including *Film Studies*, *The Routledge Companion to European Cinema*, *Oxford Encyclopedia of Race, Ethnicity and Communication* and *Slavic and East European Journal*.

**Ingrid A. Medby (Newcastle University), Berit Kristoffersen (UiT: The Arctic University of Norway) & Philip Steinberg (Durham University)**

**(Un)Frozen: Norwegian Imaginaries of Sea Ice**

E-Mail: [ingrid.medby@newcastle.ac.uk](mailto:ingrid.medby@newcastle.ac.uk), [berit.kristoffersen@uit.no](mailto:berit.kristoffersen@uit.no), [philip.steinberg@durham.ac.uk](mailto:philip.steinberg@durham.ac.uk)

Since before independence in 1905, and continuing on into the present, Norway's identity has been connected with the ocean. However, the ocean encountered by Norwegians, including those engaged in the all-important fishing and petroleum industries, is almost universally liquid. *Frozen* waters, although playing a crucial role in solidifying Norway's place as an Arctic nation, thus sit uneasily in the Norwegian oceanic imaginary, and their integration into the Norwegian conception of territory has proceeded in a number of stages. In this paper, we identify three trends in the cultural construction of Norwegian sea ice. First, we turn to the construction of ice as a *limit*, a space that one can go to and return from but which lies beyond normalisation or control. This imaginary was particularly prevalent in the era of iconic Norwegian explorers, but its echoes continue into the present. Secondly, we turn to the construction of sea ice as a space to be *managed*, a spatial planning tool that, through bounding as territory, can be designated as an exceptional zone of state power. This imaginary is explored through ongoing debates over the location of the 'ice edge', the southern border of the marginal ice zone, where petroleum activities are prohibited. Finally, we explore the most recent development in the Norwegian construction of sea ice: sea ice as an *ecological* space, a part of the ocean

whose resources can be exploited as part of an emergent ‘blue economy’. Although this final imaginary draws on the previous two, it also transcends them by normalising sea ice as an essential space for the marine activities that are deemed key for Norway’s economic future.

### **Biographical Notes**

Ingrid A. Medby is a Lecturer in Human Geography at Newcastle University (UK). Her research focuses on identities, language, and (geo)political practices in the Arctic. She is currently working on a British Academy-funded project on the Barents Cooperation. To date her work has been published in journals such as *Political Geography*, *Antipode*, and *Environment and Planning D*, and she is currently working on a monograph for Manchester University Press.

Berit Kristoffersen is an Associate Professor in the Department of Social Sciences at UiT: The Arctic University of Norway, where she also co-leads the Society and Ethics research team at the Arctic Centre for Sustainable Energy. A political geographer by training, her research contributions have included work on state space, critical geopolitics, climate change and energy politics. Her work has been published in journal such as *Geoforum*, *Transactions of the Institute of British Geographers*, *Environment and Planning A: Economy and Space*, and *Arctic Review on Law and Politics*.

Philip Steinberg is Professor of Political Geography at Durham University (UK), where he directs IBRU: Durham University’s Centre for Borders Research and DurhamARCTIC, an interdisciplinary Arctic research and training centre. He has published in journals across a wide range of disciplines including, most recently, *Theory & Event*, *Ocean & Coastal Management*, *Dialogues in Human Geography*, and *International Social Science Journal*. He has authored or edited six books including, most recently, *Contesting the Arctic: Politics and Imaginaries in the Circumpolar North* (IB Tauris/Bloomsbury, 2015), and *Territory Beyond Terra* (Rowman & Littlefield, 2018).

**Andy Meyer (University of Washington, Seattle)**  
**Possessions in the Dark: Svalbard under the Colonial Gaze**

E-Mail: meyera@uw.edu

In this paper, I will discuss several textual and visual representations of Svalbard to reveal some ways that the colonialist – and, by extension, possessive masculinist – vision of the Arctic perpetuates itself, along with sites and moments where interruptions of that vision become possible. Svalbard, long an ice-shrouded archipelago at the far reaches of most maps, has in recent years garnered attention from across the planet, for reasons ranging from its location at ‘ground zero’ of climate change and its newly ‘unlocked’ tourism opportunities to its doomsday vault for the world’s heirloom seeds and its polar bear population. Its history is characterized by a complex kind of colonial exploitation: while there is so far no evidence to suggest an Indigenous presence in the islands prior to European encounter in the 16th century, its resources have nevertheless been the object of extensive colonialist exploitation. By the early 20th century, coal mining had given Svalbard an international economic status, bringing its minerals and animals into the global network of extractive resources, perhaps most notably its polar bears, which will take a central role in my analysis. Among the texts I will discuss are Wanny Woldstad’s memoir, *Første kvinne som fangstmann på Svalbard* (*First Woman as Trapper in Svalbard*), which details her experience as Svalbard’s first female polar bear hunter; the strange case of Russian tourist Maksim Popov, who exploited Svalbard’s loose firearm restrictions (due in part to the presence of polar bears) to attempt a bank robbery in Longyearbyen; Michael Engelhard’s cultural history of polar bears, *Ice Bear*; and the recent photobook *Polar Tales* by German photographers Fredrik Granath and Melissa Schäfer, whose activist presentation of polar bears in highly intimate settings, I argue, fails to escape the colonial impulse to possess them.

**Biographical Note**

Andy Meyer is Assistant Teaching Professor in the Department of Scandinavian Studies at the University of Washington in Seattle. His research and teaching interests range from Norwegian language and

literature to ecocriticism, literature of the North American West, poetry and poetics, and Arctic studies. His work engages questions about the relationship between literary imagination and ‘wildness.’ During 2015-16, he was Fulbright Roving Scholar of American Studies in Norway. He joined the Scandinavian Studies Department at UW in 2019.

**Elizabeth Nyman (Texas A&M University at Galveston)**  
**Photographing the Trans-Alaska Pipeline**

E-Mail: [enyman@tamug.edu](mailto:enyman@tamug.edu)

The Trans-Alaska Pipeline runs for 800 miles over the state of Alaska, from Prudhoe Bay in the north to Valdez in the south. Built in the 1970s directly after both the oil crisis and the burgeoning environmental policy movement in the United States, it was alternatively posed as an engineering marvel or as an environmental threat. But much of the pipeline itself is remote, particularly the northern half, which is only accessible by the unpaved Dalton Highway, which was built for its construction. Therefore, to directly engage with the Trans-Alaskan Pipeline, especially its Arctic traverse, is impossible for many. Because of this, various portrayals of the pipeline in visual media are how many people ‘see’ the structure. Here, I examine images from four photography books taken over the course of the pipeline’s history to see how the pipeline has been presented to the public. Published from various sources, these books span a variety of photographers and time periods. I also include personal photographs of the pipeline to compare with those produced for mass publication, to discuss the interaction of photography, academic research, and Arctic policy. In understanding views of the pipeline from behind the lens, we can gain richer understanding of how the oil and gas industry is seen in the North and what this could mean for its future.

**Biographical Note**

Dr. Elizabeth Nyman is an Assistant Professor of Political Science at Texas A&M University at Galveston. She earned a Ph.D. in political



science from Florida State University, and a BA in international relations from the College of William and Mary. Her research focuses on international maritime conflict, piracy, and environmental issues, and has been published in a variety of academic venues. She is particularly interested in oceanic resources, such as fish or offshore oil and gas, and how those impact state desires to control ocean spaces.

**LuLing Osofsky (University of California Santa Cruz)**  
**Suspended in (Melting) Ice: Svalbard’s Global Memory Industry**

E-Mail: luosofsk@ucsc.edu

In 2019, an organization known as Arctic Memory AS commissioned a visitor center to accompany the Svalbard Global Seed Vault – the world’s largest secure seed storage – and the Arctic World Archive – a data storage facility for global cultural heritage. Located in Longyearbyen, the dramatically designed Arc, as it’s being called, is intended to showcase what the organization claims are “perfect conditions” for preservation in Svalbard, due to the archipelago’s “unique climatic and political stability.” And yet, with the hottest summer on record in 2020, Svalbard is in reality anything but stable. The island region is currently experiencing significant levels of glacial and permafrost melt due to climate change, calling into question any claims about its “natural” propensity for historical safekeeping. Why, then, do organizations like Arctic Memory continue to tout Svalbard, and the Arctic more generally, as a privileged site of memory? Building on recent scholarship around archives and contemporary Arctic imaginaries, this presentation critically examines the phenomenon of “Arctic Memory” in the context of Svalbard’s burgeoning industry of world memory storage. Through a discursive visual and content analysis of architectural designs, corporate branding, mass media coverage, and the 2019 exhibition “Svalbard: A 22nd Century Settlement” (curated by the architectural collective 120 Hours), I explore what it means for an environmentally vulnerable polar island to take on the role of global archival stewardship. In doing so, I show how Arctic geographies are

aesthetically shaped and mediated in ways that serve larger social, geopolitical, and corporate interests, those which rely on the preservation of certain cultural memories and biological narratives for their ongoing justification.

### **Biographical Note**

I'm a PhD student in Visual Studies at University of California Santa Cruz, where my research focuses on the visual culture (contemporary art, architecture & mass media) of the Arctic, particularly Svalbard, Norway, and its geopolitical implications for global collective memory. I have an MFA in Creative Writing from the University of Wyoming and have received fellowships from numerous artist residencies, including one aboard the *Antigua*, a triple-masted tall ship that sails the Svalbard archipelago.

### **Jennifer Schell (University of Alaska Fairbanks)**

#### **No Place for Polar Bears: K.C. Carthew's "Sila" and Ashley Shelby's "Muri" as Geographic Ecohorror**

E-Mail: [jschell5@alaska.edu](mailto:jschell5@alaska.edu)

In my presentation, I address two contemporary short stories that depict violent encounters between human beings and displaced polar bears. An example of realism, K.C. Carthew's "Sila" involves an Inuk woman and her infant daughter, who are attacked by a starving polar bear that has wandered far inland in search of food. An example of speculative fiction, Ashley Shelby's "Muri" describes the seizure of an American icebreaker by a group of captive polar bears, traveling from Baffin Bay to Antarctica as part of an assisted colonization program meant to save the species from extinction. After some subterfuge and much bloodshed, the bears force the captain and his crew to return them to the Arctic so that they can die with dignity in their homeland.

I position both stories – despite their stylistic and generic differences – as examples of geographic ecohorror, because the violence in each is precipitated by climate change and its destructive impact on

Arctic environments. In these texts, humans *and* bears are the victims of powerful climatic forces that alter circumpolar ecosystems such that they are uninhabitable for those species adapted to them. As I argue, “Sila” adopts a fairly traditional, anthropocentric view of the situation, sympathizing with the mother and daughter terrorized by the bear. Thus, it attempts to engage the narcissistic fears of humans in order to emphasize the existential threat that climate change poses. “Muri,” meanwhile, adopts a more novel, ecocentric approach to the problem, sympathizing with the bears forced to emigrate from the Arctic for the sake of survival. As such, it encourages humans to cultivate a sense of interspecies empathy so as to accept and grieve the biodiversity loss and geographical alteration attendant with climate change.

### **Biographical Note**

Jennifer Schell is a Professor of English at the University of Alaska Fairbanks. Her specialties include North American literature, Arctic writing, animal studies, and environmental humanities. Her book, “*A Bold and Hardy Race of Men*”: *The Lives and Literature of American Whalemen*, was published in 2013 by the University of Massachusetts Press. She has written numerous articles on ecogothic themes, most of which involve endangered or extinct species. She is currently working on a book manuscript entitled *Ghost Species: North American Extinction Writing and the Ecogothic*, which is under advance contract with the University of Virginia Press.

### **Anna Varfolomeeva (University of Helsinki)**

#### **Contested Tradition: Indigenous Visions of Extraction and Sustainability in the Russian North**

E-Mail: [anna.varfolomeeva@helsinki.fi](mailto:anna.varfolomeeva@helsinki.fi)

This paper focuses on Indigenous practices of incorporating stone extraction, cutting, and shaping as a part of traditional economic activities in the Russian North. It analyzes how dominant narratives on extractive industry development in the Arctic often view Indigenous

residents either as strong opponents to all kinds of extraction or as passive recipients of industrial changes. As a result, Indigenous communities are forced to frame their claims into widely accepted discourses, even when these discourses are not in line with local visions of sustainability. Their diverse perspectives on the development of their territories are rarely discussed, although these views are in many cases more complex than the traditional dichotomies suggest. The presentation centers on the case study of Veps Indigenous minority in the Republic of Karelia, Northwest Russia. Since the 18th-19th centuries, Veps in Karelia have been extracting rare ornamental stones – gabbro-diabase and raspberry quartzite. They embrace stoneworking (Veps: *kivirad*) as a part of their Indigenous identity. However, state institutions in Russia often view mining and other industrial development forms as modern activities, contradicting the notion of traditional lifestyle. This paper discusses the importance of incorporating Indigenous visions of industrial development and sustainability in dominant state narratives in the Arctic. The research is based on qualitative methodology, including thematic analysis of semi-structured interviews and local newspaper materials in Veps villages of Karelia.

### **Biographical Note**

Anna Varfolomeeva is a Postdoctoral Researcher at the Helsinki Institute of Sustainability Science (HELSUS), University of Helsinki. Her postdoctoral project focuses on Indigenous conceptualizations of sustainability in industrial settings. Anna is the co-editor of the volume *Multispecies Households in the Saian Mountains: Ecology at the Russia-Mongolia Border* (with Alex Oehler, 2019). She has published on Indigenous relations with extractive industries and the symbolism of mining and infrastructure in Northwestern Russia and Siberia. Since 2021, Anna has served as the Secretary of Social and Human Working Group at the International Arctic Science Committee (IASC).

**Elizabeth Walsh (University of Cambridge)**

**“The Land of Plenty”: Transient Worker Perspectives on Life and Land in the Alaskan Arctic**

E-Mail: [eaw67@cam.ac.uk](mailto:eaw67@cam.ac.uk)

This paper examines how non-Native transient workers understand the landscape of the Alaskan Arctic. It considers how their relationships to both place and the Iñupiat community they live alongside are mediated through and informed by both settler colonialism and their capitalist motivations. In the decades since the 1968 discovery of oil at Prudhoe Bay on Alaska’s North Slope, an increasing number of predominantly white, economically motivated newcomers have relocated to the ‘hub’ communities that serve as the political and economic centers of rural Alaskan life. Most do not intend to settle permanently in these communities, but, attracted by high-paying jobs, come for stretches of five to ten years with specific economic goals in mind. Their time spent in rural Alaska is marked by social segregation from the majority-Indigenous residents and is accompanied by narratives of deprivation that emphasize the forms of commercial activity and entertainment unavailable in the hub villages. I specifically interrogate the boredom voiced by non-Native workers in one such community and how their descriptions of place contrast with those of the Iñupiat, for whom the area is an ancestral home. Drawing on extensive fieldwork, I argue that these laborers bring with them sets of expectations and desires conditioned by both settler colonialism and capitalism, ill-suited to make meaning in landscapes not easily valued by either. Unlike Iñupiat, who foster deep relationships with both human and non-human persons on and of the land, settler colonial capitalist social reproduction has given transient workers only superficial strategies – interacting with their environment as property or, alternatively, “spectacle,” something only offered by the Arctic in fleeting moments. This leads many workers to define the landscape in terms of what it lacks, unlike Iñupiat, for whom the village and its surroundings are a land of plenty.

### **Biographical Note**

Elizabeth Walsh is a PhD student in the Department of Social Anthropology at the University of Cambridge. Her fieldwork, completed on the North Slope of Alaska, examined the social and political positionality of non-Native transient workers in a majority-Iñupiat village. Her work contrasts non-Natives' understandings of themselves and their relations to community and land with those of Iñupiat, examining these in the twin contexts of Indigenous sovereignty and settler colonialism. She situates her community-level ethnographic work amidst the interests of multinational energy corporations, domestic and international political actors, and Indigenous governments competing to determine the future of the Alaskan Arctic.

### **Regina Kanyu Wang (University of Oslo)**

#### **Mediating Resources in a Frozen World: An Eco-Feminist Perspective on Arctic and Icy Imagination in Contemporary Chinese Science Fiction**

E-Mail: kanyuw@uio.no

As one of the 'closest' continental countries to the Arctic, China issued the "White Paper on China's Arctic Policy" in 2018, restating its aims and principles in actively participating in Arctic affairs. Narratives in the same vein of the "White Paper" can be found in China's blockbuster science fiction movie *The Wandering Earth* (2019), where limited resources in a frozen world are in requisition for the grand purpose of saving the "community with a shared future for mankind" and China plays a key role in this process in collaboration with the international community. However, the representation and welfare of historically under-represented groups such as women, children, and Indigenous people are weakened or neglected in this film, which is adapted from the eponymous novella by Liu Cixin, China's most famous male science fiction writer. This paper focuses on three contemporary Chinese science fiction stories by female writers taking place in an Arctic, snowy or icy world with the issue of resource scarcity: "The Bear Bone" by

Chen Qian (2021), “2013: A Story that Won’t Happen” by Zhao Haihong (2008), and “Back to Myan” by Regina Kanyu Wang (2015). In these stories, the female protagonists have to mediate resources for the welfare of themselves, their own family or their race, fighting against the patriarchal structure, the capitalist hegemon, or the coldness itself. In contrast with the masculine grand narrative of ‘human overcoming nature,’ these stories show an ecofeminist concern with care for the under-represented groups and the freezing environment itself. The paper will draw on critical works by scholars such as Jytte Nhanenge, Donna Haraway, Stacy Alaimo, and Wei Qingqi, engaging with studies of the Arctic, climate change, gender, nature, science fiction, futurism and ecofeminism, providing inspirations on the Arctic imagination and communication.

### **Biographical Note**

Regina Kanyu Wang is a PhD fellow of the CoFUTURES project at the University of Oslo. Her research interest lies in Chinese science fiction, especially from gender and environmental perspectives. She is also an awarded writer who writes both science fiction, creative non-fiction and critical essays. Her writing can be found in both in English and Chinese and have been translated into around 10 languages. She has also co-edited a special issue on Chinese science fiction for *Vector*, the critical journal of BSFA, and *The Way Spring Arrives and Other Stories*, an all-female-and-non-binary collection of Chinese speculative fiction.

### **Charlotte Wrigley (University of Stavanger)**

#### **(W)hole?: Deep Geographies, Techno-Utopias and a Discontinuous Earth**

E-Mail: [charlotte.a.wrigley@uis.no](mailto:charlotte.a.wrigley@uis.no)

In an abandoned building, just over one hundred miles from Murmansk in the Russian Arctic, is an innocuous iron disc, welded shut, about nine inches in diameter. If one were to prise this disc open, they would be faced with a vertical hole that reached a depth of over seven and a half

miles. This hole is the deepest humans have ever dug into the Earth's crust. Called the Kola Superdeep Borehole, its existence is the material remainder of a Cold War feud that received much less attention than the space race – who could drill the deepest hole? The USA gave up on 'Project Mohole' in 1966 when they ran out of funding, but Russia continued to drill until the dissolution of the Soviet Union, by which time the temperatures recorded at the bottom of the hole were almost double than expected. Notwithstanding the rumours of hellish screams emanating from the hole, one of the main surprises was the absence of 'Conrad's discontinuity' – the seismic transition of granite to basalt.

Geographers have begun to theorise the subterranean through an attendance to depth, the vertical and the volumetric, thinking specifically about the spatial and geopolitical divisions that conceptualise the underground. That the deepest hole on the planet has been relegated to a quirk of history misses the wider implications of subterranean burrowing and mining in the Anthropocene. Through a case study of the Kola Superdeep Borehole, I present initial thoughts around the notion of discontinuity beneath the surface, the reverberations of a Soviet techno-utopic history in ruins, and what this might mean for a warming Arctic.

### **Biographical Note**

Charlotte Wrigley is a postdoctoral fellow at the University of Stavanger. Her research sits at the intersection between human geography, environmental humanities and Arctic history, and is concerned with thinking through the relations between humans, ice and the underground in a rapidly changing Arctic.



## Map of Inari

1 – Sámi Culture Centre Sajos

2 – Hotel Kultahovi

3 – Sámi Museum Siida

4 – Holiday Village

5 – Jäniskoski

6 – Villa Lanca

