

Conference Abstracts

Varvara Korkina Williams

Dartmouth College

KEYNOTE

"Guardians of the Arctic Waters: Indigenous Wisdom and Creative Resistance"

Water and ice are not merely elements of the natural world for Arctic Indigenous Peoples; they are integral parts of a universe imbued with spiritual significance and essential for survival. For coastal communities, the ocean provides critical food security through keystone species like seals, whales, and fish. For the Siberian Yupik, water and ice are sacred gifts from the Creators, protected by various spirits.

The melting of Arctic ice, erosion of permafrost, extinction of salmon, and water pollution are alarming indicators of environmental decline. However, the full impact of lacking clean water and severing our spiritual connections is a reality we are only beginning to grasp. Despite this, Indigenous communities have long faced and overcome threats to their water sources, such as pollution from tar sands pipelines and oil spills.

The Anishinaabe of the Great Lakes and the Lakota people of the Great Plains have become exemplars in the fight for water rights, developing robust networks for water protectors that encompass spiritual practices, protest art, and legal action. Their experiences offer invaluable lessons on how to view water and ice not as unlimited resources but as precious entities needing protection.

Can we draw from their wisdom to reshape our perceptions and inspire a collective effort to safeguard Arctic waters? Can we channel our creativity into forging new alliances and innovative strategies for protecting this vital region?

In this conversation I invite audience to explore these crucial questions and seek pathways to a more sustainable future for the Arctic, centered on the interconnectedness of all our relations.

Elizabeth Ogilvie and Robert Page

FILM SCREENING and Q&A

Into the Oceanic

INTO THE OCEANIC is an ambitious, immersive project from artists Elizabeth Ogilvie & Robert Page, involving two films: an artist's documentary, both lyrical and analytical in form; and creative film installations created for large-scale projection. The documentary reveals investigation, experimentation, risk-taking and collaboration with world-class scientists; acting

as an invaluable catalyst and educational tool for educators, curators, students and the public, revealing artists' and scientists' thinking and approach to art making as a conceptual journey, reflecting collectively, thinking ahead, reporting, questioning and sharing. During the ongoing collaboration the project will examine how artists and scientists can apply their skills to provide foresight and clarity in regard to the climate emergency, our relationship with the environment and our historical responsibility for what occurs in it.

This is an illuminating project engendering hope. It is a call to action and to collaborative public engagement. This is a long-term movement to inspire people who are contemporary witnesses of the state of the ocean worldwide and who will collect footage and data.

PANEL SESSIONS

Daniel Abdalla

University of Liverpool

'The Whitest of Pages'?: Critical Encounters with Black Life at the Poles

THE ANCIENT. (*Entering [...] After singing she shares her story with the audience.*)

Once. We were

Gondwana,

Africa and Antarctica

Antarctica and Africa

One content Continent. Before

--Mojisola Adebayo, *Moj of the Antarctic: An African Odyssey* [2008], 23-22.

Mojisola Adebayo's play *Moj of the Antarctic* and Mat Johnson's novel *Pym* (2011) represent recent literary attempts to write race – and Blackness in particular – into our understanding of the North and South Poles. My research demonstrates that this is an important trope in the polar (North and South Pole) literature of the last two centuries, drawing on examples such as Olaudah Equiano's *The Interesting Narrative of the Life of Olaudah Equiano* (1789), Edgar Allan Poe's *The Narrative of Arthur Gordon Pym of Nantucket*, and Matthew Henson's *A Negro Explorer at the North Pole* (1912). In each of these works – which span fiction and non-fiction; drama and novels -- Black life in the Far North and Far South is engaged with in different ways, but often as in extreme terms: either as anomalous or indigenous.

In view of these works and others, this paper sketches a literary history of Black life at the poles. Questions which I pose include: What does this literary history tell us about how our artistic expressions of the polar regions intersect with ideas of race and indigeneity? How might a more diverse, decolonised literary history of the poles be harnessed to ideas of cultural and environmental sustainability in these regions? How do these representations of Black life at the poles dialogue with related representations of marginality and coloniality at the poles?

Auður Aðalsteinsdóttir

University of Iceland

Creatures of the Sea: a hydrofeminist reading of uncanny encounters in recent Icelandic fiction

The mystical and uncanny has always, since the writings of the first Sagas, been a strong aspect of Icelandic literature. Ármann Jakobsson (2017, 20) claims that in Icelandic medieval literature, trolls and other paranormal beings “serve as a reminder of how the separation of the human and inhuman, or indeed otherness in general, may be vague”. Their “[u]ncanny otherness is perhaps the most potent of human threats, an attack on all notions of humanity

and on order itself'. Paranormal beings continue to appear in Icelandic contemporary literature and art, often with obvious references to folklore, but now in a new posthuman context, highlighting the discomfort and uncanniness of engagement with the non-human (Aðalsteinsdóttir 2021; 2022; 2023).

Few things are stranger to us, and more frightening, than creatures from the depths of the ocean, and this paper will focus on the uncanniness and mysticism associated with the ocean in recent Icelandic literature, with an eye to the wider context of the Nordic tradition of maritime literature (Frank 2022). The short story "Skepnan" by Þórdís Helgadóttir (2018), and the poetry collections *Menn sem elska menn* by Haukur Ingvarsson (2021) and *Urta* by Gerður Kristný (2022), will be analysed in the light of hydrofeminism, where bodies are perceived as water; as flowing rather than stable (Neimanis 2012). Such a posthuman perception challenges the traditional distinction between the human and the non-human: between man and other beings, the organic and the inorganic and even between humans and monsters, ghosts, and other paranormal phenomena.

Benjamin Aidoo and Allyson Macdonald

University of Iceland

Access to abundance: views on sustainability and water use in Iceland

Our assumption is that middle managers influence sustainability policy and practice. They moderate channels for information and coordinate decision making. We focus on perceptions of water use in Iceland, among middle managers, using a semi-snowball approach to identify 23 people representative of sustainability-linked organizations. We interviewed them in pairs within a semi-structured framework seeking their views of sustainability and water management.

We interviewed 12 women and 11 men. One-quarter were of international origin with Icelandic experience and three-quarters were Icelandic with international experience. About one-third were graduate students. We used a dyadic method when taking interviews, i.e. two researchers engage with two participants. Discussions were recorded, transcribed and coded according to occupational status at the time.

The discussions took an emotional turn in some interviews when a latent awareness of water usage cultures as being gendered and fragile became apparent. Issues of sustainability, the role of women in water usage vary according to place, such as country of origin, nature of family life and current occupation. Perspectives on water use and sustainability practices could be attributed to lifestyle, routine practices, and graduate education. Participants acknowledged the value of water to life, but the general lack of knowledge of water use had made it difficult to act. Further, several of these professionals, although providing services, had not given water much thought. Many noted that there was a need for more information.

Keywords: Perceptions, water use, sustainability, women

Marion Amblard

University of Grenoble

Painting the Arctic: ice and water in Scottish art

“[Scotland is] the most northerly non-Arctic nation. We have claim, [...], to be part of the Arctic region. Indeed the most northerly parts of Scotland is actually physically closer to the Arctic Circle than it is to London”.

This quotation taken from a speech delivered by Nicola Sturgeon, then Scotland’s First Minister, at the 2021 Arctic Circle Summit encapsulates Scotland’s special connection with the Arctic. In fact, the Scots have long been attracted to these remote territories and, during the nineteenth and early twentieth centuries, several Scottish scientists and explorers, including John Ross, Thomas Abernethy, John Rae, William Speirs Bruce and James Wordie, led or took part in polar expeditions. At that time, these Scottish explorers greatly contributed to map and gain scientific knowledge of the Arctic. That region has also long fascinated Scottish artists who have undertaken the journey since the beginning of the twentieth century.

This paper will investigate an aspect of Scottish painting that has attracted little scholarly attention so far. Through the examples of the works of Isobel Wiley Hutchison, Barbara Rae, Lesley Burr, Claire Harkess and James Morrison, this study aims to understand the reasons why Scottish landscape painters have been inspired by the Arctic and will explore the ways these artists have represented ice and water. It will also show how they have used their paintings depicting the fragile beauty of the Arctic fauna and flora to raise the Scottish viewers’ awareness about climate emergency.

Hannah Armstrong

University of York

‘An everlasting stillness’: Ecomedievalism and Ice in Sabine Baring-Gould’s Iceland: Its Scenes and Sagas (1863)

Living in the Anthropocene, we have never before been as aware of the potential of ice to connect us with the past. Ice cores function as libraries of historic climate data and Glacial Archaeology, described as the first ‘native academic discipline’ of the Anthropocene, is unearthing extraordinary finds that are upending our understanding of the past.¹ Yet, paradoxically, the melting icecaps have also become symbolic of how time is running out to prevent climate breakdown.

In this paper, I wish to explore the idea of ice as the preserver of, or even a conduit to, the past. Using the lens of ‘ecomediaevalism’, first articulated by Valerie Johnson in 2013, I will examine the antiquarian Sabine Baring-Gould’s travelogue, *Iceland: Its Scenes and Sagas* (1863). The text recounts Baring-Gould’s 1862 journey around Iceland, which was inspired by

¹ Max Leonard, *A Cold Spell: A Human History of Ice* (London: Bloomsbury Publishing, 2023), p. 17.

his fascination with medieval Norse sagas. As well as detailing his adventures the book also includes a number of paraphrastic saga translations.

My examination of Baring-Gould's depiction of ice will centre on two aspects of his writing; firstly, the instances in his translations which deviate from their sources to emphasise ice, and, secondly, his descriptions of the ice he encountered on his travels (such as the now extinct glacier, Okjökull, which Baring-Gould described as 'an everlasting stillness, [...] a white veil never to be raised till the crack of doom').

Ultimately, this paper will offer a reading of ice in the nineteenth century British literary imagination and ask what is at stake in its depiction as an eternal preserver of the past.

Þorvarður Árnason

University of Iceland

Waterfalls and Glacier Ice: Psychopathia lyrica hydrodynamica revisited

In 1925, Þórbergur Þórðarson (1888-1974) wrote a letter, later published in his first essay collection, introducing the term "lýrisk vatnsorkusálsýki" (literally: lyrical waterenergy psychosis) to Icelandic audiences. Written as a satirical reply to a rural priest, the letter "diagnoses" a serious malady afflicting a young man in the pastor's flock and then shows (or so the author maintains) how this condition shadows the lives of all the main Romantic poets, both in Iceland and elsewhere in Europe. Whilst obviously related to experiences of water, Þórbergur does not provide any suggestions on the actual root(s) of the problem, i.e. which properties of this phenomenon so drastically affect sensitive souls. Part of the answer is to be found in the Latin term, implying that this has something to do both with *lyricism* and *dynamism*. Over the years – unwittingly at first – I have had the opportunity to probe this further, primarily through activities in filmic production and mediation. My first case study was *Dettifoss*, arguably the quintessential waterfall in Iceland, but later my thoughts turned to outlet glaciers, in particular *Hoffellsjökull*, which lies, so to speak, in my backyard. In this paper I will discuss the development of my ideas about aesthetic interrelationships between humans and wild nature, based on the contemplation of engagements with these evocative entities of, respectively, free-flowing and frozen masses of water.

Soffía Auður Birgisdóttir

University of Iceland

Dimmumót: Steinunn Sigurðardóttir's Apocalyptic Vision

In 2019 Steinunn Sigurðardóttir published *Dimmumót* (Nightfall), a poetic work that focuses on Vatnajökull glacier and its imminent downwasting (or corrosion) caused by catastrophic global warming. In my paper I will discuss the poet's imagery of Ice, in particular the interdependence of Ice and Light. I will analyze the poems from an ecofeminist perspective, with special emphasis on the relationship between *Dimmumót* and *Völuspá*, the best-known poem of the *Poetic Edda*, and ideas in Nordic mythology concerning the völva (prophetess), and her powers of sorcery. The theme of Ice and Identity will also be addressed, and some of

Steinunn Sigurðardóttir's other works will be mentioned in that context. Finally, I will discuss the apocalyptic vision of *Dimmumót* and the poems' relationship with the literary tradition of apocalyptic poetry.

Abdenour Bouich

University of Exeter

Coeval Worlds, Alter/Native Words: Healing in the Inuit Arctic

Split Tooth (2018) is the debut novel of Inuk throat singer Tanya Tagaq. The novel stands out for its nonconformity neither to the western literary genres of realism, fantasy, or science fiction, nor to the experimental literary categories of magical realism, speculative fiction, and imaginative literature. Instead, it is characterised by a plasticity in terms of form, style, narrative registers, and aesthetic techniques, bringing together prose, poetry, illustrations, Inuit ontologies, epistemologies, and worldviews, as well as Tagaq's own memoir. As such, *Split Tooth* can be read as what Cherokee scholar Daniel Justice terms Indigenous "wonderworks." In *Why Indigenous Literatures Matter* (2018), Indigenous wonderworks, Justice explains, are "rooted in the specificity of peoples to their histories and embodied experiences. They make space for meaningful engagements and encounters that are dismissed by colonial authorities but are central to cultural resurgence and the recovery of other ways of knowing, being, and abiding. They insist on possibilities beyond cynicism and despair" (154). In approaching Tagaq's novel as an Indigenous wonderwork, this paper addresses two interrelated analytical axes. On the one hand, it examines the narrative registers through which Tagaq enmeshes the protagonist's trauma of sexual abuse within the petro-violence provoked by the Canadian settler-colonial extractive capitalism in the Arctic. This paper explores the novel's mobilisation of the rhetoric of survivance whereby the protagonist's path of healing is formally and aesthetically registered through narrative registers that are grounded within forms of relationality that inform Inuit perspectives and visions of the natural environment and landscape of the Arctic.

Miguel Angel Crozzoli

University of Iceland

I am the Ocean: Data Artivism in the Climate Crisis

This presentation aims to explore Arctic Data at the intersection of aesthetic sonification and contemporary music with artivism, addressing the question: Can contemporary music inform and engage people via affection in the search for climate change solutions?

Through a reflective perspective of my artistic research practice, I will dive into my creation process from sonification to music composition based on data affectivization, focusing on intentionalities of dissemination and engagement. The attendees will listen to a data aesthetic sonification of Arctic's melting ice and changing oceans, look into the meanings of the sound

derived from artistic decisions, and immerse themselves in the powerful transformation of sonification into contemporary music. An open discussion will follow to reflect on aesthetic manipulation for emotional engagement in data perceptualization.

Christopher Dunn

Stefansson Arctic Institute, Akureyri

Sensing Ice: A Philosophical-Aesthetic Investigation of Immediacy and Mediation

I spent the summer of 2021 in Greenland and Iceland documenting glaciers and ice sheets through photography, supplemented by audio, video, and writing. To this I added photography from a previous climbing expedition in Nepal. The result was an immersive exhibit, which was displayed on the University of Colorado-Boulder campus for 1.5 years. The title and tagline for the exhibit was *Sensing Ice: Explorations of Knowing Nature* – “Follow the course of terrestrial ice as it melts and contributes to rising seas in this immersive multimedia exhibit.” The exhibit space was two stories and incorporated a staircase, creating a spatial journey from the highest glaciers in the world to Arctic seas via Greenland’s ice sheet and Iceland’s glaciers. While melting glaciers became a central component of this journey, the intended primary *raison d’être* for the exhibit was a philosophical exploration of how nature is known and represented, specifically contrasting “direct” or unmediated embodied and sensorial encounter with ice, with the abstract and highly mediated portrayals of modern science through remote sensing, and distillations into graphs and numerics.

This presentation will offer an in-depth portrayal of this exhibit, focusing on the motivations, journey, media, spatial actualization, and reception.

Garrison Gerard

University of Iceland

Frozen Echoes (Dead Ice Melting) for Clarinet and Fixed Media

My work uses field recording and acoustic surveys of ecosystems to both build a deeper understanding of the ecology of environments and to create musical compositions that communicate those understandings to audiences.

The glaciers and ecosystems of Vatnajökull are in a state of rapid change and flux. As the impact of climate change is accentuated in the arctic, precipitating glacial retreat, the sounds of the glacier and its ecosystems are also changing at an elevated pace.

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Frozen Echoes uses field recordings from ice caves and glaciers in Vatnajökull National Park to create an evolving soundscape. Recordings from within subglacial streams, of calving events, and from around the perimeter of the glacier are woven together to create a changing tapestry of sounds that moves across various times and places within and around the glacier. On top of this soundscape, the clarinet comments on and moves within the sounds of the glacier. The clarinet uses unusual sounds of air and noise, mirroring pitches and sounds emerging from the glacier.

Fundamentally, the piece is representation of my experience sitting within the glacier, hearing the sounds of drips and flowing water slowly modulate with the melting ice. The work is also an exploration of the impact of climate change on glaciers more broadly through a musical lens, highlighting the sounds of the glacier and its changing state.

If the venue permits it, I would be interested in developing a longer or more immersive installation using any combination of more speakers, video projection, or reactive lighting. But the piece could be presented on a normal sound system as part of a conference talk.

For an example of my work using field recordings in a musical context, please see “Resonance Ecology.” Link: <https://youtu.be/jwJfPOJCP9U>

Sigríður Guðmarsdóttir

University of Iceland

Decolonizing baptism: Indigeneity, environment and water rituals under climate change

Poet Andri Snær Magnason reflects on the melting ice of the Arctic region during climate change from an Icelandic perspective in the book *On Time and Water* (2020, 179). He asks us to read glacial texts as sites of cultural memory to make meaning of past experiences as well as our present situation under climate change. Magnason suggests “going backwards to move forward” that is, exploring histories of relations to these giant icy bodies which human consumption is about to eliminate. The impact of climate change is heavily experienced by Indigenous peoples, such as Inuits and Sámi reindeer herders. Fighting for the preservation of the sacred waters is a part of Indigenous struggles for land and water worldwide.

The indispensable natural element of baptism is water. How does this search for meaning impact practical and liturgical theology in the context of climate change? By turning the geographical focus towards the Arctic north, two traits emerge. The first is the growing sense of intercultural indigeneity, where Sámi and Inuit cultures become more visible than in other parts of Nordic countries. The second trait is that while thinking ecotheologically about baptismal practices in the Arctic (and elsewhere), one should be attentive to the wounds of colonialism. Learning about the hard truths of colonial exploitation to Indigenous people and minorities in the Arctic should lead to some kind of theological reckoning. What would such a decolonization of baptism look like?

Luka Hattuma

University of Utrecht

Thawing Tundra's and Inuit Throat Singers: Aquatic Turbulence in the Spoken Word Poetry of Tanya Tagaq

Breathing can be seen as an aqueous act that reveals a politicised understanding of the entanglement between the material and the discursive in the Canadian Arctic North. As an organic mechanism, the act of breathing reveals a reciprocal derangement of bodily presence, wherein aqueous air becomes embodied, yet simultaneously externalised. I will show how, through the representation of inhaling and exhaling gaseous water in the novel *Split Tooth* (2018), Inuit author and throat singer Tanya Tagaq reflects on the dynamics of geopolitics in the Canadian Arctic North. Through the act of breathing, Tagaq reveals a poetic provocation based on *katajjaq* (throat singing) that intermingles with a place-based epistemological and a poetic rhetoric that seismologically disrupts the hegemonic episteme which continues to legitimise inhuman(e) resource extraction and ongoing (settler) colonialism in the Canadian Arctic North. Taking a place-based framework, that is Inuit *Qaujimagatuqangit* (IQ), as a starting point, I will shed light on the rhetorical tools of Tagaq's counternarratives with a specific focus on the embodied manifestations of gaseous water in the Arctic society and its land- and waterscape. In so doing, I argue that Tagaq enacts Inuit environmental- and social turbulence in one of the most climatological affected places on Earth, the Arctic North, and therewith stresses the urge to change our human relationship with all aquatic bodies on a planetary scale.

Ellert Þór Jóhannsson

Árni Magnússon Institute, University of Iceland

Representation and meaning of water and ice in Old Norse texts

The words *vatn* 'water' and *íss* 'ice' possess rich and varied meanings within medieval texts, spanning from the literal to the metaphorical. This paper aims to explore the nuances of these terms, their occurrences in Old Norse literature, and their symbolic implications. Using the Old Norse Prose dictionary [onp.ku.dk] as a primary reference, which encompasses vocabulary from 1150 to 1540, numerous examples illustrate the diverse contexts in which these words appear.

Water symbolizes sustenance and vitality, seen in expressions like "bringing water to someone" or "water and bread," while also embodying motion and fluidity. Tangibly, it forms "water bodies" and "lakes," shaping landscapes and narratives, and serves practical functions like sustaining livelihoods and providing resources such as "water and fishing grounds." Freshwater, distinct from the sea, symbolizes purity, while in rituals, it holds spiritual significance as "consecrated water." The sensory aspect of water is evident in its association with "broth" and "tears," evoking taste and emotion.

Likewise, ice holds diverse connotations, representing both the solid state of water and larger formations like ice floes. It can denote the process of freezing or melting, exemplified in phrases like "ice lies on something." Beyond its physical presence, "ice" signifies natural

phenomena such as glaciers, shaping landscapes and climates. Furthermore, it holds cultural significance, as it is the name of the *i*-rune of the runic alphabet.

In essence, "water" and "ice" encompass a broad spectrum of meanings, spanning from their tangible properties to their metaphorical and symbolic representations, illustrating their multifaceted roles in nature and human understanding.

Dalrún Kaldakvísl

Independent scholar

Sharks and Men: Shark fishing in Iceland

Shark fishing has been practiced for centuries in Iceland. The objective of this paper/or video poster is 1) to discuss the broad representation of the Greenland shark and shark fishing in Icelandic culture 2) examine how Icelandic shark fishermen view the Greenland shark and shark fishing. My paper/poster is based on my ongoing history research on shark fishing in the high days of Icelandic shark fishing in the latter half of the 19th century to the 20th and 21st century. The research sheds light on how sharks have shaped the Icelandic society and how Icelandic society has shaped the lives of sharks, by providing historical context to the relationship between Icelanders and one of the top predators in the Arctic ecosystem, the Greenland shark. It is important to explore this aspect of Icelandic history further, to enhance people's understanding of the marine ecosystem from the context of the past and the current increasing concerns about the status of sharks worldwide. The main methodology used in the research is oral history. Oral history is a large and growing field of research within history, which is based on obtaining oral sources through interviews, analyzing them, and presenting them. The methodology of oral history was crucial in my investigation for next to nothing has been written about shark fishing in the 20th and 21st Iceland, which shows the importance of interviewing shark fishermen – most of whom are at an old age today.

Darryl Peers

Manchester Metropolitan University

'she became a discord of countless things': The Self Coming Apart in Alycia Pirmohamed's Another Way to Split Water

In Scottish-Canadian poet Alycia Pirmohamed's debut collection, water splits – as the title suggests – but it also facilitates splittings. Several poems describe water as troubling the boundedness of the self. For example, in 'Love Poem with Elk and Punctuation', the speaker tastes 'water / on the surface of a mirror', only to notice how this creates an image of them in the glass which is splitting at the tongue. Through close-reading of scenes such as these, my essay will examine to what extent the idea of a unified 'I' – even in private or intimate contexts – creates the economic and cultural normalcies which bring about climate crisis. I consider the normative 'I' an inheritance of colonialist, racist, and anthropocentric histories which Pirmohamed's representation of water can help me to critique. Investigating my affective

responses to Pirmohamed's poems, I write self-reflexively about how those histories circulate through me, and everyday actions I consider mundane.

I investigate whether water can be thought of as a borderland, as Gloria Anzaldúa described it: a site where 'the space between two individuals shrinks with intimacy' (1987: 19). In Pirmohamed's writing, water is less a space between two individuals and more a space which reveals the betweenness or the cracks that exist within one person. I ask what intimacy might be possible between a destabilised, porous self and the natural world. Following Lisa Lowe, I think of intimacy as 'a heuristic' or 'a means to observe' (2015: 17), rather than a particular form of relation which can be identified in a text. Pirmohamed's poetry offers water as a means of examining to what extent intimacy, or a lack of it, governs the unsustainable relation between people and the natural world.

Corrina Readloff

University of Liverpool

***'...of all the enemies of these enormous fishes, man is the greatest':
Whales and Environmental Impact in Early Modern English Literature***

Whales in early modern western literature possess a unique cultural status, a peculiar combination of theological omen, sinister marine threat, scientific wonder, and exploitable commodity. Alive or beached, whales provided metaphorical images for Thomas Hobbes and Jonathan Swift, while Margaret Cavendish philosophised about using inverted microscope lenses to make the whale appear smaller and thus easier to study. Many of the visual images and anecdotes about whales handed down through European literature drew heavily upon the work of Olaus Magnus's pioneering map of the Northern ocean and landscape, the *Carta Marina* (1539), consolidating perceptions of whales as 'mountainous leviathans'.² But by the mid eighteenth century the whale was sinking firmly into the category of exploitable commodity: in 1774 novelist and natural history writer Oliver Goldsmith was already reporting a drastic depletion in both the size and quantity of whales inhabiting the ocean around Greenland and the consequential impact on the local population who relied upon sustainable whaling.³ This paper will explore how perceptions of whales were shifting in the Western world around this time, and how English literary culture responded to the impact of early industrial whaling upon indigenous communities. What can early modern attitudes about whales teach us about how our perception of the marine environment has developed over time? And how can understanding this help us to improve conservation efforts today?

² Olaus Magnus, *A History of the Northern Peoples 1555 Volume III*, translated by Peter Fisher and Humphrey Higgens, ed. by Peter Foote (London: Routledge, 1998), p. 1085.

³ Goldsmith, *A History of the Earth*, VI, 192, 205-6.

Kate Simpson

University of Leeds

Langjökull: A Case Study in Polytemporal Poetics

Langjökull, Iceland's second largest glacier, has a geologically short, but continually fluctuating history. Its formation can be linked to the Last Glacial Maximum, approximately 20,000 years ago, during the last phase of the Pleistocene epoch. Though the size and extent of Langjökull has fluctuated in recent history, it is currently shrinking at an alarming rate. (Pálsson et al. 2012)

As a practice-led researcher in the UK's first Extinction Studies Doctoral Training Programme, my work bridges the fields of poetry and palaeontology. I follow a "timeful" creative writing methodology influenced by the geologist Marcia Bjornerud, who states "that the world is made by—indeed, made of—time" (2020, 5). Through my practice, I ask questions about how to cultivate circular thinking beyond human timelines whilst still existing – and reading – within limited, linear frameworks. I am producing a collection-length poem that responds to each of the geological eras, from the Hadean to the Cenozoic, exploring if and how poetry can allow us to address time literacy, time denial, and an inherent time bias centred on the productivity of the present tense.

In this creative presentation I will discuss the stakes of time denial in the psyche, alongside the value of practice research to engage with deep temporal processes. I will also read a sample of my creative practice, which includes "polytemporal" reflections on a recent encounter with the Langjökull glacier (2022) and blends the domains of past and present as a lyric voice (the limited human personal) attempts to connect to processes that permeate geological time (the boundless global).

Danila Sokolov

University of Iceland

Lyric at Sea: Writing the Storm in Early Modern England

This paper will consider how seventeenth-century English poets (John Donne, William Davenant, Charles Cotton, Thomas Carew, George Herbert and others) imagine the relationship between lyric poesis and what Steven Metz calls "marine alterity"—the uncanny, inhuman world of the ocean that manifests itself in the unsettling, overwhelming force of an ocean storm. There is a string of obvious incommensurabilities between lyric writing and a storm at sea: between the miniature scale of lyric poetry and the size of the ocean that can only be experienced fractionally; between lyric's commitment to the present moment and our inability to pinpoint the precise moment of disaster; between the lyric's formal intensity and the impossibility of thinking the ocean as a demarcated object; between lyric attention to sonic patterns and the chaotic soundscapes of the storm... This paper is interested in how, as a result of encountering waves, winds, rocks, and shipwrecks, lyric is forced to confront its own paradigmatic principles, such as textual delineation, formal regularity, bounded whole, singularity, and subject-object divide.

Samuel Solnick

University of Liverpool

Time Travelling with Ice

This paper doesn't exist, yet.

I will start writing it when I leave Liverpool on the 13th of May and it will (hopefully) be finished by the time I arrive in Reykjavik ten days later having "taken my time" travelling to Iceland by train, bus and ferry through seven different countries. This trip is an experiment in the sort of slow academic travel described by Meredith Conti and others. Travel that doesn't easily fit into university schedules or budgets; that offers the possibility of a different type of academic labour while also being reliant on an assortment of institutional and personal privilege.

While travelling to the conference, I'll be re-examining series of texts and artworks that, for better or worse, have shaped my perception of ice, Iceland and the Far North over the years. Figures – ranging from WH Auden and Derek Mahon to Olafur Eliasson and Aka Niviãna – who offer different visions of time and temporality in relation to ice. I'll be considering aspects of their work such as: the materiality of deep time in ice cores, glacial landforms and – as I pass through Denmark on the way – bog bodies; (dubious) claims about how poetry offers alternate, more sustained modes of attention to changing ice-scapes; and the pervasive depictions of a future climate apocalypse rendered through images of melt and flood that clash with more immediate losses already being felt by indigenous communities.

Analysing my time travelling through and with these works on the slow journey to Iceland, this paper will offer some tentative thoughts on the tension between some of the institutional/disciplinary habits of the environmental humanities and the claims they make about cultural and environmental sustainability.

Björn Þór Vilhjálmsson

University of Iceland

Cold Fever: Mobility and Genre in Icelandic Cinema

This paper will examine the role of screen cultures in the mediation of our relationship with the environment. It will situate the role of ice and water and mobility within the history of Icelandic cinema, examining in part how that very history derives its meaning from the above-mentioned relationship to nature. This involves not only investing representations of ice and water in art-house films such as Friðrik Friðriksson's *Cold Fever* (1994), Hilmar Oddsson's *Cold Light* (2004), and Dagur Kári's *Nói the Albino* (2003), as well as more mainstream crime thrillers such as *Cold Trail* (Björn Br. Björnsson, 2006), but also how such figures and tropes are traced thematically and narratively, and can thus also be understood in terms related to mobility, sustainability and, perhaps even genre. The last-mentioned issue, that of film genre, can be approached in terms of both mobility and circularity, that is, how for example the road movie, in its Icelandic manifestation, being dependent on Route 1, will always, eventually lead in a circle. Generic considerations also come into play regarding water, if we suggest the existence of a specifically Icelandic film genre, a seafaring one. In both cases, we also raise

the issue of mobility, a theme that substantially underlies the environmental imaginary of Icelandic cinema, understandably so, as its locale is an island, implying either a lack of space for movement and thus immobility (a theme taken up in films such as *Nói*), or conversely, through its vast and largely uninhabited interior, a free and liminal space, almost a spiritual realm (a theme taken up in *Cold Fever*). In the proposed paper these issues and themes having to do with Icelandic cinema will be discussed and developed further.

Konstantine Vlasis

New York University

When Things Flow

In 1912, in the wane of the Little Ice Age, a mother sings an Icelandic lullaby, “...í jöklinum hljóða dauðadjúpar sprungur” (“...in the glacier, death-deep cracks rumble”). In that same year, a poet draws upon the metaphor of a stream—“Ég er að horfa hugfaginn í hlýjum sumarblænum yfir litla lækinn...” (“I look with contemplation in the warm summer breeze, over my little stream...”)—as he grapples with a sense of personal, social, and environmental change. Within this example, both musical melody and sonic descriptors evidence the flow of ice and water, and foreground the act of listening as a texture of everyday life. Today, sound and listening remain important to how people experience the flows of ice and water, and environmental change more broadly.

While a burgeoning collective of audio engineers, acoustic ecologists, and sound artists have flocked to Iceland’s disappearing ice to measure noise pollution, create activist-art, or curate last chance sound archives, this paper draws upon the lesser-known significance of Icelandic traditional music as a source of environmental knowledge. By analyzing several folk songs alongside corresponding environmental data, as well as my own ethnographic research that I have conducted in Iceland over the past year, I aim to show how music has meaningfully shaped the human ecologies to ice and water for centuries, and the extent to which music can influence environmental sentiments and mitigation efforts today.

Kathryn Walchester

Liverpool John Moores University

‘Restless water’: British women, travel and the environment in the nineteenth century

In his account of elements and specifically the close relationship between humans and water, Jeffrey Jerome Cohen, notes, ‘restless water is that which cannot be inscribed (except as ice), a substance enclosed within our bodies as a memory of briny origin, the force through which we domesticate landscapes’ (2014: 55). This paper explores the representation of water and ice in travel narratives about Norway and Iceland by nineteenth century British women. It argues that in their sporting activities of fishing and climbing, they offer depictions of their relationship with the element (frozen and liquid), which emphasise its power and threat,

apparently at odds with Cohen's sense of water as a part of the domestication of the landscape. However, these travel narratives demonstrate their affinity with such dramatic landscapes and contribute to a trajectory of sports tourism in the nineteenth century, in which women played an increasing part. Travellers such as Ethel Brilliana Tweedie and Elizabeth Le Blond wrote of exhilarating but dangerous landscapes of ice and snow, where they skied and climbed. Elizabeth Jane Oswald describes rivers in Norway, as 'so huge, so turbulent, and [which] roll down to the sea with such a rush of water, bearing with them such enormous fish that they call for heavy rods and tackle' (1882: 93) in accounts of fishing there and in Iceland. Thus, through their narrative of female proximity to watery environments, these texts draw attention to changes in travel for women during the second half of the nineteenth century and illustrate an ongoing and changing relationship with our closest element, which Cohen presents as 'a human / nonhuman entanglement' (2014: 55).

Corine Wood-Donnelly

Nord Universitet and Uppsala University

Beyond the Tip of the Iceberg: On the Materiality and Metaphysics of Ice

An enigmatic symbol of the Polar Regions, Ice and Icebergs from both sea ice and freshwater ice dominate the real and imagined landscapes. Yet, ice creates different material and metaphysical relationships to water than when the same chemical substance is presented as a fluid. This results in variations in the legal, political and social frameworks governing its use and perceptions of its value. Within the material dimensions, we find a range of relationships manifest by the physical and tangible properties of ice and in its metaphysical dimensions there is a connection to its the spiritual properties and moral situatedness. This paper explores the tensions created in these dimensions in the context of ice and icebergs situated in the context of popular representations and use of these symbols.

BIOGRAPHIES

DELEGATES

Daniel Ibrahim Abdalla is a lecturer (Assistant Professor) in the Department of English at the University of Liverpool. He works on literature from 1800 to present with special interest in science, race and the environment. His new project 'Alternative Arctics' looks at literary engagements of the North and South Poles through a decolonial lens.

Allyson Macdonald (Emeritus professor, University of Iceland) and **Benjamin Aidoo** (Researcher). Both authors have African roots and currently live in Iceland. We were a supervisor-student team from 2018 until 2023. Benjamin's doctoral thesis focused on teaching chemistry in teacher education using a flipped model in which students prepared for classes where the intervention was the use of online materials. In 2020 two summer school grants from the University of Iceland enabled us to take on part of a larger project, Sustainability education and student initiative (SESI). Allyson Macdonald professor emeritus completed degrees in physics (1976) and in science education (1981). She moved to rural Iceland in 1983 and has lived in Reykjavik since 1998, and was appointed a professor in 2002, retiring in 2022. Her interests include sustainable education, supervision of research degrees and photography. Benjamin Aidoo trained as a teacher in Ghana, then taught in Ghana, South Africa and Iceland. His doctorate (UI) involved online collaboration with Ghanaian teacher educators on flipped teaching in organic chemistry. He also holds an M.Sc. (Environment and Natural Resources (UI)) and an M.Ed. (Curriculum and Instruction, Science) (Concordia University).

Marion Amblard, Dr., Grenoble Alpes University, ILCEA4 & Pléiade, is a senior lecturer in British studies at Grenoble Alpes University. Fellow of the Society of Antiquaries of Scotland and co-director of the journal *Études Écossaises*, her research work focuses on Scottish painting from the 18th century onwards and the construction and evolution of Scottish identity.

Hannah Armstrong is a third year PhD researcher in the Department of English and Related Literatures at the University of York. Her work centres on literary depictions of islands of the North Atlantic with a particular interest in the reception of their medieval heritage. Her first academic publication appeared last year in Boydell & Brewer's *International Medievalisms* (2023), edited by Mary Boyle.

Þorvarður Árnason, Dr., director/Research Scholar, University of Iceland – Hornafjörður Research Centre, is an interdisciplinary environmental humanist, engaged with nature conservation and other environmental concerns in both academic and applied contexts. He is also an active landscape photographer and filmmaker and has increasingly become engaged in visual research and communication, in particular with regard to climate change.

Soffía Auður Birgisdóttir holds a PhD in Icelandic Literature and has published widely on the subject. She is a research professor at the University of Iceland Research Center in Höfn in Hornafjörður. Her latest book is a collection of articles on Women in Icelandic Literature: *Maddama, kerling, fröken, frú. Konur í íslenskum nútímabókmenntum*, Háskólaútgáfan 2019.

Abdenour Bouich is Indigenous North African (Amazigh) member of the Kabyle peoples in what is now Algeria. I completed my Ph.D at the University of Exeter in the UK. I specialised in global Indigenous studies with an expertise in contemporary Indigenous literatures from what is now “North American” and “Australia.”

Chris Dunn is presently a Fulbright scholar living in Iceland. He is several parts academic with a PhD in Environmental Studies; as well as a writer, photographer, and outdoor adventurer. For more, see his website: chrisdunnonplanetearth.com.

Garrison Gerard is an American composer of electroacoustic and concert music. His work focuses on ecoacoustics and the intersections of ecology and music. Gerard completed his Doctoral degree in Music Composition from the University of North Texas and is currently a Fulbright Fellow with the Hornafjörður Research Centre of the University of Iceland.

Sigríður Guðmarsdóttir is Associate Professor of Practical Theology at the University of Iceland. She has done research in gender and ecology with a focus on decoloniality and indigeneity in the Arctic from a theological perspective. She has published *Tillich and the Abyss: Foundations, Feminism and Theology of Praxis* (2016) and edited *Trading Justice for Peace: Reframing Reconciliation in TRC process in South Africa, Canada and Nordic Countries* (2021).

Luka Hattuma is a postgraduate of Comparative Literature at Utrecht University and currently proceeding her research in a second degree in critical literary studies, focussing on the entanglement of epistemology and geology in postcolonial, environmental and posthumanist literature, with a specific focus on eco- and geopoetic forms of (post)colonial resistance.

Ellert Thor Johannsson received his PhD in Historical Linguistics from Cornell University. He has extensive experience as dictionary editor and currently works as an assistant research professor at the Árni Magnússon Institute for Icelandic Studies in Reykjavík. His research focuses on Icelandic dictionaries and lexicography as well as the history and development of the Icelandic lexis.

Dalrún Kaldakvísl is an independent oral historian. In 2022 I graduated with a doctorate in history from the University of Iceland. My research interests lie in the fields of feminist history and blue humanities. As an oral historian I always aim to capture the audible and the visual aspects of history by filming my interviews; thus creating an audiovisual history. See my webpage: dalrun.net

Elizabeth Ogilvie is an environmental artist creating experiences for her public. Her practice is a fusion of art architecture and science, and water and ice are currently both medium and subject in the work. The artist's earliest memories are playing in the waters of the River North Esk, Scotland. Her lifelong preoccupation with water as a research focus and material for her art was then born, while her need to 'head north into the wilds' sprang from her mother's roots in the north Atlantic Island of St Kilda.

Ogilvie is one of the most significant artists of her generation in Scotland with a compelling vision and strong track record in realizing projects of scale and critical public engagement. In the last 40 years Ogilvie has created major solo installations for Dundee Contemporary Arts, The Fruitmarket Gallery & Talbot Rice Gallery, Edinburgh, P3 & Serpentine, London, Arnolfini, Bristol, Contemporary Art Space Osaka, Z33 Belgium and numerous other international & UK

venues, with a practice fusing art and science and water/ice both medium and subject. The artist taught at ECA/University of Edinburgh, continuing to lecture extensively.

Ogilvie is founder/director of Scottish based cultural trust, Lateral Lab, that supports new art and pioneers cutting-edge responses to the environment through an ecocentric spirit of exploration, risk-taking, international collaboration. The work is guided by an interest in international currents in contemporary art and by a shared spirit that sees the social and transformative potential of creative collaboration and public engagement.

INTO THE OCEANIC, an ongoing project with Scottish Government scientists includes poetic projections and documentaries in collaboration with filmmaker Robert Page. Launched at COP26, it engenders hope, highlighting carbon sequestering marine ecosystems.

Robert Page is an artist-filmmaker who describes his practice as a fusion of documentary filmmaking and fine art, using the camera to share, unfiltered, the beauty of the subject. With the challenges of climate change becoming ever more pressing, In recent years his work has focused on human activity, both positive and negative, in and on the environment

Darryl Peers is a writer from Aberdeenshire, Scotland. He is an AHRC-funded Creative Writing PhD candidate and Tutor at Manchester Writing School. He is writing his first novel and a memoir. He is the co-editor of a special issue of *Scottish Literary Review* on queer form forthcoming in 2024.

Corrina Readioff, Dr., is an Honorary Fellow at the University of Liverpool and has published extensively on English literature and print culture from the 1600s to the mid-1800s. She is currently working on a project exploring encounters with whales in the early modern period following a funding grant from the Ehrenpreis Centre for Swift Studies (University of Münster).

Kate Simpson is an editor, poet and critic based in Yorkshire. She is the former Associate Editor of *Aesthetica*, and has also edited for Faber, Valley Press, and *AMBIT*. Her 2021 anthology, *Out of Time: Poetry from the Climate Emergency*, was a Guardian Book of the Year. She is based at the University of Leeds' Poetry Centre and is part of the UK's first Extinction Studies Doctoral Training programme. www.kateelspethsimpson.com

Danila Sokolov is Assistant Professor of Medieval and Renaissance English Literature at the University of Iceland, Reykjavik. He is the author of *Renaissance Texts, Medieval Subjectivities: Rethinking Petrarchan Desire from Wyatt to Shakespeare* (Duquesne UP, 2017) and numerous essays on early modern literature.

Sam Solnick, Dr., Senior Lecturer in the English Department at the University of Liverpool. He has published multiple chapters and articles on the Environmental Humanities as well as the monograph *Poetry and the Anthropocene* (Routledge, 2017). His writing for a general audience has appeared in *The Independent*, *ArtReview*, *The Times Literary Supplement*, *Royal Academy Magazine*, *The Metro*, *The Mirror*, *iNews*, *Art Agenda*, *Newsweek*, *The White Review* and on BBC Radio. He is on the steering committee of the Association for the Study of Literature and the Environment (ASLE-UKI).

Björn Þór Vilhjálmsson has a PHD in Critical Cinema and Literary Studies from The University of Wisconsin, Madison, and as an Associate Professor at the University of Iceland

holds a joint appointment in the Film Studies program and Comparative Literature. He has published on film, theory, literature, and theater in Icelandic journals and abroad.

Konstantine Vlasits is a PhD Candidate in Music and Sound Studies at NYU. His work explores sound and music in relation to the climate crisis, and the extent to which aurality mediates environmental change. Vlasits remains an active composer and producer, and often blends his research and artistic practice.

Kathryn Walchester, Dr., is Subject Leader for English at Liverpool John Moores University. She has published widely on women's eighteenth and nineteenth-century European travel, and mountaineering. Publications include *Gamle Norge and Nineteenth-Century British Women Travellers and Norway* and co-edited with Charles Forsdick and Zoë Kinsley, *Keywords for Travel Writing Studies: A Critical Glossary*.

Varvara Korkina Williams is a Kumandin Indigenous scholar from Altai, Siberia, working with Indigenous entrepreneurship, cultural economy and sustainable development. She is a project manager and Arctic Innovation Fellow at Dartmouth's Institute of Arctic Studies (IAS). Varvara is an Indigenous leader with interests in dynamics of Indigenous sovereignty, knowledge co-production in Arctic research, sustainability and Indigenous economies. Varvara is one of the leads in a five-institution collaborative project "Indigenizing Arctic Research" co-led by IAS to inform and influence the future of Arctic research through an innovative, Indigenous-led, Indigenous Knowledge engagement process. She has extensive experience working with Indigenous youth in the areas of Indigenous rights and business, entrepreneurship, research and international policy.

Varvara is co-author of the forthcoming article on "Understanding pathways to co-creation of knowledge through an immersive experience: a conversation between diverse knowledge systems inspired by the sacred waters of the Great Lakes". She also participated in several events with water protectors in the US.

Corine Wood-Donnelly, Dr., is an Associate Professor of International Relations and the High North. She is the Scientific Coordinator for JUSTNORTH (EU project 869327) and leads the Working Group on Arctic Justice, and is co-chair for the UArctic Network on Science Diplomacy. Corine holds academic posts at Nord Universitet and Uppsala University. She has regional expertise in the Arctic with substantive knowledge of governance frameworks, maritime law, and state practices. Corine received her both her Ph.D. in Government Research and her M.A. in International Relations from Brunel University. Her research interests include maritime search and rescue, maritime territory and resource sovereignty, performative geopolitics, values in sustainability and Arctic justice. As a scholar of the Arctic, Corine conducts interdisciplinary work within International Relations and geography, but also draws from public international law and history. Research interests include: Arctic, Subarctic & Cryosphere, International Law and Governance, and normative theory.

ICE AND WATER EXHIBITION

This small exhibition complements the Ice and Water panels and keynotes. We are grateful to the artists, curators and writers who have shared their visual works and poster presentations with us. In different ways, their works and projects centre around cultural and aesthetic narratives of ice, water, and the creatures that live in these habitats in the Far North and the Arctic. Running through these visual presentations is a common thread of cultural environmentalism, as all exhibits raise awareness about the importance of thinking jointly about cultural and environmental sustainability in the Arctic and the Far North.

WORKS ON DISPLAY AND BIOGRAPHIES

David Cass, 'Where Once the Waters', bespoke installation (2024)

We know that sea levels around the world are climbing. However, due to various factors, the rate of rise from coast to coast is not even – Iceland is the perfect example of that. Some locations are experiencing more dramatic fluctuations in sea level and more frequent inundation; others are experiencing more unusual consequences, as the land itself moves.

This collection of typed and printed “letters” represents a timeframe we can each relate to, telling us how much the seas nearest our birthplaces have risen during our lifetimes.* Today, around 1000 letters have been produced, speaking of coastlines retreating, eroding, sinking and even lifting, offering figures (measurements) we can visualise, often because the level of change described might be contained within the sheet of paper the letter is typed upon. Knowing what is happening at coastlines we are connected to allows us to engage with a topic so often shrouded in complex science, or average global figures not specific to any one place.

This ongoing artwork aims to invite the viewer in. They speak personally to us, perhaps hoping that by offering points of entry and accessible data, a globally significant issue might be brought home.

It is fitting that this latest instalment takes place in Iceland. Not only because the island rests within a crucial environmental zone, but also because this display follows on from the previous iteration of the project, in Massachusetts.

Scientists can now predict which melting ice-mass will impact which coastline, and they aren't necessarily close neighbours. Melting ice from Iceland could be partly responsible for sea rise on America's east coast, where sea levels are rising at a rate ranging from 2.94mm/yr (in Boston) to 4.01mm/yr (in Nantucket).

You may note that the letters selected for this installation contain a large proportion addressed to people born in Massachusetts, Maine and New York.

You can take part in a future version of the letter project at: davidcass.art/whereonce

*Note that this is a creative project – it does not aim to offer scientific guidance

David Cass is an artist and occasional curator currently working between the UK and Europe, David Cass. He has exhibited his multi-media artwork in a range of venues and festivals since graduating in 2010: including group showings at Christie's, The Royal Academy, Royal Scottish Academy, Istanbul Museum of Modern Art, MAXXI Museum, Cop21, 26, & 27; and solo presentations at The Scottish Gallery, British Institute of Florence and Venice Biennale. In 2024 he will present his tenth solo exhibition.

Upon graduation from Edinburgh College of Art's School of Drawing & Painting, Cass received a Royal Scottish Academy scholarship to Italy. This event had great influence on his practice and his current projects still make reference to the country. Since then, Cass has made responsible travel a key component of his practice, as well as his exhibition activities. He has participated in projects worldwide, and has artworks in numerous collections, both public and private. These activities have had an increasing focus on sustainability and the environment, with recent projects centred around the issue of rising sea levels.

Among other awards, Cass has received Winsor & Newton's top award for his projects in watercolour and the Royal Scottish Academy's Benno Schotz prize. He's provided illustrations for books by Mark Haddon and Claudia Roden and worked collaboratively on climate change related projects with artists around the world via the curatorial platform A La Luz.

John Hagen, 'How to Fillet a Fish' (Poster Presentation, Anchorage Museum)

Anchorage Museum Curators have been applying hands-on learning to engage community members. Curators hosted interactive programs about wild foods available in their community, art-based classes, and artist-led workshops, all centering place-based knowledge. These programs invite new visitors into the museum and help community members learn about the land around them. The aims behind this initiative from Anchorage Museum are multiple: first, to provide patrons with lessons that combine traditional and modern pedagogical approaches; second, to create curatorial programs for adult non-traditional learners rather than museum patrons; third, to create lesson formatting and templates that can be used by artists and culture bearers; last, but not least to have fun working with museum patrons. This poster presentation showcases how curators engaged participants in learning about traditional knowledge and skills about a staple food from Alaska: salmon.

John Hagen is the Curator of Indigenous Art and Initiatives at the Anchorage Museum. He furthers the Museum's work with Alaska's living cultures, with an emphasis on Indigenous art, artists, climate change, national and international connections, and other initiatives. Hagen is Iñupiaq, Unangaġ, Irish and Danish. He has worked in both museums and libraries across Alaska. Hagen's family has fished for salmon for millennia and he includes this ancestral knowledge in his curatorial practice.

Coco Apunnguaq Lyngé and Maria Kreutzmann ‘Sassuma Arnaa’ (Poster Illustration and Text)

Perhaps the best known of Inuit legends is the story of the sea mother. Known by many names, including Sedna, Arnakuagsak, Nerrivik, and Sassuma Arnaa (‘The Mother of the Deep’) in Greenland, her story is about a young woman tricked into marriage to a bird in disguise. Male family members come to her rescue when she is trying to escape the marriage. As the enraged bird summons up a sea storm, however, they throw her overboard and cut off her fingers so she cannot hold on when she tries to climb back into the boat. As the legend has it, however, Sassuma Arnaa’s fingers turn into fish, seals, walruses and whales, while she becomes the ruler of the sea, and the provider of food for the Arctic communities that live in coastal areas. When humans misbehave, however, she becomes angry and stops releasing the animals into the sea. Only the intercession of an angakok (shaman) can appease her and ensure the fish and sea mammals return to the sea.

In Coco A. Lyngé’s illustration, taken from *Mythical Monsters of Greenland: a Survival Guide* (2024), Sassuma Arnaa is rendered in the blue and green tones of the Arctic ocean, while her facial tattoos are a reminder of her Inuit/Greenlandic origin. Various sea mammals surround her face and her spectralised severed fingers. Above water we can see a modern vessel, a reminder of the tourism, fishing and oil industries, and their impact on the marine environment. Indeed, as Maria Kreutzmann explains, modern interpretations of the legend attach a strong environmental meaning to Sassuma Arnaa’s cycle of life and death, and the ecology of consumption in modern-day Arctic regions.

Both books are available from online retailers, including Inhabit Media, the first Inuit-owned, independent publishing company in the Canadian Arctic. <https://inhabitmedia.com/books/>

Maria Bach Kreutzmann was born and bred in Nuuk and has been fascinated by monsters ever since she was a little girl. She has used Greenlandic mythology and all its colourful creatures in many of her personal projects and has long dreamt of sharing Greenlandic stories in a new and unique way. She graduated from the animation workshop in Viborg, Denmark, in 2012 with a bachelor’s degree in Computer Graphic Arts. Since then she has worked in the gaming and advertising industry in Denmark and the United Kingdom. In January 2017, she moved back to Nuuk, and has since worked in the Greenlandic film, culture, and literature scene as an illustrator and project manager with her company, Glaciem House. She is the author/editor of *Bestiarium Greenlandica* (2018) and *Mythical Monsters of Greenland: a Survival Guide* (2024).

Coco Apunnguaq Lyngé is an illustrator and visual artist. She specialises in drawing, simple, beautiful, and colourful illustrations and characters. Throughout her childhood, she was fascinated by cartoons and design, which continue to provide her with inspiration and passion. Coco was born in Nuuk, where she lived until she was five years old, after which she moved with her mother and younger sister to Denmark. She has always been proud of her Inuit heritage and has collaborated with Maria Kreutzmann to illustrate the Greenlandic mythical creatures in *Bestiarium Greenlandica* (2018) and *Mythical Monsters of Greenland: a Survival Guide* (2024).

Ellie Schmidt, The *Selkie Zine* project (Poster Presentation)

The *Selkie Zine* is a biannual (ish) publication and collective originating in Sitka, Alaska.

This project takes its name from a group of friends discovering the underwater worlds of Southeast Alaska. After watching the Scottish-lore-inspired animated film *Song of the Sea*, we found a word to describe the transformation we felt when we zipped into our wetsuits and strapped on our flippers: “Selkies” are magical shapeshifting seal women who may come ashore to steal a fisherman’s heart but always return to the ocean.

Through this zine, we want to think about how our womanhood informs our relationship with the land. What wisdom can we learn from our sisters, and from the changeling Mama Matrix herself? In these pages we seek time and space to sit with the emotional, irrational, mystical side of living with climate change.

As Bill McKibbin recently wrote about global warming;

“If the scientists are right, we’re living through the biggest thing that’s happened since human civilization emerged. . . but where are the goddamn operas?”

These are our selkie songs. To subscribe, please visit our patreon page: [here](#).

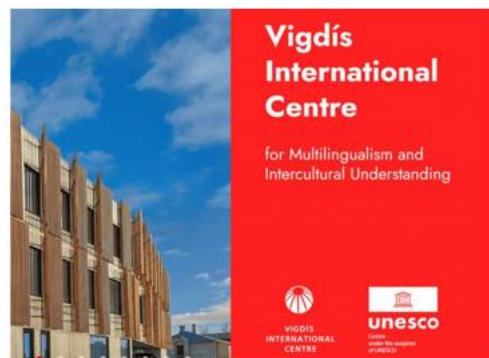
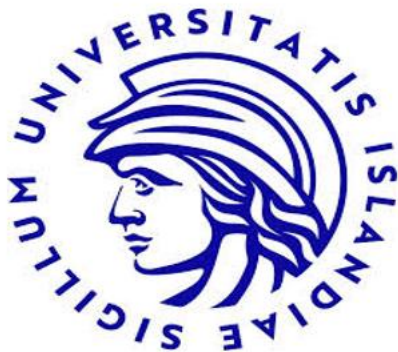
contact/join: selkiezine@gmail.com

Ellie Schmidt is a visual artist, filmmaker and free diver working between Los Angeles, California and Sitka, Alaska. Her research explores social and physical “sites of exchange” of coastlines through images, swimming, boating and love stories. She is interested in exploring new vocabularies for considering mutual exchanges (hunting, eating, freediving, osmosis) that detail contemporary relationships in wild places, especially Pacific coasts and archipelagos. In the context of widespread ecological destruction, she asks, how can arts practise lead us towards a more enmeshed, reciprocal, loving relationship with the world? Can fiction, myth, or traditions help us to imagine and implement beautiful, blue, more-than-human futures? Ellie uses documentary films, poems, creative nonfiction and interactive installation to ask what different types of interfaces— romantic attachment, subsistence, cutting fish— can teach us about these landscapes of love and loss.

Conference Organisers

Ingibjörg Ágústsdóttir is Senior Lecturer in English at the University of Iceland. She has published on Scottish writing, historical novels and fictional representations of the Tudors and Stuarts in literature and film. Her current research is focused on contemporary women's historical fiction and rewritings of women's history, representations of the Arctic in Scottish literature from the nineteenth century to the present, and Scottish women travellers in Iceland in the nineteenth and twentieth centuries.

Monica Germanà is Reader in Gothic and Contemporary Studies at the University of Westminster. Her most recent publications include *The Scottish Gothic: An Edinburgh Companion* (2018), co-edited with Carol Davison and short-listed for the Allan Lloyd Prize, *Bond Girls: Body, Fashion, Gender* (Bloomsbury, 2019), shortlisted for the Emily Toth Award, and a special issue of *Gothic Studies* on Haunted Scotlands (March 2022). She has recently produced a [three-part podcast](#) on the Inuit legend '**Skeleton Woman**' for the Haunted Shores Network and is currently working on a new book on 'Boreal Monsters: Gothic Narratives from the Arctic and the Far North'.



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