Thinking at the Edge

THINKING AT THE EDGE
OF THE WORLD

12–13 June 2016
Longyearbyen, Svalbard

12—13 June 2016

Dear Guests,

Welcome to Svalbard and 'Thinking at the Edge of the World', an international cross-disciplinary conference organized by Northern Norway Art Museum (NNKM) and Office for Contemporary Art Norway (OCA). We are delighted that you have joined us for what we hope will be a truly engaging, thought-provoking and rewarding experience together. This is a moment to reflect upon, and perhaps even begin refashioning, some of the central debates of our day – within the arts and beyond.

Our programme aims to engage all of you in creative, critical dialogue – forging a collective momentum with which to push, test and extend disciplinary boundaries. Your participation in the debates and discussions we hope to unfold here in Longyearbyen and its surroundings is crucial to this event, which advocates a sharing of perspectives and the genuine exchange – and cross-fertilisation – of multiple and productively disparate points of view.

We hope that you will experience as many aspects as possible of the unique environment that is Svalbard today – a landscape of multiple layers and meanings, criss-crossed and shaped by a complex blend of increasingly interconnected geological, biological, technological and political-economic factors. Our schedule and the locations with which we will be engaging attempt to respond to and activate some of these variations in context, scale, time, typology and space.

Svalbard and its future are sites of on-going experiment and negotiation. It is precisely this joint spirit of curious investigation and creative mediation that we wish to harness and foster, now and moving forwards, with you.

Thank you again for joining us!

— Katya García-Antón
Director, Office for Contemporary Art Norway (OCA)

— Jérémie Michael McGowan
Director, Northern Norway Art Museum

SATURDAY 11 JUNE / PRE-PROGRAMME

VENUE
Kunsthall Svalbard

8.30pm
Exhibition opening
'Olav Christopher Jenssen: The Expedition'

SUNDAY 12 JUNE / PROGRAMME

VENUE
Cinema Kulturhuset Longyeabyen

OCEANS, FOOD, MYTHS, AND SEA MONSTERS

12am
Film screening
Leviathan (2012, 1h 27m), dir. Lucien Castaing-Taylor and Véréna Paravel

VENUE
Lecture hall, University of Svalbard (UNIS), Entry through Museum of Svalbard

LANDS, SETTLEMENTS, PEAKS, BONES AND APPROPRIATION

9.50–10am
Welcome by Katya García-Antón and Jérémie Michael McGowan

10–10.45am
Conversation
Candice Hopkins and Niillas Somby

11am–12pm
Panel discussion
Panellists: Robert Templer, Lutz Henke, Elena Isayev, and Alberto Altés. Moderated by Katya García-Antón

12–12.30pm
Conversation
Olav Christopher Jenssen
with Jérémie Michael McGowan

WINDS, STREAMS, SKIES & AURORAS

12.30–12.35pm
Introduction
Emily King

12.35–12.50pm
Sensory interventions
Duration: 24 hours
Emily King and Nadjib Achaibou

2–2.30pm
Tour of Svalbard Museum
with Director Tora Hultgreen

LANDS, SETTLEMENTS, PEAKS, BONES AND APPROPRIATION

2.30–3.15pm
Conversation
Lisa Philips with Edwina van Gal and Adam Kleinman

3.20pm
Screening
In Girum Imus Nocte (2015, 13m), dir. Giorgio Andreotta Calò

3.45–4.30pm
Comments and interventions by Nabil Ahmed, Synnøve Persen, Elin Øyen Vistner and Leif Magne Tangen, moderated by Antonio Cataldo

4.30–4.45pm
Words by the Minister of Culture, Linda Hofstad Helleland

MONDAY 13 JUNE / PROGRAMME

VENUE
Gruve 3 (mine)

OCEANS, FOOD, MYTHS, AND SEA MONSTERS

10–11.15am
Panel discussion
Panellists: Lucien Castaing-Taylor, Véréna Paravel, Camilla Svensen and Julie Decker. Moderated by Francis McKee

11.15am–12pm
Conversation
AK Dolven with Kim Holmén

12.15–1pm
Comments and interventions by Luba Kuzovnikova, Charis Gullickson, and Jan Martin Berg, moderated by Ute Meta Bauer

2pm
Screening
Gáddegánddat – Who's Left on the Shore? (2003, 33 min.), dir. Niillas Somby

LANDS, SETTLEMENTS, PEAKS, BONES AND APPROPRIATION

2.35–2.50pm
Introduction
Janike Kampevold Larsen

2.50-4pm
Tour of Gruve 3
Organized by Gruve 3

VENUE
Cinema Kulturhuset Longyeabyen

WINDS, STREAMS, SKIES & AURORAS

4.30pm
Sensory interventions: Feedbacks
Emily King with Nadjib Achaibou

4.50–5pm
Closing Remarks by Katya García-Antón and Jérémie Michael McGowan

OCEANS, FOOD, MYTHS, AND SEA MONSTERS

5pm
Film screening
Leviathan (2012, 1h 27m), dir. Lucien Castaing-Taylor and Véréna Paravel

VENUE
Huset

OCEANS, FOOD, MYTHS, AND SEA MONSTERS

10.30pm
Music
DJ-set by Frost (Aggie Peterson and Per Martinsen) and Mental Overdrive (Per Martinsen) with live visuals by Petra Hermanova featuring historical photographs of Spitsbergen by Herta Grøndal

11pm–late
Music
DJ-set by Mental Overdrive

CLOTHING IN SVALBARD

Although the average temperature is below freezing, Svalbard has a relatively clement climate compared to other areas at the same latitude. Average June temperatures range from 1° to 4°C (34° and 39°F). Please dress and pack for the weather. A warm, water- and windproof jacket, extra jumpers and hiking shoes are advisable. Most inside locations are heated unless otherwise stated.

LIGHT CONDITIONS

The midnight sun and the polar night charaterise much of the year. In Longyearbyen, the midnight sun lasts from 20 April till 23 August. In mid-summer, the sun is 35 degrees over the horizon during the day, and 11 degrees at night.

SETTLEMENTS

Longyearbyen is the largest settlement in Svalbard, and is the archipelago's administrative centre. The other settlements are in Barentsburg, Ny-Ålesund, Hornsund, Hopen and Bjørnøya.

Longyearbyen is a community of families with schools, kindergartens, a university campus, a local newspaper, shops, restaurants, a hospital, a church and cultural activities of various kinds. The settlement was founded by the American John Munroe Longyear in 1906 and is inhabited by some 2,100 people, most of them of Norwegian nationality, though more than 40 nationalities are represented in the town. In the past, Longyearbyen was purely a mining community. Since the early 1990s, however, it has gradually changed. Nowadays, tourism, research and education have become central activities for the community, together with mining. Svalbard's airport has flights to the mainland all year round. Longyearbyen Community Council (Longyearbyen lokalstyre) has authority over the infrastructure, planning land-use, schools, kindergartens, amongst other issues.

SVALBARD GUIDELINES

The local tourist business and the Governor have established a set of Svalbard Guidelines to describe how visitors should behave.

1. Don't be an Arctic litterbug! Leave no lasting signs of your visit.
2. Birds and other animals are not to be disturbed. Remember, you are the guest.
3. Help take care of the biodiversity.
4. Do not pick flowers.
5. Leave old cultural remains alone. The law protects all traces of humans from before 1946.
6. It is prohibited to lure, pursue or otherwise seek out polar bears in such a way as to disturb them or expose either bears or humans to danger.
7. Don't leave settlements without a suitable gun, and experience in using it.
8. Be considerate to others.
9. Contact the Governor's office (Sysselmannen) if planning a longer field excursion. A mandatory registration applies for travel to large parts of Svalbard.
10. Acquaint yourself with the rules and regulations pertaining to travel and other tourist activities in Svalbard.
11. For the sake of both the environment and yourself, we recommend organised tour arrangements. It is impossible to be an invisible tourist, but we do appreciate your trying.

A BRIEF INTRODUCTION TO THE ARCTIC

The Arctic is a polar region located at the northernmost part of the Earth consisting of the Arctic Ocean, and parts of the current day nations of Canada, Finland, Greenland (Denmark), Iceland, Norway, Russia, Sweden and the United States.

The word Arctic comes from the Greek word ἀρκτικός (*arktikos*), "near the Bear, northern" and that from the word ἄρκτος (*arktos*), meaning bear. It also refers either to the constellation Ursa Major, the "Great Bear", which is prominent in the northern portion of the celestial sphere, or to the constellation Ursa Minor the "Little Bear", which contains Polaris, the Pole star, also known as the North Star.

Arctic countries are those that hold territories on or above the Arctic Circle. In turn the Arctic region consists of an ocean and adjacent seas with a seasonally varying ice cover, surrounded by treeless permafrost. The area can be defined as north of the Arctic Circle (66° 33'N), the approximate limit of the midnight sun and the polar night. Alternatively, it can be defined as the region where the average temperature for the warmest month (July) is below 10 °C (50 °F); the northernmost tree line roughly follows the isotherm at the boundary of this region.

Socially and politically, the Arctic region currently includes the northern territories of the eight Arctic states, Canada, Denmark, Finland, Iceland, Norway, Russia, Sweden, and the United States, although by natural science definitions, much of this territory is considered subarctic in climate.

The Arctic region is a unique area among Earth's ecosystems. For example, the cultures in the region and the Arctic indigenous peoples have adapted to its cold and extreme conditions. In recent years, the extent of the sea ice has declined as a result of average temperatures rising beyond their warmest peaks in at least the last 40,000 years. Life in the Arctic includes organisms living in the ice such as zooplankton and phytoplankton, fish and marine mammals, birds, land animals, plants and human societies, which are growingly at risk due to these changes.

The Arctic's climate is characterized by cold winters and cool summers. Precipitation mostly comes in the form of snow. The Arctic's annual precipitation is low, with most of the area receiving less than 50 cm (20 in). High winds often stir up snow, creating the illusion of continuous snowfall. Average winter temperatures can be as low as –40 °C (–40 °F), and the coldest recorded temperature is approximately –68 °C (–90 °F). Coastal Arctic climates are moderated by oceanic influences, having generally warmer temperatures and heavier snowfalls than the colder and drier interior areas. The Arctic is affected by global warming, leading to Arctic sea ice shrinkage and Arctic methane release.

Due to the pole-ward migration of the planet's isotherms (about 35 mi (56 km) per decade during the past 30 years as a consequence of global warming), the Arctic region (as defined by tree line and temperature) is currently contracting. Perhaps the most spectacular result is the retreating glaciers. There is a large variance in the predictions of Arctic sea ice loss; some models show near-complete to complete loss in 2040, while some estimate this will happen well beyond 2100. About half of the analyzed models show near-complete to complete sea ice loss in September by the year 2100.

INDIGENOUS POPULATIONS

Ancestral Circumpolar North indigenous peoples include the Buryat, Chukchi, Evenks, Inupiat, Khanty, Nenets, Sami, Yukaghir , and Yupik. The Sami people constitute the largest indigenous community in Europe and inhabit parts of the current day nations of Norway, Sweden, Finland and the Kola Peninsula of Russia. The Sami people (also Sámi or Saami) are a Finno-Ugric people inhabiting an area known as Sápmi. They are an indigenous people of Scandinavia now recognized under the 1989 Indigenous and Tribal Peoples Convention (ILO-convention 169) and subsequent proceedings, and are

hence the northernmost indigenous people of Europe. Sami ancestral lands span an area of approximately 388,350 km^2 (150,000 sq. mi.), which is approximately the size of modern Norway. Their traditional languages are the Sami languages, which are classified as a branch of the Uralic language family.

For long periods of time, the Sami lifestyle thrived because of its adaptation to the Arctic environment. Indeed, throughout the 18th century, as Norwegians of Northern Norway suffered from low fish prices and consequent depopulation, the Sami cultural element was strengthened, since the Sami were mostly independent of supplies from Southern Norway.

However, during the 19th century, Norwegian authorities pressured the Sami to make Norwegian language and culture universal. Strong economic development of the north also ensued, giving Norwegian culture and language higher status. On the Swedish and Finnish sides, the Sami language was also forbidden in schools and strong economic development in the north led to weakened cultural and economic status for the Sami there as well. From 1913 to 1920, the Swedish race-segregation political movement created a race-based biological institute that collected research material from living people and graves, and sterilized Sami women. Throughout history, Swedish settlers were encouraged to move to the northern regions through incentives such as land and water rights, tax allowances, and military exemptions.

Strong pressure on the Sami people took place from around 1900 to 1940 when Norway invested considerable capital and effort to wipe out Sami culture. Anyone who wanted to buy or lease state lands for agriculture in Finnmark had to prove knowledge of the Norwegian language and had to register with a Norwegian name. This caused the dislocation of the Sami People in the 1920s, which increased the gap between local Sami groups (something still present today) that sometimes has the character of an internal Sami ethnic conflict. In 1913, the Norwegian parliament passed a bill, the "Native Land Act", to allocate the best and most useful lands to Norwegian settlers. Another factor was the scorched earth policy conducted in 1944-45 by the German Army, which inflicted heavy damages across northern Finland and northern Norway including the destruction of all existing houses, or *kota*, and other visible traces of Sami culture. Reforms were relaxed after World War II, though their reach did extend into recent times—such as a 1970s law limiting the size of any house Sami people were allowed to build.

A 1979 controversy centred on the construction of a hydroelectric power station in Alta, Norway brought Sami rights into the political limelight. In August 1986, the national anthem "Sami soga lavila" and the Sami flag of the Sami people were created; the first design of the flag came from Sami poet and artist Synnøve Persen. In 1989, the Sami parliament in Norway was elected, after which parliaments were also created in Finland and in Sweden. In 2005, the Finnmark Act was passed in the Norwegian Parliament giving the Sami parliament and the Finnmark Provincial Council a joint responsibility of administering the land areas previously considered state property. These areas (96% of the provincial area), which have always been used primarily by the Sami, now belong officially to the people of the province, whether Sami or Norwegian, and not to the Norwegian state. The Council operates on consensus. It deals mostly with environmental treaties, and does not address boundary or resource disputes.

NATURAL RESOURCES

The Arctic includes sizable natural resources (oil, gas, minerals, fresh water, fish and, if the subarctic is included, forest) to which modern technology and the economic opening up of Russia have given significant new opportunities. The tourism industry is also on the increase.

The Arctic is one of the last and most extensive continuous wilderness areas in the world, and its significance in preserving biodiversity and genotypes is considerable. The increasing presence of humans fragments vital habitats. The Arctic is particularly susceptible to the abrasion of groundcover and likewise to the disturbance of the animal breeding grounds characteristic to the region. The Arctic also holds 1/5 of the Earth's water supply.

INTERNATIONAL COOPERATION

The eight Arctic nations, Canada, Denmark (representing also the dependencies of Greenland and Faroe Islands), Finland, Iceland, Norway, Sweden, Russia, and the United States of America, are all members of the Arctic Council, as are organizations representing six indigenous populations. The Council operates on consensus, mostly dealing with environmental treaties and not addressing boundary or resource disputes.

Though Arctic policy priorities differ, every Arctic nation is concerned about sovereignty and defence, resource development, shipping routes, and environmental protection; however, regulatory agreements regarding shipping, tourism, and resource development in Arctic waters are in flux. Research in the Arctic has long been a collaborative international effort, evidenced perhaps most notably by the International Polar Year. The International Arctic Science Committee, and the Barents Euro-Arctic Council are more examples of collaborative international Arctic research.

TERRITORIAL CLAIMS

No country owns the geographic North Pole or the region of the Arctic Ocean surrounding it. The surrounding six Arctic states that border the Arctic Ocean—Canada, Denmark (via Greenland), Iceland, Norway, Russia, and the United States—are limited to a 200 nautical miles (370 km; 230 mi) exclusive economic zone (EEZ) off their coasts. Two Arctic states (Finland and Sweden) do not have direct access to the Arctic Ocean.

Upon ratification of the United Nations Convention on the Law of the Sea in 1982, a country has ten years to make claims to an extended continental shelf beyond its 200 nautical mile zone. Due to this, Norway (which ratified the convention in 1996), Russia (ratified in 1997), Canada (ratified in 2003) and Denmark (ratified in 2004) launched projects to establish claims that certain sectors of the Arctic seabed should belong to their territories.

On 2 August 2007, two Russian bathyscaphes, MIR-1 and MIR-2, successfully descended to the Arctic seabed beneath the North Pole and placed a rustproof Russian flag there. The mission was a scientific expedition, but the flag planting generated commentary and concern of a potential race to control the Arctic's vast hydrocarbon resources.

Foreign ministers and other officials representing Canada, Denmark, Norway, Russia, and the United States met in Ilulissat, Greenland on 28 May 2008 at the Arctic Ocean Conference and announced the Ilulissat Declaration blocking any "new comprehensive international legal regime to govern the Arctic Ocean," and pledging "the orderly settlement of any possible overlapping claims."

As of 2012, Denmark is claiming the continental shelf between Greenland and the North Pole. The Russian Federation is also claiming a large swath of seabed along the Lomonosov Ridge, but confined this to its Arctic sector.

THE SVALBARD ARCHIPELAGO

Svalbard is a Norwegian archipelago in the Arctic Ocean. Situated north of mainland Europe, it is about midway between continental Norway and the North Pole. The islands of the group range from 74° to 81° north latitude, and from 10° to 35° east longitude. The largest island is Spitsbergen, followed by Nordaustlandet and Edgeøya.

Administratively, the archipelago is not part of any Norwegian county, but forms an unincorporated area administered by a governor appointed by the Norwegian government. Since 2002, Svalbard's main settlement, Longyearbyen, has had an elected local government, somewhat similar to mainland municipalities. Other settlements include the Russian mining community of Barentsburg, the research station of Ny-Ålesund, and the mining outpost of Sveagruva. Svalbard is the northernmost settlement in the world with a permanent civilian population. It does not have a Sami community, in fact by law no births or deaths are permitted on the archipelago, meaning inhabitants are only ever temporary. Other settlements are farther north, but are populated only by rotating groups of researchers; e.g. Alert, Nunavut —the northernmost year-round community.

‘THINKING AT THE EDGE OF THE WORLD’

AN INTRODUCTION

Northern Norway Art Museum (NNKM) and the Office for Contemporary Art (OCA) are hosting an international, cross-disciplinary discussion on Svalbard this summer, reflecting upon how the unique geopolitical vantage point that is the Svalbard Archipelago spurs inspiring thinking regarding the world at large, and across many disciplines of enquiry. ‘Thinking at the Edge of the World’ is conceptualised around the linked keywords of ‘conservation’, ‘expenditure’ and ‘amplification’, and brings together leading international voices in the arts and beyond to discuss some of the most pressing issues of our time.

The experience of being on Svalbard is unique. The impact of global warming is clearly evident, and one senses in a very physical way the fragility of the landscape and its ecosystem. Shifts in the environmental balance of Svalbard have immediate and amplified meteorological repercussions in distant geographies such as those of the Bangladeshi coastal regions. Svalbard (the Arctic) and South Asia are thus atmospherically related.

Pivotal to Svalbard’s environmental situation is the question of energy, and in this regard the archipelago has been and continues to be a fulcrum of global import. A case in point is the so-called ‘first oil wave’ of the 17th century driven by whale hunters from diverse provenances – their degrading graves are at the heart of a discussion regarding the conservation of world cultural heritage. Later in the 20th century, mining activities, now almost at the point of exhaustion, still reverberate with geopolitical registers.

The future of agriculture and our continued expenditure of food supplies takes centre stage when it comes to energetic concerns. The archipelago acts as a ‘Noah’s Ark’ of sorts by harbouring the Svalbard Global Seed Vault, which reminds us of the current debate on botanical extinction, stores, and their contamination. The notion of a future re-seeding of the world might appear a utopian endeavour, and yet it carries with it complex questions around power, nutrition, renewal and survival, which are at the heart of today’s global debate.

Svalbard is also the home of researchers from around the globe who conduct studies in fields ranging from science and politics to geography, law and beyond. This includes research into, amongst other things, the oceans, the sea ice edge, marine mammals, arctic botany, polar micro-organisms, extreme-environment technology, maritime trade-routes, the psychological effects of extended light exposure and the notion of sensory tourism. Svalbard is home to a community that nevertheless can never truly be one, since the law prevents births or deaths on the archipelago.

An arena for kaleidoscopic global thought, Svalbard therefore brings forth histories of survival, territorial delimitation and continuous reinvention as much as it paves the way for the considerations that will formulate future societies. For all of its facets, we feel there could be no better place to launch ‘Thinking at the Edge of the World’ as a platform of enquiry that we hope will catalyse significant international debate and heighten its reach.

‘Thinking at the Edge of the World’ gathers local, regional and international professionals across disciplines with an interest in thinking differently about the world. Eschewing traditional keynote lectures, the event is articulated as a series of group discussions, participatory experiments and short maritime and subterranean journeys exploring perspectives beyond the arts, and towards the realms of science, politics, history, architecture, economy, anthropology and ethics.

THINKING AT THE EDGE OF THE WORLD'

Saturday, 11 June 2016

For people on the flight landing at 7:35pm, transport from the airport will be arranged to take you directly to Kunsthall Svalbard for the pre-programme

PRE-PROGRAMME

VENUE: Kunsthall Svalbard

8:30pm

Exhibition Opening
'Olav Christopher Jenssen: The Expedition'

Exhibition dates:
11 June–25 September 2016

Northern Norway Art Museum opened Kunsthall Svalbard in 2015 as a dedicated exhibition and project space for international contemporary art. The Kunsthall's inaugural Artist in Residence project presents a series of exploratory probes by Olav Christopher Jenssen into the biological, geo-political and cultural aspects of Svalbard's contemporary landscape. Jenssen brought with him to Longyearbyen two custom-made expedition cases, each housing 25 aluminium plates upon which to record and react to his experiences in the Arctic. These plates are informed in turn by a group of over 200 watercolours that served as an initial mode of investigation and capture. Added to this are elements transposed from Jenssen's temporary studio in Longyearbyen, a makeshift atelier inhabited by zoological specimens from the old Svalbard Museum. The underlying experimental nature of 'The Expedition' resonates with previous histories of Arctic exploration imagery, while simultaneously linking to the wide spectrum of scientific research activities central to Svalbard's identity today.

Curated by Jérémie Michael McGowan

Reception at Kunsthall Svalbard

9:20pm

Transport to Coal Miners' Cabin and Spitsbergen hotels for check in. Radisson hotel is within walking distance (2 minutes away from Kunsthall Svalbard)

9:50pm

Departure from Coal Miners' Cabin and Spitsbergen hotels by bus to Kroa restaurant.
For guests at Radisson hotel, Kroa is within walking distance.

10:00–11:15pm

Dinner
Venue: Kroa
Special reservation or coupon might be required for this event

11:15–11:45pm

Drinks
VENUE: Karlsberger pub

11:45pm

Walk to Cinema Kulturhuset Longyeabyen

Sunday, 12 June 2016

PROGRAMME

OCEANS, FOOD, MYTHS, AND SEA MONSTERS

A series of screenings and conversations unfolding the narrative constructions around oceans, alongside a panel of filmmakers, anthropologists, artists, Arctic marine biologists, curators and writers. The panel, and correlated activities, debate the realities of life in the Arctic, its peoples and ecosystems, the future and past of water fluidly in relation to global food and survival systems, and the human obsession with the deep.

12:00am

Film screening

VENUE: Cinema Kulturhuset Longyeabyen

Leviathan (2012, 1h 27m), dir. Lucien Castaing-Taylor and Véréna Paravel

Leviathan is a work of nonfiction set entirely on a groundfish trawler departing from New Bedford, Massachusetts, the very port from which Herman Melville's *Pequod* gave chase to Moby Dick. Avoiding standard equipment and traditional interviews, analysis and explanation, *Leviathan* impressionistically captures the collaborative clash of man, nature and machine. Shot on a number of small cameras — passed from fisherman to filmmaker — it is a cosmic portrait of one of humankind's oldest endeavours.

1:30am

Walk to hotel, or collective cab available for Coal Miners' Cabin and Spitsbergen hotels

9:30am

Walk to University Centre in Svalbard (UNIS). Pick up for Coal Miners' Cabin and Spitsbergen hotels

LANDS, SETTLEMENTS, PEAKS, BONES AND APPROPRIATION

A series of conversations around concrete and metaphorical notions of land addressing their conquest, domestication, and demographics, as well as the socio-political and environmental crisis unleashed by the changing processes of climate, occupation and settlement. The session opens with a particular reference to the Nordic north as it considers the conflicted history of that region's Sami people (the largest indigenous community in Europe) whose nomadic lifestyle has been challenged in modern times by questions of ownership and usage of land and its resources, nation states and borders, mobility and belief. The participants include Sami activists and artists, highlighting economic, spiritual, historical, legal, environmental, aesthetic and poetic questions. Indigenous alliances to connect apparent local issues with global ones are also explored.

VENUE: Lecture hall, UNIS, Entry through Museum of Svalbard

9.50–10am

Welcome by Katya García-Antón and Jérémie Michael McGowan

10:00–10:45am

Conversation

Candice Hopkins and Niillas Somby

Calling forth the experiences of indigenous communities across diverse landscapes and cultures, Candice Hopkins and Niillas Somby will discuss the forms and language behind historical and contemporary politics of resistance. Taking the perspectives of arts and activism as a starting point, their discussion will link circumpolar and global debates on the subject.

Followed by Q&A

CANDICE HOPKINS is a curator and writer based in Albuquerque, New Mexico and a curatorial advisor for Documenta 14, opening in Athens and Kassel in 2017

NIILLAS SOMBY is a Sami writer and political rights activist

Coffee break

11:00am–12:00pm

Panel discussion

Panellists: Robert Templer, Lutz Henke, Elena Isayev and Alberto Altés Moderated by Katya García-Antón

Across the world the explosion of numerous old and new conflicts (armed and environmental) are leading to large-scale displacement of communities searching for new homes, temporary refuge or permanent asylum for political or economic reasons. Their movements catalyse complex debates regarding social friction and intolerance, as well as the nature of our planetary responsibility to others. If the paucity of a welcoming infrastructure within receiving nations has become a crisis in itself, these social displacements are enabling new forms of political brinkmanship.

Terms like 'crisis,' 'migration,' 'exploration' and 'conquest' continue to pervade modern and mediatic global rhetoric. The Cold War confrontations of old once again inform many territorial debates. Yet evidence from the ancient world challenges our current understanding of social displacement, reminding us of the more quotidian historic nature of mobility. This panel sets forth aesthetics propositions, technological queries, and architectural responses to look at other forms of mobility and territorial usage that can stoke a rethinking of Arctic and world geopolitics.

ROBERT TEMPLER is Director of The Center for Conflict, Negotiation and Recovery, Central European University, Budapest, Hungary

LUTZ HENKE is a cultural scientist and curator who recently collaborated on the project *Black Flag* by artist Santiago Sierra, in the North and South Pole

ELENA ISAYEV is Professor of Ancient History at the University of Exeter, Exeter, UK

ALBERTO ALTÉS is an architect, researcher and lecturer at Umeå School of Architecture, Umeå, Sweden

KATYA GARCÍA-ANTÓN is the Director and Curator of the Office for Contemporary Art Norway, Olso and Tromsø, Norway

Followed by Q&A

12:00–12.30pm

Conversation

Olav Christopher Jenssen with Jérémie Michael McGowan

Framed within a critical historiography of Arctic exploration, its attendant expedition imagery, and the varying discourses about the Artic that such images have spawned, this dialogue explores the ways in which the north is both imaged and imagined. Held in proximity to one of the world's leading research parks for Arctic studies, the talk advocates productive synergies between artistic and scientific experimental practices.

OLAV CHRISTOPHER JENSSEN is one of Norway's most acclaimed contemporary artists

JÉRÉMIE MICHAEL MCGOWAN is Director of Northern Norway Art Museum, Tromsø, Norway

WINDS, STREAMS,
SKIES & AURORAS

An experiment reflecting upon the amplification of sensory experiences and the impact of extended sunlight hours on the mind and body, humans and other species, and non-living organisms.

12:30–12:45pm
Introduction
Emily King
Over the last year Emily King has been developing a proposal for a natural-light festival. While most light festivals amount to large-scale displays of artificial light, becoming effectively light pollution, King draws from Longyearbyen's extraordinary light quality and duration as a source of inspiration for her future research.

EMILY KING is a design historian, writer and curator based in London, UK

12:35–12:50pm
Sensory interventions
Duration: 24 hours
Emily King and Nadjib Achaibou
In collaboration with the perfumer Nadjib Achaibou, Emily King has been developing a scent, which will be released to magnify or alter the perception of light, time and place in Longyearbyen by encouraging a sensory experience akin to synaesthesia. Skies will be smelled, locations will be tasted and seconds will evaporate, affecting the discussions, feasting, dancing, sleeping and sport during the following twenty-four hours.

EMILY KING is a design historian, writer and curator based in London, UK
NADJIB ACHAIBOU is a perfumer based in London, UK

Lunch break catered by the Museum's canteen

2:00–2:30pm
Tour of Svalbard Museum with Director Tora Hultgreen

LANDS, SETTLEMENTS, PEAKS, BONES AND APPROPRIATION

2:30–3:15pm
Conversation
Lisa Philips in conversation with Edwina van Gal and Adam Kleinman
Addressing larger issues of art and the environment, the participants present specific examples that connect design to sustainability and natural landscapes, as well as to chemical pollution and technologies that affect native species. The discussion opens up proposals for transitioning to new forms of Earth maintenance and management that can contribute to climate change resiliency.

Followed by Q&A

LISA PHILIPS is the Toby Devan Lewis Director of the New Museum, NY, New York, USA
EDWINA VON GAL is an American landscape designer based in East Hampton, New York, and Founder of The Perfect Earth Project
ADAM KLEINMAN is a writer, editor, curator, lecturer and is currently Editor-in-Chief & Adjunct Curator at Witte de With Center for Contemporary Art, Rotterdam, The Netherlands and is Associate Curator of OCA's programme "Thinking at the edge of the world. Perspectives from the North"

Coffee Break

3:20pm
Screening
In Girum Imus Nocte (2015, 13m), dir. Giorgio Andreotta Calò
'I imagine a wooden boat on fire. A fire that illuminates the night and slowly consumes and transforms the fishing boat in coal. A fire that accompanies the travelling distance of the miners and fishermen. Change of substance from one physical state to another. An entropic event transforming matter and symbols.' These words of Giorgio Andreotta Calò encapsulate the action undertaken by the artist in a small village in the south west of Sardinia, Italy – home to a local population of fishermen and miners, the only inhabitants of town – on the evening of 4 December 2014. They walked together from dawn to dusk, and reached a burning boat. The boat, tool of the fishermen, burns and 'becomes' coal, thus connecting the two categories of workers. The film goes beyond the artist's action to open up old and new questions raised by their impoverished exploitation of earth and sea.

GIORGIO ANDREOTTA CALÒ is an artist living and working in Amsterdam, The Netherlands, and Venice, Italy

3:45–4:30pm
Comments and interventions about the day by Nabil Ahmed, Synnøve Persen and Elin Már Øyen Vistner, Leif Magne Tangen, moderated by Antonio Cataldo

NABIL AHMED is an artist, writer and Professor at The CASS, London, UK
SYNNØVE PERSEN is a Sami poet and a visual artist
ELIN MÁR ØYEN VISTER is an artist and founder of the residency programme Røst AiR in the Røst archipelago, the outermost part of the Lofoten archipelago, Norway
LEIF MAGNE TANGEN is the Director of the Tromsø Kunstforening, Tromsø, Norway
ANTONIO CATALDO is Senior Programmer at the Office for Contemporary Art Norway, Oslo and Tromsø, Norway

4:30–4:45pm
Words by the Norwegian Minister of Culture, Linda Hofstad Helleland

4:45pm
Walk to hotel. Transport to Coal Miners' Cabin and Spitsbergen hotels to prepare for the evening. Dress warmly for the evening's boat trip. Dinner will be served outside and the temperature can go below 0°C (32°F). In the past, the average lowest temperature has been -1°C (30.2°F); the record low is -8.4°C (16.9°F)

6:30pm
Transport available from all hotels to harbour

7:00pm
Sailing off from the harbour

7:00pm–12:00am
Boat trip, dinner, informal discussions
Aboard MS Polargirl
Special reservation might be required for this event

A five-hour boat trip to a glacier front led by Kim Holmén, International Director of the Norwegian Polar Institute, Svalbard, who will discuss questions of biodiversity and glaciology during the journey. Holmén´s commentary will highlight significant environmental and conservation concerns in the Svalbard Archipelago crucial for understanding global environmental changes and their consequences, as well as commenting upon his experience in lobbying for the environment across the world.

12:00am
Transport available to all hotels

PROGRAMME

OCEANS, FOOD, MYTHS, AND SEA MONSTERS

VENUE: Gruve 3 (mine)
NOTE: The room is heated, but please wear warm clothes. Since we will be out until the festivities in the evening, it is advisable to bring an easy change of clothes. For those on the 2:30am flight, kindly remember to check out prior to departure to the mine. Luggage can be stored at the hotel and picked up on the way to the airport.

9:15am

Guests to be picked up at hotels
Coffee and snacks available upon arrival on location

10:00–11:15am

Panel discussion

Panellists: Lucien Castaing-Taylor, Véréna Paravel, Camilla Svensen and Julie Decker. Moderated by Francis McKee

Sagacious, humorous and mesmerising, Herman Melville's *Moby-Dick; or, The Whale* (1851) still casts a long shadow over the cogent issues of our time. As a backdrop illustrating the beginning of economic, scientific and environmental changes that have continued relevance today, this panel will use Melville's 'vessels' of exploration to look into the food industry, and the role of contaminating materials such as plastics, coal and oil in the food chain of the deep sea. How these alterations will be dramatized in future storytelling is dependent on the tools of perception that enable us to see the oceans, as much as on the ethnography of navigation upon vessels that research them.

Followed by Q&A

LUCIEN CASTAING-TAYLOR is an anthropologist, filmmaker and Professor at Harvard University, Cambridge, MA, USA
VÉRÉNA PARAVEL is a filmmaker and anthropologist working at the Sensory Ethnography Lab and Film Study Center at Harvard University, Cambridge, MA, USA
CAMILLA SVENSEN is Associate Professor in Arctic Marine Biology at the Arctic University of Norway, Tromsø, Norway
JULIE DECKER is CEO and Director of Anchorage Museum, Anchorage, AK, USA
FRANCIS MCKEE is Director of CCA, Glasgow, Scotland

11:15am–12:00pm

Conversation

AK Dolven with Kim Holmén

Framed within the larger concerns of Arctic politics, Kim Holmén will address Dolven's ongoing artistic audio-acoustic research of the Arctic cod. Dolven recordings of the mating calls of the Northeast Arctic cod in its natural habitat, unveils the choral poetics of the ocean as much as it reveals the delicate balance of factors (depth and temperature) which if fractured will impinge seriously on marine reproductive cycles. Engines, propellers, fishing rods, and the water itself become a vibrant record of memories and interferences, tracing the geographical human disturbance of the planet.

Followed by Q&A

AK DOLVEN is one of Norway's foremost visual artists
KIM HOLMÉN is the International Director of the Norwegian Polar Institute, Svalbard, Norway

Coffee Break

12:15–1:00pm
Comments and interventions about the day by Luba Kuzovnikova, Charis Gullickson, and Jan Martin Berg, moderated by Ute Meta Bauer

LUBA KUZOVNIKOVA is the Director of Pikene på Broen, Kirkenes, Norway
UTE META BAUER is the Founding Director of NTU Centre for Contemporary Art, Singapore
CHARIS GULLICKSON is Curator at NNKM, Tromsø, Norway
JAN MARTIN BERG is Director of Galleri Svalbard, Longyearbyen, Norway

1:00–2:00pm
Lunch break

2:00pm
Screening
Gáddegánddat – Who's Left on the Shore? (2003, 33 min.), dir. Niillas Somby
In 1911 the Norwegian Government revised the Tana Act (of 1888) making restrictions on who was permitted to fish in the Tana river. The Act, which still applies, deprived the Sami of their traditional rights and had a major impact on the local community. Niillas Somby's documentary presents people from the local Sami community describing their concerns for the future of the life by the river as well as their dissatisfaction with local and national authorities.

NIILLAS SOMBY is a Sami writer and political rights activist

LANDS, SETTLEMENTS, PEAKS, BONES AND APPROPRIATION

2:35–2:50pm
Introduction
In advance of visiting the Gruve 3 mine, Janike Kampevold Larsen will introduce some thoughts about the convergence of geologic, political and economic forces in Longyearbyen, and how the multi-layered Svalbard landscape opens up possibilities of projecting between and into varying materialities.

2:50-4:00pm
Tour of Gruve 3
Organized by Gruve 3

JANIKE KAMPEVOLD LARSEN is Associate Professor at the Oslo School of Architecture and Design and project leader of the multidisciplinary Arctic research project Future North

4:00pm
Transport to Cinema Kulturhuset Longyeabyen

WINDS, STREAMS,
SKIES & AURORAS

4.30pm
VENUE: Cinema Kulturhuset Longyeabyen
Sensory interventions
Feedback to Emily King's experiment conducted with Nadjib Achaibou

EMILY KING is a design historian, writer and curator based in London, UK
NADJIB ACHAIBOU is a perfumer based in London, UK

4.50–5pm
Closing Remarks by Katya García-Antón and Jérémie Michael McGowan

OCEANS, FOOD, MYTHS,
AND SEA MONSTERS

5:00pm
Film screening
VENUE: Cinema Kulturhuset Longyeabyen
Leviathan (2012, 1h 27m), dir. Lucien Castaing-Taylor and Véréna Paravel

6:30pm
Transport to Huset

7:30–10:00pm
Dinner
Closing dinner at Huset
Special reservation might be required for this event

7:30pm–12:00am
(optional, limited places)
Walk
VENUE: Fuglefjella, Bjørndalen (The Bird Mountains in Bear Valley)
approx. 5 km from Longyearbyen
Places are extremely limited and registration is on a first come, first served basis. If you are interest in attending please send an email to elin.vister@gmail.com

Artist Elin Már Øyen Vister is leading a collective meditative sound walk to sense, and get to know better the non-human inhabitants of Svalbard. It will be a walk by foot into Bjørndalen (the Bear valley) where the flora and fauna is rich. The route leads along the fjords, the inland valleys and into the mountains, where the pelagic seabird colonies are to be found. The hope is to see little auks, geese, murres, guillemots, gulls, fulmars and maybe even a Svalbard ptarmigan, polar fox and the local Svalbard reindeer. It will be possible to experience

rock formations and to spot artic plants and flowers such as the Svalbard Poppy, Dwarf Birch and Alpine Rock Cress.

ELIN MÁR ØYEN VISTER is an artist and founder of the residency programme Røst AiR in the Røst archipelago, the outermost part of the Lofoten archipelago, Norway

VENUE: Huset
10:00pm
Bar opens

10:30pm
Music
DJ-set by Frost (Aggie Peterson and Per Martinsen) and Mental Overdrive (Per Martinsen) with live visuals by Petra Hermanova featuring historical photographs of Spitsbergen by Herta Grøndal

11:00pm–late
Drinks and celebration
DJ-set by Mental Overdrive

12:15am
Transport for airport available at Huset with stops at hotels for luggage pick up. Cabs arranged for transport back to hotels for guest staying overnight

12:30pm
Transport for airport available from hotels

List of Participants

Achaibou, Nadjib is a perfumer based in London, working at EFF and a founding member of Crossmodalism.

Ahmed, Nabil is an artist, writer and Professor at The CASS, London.

Altés, Alberto is an architect, researcher and a lecturer at Umeå School of Architecture.

Askholt, Kjerstin is the Governor of Svalbard, Longyearbyen.

Aspen, Aurora is External Relations Officer at Office for Contemporary Art Norway, Oslo and Tromsø.

Bailey, Stephanie is a freelance writer based in London and a contributor to Ocula, Art Papers and LEAP magazine.

Bauer, Ute Meta is Founding Director of Nanyang Technological University, Centre for Contemporary Art in Singapore.

Berg, Jan Martin is Director of Galleri Svalbard, Longyearbyen.

Bosnjak, Jasmina is Advisor for the Department of Art and Culture in Troms County Council, Tromsø.

Brown, Matthew is Associate Director at Sutton PR, London.

Castaing-Taylor, Lucien is Director of the Sensory Ethnography Lab, Harvard University, Chambridge.

Cataldo, Antonio is Senior Programmer at Office for Contemporary Art Norway, Oslo and Tromsø.

Chermayeff, Catherine is the Director of Special projects at The Magnum Foundation, New York.

Costales, Victor is part of an artistic duo with Rometti Costales based in Mexico City.

Dahl, Lise is Exhibition Touring Curator at Northern Norway Art Museum, Tromsø.

Decker, Julie is Director of the Anchorage Museum at Rasmuson Center, Anchorage.

Dreyer, Herman is a photographer based in Oslo.

Dolmen, Kristoffer is Project Leader at the Department of Art and Culture in Nordland County Council, Bodø.

Dolven, AK is an internationally renowned Norwegian artist living between London and the Lofoten archipelago.

Drake, Cathryn, is a freelance writer based in Athens, and contributor to Artforum.

Fagerli, Camilla is an artist – one of three persons running Kurant Visningsrom in Tromsø.

Farronato, Milovan is Curator and Director of The Fiorucci Art Trust, London.

Feklistova, Varvara is Manager of Center for Cultural Initiatives, Petrozavodsk.

Gal, Edwina von is a landscape designer based in East Hampton and Founder of The Perfect Earth Project.

Galilee, Beatrice is Associate Curator of Architecture and Design in the Department of Modern and Contemporary Art at The Metropolitan Museum of Art, New York.

Gallpen, Britt is Editor of Inuit Art Quarterly, Toronto.

Galuzin, Ivan is Manager of Gallery 49, Murmansk.

García-Antón, Katya is the Director of Office for Contemporary Art Norway, Oslo and Tromsø.

Gehrmann, Alva is a freelance journalist writing for Frankfurter Allgemeine and is based in Oslo.

Gjelsås, Eirin is Head of the Cultural Department in Troms County Council, Tromsø.

Gubanova, Elena is Curator of Residency Programmes at the National Centre for Contemporary Arts, St Petersburg.

Gullickson, Charis is Curator at Northern Norway Art Museum, Tromsø.

Gulljord, Hanne Gudrun is Curator at Tromsø Kunstforening, Tromsø.

Hauen, Anne Charlotte is Grant and Administrations Officer at Office for Contemporary Art Norway, Oslo and Tromsø.

Hegdal, Sissel Knutsen is the Chair of the Board at Northern Norway Art Museum, Tromsø.

Helgesen, Leif Magne is the local Priest in Longyearbyen.

Henke, Lutz is a cultural scientist and curator based in Berlin.

Hermanová, Petra is a Berlin based DJ/VJ working together with Frost.

Holmén, Kim is International Director of the Norwegian Polar Institute, Longyearbyen.

Hopkins, Candice is a curator and writer based in Albuquerque, New Mexico and a curatorial advisor for Documenta 14, opening in Athens and Kassel in 2017.

Hughes, Elinor is Producer at Cultureshock Media, London.

Hultgreen, Tora is Director of Svalbard Museum, Longyearbyen.

Huttunen, Jetta is Chair of the Board at Northern Media Culture Association Magneettiry, Rovaniemi.

Hætta, Susanne is a Sami photographer, visual artist, journalist, designer and author based in Vadsø.

Isayev, Elena is Associate Professor in Classic and Ancient History at the University of Exeter.

Jenssen, Olav Christopher is an internationally acclaimed Norwegian artist based in Berlin.

Khadartsev, Oleg is Project Coordinator at Fridaymilk, Murmansk.

King, Emily is a writer and curator based in London.

Kjeldstad, Berit Johanne is the Head of the Board at UNIS, Longyearbyen.

Kjelstrup, Bodil is Head of Administration at Northern Norway Art Museum, Tromsø.

Kleinman, Adam is a writer, editor, curator, and lecturer based in New York and currently Editor-in-Chief & Adjunct Curator at Witte de With Center for Contemporary Art, Rotterdam as well as Associate Curator of OCA's programme "Thinking at the edge of the world. Perspectives from the North".

Kurås, Hjørdis is the Director of Sami Centre for Contemporary Art, Karasjok.

Kuzovnikova, Luba is Artistic Director at Pikene på broen, and Manager of the festival Barents Spektakel, Kirkenes.

Larsen, Janike Kampevold is Associate professor at the Institute of urbanism and landscape at The Oslo School of Architecture and Design, Oslo.

Martin, Julia is Residency Manager at Skaftell Centre for Visual Art, Seydisfjordur.

Martinsen, Per (Mental Overdrive) is a musician and performer based in Tromsø.

McGowan, Jérémie is Director of Northern Norway Art Museum, Tromsø.

McKee, Francis is the Director of the Centre for Contemporary Arts, Glasgow.

Olsen, Arild is Chairman of the board in the Longyearbyen Community Council, Longyearbyen.

Olsen, Bjørn Erik is General Manager of Kulturnæringsstiftelsen Sparebank 1 Nord-Norge, Tromsø.

Pascua, Jet is the founder and director of Small Projects, a non-profit artist-run gallery supported by the Norwegian Arts Council and the city of Tromsø.

Paravel, Véréna is an anthropologist and artist working in film, video and photography who works at the Sensory Ethnography Lab at Harvard University, Cambridge.

Patsey, Anastasia is Curator at Art Center Pushkinskaya 10, St. Petersburg.

Paul-Choudhury, Sumit is Editor of New Scientist and editor-in-chief of Arc, London.

Pedersen, Svein Ingvoll is the Director of Northern Norway Art Centre, Svolvær.

Perander, Knut is Advisor for Innovation Norway, Tromsø.

Persen, Synnøve is a Norwegian Sami poet and artist based in Porsanger.

Peterson, Aggie (Frost) is a musician based in Tromsø.

Phillips, Lisa is the Toby Devan Lewis Director of the New Museum of Contemporary Art, New York.

Ramos, Filipa is editor-in-chief of art-agenda, London.

Reutz, Marit is Head of the Board at Office for Contemporary Art Norway, Oslo and Tromsø.

Riesto, Kirsti is Advisor for the Department of Art and Culture in Finnmark County Council, Vadsø.

Rognlie, Elin Bergithe is Norway's Consul General in New York.

Rometti, Julia is an artist and part of the duo Rometti Costales based in Mexico City.

Røed, Kjetil is a freelance writer and a regular contributor to Aftenposten and Billedkunst, Oslo.

Samoylov, Oleg is Producer at Arkhangelsk International Cultural Center, Arkhangelsk.

Sandberg, Ricky is Director of Havremagasinet, Boden.

Severianova, Glafira is Manager of Gallery 49, Murmansk.

Shaw, Anny is a freelance writer for The Art Newspaper, The Guardian and The Daily Telegraph, London.

Somby, Niillas is a Sami political-rights activist, journalist and photographer, Tana.

Stiefenhofer, Cornelius is co-curator and project manager at Pikene på Broen, Kirkenes.

Svendsen, Camilla is Associate professor in Marine Biology at the University of Tromsø, Tromsø.

Tangen, Leif Magne is a Director of Tromsø Kunstforening, Tromsø.

Templer, Robert is Professor of Practice at the School of Public Policy and Director of The Center for Conflict, Negotiation and Recovery, Budapest.

Thorne, Harry is Assistant Digital Editor for Frieze, London.

Urdaneta, Federico is a Film Director at Cultureshock Media, London.

Vaiciulyte, Asta is Curator at CAC – Contemporary Art Centre, Vilnius.

Vister, Elin Mari Øyen is an artist based in Røst.

Weinmar, Ingela Ögren is the Head of Education Programme at Havremagasinet, Boden.

Örn, Anja is a Board member of Galleri Syster, Luleå.

ABOUT SVALBARD

Drawn from Sysselmannen – The Governor of Svalbard website

HISTORICAL BACKGROUND

Willem Barents discovered Svalbard in 1596. Its history is the history of hunters, trappers, mining communities and expeditions.

Svalbard has never been a place where people settle down for life, where family traditions are passed down from generation to generation. People come and go. Svalbard's history is thus starkly set apart from that of other places. Its lore is full of tragedy; graves are the most common artefact. The history of Svalbard is usually subdivided into epochs defined by the raw material exploited at time. In a sense we can say that Svalbard has been a European supplier of various raw materials since 1596.

INTERNATIONAL WHALING (1600-1700)

Encouraging prices for blubber oil and baleen motivated international whaling during the seventeenth and eighteenth centuries. The main players were Dutch, British and German, and the whaling companies were significant at a national level. At the peak of this activity, more than 300 ships were active around Svalbard. Smeerenburg on the north-west coast of Spitzbergen is the best-known station. Here there were sixteen houses for as many as 200 whalers, and eight boiling stations for blubber. Towards the end of the 1600s, Dutch whaling alone accounted for 150–250 ships that had a total annual catch of 750–1,250 whales. The bowhead whale was the most popular catch and the species was eventually exterminated from the waters around Svalbard. There are many traces of whaling on Svalbard's shores, and about fifty whaling stations with remains of houses, boiling stations and bones from whale and walrus, not to mention graves, have been recorded from this period.

RUSSIAN HUNTING (1700-1850)

Russian hunting, involving people who spent the winter in Svalbard, lasted from 1700 to 1850 and has left more than seventy stations. By and large, these people were Pomors from the White Sea Area. The most famous of them was Ivan Starostin, who spent thirty-nine winters, fifteen of which were consecutive, in Svalbard.

The Pomors were mainly interested in walrus products such as tusks, blubber and hides; they also traded in furs and down. In addition, they hunted reindeer, seals, fowl and collected eggs. A number of stations of various sizes were set up, many of them operating all year-round. The thick and attractive winter fur of the polar bear and the fox served as important incentives to spend the winter there. In many stations handcrafted items have been found that indicate the Russians spent their spare time processing raw materials and turning them into valuable commodities.

NORWEGIAN HUNTING (1850–1973)

Norwegians intensified their activities when the Russians reduced theirs, around 1850, since they were interested in the same products. By the end of the 1800s, it had become quite usual to spend the winter in Svalbard. The hunters had a cyclic schedule: the fox and polar bear were hunted during the winter, when the fur was at its best. In spring, they hunted seal, while at the same time processing furs, preparing them for sale in the summer. Bird hunting and the collection of eggs and down were undertaken in the summer, and in the autumn, partridge and reindeer were objects of prey. The hunters covered large areas and used a whole network of sheds and cabins.

Although much of their catch was for private use, the hunters needed to sell furs, down and reindeer meat in order to purchase necessary provisions from the mainland, such as flour, raisins, kerosene, tools, firearms and ammunition, and occasionally a new stove or a boat, and perhaps a modicum of luxury. Legend has it that the hunter Georg Bjørnnes bought a whole year's editions of a certain newspaper, which he took with him to Svalbard. Every morning he would go out and fetch 'today's paper', exactly one year old, to the day.

At the height of this activity, about fifty hunters spent the winter there, seriously cutting back the population of various species. The use of spring guns for polar bear hunting raised productivity way beyond what the polar bear population could endure. The method meant that the bear would poke its head into a crate containing bait. The moment the bear touched the bait, a shot would be triggered and the bear would be hit in the head. One of the most notable polar bear hunters in Svalbard was Henry Rudi. In the course of his years there, he killed 759 bears. His highest annual catch was 115.

Another well-known hunter was Hilma Nøis, who had more experience than most anybody else, having passed thirty-eight winters in Svalbard between 1909 and 1973. His base was at Fredheim in Sassendal. His wife, Helfrid Nøis went with him for several years.

RESEARCH AND EXPEDITIONS (1859-)

From 1859 on, research and expeditions became increasingly important. Ever since the discovery of Svalbard in 1596, visitors had been informally charting landscape, waters, sailing routes and resources. As of 1850, a series of organised expeditions systematically collected scientific data from this outer edge of the known world. 'Products' of this kind were of limited value in the frozen desolation, but

were highly valued by academic circles in Europe. The results would shed new light on global issues such as ocean currents, geologic history, the exact shape of our planet, arctic flora and fauna, northern lights, climate, glaciers and moulding of the terrain. During the first International Polar Year, 1882–83, Swedish researchers from the international latitude measurement expedition spent the winter at Kapp Thordsen in Isfjord. In 1899–1901, the earth's exact shape was determined on the basis of data collected by that very expedition.

Due to Svalbard's latitude in the high north combined with favourable ice conditions, the archipelago was also a favourite point of departure for expeditions to the North Pole. During 1896-1928, no fewer than nine expeditions set off from Svalbard in the race to be the first to reach the polar set point. One of the best known, Salomon Andrée, took off from Virgohamn on 11 July, 1897, in his balloon Örnen (Eagle). The balloon stayed aloft for only a few days. Not until 1930 were the remains of Andrée's expedition found on Kvitøya, quite coincidentally, by a whaling ship. Roald Amundsen and the Italian Umberto Nobile flew together from Svalbard towards the North Pole in 1926, crossing the North Pole in the airship *Norge*. They had left from Ny-Ålesund, and the mast to which the airship had been moored still stands there.

The aims of the expeditions were often complex. Though the nominal goal tended to be scientific, expedition leaders, participants and sponsors were often motivated by considerations such as national or personal prestige. The Arctic seemed to beckon to people of heroic mettle, goading them into feats of remarkable stamina, actions that became national symbols and that brought personal glory to the performer when he returned, whether dead or alive.

MINING (1900-)

Mining, from 1900 on was based on fresh research and favourable prices in the newly industrialised Europe. The coal deposits stirred much interest. Svalbard also saw, for brief periods, activities targeting sulphur, gold, zinc, lead, copper, gypsum and marble.

At the onset of the twentieth century, Svalbard was still a no-man's-land, and the first years were chaotic. Many people lost large sums of money investing in flamboyant and unsound industrial adventures. The period was marked by the purchase and transport of valuable equipment, by the hiring of crews and stocking of provisions. Buildings and plants had to be constructed.

Mining is the only commercial activity that has survived for more than a hundred years. It formed the basis for permanent settlements in Longyearbyen, Sveagruva, Pyramiden, Barentsburg and Ny-Ålesund.

ACKNOWLEDGMENTS

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All have contributed unique international insight and knowledge, which has proved indispensible for the development of the entire project.

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* Transfer North is a knowledge-transfer network for independent/institutional curators and art critics in the contemporary art field in the European North, supported by Nordic Culture Point (Nordic-Baltic mobility Programme – Long-term network support), Nordic Culture Fund, Norwegian-Icelandic Culture Cooperation, Nordland County Council, Troms County Council and project partners.

https://transfernorth.wordpress.com/ THINKING AT THE EDGE OF THE WORLD 12–13 June 2016 Svalbard Archipelago

For questions related to logistics, transfers and events on site during 10–14 June 2016 please contact Anne Charlotte Hauen on +47 98 64 54 09

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Norwegian Ministry of Foreign Affairs

Norwegian Ministry of Culture

THINKING AT THE EDGE
OF THE WORLD

of the World

Narrative Excerpts

FARTHEST NORTH (UNABRIDGED) – BEING THE RECORD OF THE VOYAGE OF EXPLORATION OF THE SHIP FRAM, 1893-96, AND OF MONTHS' SLEIGH JOURNEY

by Fridtjof Nansen
Firstly published by George Newnes, London: 1898

In 1888 the Norwegian explorers Fridtjof Nansen and Otto Sverdrup crossed Greenland from east to west, but Nansen is particularly remembered for his 1893-6 expedition, an attempt to demonstrate that currents moved westward across the Arctic — one that resulted in a dramatic bid for the North Pole and an even more dramatic trek to safety afterwards.

Nansen had learnt how, after the Jeannette, a vessel under the command of an American, De Long, had sunk in 1881 near Wrangel Island, not far from the Bering Strait, its remains had drifted towards the North Pole for two years, eventually appearing on the other side, off Greenland, 2,900 nautical miles away. `It immediately occurred to me that here lay the route ready to hand.' He deliberately took his ship, the Franz, into the pack ice, hoping it might take him within reach of the pole as it passed by; in March 1895 Nansen abandoned the Fram and made a dash for the Pole with one companion, Hjalmar Johansen, and twenty-eight dogs. After twenty-three days, they were only 240 miles from the Pole —a farthest north record - but the ice proved too difficult to negotiate and they were forced to retreat. After a further four months, they reached Franz Josef Land and dug themselves in for the winter. They survived by using Inuit skills, building a stone but with tools made out of walrus tusks, using walrus blubber for lighting, and hunting bears for food and clothing.

In May 1896, they set off again and soon ran into a British expedition led by Frederick Jackson, who got them out safely. A week after they arrived home, having been away for three years, the Fram was released from the ice at Svalbard, having drifted near the Pole, as Nansen had predicted.

Nansen's emphasis on adapting techniques developed by the Inuit, whether with regard to food provision, clothing or travel, was an important example for later explorers; his detailed scientific observations of temperature, flow and salinity filled six bulky volumes and gave us a first insight into the pattern of Arctic currents.

Later in life, Nansen became a distinguished diplomat and, in 1922, was awarded the Nobel Peace Prize for his relief work after the Russian Revolution. He also became something of a mentor to all polar explorers of the era: Amundsen borrowed his Fram for his successful attempt on the South Pole; Shackleton and Scott also consulted him, the latter disregarding his advice to place his faith in dogs, an arrogance that cost him not only the race to the Pole, but the lives of five men, including himself.

Nansen was unusual among the racing polar explorers: big-hearted in his dealings with rivals, he always had an eye for the much wider picture. He came to think that Western contact, and the church in particular, had a negative impact on the Inuit, and formally left the Norwegian State Church. Eskimo Life, a detailed look

at Inuit character and society, was also a eulogy in many ways: '. . Morality will then have so far developed that men will no longer consider themselves justified in swooping down upon the first primitive people that come their ways in order to satisfy their own religious vanity and to do "good works" which shall minister to their self-complacency, but which may or question.'

To the accounts by Nansen I've appended one by British-born Frederick G. Jackson

(1860-1938), leader of the three-year Jackson—Harmsworth Arctic expedition to Franz Josef Land. It was this expedition that Nansen stumbled across on 17 June 1896, after a year and a half on the ice — Jackson had been based only ninety-three miles from where Nansen had survived the long winter in his home-made blubber-heated stone shelter. It's that rare thing, an unpolished account — 'word for word from my journal' — which honestly and charmingly depicts the everyday Nansen, everyday Arctic summer and the everyday lot of an explorer — what to name those newly discovered lands, where to take those crucial publicity photos. Unknown to both, one dark cloud flickers briefly over this strange chapter.

Jackson notes that he 'strongly advised' Nansen that, should he attempt the South Pole, he should use horses. Here was a Brit steadfastly advocating an untested method to someone who had just completed one of the greatest feats in the history of polar exploration. It was almost a rehearsal for the Scott—Nansen conversation of fourteen years later. Horses were the means of transport that Robert Scott chose to rely on, despite Nansen encouraging him to use dogs. A favourite of modern polar explorers, in his day Nansen towered over all other pioneers of the 'Heroic Age', though he himself never went 'south'. In many ways he is simply the polar man.

Thursday, December 19th: —28.5° (19.3° below zero Fahr.). It has turned cold again, and is bitter weather to be out in. But what does it signify? We are comfortable and warm in here, and do not need to go out more than we like. All the out-of-door work we have is to bring in fresh and salt water ice two or three times a week, meat and blubber now and again, and very occasionally a skin to dry under the roof. And Christmas, the season of rejoicing, is drawing near. At home every one is busy now, scarcely knowing how to get time for everything; but here there is no bustle; all we want is to make the time pass. Ah, to sleep, sleep! The pot is simmering pleasantly over the hearth; I am sitting waiting for breakfast, and gazing into the flickering flames, while my thoughts travel far away. What is the strange power in fire and light that all created beings seek them, from the primary lump of protoplasm in the sea, to

The roving child man, who stops in his wanderings, makes up a fire in the wood, and sits down to dismiss all care, and revel in the crackling warmth. Involuntarily do these snake-like, fiery tongues arrest the eye; you gaze down into them as if you could read your fate there, and memories glide past in motley train. What, then, is privation? What the present? Forget it, forget yourself; you have the power to recall all that is beautiful, and then wait for the summer… By the light of the lamp she sits sewing in the winter evening. Beside her stands a little maiden with blue eyes and golden hair; but her eyes fill, and the big tears fall upon her work.

Johansen is lying beside me asleep; he smiles in his sleep. Poor fellow! He must be dreaming he is at home at Christmas time with those he loves. But sleep on – sleep and dream, while the winter passes; for then comes spring – the spring of life.

Sunday, December 22nd: The northern lights were wonderful. However often we see this weird play of light, we never tire of gazing at it; it seems to cast a spell over both sight and sense till it is impossible to tear oneself away. It begins to dawn with a pale, yellow, spectral light behind the mountain in the east, like the reflection of a fire far away. It broadens, and soon the whole of the eastern sky is one glowing mass

of fire. Now it fades again, and gathers in a brightly luminous belt of mist stretching towards the south-west, with only a few patches of luminous haze visible here and there. After a while, scattered rays suddenly shoot up from the fiery mist almost reaching to the zenith; then more; they play over the belt in a wild chase from east to west. They seem to be always darting nearer from a long, long way off. But suddenly a perfect veil of rays showers from the zenith out over the northern sky; they are so fine and bright, like the finest of glittering silver threads. Is it the fire-giant Surt himself, striking his mighty silver harp, so that the strings tremble and sparkle in the glow of the flames of Muspelheim? Yes, it is harp music, wildly storming in the darkness; it is the riotous war-dance of Surt's sons. And again, at times, it is like softly playing, gently-rocking, silvery waves, on which dreams travel into unknown worlds . . .

RETREATING, WITH KAYAKS

As we were paddling along through some small bits of ice my kayak suddenly received a violent shock from underneath. I looked round in amazement as I had not noticed any large piece of ice hereabouts. There was nothing of the kind to be seen either, but worse were about. No sooner had I glanced down than I saw a huge walrus cleaving through the water astern, and it suddenly came up, raised itself and stood on end just before Johansen, who was following in my wake. Afraid lest the animal should have its tusks through the deck of his craft the next minute, he backed as hard as he could and felt for his gun, which he had down in the kayak. I was not long either in pulling my gun out of its cover. The animal crashed snorting into the water again, however, dived under Johansen's kayak, and came up just behind him. Johansen, thinking he had had enough of such a neighbour, scrambled incontinently on to the floe nearest him. After having waited a while, with my gun ready for the walrus to come up close by me, I followed his example. I very nearly came in for the cold bath which the walrus had omitted to give me, for the edge of the ice gave just as I set my foot on it, and the kayak drifted off with me standing upright in it, and trying to balance as best I could, in order not to capsize. If the walrus had reappeared at that moment, I should certainly have received it in its own element. Finally, I succeeded in getting up on the ice, and for a long time afterwards the walrus swam round

and round our floe, where we made the best of the situation by having dinner. Sometimes it was near Johansen's kayak, sometimes near mine. We could see how it darted about in the water under the kayaks, and it had evidently the greatest desire to attack us again. We thought of giving it a ball to get rid of it, but had no great wish to part with a cartridge, and besides it only showed us its nose and forehead, which are not exactly the most vital spots to aim at when one's object is to kill with one shot. It was a great ox-walrus. There is something remarkably fantastic and pre-historic about these monsters. I could not help thinking of a merman, or something of the kind, as it lay there just under the surface of the water blowing and snorting for quite a long while at a time, and glaring at us with its round glassy eyes. After having continued in this way for some time, it disappeared just as tracklessly as it had come; and as we had finished our dinner, we were able to go on our way again, glad, a second time, not to have been upset, or destroyed by its tusks…

THE WAY BACK

by Niillas Holmberg
Published by Francis Buotle, London: 2016

INTRODUCTION

Half the poems in this collection were written on the move. The other half, written indoors, describe various states of movement. The ambiguity of these states forms the basis of the poems in this volume.

Looking through the eyes of an indigenous poet, there are two escape routes from the sickness of the modern industrialised world.

The first is to go back into the past, to seek advice from our ancestors and embrace their values and worldview, and most importantly, incorporate them as a living part of the present day. In spite of centuries of colonisation in Sámiland, many of us still speak the language of nature.

> I had to force myself to speak
> lest the light blind me
> lest the birds fall
> let's speak of shades
> let's talk of bones

As traditional livelihoods become a part of the tourist industry, the lines between past and present, between tradition and modernity, become blurred. While the nomads in the old days lived their lives following the reindeer, the modern world traveller loses himself in his own sophistication. For a young man discovering the phenomenon of the *poètes maudits*, at times apathy seems like the only way out.

If you don't see me tomorrow
I might be feeling tired
on a king-sized bed of snow
half empty bottle as a pillow

The best way home is through the remotest corners of the forest. I found myself in the Tibetan Institute of Performing Arts in Dharamsala, studying Tibetan music and meditation. Intriguing similarities between the teachings of he Buddha and the old natural philosophy of indigenous peoples encouraged me to go back home with a new sense of determination flavoured with humour and self-irony.

if you don't see me tomorrow
I might have met the Buddha
offered him some cloudberries
from a half full bucket

In the end we are all looking for a place of stillness. Each of us wanders to find the most suitable resting place.

if I were young
I would learn to sleep on the move
so that as an old man
I could die on my back

But really, tranquility can best be achieved through motion. If water never settles, how can we?

I judged attachment as a spring lake's ice

Niillas Holmberg, January 2016

AREN'T YOU THE MOUNTAIN, AREN'T YOU THE SKY

Six Tibetans and a Sámi
crawling out of a tent
with Dhasa below us
the sun blessing the land

three of them fetch water
two start on the dishes
I feel ashamed of my idleness
listening to the Indians' banter

and reading old songs
sung by an ancient yogi
you know
all he needed was one life
to get it right

why, there's someone humming
behind the mountain
I am reminded
that shame is only a feeling

one of us is missing
we hear him reciting to himself
a mantra

and so it happened,
the thunder rumbled
and the mountain stood up
after crawling from its tent

he drops his iPhone

Jetsun Milarepa
aren't you the mountain
aren't you the sky

MOBY-DICK; OR, THE WHALEY
["Of the Monstrous Pictures of Whales."Chapter 55]

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by Herman Melville
Published by Harper & Brothers, London: 1851

I shall ere long paint to you as well as one can without canvas, something like the true form of the whale as he actually appears to the eye of the whaleman when in his own absolute body the whale is moored alongside the whale-ship so that he can be fairly stepped upon there. It may be worth while, therefore, previously to advert to those curious imaginary portraits of him which even down to the present day confidently challenge the faith of the landsman. It is time to set the world right in this matter, by proving such pictures of the whale all wrong.

It may be that the primal source of all those pictorial delusions will be found among the oldest Hindoo, Egyptian, and Grecian sculptures. For ever since those inventive but unscrupulous times when on the marble panellings of temples, the pedestals of statues, and on shields, medallions, cups, and coins, the dolphin was drawn in scales of chain-armor like Saladin's, and a helmeted head like St. George's; ever since then has something of the same sort of license prevailed, not only in most popular pictures of the whale, but in many scientific presentations of him.

Now, by all odds, the most ancient extant portrait anyways purporting to be the whale's, is to be found in the famous cavern-pagoda of Elephanta, in India. The Brahmins maintain that in the almost endless sculptures of that immemorial pagoda, all the trades and pursuits, every conceivable avocation of man, were prefigured ages before any of them actually came into being. No wonder then, that in some sort our noble profession of whaling should have been there shadowed forth. The Hindoo whale referred to, occurs in a separate department of the wall, depicting the incarnation of Vishnu in

the form of leviathan, learnedly known as the Matse Avatar. But though this sculpture is half man and half whale, so as only to give the tail of the latter, yet that small section of him is all wrong. It looks more like the tapering tail of an anaconda, than the broad palms of the true whale's majestic flukes.

But go to the old Galleries, and look now at a great Christian painter's portrait of this fish; for he succeeds no better than the antediluvian Hindoo. It is Guido's picture of Perseus rescuing Andromeda from the sea-monster or whale. Where did Guido get the model of such a strange creature as that? Nor does Hogarth, in painting the same scene in his own 'Perseus Descending,' make out one whit better. The huge corpulence of that Hogarthian monster undulates on the surface, scarcely drawing one inch of water. It has a sort of howdah on its back, and its distended tusked mouth into which the billows are rolling, might be taken for the Traitors' Gate leading from the Thames by water into the Tower. Then, there are the Prodromus whales of old Scotch Sibbald, and Jonah's whale, as depicted in the prints of old Bibles and the cuts of old primers. What shall be said of these? As for the book-binder's whale winding like a vine-stalk round the stock of a descending anchor—as stamped and gilded on the backs and title-pages of many books both old and new—that is a very picturesque but purely fabulous creature, imitated, I take it, from the like figures on antique vases. Though universally denominated a dolphin, I nevertheless call this book-binder's fish an attempt at a whale; because it was so intended when the device was first introduced. It was introduced by an old Italian publisher somewhere about the 15th century, during the Revival of Learning; and in those days, and even down to a comparatively late period, dolphins were popularly supposed to be a species of the Leviathan.

In the vignettes and other embellishments of some ancient books you will at times meet with very curious touches at the whale, where all manner of spouts, jets d'eau, hot springs and cold, Saratoga and Baden-Baden, come bubbling up from his unexhausted brain. In the title-page of the original edition of the 'Advancement of Learning' you will find some curious whales.

But quitting all these unprofessional attempts, let us glance at those pictures of leviathan purporting to be sober, scientific delineations, by those who know. In old Harris's collection of voyages there are some plates of whales extracted from a Dutch book of voyages, A.D. 1671, entitled 'A Whaling Voyage to Spitzbergen in the ship Jonas in the Whale, Peter Peterson of Friesland, master.' In one of those plates the whales, like great rafts of logs, are represented lying among ice-isles, with white bears running over their living backs. In another plate, the prodigious blunder is made of representing the whale with perpendicular flukes.

Then again, there is an imposing quarto, written by one Captain Colnett, a Post Captain in the English navy, entitled 'A Voyage round Cape Horn into the South Seas, for the purpose of extending the Spermaceti Whale Fisheries.' In this book is an outline purporting to be a 'Picture of a Physeter or Spermaceti whale, drawn by scale from one killed on the coast of Mexico, August, 1793, and hoisted on deck.' I doubt not the captain had this veracious picture taken for the benefit of his marines. To mention but one thing about it, let me say that it has an eye which applied, according to the accompanying scale, to a full grown sperm whale, would make the eye of that whale a bow-window some five feet long. Ah, my gallant captain, why did ye not give us Jonah looking out of that eye!

Nor are the most conscientious compilations of Natural History for the benefit of the young and tender, free from the same heinousness of mistake. Look at that popular work 'Goldsmith's Animated Nature.' In the abridged London edition of 1807, there are plates of an alleged 'whale' and a 'narwhale.' I do not wish to seem inelegant, but this unsightly whale looks much like an amputated sow; and, as for the narwhale, one glimpse at it is enough to amaze one, that in this nineteenth century such a hippogriff could be palmed for genuine upon any intelligent public of schoolboys.

Then, again, in 1825, Bernard Germain, Count de Lacepede, a great naturalist, published a scientific systemized whale book, wherein are several pictures of the different species of the Leviathan. All these are not only incorrect, but the picture of the Mysticetus or Greenland whale (that is to say,

the Right whale), even Scoresby, a long experienced man as touching that species, declares not to have its counterpart in nature.

But the placing of the cap-sheaf to all this blundering business was reserved for the scientific Frederick Cuvier, brother to the famous Baron. In 1836, he published a Natural History of Whales, in which he gives what he calls a picture of the Sperm Whale. Before showing that picture to any Nantucketer, you had best provide for your summary retreat from Nantucket. In a word, Frederick Cuvier' s Sperm Whale is not a Sperm Whale, but a squash. Of course, he never had the benefit of a whaling voyage (such men seldom have), but whence he derived that picture, who can tell? Perhaps he got it as his scientific predecessor in the same field, Desmarest, got one of his authentic abortions; that is, from a Chinese drawing. And what sort of lively lads with the pencil those Chinese are, many queer cups and saucers inform us.

As for the sign-painters' whales seen in the streets hanging over the shops of oil-dealers, what shall be said of them? They are generally Richard III. whales, with dromedary humps, and very savage; breakfasting on three or four sailor tarts, that is whaleboats full of mariners: their deformities floundering in seas of blood and blue paint.

But these manifold mistakes in depicting the whale are not so very surprising after all. Consider! Most of the scientific drawings have been taken from the stranded fish; and these are about as correct as a drawing of a wrecked ship, with broken back, would correctly represent the noble animal itself in all its undashed pride of hull and spars. Though elephants have stood for their full-lengths, the living Leviathan has never yet fairly floated himself for his portrait. The living whale, in his full majesty and significance, is only to be seen at sea in unfathomable waters; and afloat the vast bulk of him is out of sight, like a launched line-of-battle ship; and out of that element it is a thing eternally impossible for mortal man to hoist him bodily into the air, so as to preserve all his mighty swells and undulations. And, not to speak of the highly presumable difference of contour between a young sucking whale and a full-grown Platonian Leviathan; yet, even in the case of one of those young sucking whales hoisted to

a ship's deck, such is then the outlandish, eel- like, limbered, varying shape of him, that his precise expression the devil himself could not catch.

But it may be fancied, that from the naked skeleton of the stranded whale, accurate hints may be derived touching his true form. Not at all. For it is one of the more curious things about this Leviathan, that his skeleton gives very little idea of his general shape. Though Jeremy Bentham's skeleton, which hangs for candelabra in the library of one of his executors, correctly conveys the idea of a burly-browed utilitarian old gentleman, with all Jeremy's other leading personal characteristics; yet nothing of this kind could be inferred from any leviathan's articulated bones. In fact, as the great Hunter says, the mere skeleton of the whale bears the same relation to the fully invested and padded animal as the insect does to the chrysalis that so roundingly envelopes it. This peculiarity is strikingly evinced in the head, as in some part of this book will be incidentally shown. It is also very curiously displayed in the side fin, the bones of which almost exactly answer to the bones of the human hand, minus only the thumb. This fin has four regular bone-fingers, the index, middle, ring, and little finger. But all these are permanently lodged in their fleshy covering, as the human fingers in an artificial covering. 'However recklessly the whale may sometimes serve us,' said humorous Stubb one day, 'he can never be truly said to handle us without mittens.'

For all these reasons, then, any way you may look at it, you must needs conclude that the great Leviathan is that one creature in the world which must remain unpainted to the last. True, one portrait may hit the mark much nearer than another, but none can hit it with any very considerable degree of exactness. So there is no earthly way of finding out precisely what the whale really looks like. And the only mode in which you can derive even a tolerable idea of his living contour, is by going a whaling yourself; but by so doing, you run no small risk of being eternally stove and sunk by him. Wherefore, it seems to me you had best not be too fastidious in your curiosity touching this Leviathan.