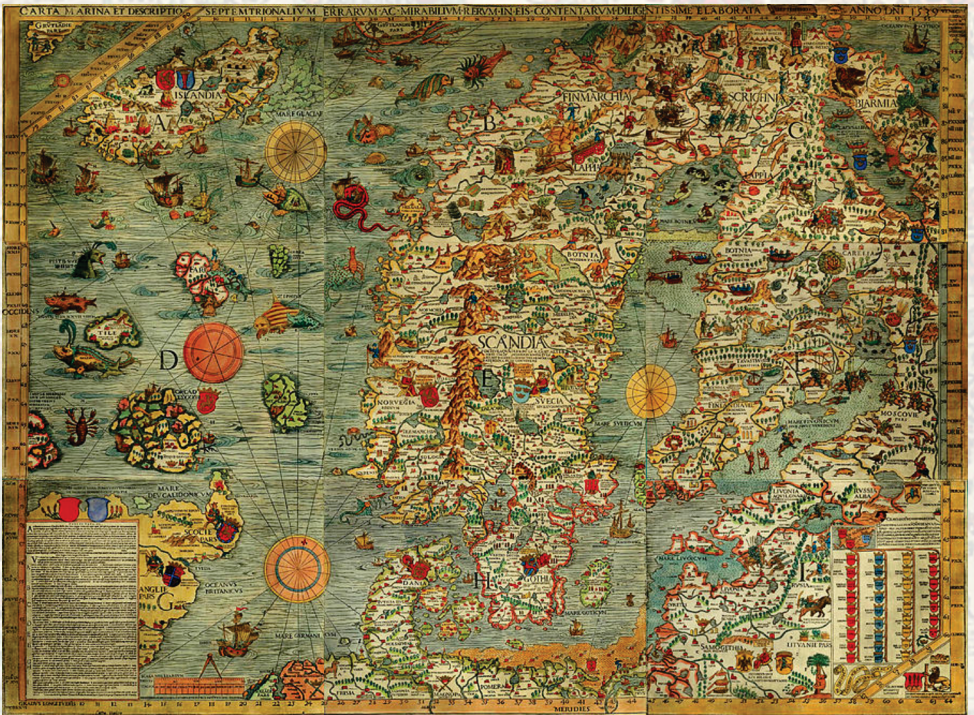


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Shelk'nam body paintings: ancient and recent uses of an ephemeral art form in Tierra del Fuego (southern end of Southamerica)

Dánae Fiore

CONICET – AIA – University of Buenos Aires

Abstract

This paper presents a study of the traditional creation and use of body painting by the Shelk'nam, a hunter-gatherer society from Tierra del Fuego. We present the methods used to carry out a systematic research on 43 historical-ethnographic texts and 130 visual sources (33 drawings and 97 photographs) which record information about such artistic productions from the 16th to the 20th centuries. The research is completed with a study of the current uses of images of painted Shelk'nam persons and/or their body painting designs, on different material culture media: crafts, fine arts, street art, jewellery, stickers, etc. The forms in which the visual corpus of traditional body paintings has been selected, reproduced and manipulated creatively to produce new images with new uses are discussed.

It is suggested that: a) the uses of this body ornamentation technique were related to its versatile and ephemeral features, which facilitated the creation of different roles in different use contexts of Shelk'nam social life; b) the current reproduction of images of Shelk'nam painted persons has been oriented towards the representation of *hain* spirits (traditionally embodied during a male initiation ceremony) due to their appearance, which is esthetically original and visually "exotic" for current Western observers. Thus, the comparison developed here if followed by a reflection on the influence that production and use contexts had over the artistic images and their plastic, aesthetic, technical and funcional qualities, both in the past and the present, in the Southernmost end of Southamerica.

Keywords: traditional body art - material culture - visual archaeology - Tierra del Fuego - production - uses - fine art - street art – souvenirs

Introduction. Shelk'nam body art: traditional creations and current re-creations.

Aims and structure of this paper

This paper has a twofold aim: on one hand, it will present an analysis of the creation and use of traditional body paintings by the Shelk'nam, an Indigenous hunter-gatherer society from Tierra del Fuego; on the other hand, it will develop a study about the current uses of images of painted Shelk'nam persons and/or their body painting designs, produced in different media: crafts, fine arts, urban art, jewellery pieces, stickers/patches, etc. (see details below). This twofold aim converges in a broader topic, centred on the research about the influence that contexts of production and use of art images have had in the past and have in the present, over the plastic, aesthetic, technical and functional qualities of such images. To this end, once the analysis of the traditional productions and uses of body paintings has been developed, we will assess the ways in which such traditional visual corpus has been creatively selected, reproduced and manipulated in order to produce new images with new uses.

Firstly, the historical-ethnographic written and visual sources that contain relevant information about this topic are presented, as well as the methodological procedures used in their analysis. Secondly, a systematic synthesis of the information about the creation and use of body paintings by the Shelk'nam is presented according to the following topics: a) when were the paintings worn; b) who wore them (age and gender); c) which body portions were painted; d) body painting designs; e) materials and techniques used in the application of paint; f) other body ornaments worn by the Shelk'nam; g) object decoration -masks- and their combined use with body painting.

The body painting production and use contexts are then analysed, emphasizing the public or private/secret character of the paintings production, and pointing out the effect that such production contexts had over the use (displaying and viewing) of these paintings.

The rationale behind this analysis is that body art is an active form of material culture which can have clear effects on the social roles and relationships of the people who wear it and view it (e.g. Gell 1998). Following this conceptual perspective, some of the factors relative to the creation of body paintings and to the transmission processes of the visual

traditions linked to these creations are discussed. The creation and election of this body ornamentation technology is assessed in terms of its ductility and ephemeral character, which, it will be argued, facilitated the creation and the transformation of diverse images in different use contexts.

The following section of the paper presents an analysis of material culture objects currently produced in Chile and Argentina, which bear images of painted Shelk'nam persons and/or their body painting designs, with the aims of: a) identifying the selection of referents within the corpus of traditional images, and b) characterising the reproductions, free adaptations and creations of new images.

Finally, a comparative assessment of the production and uses of the images under study is presented in the conclusions section. Such analysis focuses on the visual transmutations, the changes in the techniques used to create them, the new media on which the images are displayed (other than the body), and the practical, economic and social functions of these material culture items.

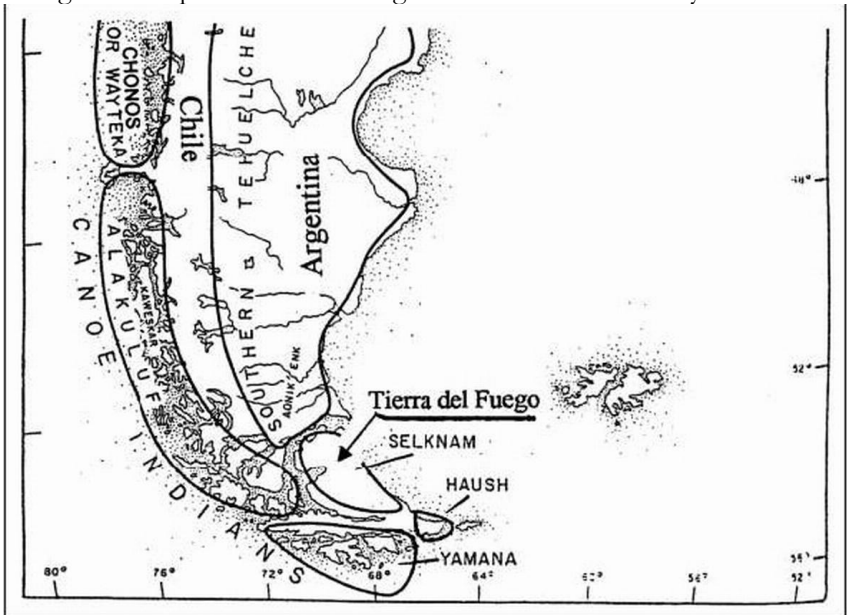
State of the art and background information

The Shelk'nam were a hunter-gatherer Indigenous society of Tierra del Fuego, whose territory occupied the northern and central portion of Isla Grande de Tierra del Fuego (figure 1). Their subsistence was based on hunting guanacos (*Lama guanicoe*), rodents, birds, etc. and on gathering plants and eggs ((Borrero 1991; Bridges 1951; Chapman 1982, 1997; Darwin 1839; De Agostini 1924; Gusinde 1982[1931]; etc.). Their mobility was nomadic and exclusively pedestrian. They inhabited huts built with branches and animal hides, and had developed a highly effective hunting technology, based on the use of bows and arrows. Their cosmology included a very rich series of myths, of which the most important were expressed and transmitted during the male initiation ceremony called *hain* (see below). In this and several other occasions of their social life, the Shelk'nam wore body paintings.

From the 16th. century onwards, numerous contact processes with Western groups affected the physical and sociocultural integrity of the Shelk'nam, including violent attacks to their population, the reduction of their territories through the establishment of ranches (estancias), their intentional transculturation through religious Salesian Catholic missions, etc. (Borrero 1957; Borrero 1991; Manzi 2010; Nicoletti 2008; etc.). These

processes led to the destructuring of their hunter-gatherer mode of life. Currently, Shelk'nam descendants are organised in the *Comunidad Selk'nam – Ona "Rafaela Ishton"* based in Río Grande, Isla Grande de Tierra del Fuego (Argentina).

Figure 1. Map of Tierra del Fuego with Shelk'nam territory indicated.



Source: Orquera 1987, modified.

The first known paper that includes some analyses of Shelk'nam body painting deals with this topic with the aim of using historical information to generate hypotheses about the activities that could later be evidenced in the archaeological record (Manzi 1991: 140, 142). Such paper constitutes an interesting contribution to Fueguian archaeology, but is not centred in the analysis of the contexts of production and use of body painting, which are the core topic of this paper.

The current paper stems from results developed in our PhD thesis, which focused on the analysis of the production and uses of body paintings by the Shelk'nam and Yamana Indigenous societies of Tierra del Fuego (Fiore 2002). Such thesis, as well as later publications, analysed some of the socioeconomic, technical and visual-cognitive aspects implied

in the creation and display of these paintings, both at an intra-society level, as well as at an inter-society -comparative- level (Fiore 2005; 2006; 2007a; 2008).

This text takes up on that research and elaborates on the results about the traditional uses of body painting, and then compares such information with new data relative to the current uses of such images.

Body art as a social product: theoretical elements to approach its analysis

Body painting can be defined in a broad manner as the application of paint to the human body. Such application can have different uses, which are not necessarily mutually exclusive, and comprise utilitarian functions, social functions, symbolic functions, aesthetic functions, etc. (see details below).

Paint is produced through the use of pigments, which act as colouring substances, combined with a *binder*, either aqueous or greasy, which gives cohesion to the paint mixture and helps it bind to the medium where it is applied. In *body painting* practices, the human body, skin and hair are the media on which paint is applied¹ (Fiore 2002: 29). The application of paint on the body can be carried out through several techniques, including the use of hands or fingers –used as tools– as well as the use of specific painting tools (see data and analysis below).

In this paper the notion of *body art* is defined as a creation to decorate or ornament the human body. Body art can be more or less permanent according to the technique with which it has been produced: for example, tattooing (the application of ink under the skin; e.g. Kaepler 1988) and scarifications (the intentional formation of scars through cuts and/or insertions of small inorganic grains of materials under the skin; e.g. Vogel 1988) are comparatively much more permanent than body painting. In turn, body painting is one of the most *ephemeral art forms* currently known. In spite of these differences in the relative duration of body art, all these forms of body ornamentation have very low chances of conservation in the archaeological record, that is, they have very low “archaeological visibility”: for this reason, body art is mainly analysed from anthropological and sociological approaches, although approaches from the archaeology of art do also exist (with less frequency). Excavations of archaeological sites have recovered pigment residues and painting tools, which, in spite of the fact of not yielding information about the morphology of the designs, do

provide evidence about the colours and techniques of paint production and application probably used in the past. However, pigment residues may also correspond to other material culture practices such as object decoration or hide preparation, so the problem of equifinality also lowers the chances of identifying body painting practices in some archaeological contexts. Given such low archaeological visibility of body painting practices, the main data sources used in this paper are historical-ethnographic texts which provide data about different uses, meanings and forms of creation of these paintings, as well as drawings and photographs which document designs and display contexts (see details in the following section). By combining these different data sources, we will pursue here a *visual archaeology* of Shelk'nam body painting (for a discussion about visual archaeology see Fiore 2007a, Fiore and Varela 2009).

The study of these sources of data –texts, photos, archaeological materials– can be approached from different theoretical perspectives, which guide research questions and provide relevant concepts to develop data analysis and interpret the results. In the case under study, we will focus on the theoretical conception of *art as a social product*. This perspective has been developed and applied in the anthropology of art (e.g. Forge 1973; García Canclini 1986, Layton 1991, Morphy 1994, Mendez 1995, Gell 1998, etc.), sociology of art (e.g. Wolf 1993, Tanner 1993, etc.), art history (e.g. Fernie 1995, Bryson et al. 1996, Nelson y Schiff 1996 etc.) and archaeology of art (e.g. Leroi-Gourhan 1976; Aschero 1988; Conkey et al. 1997 etc.)². It proposes that art is a material product and, as such, is inextricably linked to its socioeconomic contexts of production and use. Therefore, this theoretical framework aims to analyse not only the artwork/image/object in itself, but also these contexts, thus generating a greater knowledge of its visual features and social, symbolic, aesthetic, ideological and political functions (idem). In the cases studied in this text, the analysis of the *use contexts* of body painting can account for many of its functions –which are not necessarily mutually exclusive– such as: body ornamentation according to aesthetic qualities and norms; the visual marking/creation of social roles; the communication of information about individual identities, social statuses, or group identities; and utilitarian functions such as camouflage of the painted person with the surrounding landscape (idem).

From this theoretical perspective, the analysis of body art should not be restricted to the study of the aesthetic/ornamental and symbolic

functions of the designs painted on the body, since these do not cover the total number of social implications that the paintings may have had. This entails that ornaments may have fulfilled other functions within the society which produced and consumed them, and such functions go beyond conveying *aesthetic qualities* to their wearers or *passively communicating* symbolic contents of mythical-religious or social nature. Body art can also fulfill clearly active functions which go beyond the visual representation of a previously existent content, to *actively build* a new role or status throughout the social life of a person –e.g. from girl to woman, from non-initiated to initiated, from non-shaman to shaman, etc.– (Fiore 2002, 2007). In turn, these multiple functions may have happened in public or private use contexts, and in quotidian or ceremonial situations. Such functions and use contexts have been searched for and identified in the Shelk'nam case study (see data and analysis below).

Regarding the body painting *production contexts*, the conception of art as a social product implies that art is, precisely, the result of a production process, that is, a work process which is developed by one or several persons through a series of stages: raw material procurement (pigments, binders, tool materials); paint preparation and tool manufacture; paint application through one or several techniques to create one or several designs; retouch of the design (a possible stage which does not always occur); erasing the design (*idem*); and storage of pigments, of prepared paint and/or of painting tools for future use (*idem*; Manzi 1991; Fiore 2002, 2005). The study of such production process needs to be analysed in relation to its context, by assessing who produced the paint, who managed paint application techniques, who knew how to make and interpret the designs, who transmitted the technical, plastic/visual and symbolic information to continue (or transform) the body painting tradition in this society, and in which contexts –public or private, groupal or individual, quotidian or ceremonial– were these paintings produced (Fiore 2002, 2005).

Thus, the consideration of body painting as a social product necessarily entails not only the analysis of its visual qualities, but also the characterisation of its materiality as an object (Fiore 2011). In this sense, it is interesting to note that body painting is an ephemeral product: this very feature that makes it a non-durable material –which generates a disadvantage from the point of view of those who study it–, offers a potential advantage for its wearers, insofar as it provides a great versatility

for the creation of different designs which, successively, can be painted over the same body. In this way, a single person, in a specific moment of his/her social life, can display a design that represents a specific role, and in another moment he/she can display another design which communicates information about another social status (different to the previous one), and yet in another moment he/she can display on his/her body another design, just for aesthetic purposes. Such technical versatility allows for a great practical ductility in the social use of body painting, which is rooted in its very production process.

As a consequence, from this theoretical viewpoint, it is essential to *link* the *production context* with the *use context* (i.e. wearing and viewing) not only in the study of traditional body paintings in the past, but also in the study of the current uses of images of painted persons displayed on material culture items in the present. The form in which the productive work process has been carried out –who, where, when, how– is directly linked to the future uses of such art –what for, by whom, where, when–. It will be argued in this paper that in order to make certain traditional Shelk’nam body art displays more effective, in some ceremonial situations the paintings were produced in private contexts and later shown to persons who were unaware of such production process; while in the case of paintings displayed in public situations, these could be produced in public and quotidian contexts, since this would not affect the effects of their later displays (see cases below).

Contrary to the Shelk’nam body painting production and use contexts, which happened in an Indigenous hunter-gatherer society, the production and use contexts of material culture objects which represent images of painted Shelk’nam persons and/or body painting designs, happens within contemporary Western societies, with capitalist economies in countries located in the southern end of Southamerica –Chile and Argentina–. So the material culture objects under study in this paper need to be analysed within such context. Such materials can be grouped in the following categories:

a) Handicrafts: objects of craftsmanship (manual) production, of variable sizes but transportable, and generated through the use of different techniques, using materials such as wood, ceramic, hide, etc. These objects are produced with different purposes, including their sale to tourists as “souvenirs”, and, in occasions, to collectors.

b) Fine arts: images generated on canvasses (generally of rectangular shape and where a flat surface predominates, giving an overall bidimensional feel to the artwork), or installations (predominantly threedimensional); these are made using one or several mixed techniques (oil, acrylic, watercolour, collage, intervened photographs, photograph projections in slide or digital format, etc.). Fine art pieces are generally produced for their exhibition in galleries or museums, and for sale to collectors and occasionally to museums. Their reproduction in postcards and posters facilitates their massive consumption.

c) Urban art: this category includes diverse forms of plastic interventions in the urban public space, including those known as graffitis, street art, handcrafted advertisement images, etc.; these images are produced by various techniques –direct painting, stencilling, chalking, gluing previously painted papers, etc.– and they are fixed on walls, doors, roofs or floors of buildings and streets. These images generally do not have commercial functions but mainly have expressive functions of individual and group contents, of aesthetic, social, ideological and political nature. However, some of them –like the handcrafted advertisement images– do have the intention of calling the public's eye as a potential consumer of a publisized product or place. Due to their nature, fixed to walls of the urban space, which does not allow for their transportation, their reproduction in the form of postcards and posters allows for their massive sale and thus generates a new form of consumption of these images.

d) Jewellery pieces: these are ornaments produced by handcraft or industrial work using different materials (metal, wood, etc.); they are produced for sale and are worn as personal ornaments (pins, pendants, earrings, etc.)

e) Stickers and patches: this category groups small shallow objects made on sticky paper, plastic or fabric, which are generally of quadrangular or circular shape, and are illustrated with printed (stickers) or stitched (patches) images, to be glued or sewn to different media, such as notebooks, folders or clothing items. They are produced in an industrial manner for their massive sale, and, in the case under study, are generally produced as tourist souvenirs.

f) Postcards: some early photographs of Fueguian Indigenous groups, including portraits of Shelk'nam persons wearing body painting have been reproduced in the form of postcards; the selection and circulation of these images is a topic in its own right, and will not be

covered in this paper. However, postcards of fine art pieces that represent painted persons and/or body painting designs –that is, copies of items belonging to category “b”–, are included in this paper since they offer access to the above mentioned artworks, which otherwise would not have been accessible for our study.

Materials and methods: data sources and their systematic treatment

Research on Shelk’nam traditional body paintings has been carried out through the analysis of two main sources of evidence: 43 texts written by 30 first-hand observers –voyagers, missionaries, ethnographers, etc.– from the 16th. to the 20th. centuries, and 130 visual records (97 photographs taken and/or published by 9 photographers, and 33 drawings) which document a total of 235 painted Shelk’nam individuals.

In order to assess the relevance, reliability and precision of the written data, the texts were analysed considering a series of variables: a) the period along which the author stayed in Tierra del Fuego; b) the language in which he/she communicated with the Shelk’nam; c) the number of observations he/she made; d) the author's biases –aims, concepts, values, etc.–. Later, the similarities and differences between texts written by a single author, and between texts written by different authors were assessed in order to monitor their contents and appraise their accuracy.

Photographs were analysed as sources of visual data, which, when studied in large samples, evidence both the elections and biases of the photographers and some of the material culture patterns of the photographed subjects (Fiore 2007a; Fiore and Varela 2009).

In order to assess the reliability of the visual contents of these photographs, the formation processes of the photographic record were analysed. These include: a) the type of photo shoot (type of photographic plane; spontaneous or posed situations, etc.); b) the developing process; c) the copying process; d) the copy editions; e) the publication/exhibition of copies; f) the archive and/or discard of negatives and positive copies (*idem*). The comparative analysis of written and visual records helped to confront data from independent sources to assess whether these contradicted, completed or corroborated each other, thus generating more reliable results.

Research on the current uses of Shelk’nam body painting images in contemporary material culture media has been carried out through

observations and photographic surveys done from 2003 to 2013 in the cities of Ushuaia (Isla Grande de Tierra del Fuego, Argentina), Puerto Williams (Navarino Island, Chile) and Punta Arenas (southern continental Patagonia, Chile). These surveys aimed to record all types of contemporary images and material culture objects which represented/reproduced Fuegian Indigenous material culture and/or images of Fuegian persons found in public spaces and in two art studios (of artists Renata Rafalak and Mónica Alvarado, both in Ushuaia³). The surveys were completed with observations and records in art museums (MALBA) and art galleries (ArteBA) in Buenos Aires (Argentina). These records generated a great corpus of images, of which we have selected those which are relevant for this paper topic.

Shelk'nam body painting: an overview of their traditional art

This section presents a synthesis of the data relative to Shelk'nam body painting with the aim of generating a factual panorama from which to infer and analyse the production contexts and traditional uses of this form of ephemeral art in this Fuegian Indigenous society.

Production processes: painting materials and techniques

The information about the materials and techniques used by the Shelk'nam to paint comes from several sources (Sarmiento de Gamboa [1579] 1950; Spegazzini 1882; Lista 1887; Segers 1891; Gallardo 1910; Dabbene 1904, 1911; Borgatello 1929; De Agostini 1924; L. Bridges 1951; Gusinde 1982[1931]; Lothrop 1928). These sources provide data about: a) the procurement, use and storage of raw materials, b) the preparation and conservation of paint, c) the application techniques, d) the production contexts of the designs via the application of paint. For reasons of space, the total dataset and quotations about each topic cannot be given here; these will be presented synthetically (see details in Fiore 2002: 172-234; 724-729).

The following steps have been identified in the Shelk'nam body painting production sequences: 1) raw material procurement; 2) raw material storage (optional); 3) paint preparation; 4) paint storage (optional); 5) painting tools preparation (optional according to whether these were used in paint application, see below); 6) paint application on the body; 7)

maintenance –retouch– of the designs (optional); 8) design erasing (optional) (Fiore 2002).

The main *colours* used by the Shelk'nam to produce their body paintings were red, white and black. This coincides with the range of colours used by their Yamana neighbours to create their own body paintings (see for example Lothrop 1928, Gusinde 1986[1937]; Fiore 2002). This can be partly explained by the natural availability of raw materials with which these paintings were produced, and with the similarity in the technical processes through which these were transformed with paint (see next section).

Written records are very consistent regarding the documentation of the use of these colours, which were mentioned by most of the authors. *Red* was documented by 18 authors⁴; *white* was documented by 17 authors⁵; *black* was documented by 16 authors⁶. Yellow was also mentioned, but with less detail and only by six authors⁷.

Raw materials to produce red paint include sediments/earth, clay, ochre and blood; white paint was produced using white ashes, gypsum and lime; charcoal was used to produce black paint (Segers 1891, Dabbene 1911, De Agostini 1924, Lothrop 1928, Borgatello 1929, L. Bridges 1951, Gusinde 1982[1931]). The binder used to give cohesion and adhesion to the paint could be saliva, water, grease or oil (*ibid*).

Paint preparation included technical procedures such as scraping the colouring substance (from a larger lump of such substance), crushing/grinding it with the hands or chewing it, and, sometimes, its thermal alteration with fire. The colouring substance was later hydrated with the above mentioned binders, and then applied to the body.

Six *body painting application techniques* have been identified: 1) rubbing paint with the hand on the skin; 2) spitting paint on the skin and then rubbing it; 3) finger application; 4) application with a cylindrical or flat rod or with a dolphin mandible (mentioned as “porpoise” in L. Bridges 951); 5) spreading paint on hand palm, scraping fine negative lines from the painted surface, and applying the remaining positive lines by pressure of the hand palm on top of the body; 6) rubbing paint on the skin with the hand and then eliminating fine lines by scraping them with the fingers, leaving an impression of negative skin lines on and positive painted lines on the skin. A seventh technique, which does not strictly correspond to the category of body paint but rather to the broader category of body ornamentation, is that of sticking small feather balls on the skin, which has been previously

painted/oiled. This technique was used in very few and specific occasions by some men during the *hain* initiation ceremony –see below– (Fiore 2002, 2005). When the colouring substance or paint was not immediately used, it was sometimes stored in a leather or gut bag.

The *paint production contexts* are not very well documented in the written sources, but it is evident that both men and women knew how to produce paint and also stored it (Fiore 2002). In turn, the *design production contexts*, were varied and are documented with different degrees of detail. There are comparatively very few data regarding the paintings which were used in *everyday situations*: written and visual records backup the inference that these were produced in domestic spaces (huts) and in open air spaces, which entails that these contexts were both groupal and individual, and that they were public, neither sacred nor secret. Regarding the paintings used for *special situations* of Shelk'nam social life (see details below), again, data are not abundant, but it is clear that the production context was not quotidian: it was private and individual or it operated in small groups - such is the case of the paintings for the first menstruation (see below). Contrary to this, in the case of the spirit painting for the initiation ceremony called *hain*, the production context was not only private but also secret (see below). The reasons that led to generating such different production contexts are directly linked to the different uses that the designs would have later when displayed. These are treated in the following sections.

Who were painted: gender and age

Persons of male and female gender wore body paintings. In the written records, painted men are much more frequently mentioned than women. This can be due to two factors: a) that women got painted less frequently than men, b) that women were seen and recorded less frequently by voyagers, missionaries and ethnographers due to some Shelk'nam attitude respect of foreigners, which could have included a contact strategy with these Westerners dominated or controlled by men. This latter option could be understood as part of the general reaction of the Shelk'nam towards foreigners, since for several centuries they avoided contact with Western persons (ver Cooper 1917, Gusinde 1982[1931], Borrero 1991).

In spite of the fact that most recent written records and photographs clearly show that women and men wore body paintings, this does not entail that there were no gender differences in the use of these

paintings. The most clear difference is that relative to the embodiment of spirits in the *bain* male initiation ceremony. This role was always and exclusively represented by painted and masked men.

The age of Shelk'nam individuals who wore paintings is not clearly mentioned in most of the written sources. In most cases, they refer to painted “men” or “women” without giving details about their age. Only in few cases are elderly people, youngsters, children and babies mentioned. In turn, visual records show painted persons of all age groups –elderly, adults, youngsters, children and babies–, although elderly people, children and babies are less frequent (Fiore 2002; Fiore and Varela 2009).

Painted body portions

The Shelk'nam painted their faces, trunk (chest, back, abdomen, hips, buttocks and genitals), arms and legs. Most of the early texts do not specify whether they wore body paintings, and mostly refer to facial paintings (e.g. Van Noort 1599 en Gusinde 1982[1931]; Nodal 1621; Labbe 1711; Banks 1768; FitzRoy 1839; Darwin 1845). However, the use of paint over the body is recorded in comparatively more recent texts (e.g. Lista 1887; Segers 1891; Payró 1898; Gallardo 1910; Dabbene 1904, 1911; Cojazzi 1914, etc.).

Visual records show Shelk'nam persons wearing facial paintings (on the face or on masks covering the head), as well as facial *and* body paintings (in the strict sense, that is, over the trunk, arms and legs. These latter were mainly used during the *bain* (see below). This ceremony was kept secret by the Shelk'nam respect of the Western observers: for this reason only very few of them could observe and record it, when the degree of contact of this society with foreigners was much deeper and unavoidable. Therefore, it is possible that for this reason the use of paint over the whole body, as well as painted masks, appears recorded in comparatively few records (though some of them are extremely thorough).

Painted designs and use contexts

The designs applied by the Shelk'nam to their bodies were generally simple, but visually varied. Three different analytical levels can be used to study these body paintings: the *design* –the entire body painting worn by an individual–, the *motif/s* that compose the design, and the *basic elements* used in the construction of each motif. Thirteen elements have been identified in Shelk'nam body painting motif construction: bands,

dashes, dots, big dots, lines, irregular lines, rows of dots, rows of dots attached/superimposed to lines, patches (irregular stains of paint, usually of sub-rectangular shape), rows of big dots, rows of parallel dashes, paint backgrounds (large portions of skin covered by a single colour of paint, which can be part of a design or the basis on which other motif is then painted), and small feather balls attached to the painted body.

The use of one or several of these 13 elements combined, generated a great number of possible motifs. A systematic analysis of the visual records (drawings and photographs, particularly) has rendered the identification of 49 Shelk'nam motif types; of course there may have been other motif types created by this society, but these are the ones recorded in the studied visual sources. In turn, body painting designs could be created by using one motif only, or through the combination of various motifs.

The Shelk'nam wore body paintings during everyday life situations and special occasions that happened along their social lives. Everyday life situations are defined as quotidian situations (for example, hunting, paying visits, etc.). Special occasions are defined as those relative to a specific moment of the social life of an individual or group, which marks a transition in the existence of the person/s insofar as he/she/they live a change in their roles or relationships with other person/s (e.g. marriage, initiation to adulthood, mourning, etc.).

In spite of the fact that everyday life situations are more frequent than special occasions, contrary to what could be expected, the former situations are the least documented, both in terms of the low number of observers that recorded them, and in terms of the lack of detail provided by such records.

The use of body paintings in *everyday life situations* include the following:

- *Mood expressions*, a situation recorded by six authors (Lista 1887: 101; Gallardo 1910:152; Borgatello 1929: 182; De Agostini 1924: 276, 1941: 68; L. Bridges 1951: 367; Gusinde 1982[1931]: 207). We have recorded only one visual record of facial painting worn for such situation: this photograph shows a girl wearing a design composed by a series of dark lines⁸ radially laid out from the lower eyelids downwards, along the cheeks (see figure 2). According to Bridges, who observed this facial painting and took the photograph, these “*lines of yellow clay*” were displayed by the girl “*to show that she feels moody and does not wish to be bothered*” (Bridges 1951: caption of plate XXXIX).

Figure 2. Facial painting worn to express mood.



Source: Photo taken by L. Bridges in the 1910's (approx.); copy held in Archivo Fotográfico de Imágenes Etnográficas de Fuego-Patagonia located in the Asociación de Investigaciones Antropológicas, Buenos Aires, Argentina (ARC-FOT-AIA). The detail of this photograph (right) has been digitally retouched to enhance the painted design.

- *Personal ornament*, a situation recorded in texts written by three direct observers (Gallardo 1910: 152; Borgatello 1929: 182; Gusinde 1982[1931]: 209), but not recorded in photos or drawings. It entails that the design was applied only for ornamental purposes, but with no other social/symbolic functions.
- *Paying visits*, a situation mentioned by two observers (Gallardo 1910: 151; Gusinde 1982[1931]: 208), but with no visual records, in which the person paying a visit got painted, particularly on the face.
- *Travelling*, a situation also described by two observers (Beauvoir 1915: 206; Gusinde 1982[1931]: 208), but again with no visual records.
- *Hunting*, this includes the "camouflage" functions of body painting, work to blend the figure of the hunter with the landscape, documented by three authors in written sources but not in drawings or photographs (Segers 1891: 69; L. Bridges 1951: 367; Gusinde 1982[1931]: 208). According to Bridges, the Shelk'nam wore yellow paint to camouflage with dry pastures, and white to camouflage with snow (L. Bridges 1951: 367). We have also recorded the use of a facial painting documented in photographs taken to men posing with their bows and arrows, as if ready to shoot an arrow (figure 3). This design consists of a motif (motif type "E" in our classification), composed by two straight horizontal lines, each one placed in the centre of each cheek; on top of each line, a middle-size dot is laid out. Our research on visual records (photos and drawings) indicates that this very same design used in hunting situations was also used in other situations, including: a) *wrestling* -by youngsters/adults- (see details below); b) *playing games* -e.g. children using slings- (figure 3); c) *unidentified situations* -where people, of different ages, are photographed only

posing for the camera and not carrying out a specific activity- (figure 3). Thus, motif type "E" is one of the most characteristic ones in the Shelk'nam repertoire, since it was created and used by persons of this society in different situations, and, given that these visual records have been checked and are reliable, it can be suggested that this motif type can be used as a visual diacritical mark to identify the painted person as Shelk'nam and/or as wearing a Shelk'nam facial design.

- *Combat, wrestling, fights and "war"*: it is very difficult to distinguish in the early texts between the quotations regarding an activity such as "war" or combat (which imply the violent attack of one group to another, or an aggressive encounter between them), and the more sport-like activity such as one-to-one wrestling, which has been documented with more detail by more recent observers. For this reason, all quotations regarding activities of this nature have been included in the same category; such written records were produced by 10 authors (Lista 1887: 101; Segers 1891: 61; Payro 1898: 210; Beauvoir 1915: 206; Gallardo 1910: 151; Dabbene 1911: 263; Borgatello 1929: 182; De Agostini 1924: 272; L. Bridges 1951: 272, 318; Gusinde 1982[1931]: 209, 1101-1102). According to these texts, wrestling painting involved covering the whole body with white pigment; in figure 3, such cover is not entirely visible, although the above mentioned motif type "E" is quite notorious.

Figure 3. Photos of Shelk'nam persons wearing the same facial painting motif (type "E") in different situations.



Source: Photos by M. Gusinde, taken between 1918 and 1923, copies held in ARC-FOT-AIA.

- *Skin protection*, documented by four observers (Barclay 1924: 214; Dabbene 1911: 224; Gusinde 1982[1931]: 206; Lothrop 1928: 58-59): this function seems to have been entirely utilitarian and seems not to have had any visual/aesthetic or social/symbolic aspect. No visual records documenting this type of painting have been found so far.

Special occasions in which the Shelk'nam wore body painting include:

- *The birth of a baby*, documented by five authors (Lista 1887: 92-93; Payró 1898: 195; Beauvoir 1915: 208; De Agostini 1924: 283; L. Bridges 1951: 371). Texts describe that once the baby was born, his/her body was rubbed with pigment and saliva, apparently to clean it; there is also information about the application of a dark red facial design, with ornamental purposes -only documented by two authors- (Lista 1887:92-93; Bridges 1951:362). No visual records of this type of body painting use have been found, but this is quite expectable since witnessing the birth of a baby would have been extremely infrequent, particularly for a Western foreigner.
- *The first menstruation*, only recorded by one author: paintings worn during the first menstruation of girls were done in the maternal hut, where the girls were confined in silence, eating little food and drinking little water. During this period, girls were constantly visited by adult women, who gave them numerous instructions regarding their duties as adult women, specially about their future role as a wife, and emphasizing the importance of being hardworking and disciplined (Gusinde 1982[1931]: 383, 390). During this ritual, which was clearly individual⁹, female and private, the girl's face was painted with a specific design, which consisted of fine white lines radially displayed forming an arch, under the eyes and along the cheeks (ibid: 389). This facial painting was done by an adult woman -the girl's mother or a neighbour-. No visual records of this design have been found, but it is interesting to note that its only written verbal description includes a series of lines displayed on the cheeks in an arch form: it is possible then to suggest that there might exist a certain morphological similarity of this design with that worn for mood expression, described above - however, their colours differ, since this one is dark and that one is white or yellow.
- The "engagement" of a couple to get married, in which the future "groom" and "bride"¹⁰ wore different designs (Gusinde 1982[1931]: 307). There is only one photographic record of this design, of an apparently

future "bride": it consists of several white vertical straight parallel segments, located across the face of the young woman, across the cheeks and nose; such segments are displayed on top of two white straight horizontal lines, each one on a cheek (figure 4). There is only one written record and one visual record (both which belong to the same author - Gusinde) about the use of this design, which reduces its reliability because it does not allow its confrontation with other independent records. However, the facial painting is unique and different from the total repertoire observed in the photographs and drawings of painted Shelk'nam persons, which suggests that it was probably a special design created for such occasion¹¹.

Figure 4. "Engagement" bridal facial painting.



Source: Photo M. Gusinde taken between 1918 y 1923
(copy held in ARC-FOT-AIA)

- Weddings: both the "groom" and "bride" had to be painted for this occasion, with designs called "*xáukesa*", which, according to the only source that documents them, were exactly the same for both (Gusinde 1982[1931]: 310-311). According to Gusinde, these designs were made with black paint. In spite of the fact that there are no photographs of this situation, there is a drawing that documents this design, which was composed by a series of rows of small dots, radially displayed from under the eyelids, along the cheeks (figure 5).

Figure 5. Wedding facial painting worn by the groom.



Source: Drawing published by M. Gusinde in 1931.

- The indication of the *xons* (*shamans*) role: *xons* had an important role in Shelk'nam society, since they were considered to be very powerful persons, who could heal or damage other persons (Bridges 1951:282-285; Chapman 1982: 45-46). Although both male and female *xons* did exist, we have only gathered information about male *xons* facial paintings. Four observers have provided information about these paintings: they consisted of a motif composed of three white dots, two on the temples and one between the eyes (Segers 1891: 69; Dabbene 1911: 260; Gusinde 1982[1931]: 207-208; Lothrop 1928: 96). This information about the design worn by the *xons* is confirmed with the photographs taken to several persons wearing this motif type -named "Gx" in our classification-: our research about their biographies indicates that all of them were *xons* (figure 6). Motif "Gx" could sometimes be combined with two horizontal lines laid out each one on each cheek, which made the design similar -though not identical- to motif type "E" described above. The main difference between motif type "Gx" and motif type "E" is that "E" locates each of the two dots on the cheeks, while "Gx" locates each of the two dots on the temples (compare figure 6 with figure 3). This detail, which might seem minor, and which emerges from the comparative analysis of all the photographed individuals who wore these motif types, had important social implications: even though according to the available information the *xon* role was acquired prior to the display of the design (and not constructed through the use of this facial painting), the use of motif type

"Gx", which was exclusive for *xons*, visually marked the existence of a social status of great importance and power within Shelk'nam society. Thus, this motif type did help to reproduce the role -and power- of the *xon*, each time he wore it.

Figure 6. Facial paintings worn by *xons*: motif type "Gx" combined with other motifs.



Source: Photos by M. Gusinde, taken between 1918 and 1923
(copies held in ARC-FOT-AIA)

- *Mourning*: in spite of the fact that a total of nine direct observers have documented the existence of paintings worn as a sign of mourning, there is no consensus about the designs used for such situation (Lista 1887: 101; Segers 1891: 69; Popper 1891: 138; Gallardo 1910: 150; Borgatello 1929: 182; De Agostini 1924: 290; L. Bridges 1951: 364; Gusinde 1982[1931]: 209; Koppers 1991: 39). In addition to this, no visual records of Shelk'nam mourning paintings have been found so far, so they will not be discussed any further here.
- The *hain* (*male initiation ceremony to adulthood*): this ceremony was documented by an anonymous Salesian missionary in 1914 (later published by Belza 1974); by L. Bridges in *circa* 1900-1907 (1935, 1951) and by Gusinde in 1923 (1982[1931]). The *hain* had a double purpose: a) the intiation of male youngsters to adulthood, and b) the practice of female control by male individuals (both already initiated and "initiands"¹², called *klóketen*), presenting themselves as spirits - who were embodied by wearing

body paintings and painted masks. In fact, both aims were deeply linked, since the initiation rite included not only the introduction of the young initiand to a series of physical and mental tests, but also to the knowledge of the "secret" that the spirits that appeared in the *bain* were in fact painted and masked men¹³. This ceremony was celebrated in a big hut, built specifically for such purpose, and located near a wooded area, away from the domestic camp and separated from it by a clear non-wooded area, which allowed visibility of the ceremonial hut from the camp. The entrance of the hut opened towards the east (where the wooded area was located), while the domestic camp was located towards the west, so that the entry or exit of men/spirits could not be viewed from the camp - thus helping to keep the "secret" (Gusinde 1982[1931], Chapman 1982, 1997).

Women were strictly excluded from the *bain* hut, although they did observe the different apparitions of the spirits from the camp (hence the need of spatial distance but direct visibility between the domestic camp and the ceremonial hut). This resulted of singular importance due to the fact that, besides other activities, men got painted and masked in the *bain* hut. Such production context was sacred, private, secret and exclusively male. It was essential that their preparation to embody the spirits were kept secret, since only in this way would it later have the desired effect on the initiands, and over women, who acted as the "public" of this ceremony (*sensu* Chapman 1982: 77). Once inside the ceremonial hut, the initiands fought against the spirits and were urged by initiated men to unmask the spirits: thus, unmasking their faces was a concrete action, but simultaneously a symbolic metaphor, that allowed them to "dis-cover" the mythical secret.

According to the available data, we have identified the designs of 13 main spirits: So'orte, Kosmenk, Matan, Tanu, Kotaix o Halalaches, Ulen, K'ternnen, Xalpen, Hashe, Wakus, Hainxo, Hainxohewan and Kulan (Bridges 1935 and 1951; Gusinde 1982[1931]; Chapman 1982, 1997). We have also gathered visual documents about the seven first spirits of this list (figure 7). Each one of them was painted with a specific design both on the body and on the mask, whose basic structure of plastic composition allows their visual identification (Fiore 2002, 2005). Over such basic design structure, numerous variations were created on the design of each spirit, which had deep symbolic implications for the role played by the spirit in the ceremony: such details will not be presented here since they are not

relevant for this paper's topic. The following is a very brief synthesis about the basic body painting design of these seven *hain* spirits:

1) So'orte wore a tight mask on his face and head (made of leather), which looked like a rounded hood, and his body painting design was composed by a background of colour -generally dark (either red or black)- on top of which big white dots are painted. There are seven variations of this main design, which are not relevant to this paper's topic and thus are not treated here.

2) Kosmenk wore a long triangular mask (made of bark) and his body painting design was composed by a red background, on top of which a wide vertical central line was painted; several wide parallel horizontal lines were painted crosscutting the previous one; all of them were usually painted in white.

3) Matan wore also a long triangular mask and his body painting design was composed by a red background, on top of which white vertical ovals were painted; sometimes white "irregular patches" were also added.

4) Kotaix o Halalhaches wore a tight leather mask with two long horizontal prongs (which to a Western observer look like "horns"), and his body painting design was composed by red and white wide horizontal bands.

5) Tanu was the only spirit whose paint was applied on top of a leather cloak (generally made of guanaco, with the fur inwards), which covered from the head (like a large hood) to the ankles: the painted design was composed by a red background, on top of which white straight vertical lines were painted, as well as vertical rows of small white dots, which alternated with each other; all of them end in a straight horizontal white line located in the upper part, between the hood and the rest of the cloak. The hood was also painted with a row of small white dots. The design was completed with white paint on the calves and feet, and this was the only place where paint was directly applied over the skin of the man embodying the spirit. The basic structure of this design is the same than that worn by men and women during of the *kewanix* dance (see below), when Tanu appeared from the ceremonial hut to presence such dance (Gusinde 1982[1931]). There are four variations of this main design, which are not relevant to this paper's topic and thus are not treated here.

6) Ulen wore a mask with a truncated cone shape (made of bark) and his body painting design was composed by a red background, on which fine straight white parallel horizontal lines were laid out along the

whole body; these were criss-crossed by a single fine straight white vertical line laid out along the thorax.

7) K'ternnen, who was a special being conceived during the ceremony (the son of the malignant female and powerful spirit Xalpén and one of the initiands), wore a long triangular mask and his¹⁴ body painting design was composed by a red background on top of which a white broad and vertical line was painted along the thorax and abdomen; several white straight fine vertical parallel lines were also painted along the body, and numerous small feather balls were attached, giving him a very soft appearance and texture.

So'orte, Kosmenk, Matan, Kotaix/Halalhaches and K'ternnen also have in common that their body painting designs included their forearms and calves were generally painted in white, contrasting with the body background, which was generally dark (red, black or both).

Figure 7. *Hain* spirits masked and painted. From left to right: So'orte, Kosmenk, Matan, Kotaix or Halalhaches, Tanu, Ulen and K'ternnen.



Source: Photos taken by M. Gusinde, taken in 1923
(copies held in ARC-FOT-AIA)

The initiands also wore paintings that identified them as such (figure 8). Of these, the one that covered them entirely with white paint is similar to that described for "wrestling" (figure 8-left), while the design that covers them entirely with a dark colour (probably red) and with two white straight vertical parallel lines along their shoulders, torsos, pelvis and thighs (figure 8-right), is a design exclusively recorded for this role in particular (Fiore 2002).

Figure 8. Body painting designs worn by initiands during the *hain*.



Source: Photos by M. Gusinde, taken in 1923, copies held in ARC-FOT-AIA.

During the *hain* the Shelk'nam performed some dances of great symbolic significance for this society - we will focus here on the visual aspects of their body designs. The *oshkonbaninh* was a phallic dance performed exclusively by men which required the use of a design composed by straight vertical lines with white dots superimposed on them (figure 9), combined with plant fiber ornaments (Gusinde 1982[1931]). In turn, the *kewanix* was a dance performed by both men and women (Bridges 1951, Gusinde 1982[1931]: 958-959, Chapman 1982: 181), which required the display of designs that were basically composed by a red background applied over the whole body, on top of which different designs were painted; these were composed by combining white straight lines of fine or medium width (mostly vertical), rows of white dots, quadrangular figures made with white dots, and wider white bands, generally located on the chest (figure 10). As noted above, these designs have the same basic structure that Tanu's design, as this spirit was a witness to the *kewanix* dances. In spite of their high geometrism, each of the *kewanix* designs had clear symbolic implications which operated as emblems related to Shelk'nam exogamic kinship units -*sho'ons*- (Gusinde 1982[1931]: 909, 962; Chapman 1986; 134, 181).

Besides the social and symbolic meanings of these designs, the structure of their plastic composition allows for their clear identification within the total corpus of Shelk'nam body painting designs, and visually distinguishes them from other designs worn in other situations.

Figure 9. Paintings and ornaments worn during the *osbkonhaninb* dance.



Source: Photo M. Gusinde, taken in 1923, copy held in ARC-FOT-AIA.

Figure 10. Body painting designs worn by men and by women during the *kewanix* dance.



Source: Photos by M. Gusinde, taken in 1923, copies held in ARC-FOT-AIA.

In sum, most of the motifs and designs presented here are exclusively Shelk'nam and have not been observed in other Fuegian societies such as the Yamana or Alakaluf (Fiore 2002, 2005, 2007). The specific identification of these designs as Shelk'nam has allowed to trained people, to identify in some occasions members of this society in photographs, using their painted designs as visual cues. In turn, this helps to identify these designs and ascribe them to this particular Fuegian society when they are contemporarily re-used in diverse material culture media, be it through detailed copies or through free adaptations led by artistic creativity and/or by interest in generating an object of greater potential commercial value. A preliminary analysis of such adaptations and re-uses of these designs will be presented below.

Mask decoration

The Shelk'nam did not decorate their material culture objects, except for their ceremonial masks worn by the *hain* spirits, and the guanaco skin cloak worn by Tanu spirit (see details below)¹⁵. Masks worn in the *hain* by men embodying spirits were painted with the same colours than their bodies, and with matching designs. There were two mask types: *tolon*, which were conical, made of bark or leather; and *así*, which looked like hoods and were made with leather. As noted above, these formed part of the designs which allowed for the visual identification of each spirit.

Both mask decoration and mask fitting were always carried out in the *hain* ceremonial hut (Gusinde 1982, Chapman 1982), that is, in a ceremonial, private, secret and male context which only included already initiated adult men and male youngsters/initiands; non-initiated persons (women, non-initiated male youngsters and children) were excluded.

After their use in the *hain*, masks were hidden in a wooded area near the hut (*idem*). If they were preserved, they could be reclaimed and reused in the following ceremony. But due to bad conservation conditions, these could decay, making it necessary to make new masks.

Current uses of ancient images: forms of re-use and adaptation of Shelk'nam body art in Western contemporary material culture

In this section we offer a preliminary panorama of the different current uses of images of painted Shelk'nam persons and/or of their body painting designs. This panorama does not aim to cover extensively any of the

material culture forms (artefacts, artworks or images) treated here, which could clearly be object of particular studies focused on each type of material or each artist, artisan or producer. Rather, the specific aim of this section is to offer the results of the above mentioned observations and surveys carried out in the cities of Ushuaia, Puerto Williams and Punta Arenas, which in this case have been aimed to identify images of traditional Shelk'nam art that have been used as referents represented in these different media. These media include a great number of material culture items: pottery figurines, painted wooden plaques, wooden plaques with bassrelief images, murals and building facades intervened with different techniques (e.g. painting, adhesion of coloured photos, etc.), bark or wood masks, paper or cardboard posters, jewellery pieces (e.g. earrings, necklaces made in metal, wood, etc.) plastic and metal pins, decorative patches to saw on clothing items or backpacks, stickers, and artworks created by one or several mixed techniques. In the creation of this panorama of the current uses of traditional Shelk'nam art, we have focused on the type of referent chosen by the producers in the present, observing the kinds of images created on one or several media.

Firstly, when assessing the image corpus gathered in our surveys of current material culture, it becomes noticeable that the most commonly chosen type of referent of Shelk'nam art are *hain* spirits. This is probably due to the fact that *hain* spirits gather a series of conditions that stimulate interest in reproducing and/or recreating them: they are “original”, that is, they are rare images, different to those commonly seen in current Western societies; they are “exotic”, that is, they clearly come from cultural contexts which are different from Western culture; and they stimulate the curiosity of the viewers due to the human quality of their anthropomorphic morphology, which is simultaneously distant from them due to their masked faces. However, not all spirits have been equally chosen as referents (see below). Also, the forms of reproduction of the images vary substantially, from accurate copies of the designs recorded in early photographs, to simplified adaptations of these designs, and even to free versions which are far from the original referents.

This is visible in many of the cases under study. For example: in the figures painted on wooden tablets (figure 11a) several spirit images are very similar to the photographs taken by Gusinde in 1923 to Kosmenk, Matan, Tanu, Kotaix and Ulen spirits (compare to figure 7). Some small modifications are noticeable for example in Ulen's mask, which in the

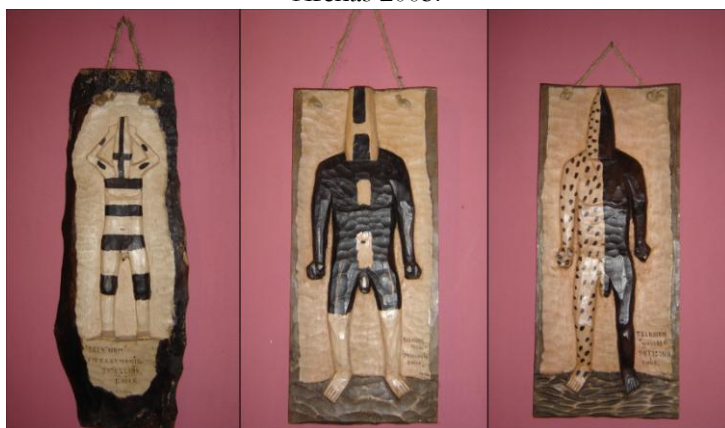
current version is not a truncated cone as in the traditional one, or in Matan's patches, which are more rectangular than those worn by this spirit in the photographs; and the smiling face of Kotaix is clearly a current addition to his image. In other figures made in bass relief on wooden tablets, the designs are even more different than the traditional ones, specially the spirit on the right, which could be a So'ort, but his mask does not correspond to that traditionally worn by this spirit (figure 11b).

Figure 11a. Figures of *hain* spirits painted on wooden tablets, Punta Arenas 2013.



Source: Photo by Ana Butto.

Figure 11b. Figures of *hain* spirits sculpted on wooden tablets, Punta Arenas 2005.



Source: Photo by Dánae Fiore.

The same happens with the ceramic figurines, in which free adaptations of the Kotaix design are observed; there is also the creation of a new design that seems to combine that of Kosmenk with the rows of dots worn in the *kewanix* dance (figure 12a). Other ceramic figurines are, however, much more accurate copies of different variations of Kosmenk's design, which we have been able to trace back directly to individual photographs taken by Gusinde in 1923: these clearly show that the figurine designs are almost identical to the traditional ones –this is the case of the figurine on the right, and of the figurine on the left–; others are simplifications of these, but keep their structure of composition intact –for example, the figurine in the centre– (figure 12b). All these pieces are objects found for sale in crafts shops and/or artifacts used as decoration in hotels, which clearly places them in commercial use contexts, specially linked to tourism. Interestingly, in the latter case, which is the most accurate in terms of the closeness between the pottery figurine with original referents in the photographs, each piece was for sale in a box that included a brochure that explained details about the *hain* ceremony and the meaning of the spirits (figure 12, centre, see brochure behind the figurine). In this sense, it would seem that the producers of these artefacts were interested in providing the buyer with information about the Indigenous cultural context about these represented referents –the *hain* spirits–referring both to their ethnic origin and to their symbolic value for the Shelk'nam.

Figure 12a. Figurines of *hain* spirits made on ceramic, Punta Arenas 2013.



Source: Photo by Ana Butto.

Figure 12b. Figurines of *hain* spirits made on ceramic, Ushuaia 2005 (above) and their comparison to *hain* body painting designs in photographs taken by M. Gusinde in 1923.



Source: Photos by Dánae Fiore and photos M. Gusinde taken in 1923 (copies held in ARC-FOT-AIA)

Images of these spirits also decorate the façade of a restaurant, the outside of a bus, and several pins and patches produced for tourist consumption as “souvenirs” (figures 13 and 14). In the first case, the designs are simplified adaptations that result similar to the *Kosmenk* spirits of the *Shelk’nam hain*. In addition, the restaurant is also decorated with a photograph of a *Shelk’nam* family (whose members are wearing facial paintings). In the second case, the tourist bus is decorated with photographs of a *Matan* spirit (in large size), two *So’ort* spirits (in smaller size), and a man wearing *kewanix* designs. This is the only case in which we have identified the use of *So’ort* spirits in all our surveys. In spite of the

fact that So'ort were central spirits in the *hain* and that there are numerous photographs that document them, it is possible that this referent selection –i.e. the decision not to use So'ort as a represented referent– may have been related to the fact that, for current observers, the morphology of So'ort, with his tightly hooded head, might not result visually attractive. This would reduce the image's aesthetic value and as a consequence its consumption would decrease. In fact, in all congress presentations, postgraduate courses and conferences for the general public in which I have shown images of this spirit, my colleagues, students and public have generally commented that So'ort was “scary”, “creepy”, “sinister”, etc. Even though these comments do not come from systematic surveys about this topic, they suggest that it is possible that such sensations may have guided different material culture producers not to select this spirit as a referent when reproducing images of painted Shelk'nam persons.

Figure 13. Hain spirit designs and other body painting designs in restaurant facade in Puerto Williams 2013 (left) and in tourist bus in Ushuaia 2005 (right).



Source: Photographs by Ana Butto (left) and Dánae Fiore (right)

Figure 14. Pins and patches for sale in tourist shops in Punta Arenas, 2013; note the mixture of "ethnic" topics with sports, politics, fauna, etc.



Source: Photographs by Ana Butto

Contrary to this case, the image of Kosmenk spirit is clearly the most frequently selected for its reproduction or adaptation in different media. These are almost exact reproductions of simplified versions of the above mentioned photographs, in this case in murals and posters generally located in touristic places such as crafts shops and restaurants (figure 15), as well as in jewelry pieces (figure 16). There are also free adaptations, such as the mural produced by an art team named Grupo Escaleno (Ushuaia), in which Kosmenk appears with a body painting design exactly equal to that recorded in one photo in 1923, and in black and white just like in such photo, but with his masked head notoriously tilted towards his left (towards the right of the viewer), and with his arms bent in front of his torso, with his hands joined with the palms upwards, and with a sign hanging from his neck, with a suggestive text written in red: “yo soy” (“I am”). This street artwork picks up on a well known image of Shelk’nam iconography but intervenes it in such a way –subtly in its morphology and boldly in the added text– that transforms it in a new image that interpellates the observer and stimulates him/her to reflect on the message contained in it. What does “I am” mean?: does it imply that the figure *is* a spirit?; does it imply that he *is* a painted and masked person whose

Indigenous society has been ignored by Western society, into which the former has been forcefully immersed. His gesture with the tilted head and open hands (which face the viewer instead of holding the mask, as in the original photograph), changes the spirit's body posture and transforms it from distant and solid to vulnerable and close to the viewer. His black and white colour hints to an "ancient" image, while his sign with red letters contrasts with such dark background and dialogues with the "modern" viewer. Its location, in a public space, also changes the spirit's context, which originally belonged to a private and sacred context. In such sense, this street artwork stands out as different from other current images that represent Kosmenk, insofar as it breaks away from the mainly decorative and commercial functions identified above, and proposes a critical message materialised in a new visual discourse.

Figure 15. Kosmenk spirits in murals and signs in Puerto Williams (above), Punta Arenas (below left and centre) and Ushuaia (below right).



Source: Photographs Dánae Fiore and Ana Butto.

Figure 16. Kosmenk spirit in jewellery piece, Punta Arenas 2013; compared to a photo of a Kosmenk spirit taken by Gusinde in 1923.



Source: Photographs Ana Butto.

Other *hain* spirits have also been selected, with less frequency, to be represented in different media, such as Kotaix, which not only appears in the wooden figures and ceramic figurines presented above, but also in jewellery pieces (figure 17). A case of greater visual richness is that of Ulen: even though this spirit has not been frequently reproduced as Kosmenk, Ulen has been represented and visually adapted to different current art media, without distorting its original design, which allows for its straightforward identification. Ulen appears in an urban mural (figure 18, above) and in contemporary fine art pieces. One of them (by C. Fierro D.; undated) is composed by six masked Ulen heads, produced in different colours and framed in squares with a certain resemblance to the famous pop series painted by A. Warhol (figure 18, right). Another artwork (by L. Benedit, 1992/1993) shows Ulen painted in ochre colours: the figure is placed next to two geometric figures of Patagonian Indigenous art known in archaeology as “*grecas*” (frets) also commonly known as “*guarda pampa*” (pampa stripe), and is partially covered by the figure of a monkey sitting towards the right of the image, who stares at the geometric figures and at Ulen (figure 18, below). The art piece is completed by a sign painted over a colourful background that reads “*Y Darwin no tenía razón*” (“AND DARWIN WAS NOT RIGHT”), followed by a letter “A” inside a circumference¹⁶. The conjunction of the monkey and the sign about Darwin –commonly taken as an example of those voyagers who had negative opinions about the Fueguians– suggest a critical vision about the discourses that undermine the Fueguian and Patagonian Indigenous societies, each one represented by an icon of their visual culture: Ulen, and the *grecas*/*guardas pampa*, respectively.

Figure 17. Kotaix spirit in jewellery pieces, Punta Arenas 2013



Source: Photographs by Ana Butto.

Figure 18. Ulen spirits: mural, Punta Arenas 2013 (above left); artwork by L. Bedit, Buenos Aires 2013 (below, left); postcard of artwork by C. Fierro, Puerto Williams 2013 (right).



Source: Photographs by Dánae Fiore and Anta Butto.

Finally, the images of spirits have also been represented by focusing on their masks. Although the study of masks is a research topic in itself (which goes far from the scope of this paper), it is relevant to point out the production of these types of objects by artists such as Renata Rafalak, who has thoroughly researched about the traditional forms of mask production by Fuegian societies, creating bark masks (of *Nothofagus*) and painting them with Indigenous designs as well as with designs of her own (figure 19, above). Also, Yatana park (Ushuaia), which contains and protects a *Nothofagus* forest, and is directed and sponsored by artist Mónica Alvarado, develops an educational plan concerned with environmental issues linked to art and ancestral knowledge of Indigenous cultures. The parks' railings are decorated with representations of numerous artefacts and images of Fuegian and Patagonian Indigenous art, including masks (figure 19, centre). Masks also appear in urban art (figure 19, below left) and even in the logo of the Secretaría de Cultura del Gobierno de la Provincia de Tierra del Fuego (Culture Secretary of the Government of Tierra del Fuego Province; figure 19, below right). Interestingly, these masks could be taken as a metonymy of the spirits, an essential “part” of them that represents their “whole”. However, in practice, since they are being used in contexts which are so distant from those where they have originally been created and used, masks seem to operate as a kind of icon of Fuegian Indigenous peoples as a whole: all of them wore masks, and, in fact, several of the above mentioned masks have designs which could be

identified with those traditionally created not only by the Shelk'nam, but also by other Fueguyan societies such as the Yamana/Yagan and the Alakaluf/Kaweskar.

Figure 19. Masks: art studio and artwork by R. Rafalak, Ushuaia 2005
(above); Yatana park *(centre)*; mural *(below left)*;
 Secretaría de Turismo *(below right)*, Ushuaia 2013.

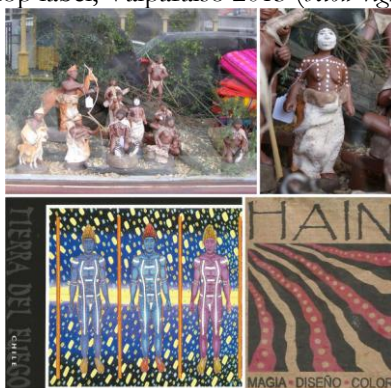


Source: Photographs by Dánae Fiore and Ana Butto.

Other body painting images which are not related to spirits appear in a smaller proportion in current material culture. We have identified designs inspired on the *kewanix* body paintings which appear, in adapted forms, in ceramic figurines: this is the only case of female body painting –not just facial painting– recorded in our surveys (figure 20, above). These designs are also observable in an artwork (documented in a postcard edited in Chile, which does not mention the author; photo taken by F. Krause; figure 20, below left), in which one *kewanix* design has been reproduced in several frames and in different colours –blue, light blue and lilac– thus changing the original red, black and white colour palette and, again, generating a resemblance with Warhol's pop art style. The basic motif of the *kewanix* designs –red and black bands with superimposed rows of white

dots– also appears in a sticker used in a gift shop in Valparaíso (Chile), whose brand name is, interestingly, *hain* (figure 20, below right). The process of free adaptation of the original designs to produce the sticker image has generated a deep distance between the resulting image from the original referent, which greatly hinders its identification. It has been transformed from a geometric and symbolic body painting design to a geometric abstract gift sticker. Without the link established by the term “*hain*” and without a knowledge about Shelk’nam art iconography, recognising its original referent would be impossible.

Figure 20. *Kewanix* body painting designs: ceramic figurines, Ushuaia 2013 (above, left and right); postcard -no author-, Puerto Williams 2013 (below left); shop label, Valparaíso 2013 (below right).



Source: Relevamiento Dánae Fiore.

Facial paintings for everyday life situations has also been reproduced in different current material culture forms. This is observable in a painted street mural, where in the forefront a man with an anguished expression wears one of the most typical Shelk’nam facial painting designs (one horizontal line on each cheek - motif type "F" in our classification), and opens his arms in a sign of despair; in the background a Kosmenk spirit is also visible (figure 21, above left). The same facial painting design is visible in a street art image produced by Grupo Escaleno, based on a black and white photograph of a Shelk’nam woman with her children (taken by Gusinde in the 1920's). Interestingly, this photograph has been edited and intervened with an eloquent sign, typed in an industrial font and printed in red colour, which reads: "Madre Tierra, he aquí a tus Hijos"

(“Mother Earth, Here Are Your Childrem”¹⁷). With this street artwork, the image is making visible the “invisibilized” Indigenous peoples who have almost been wiped out from their land (note that the term “Tierra” in Tierra del Fuego stands both for “land” and “earth”). Thus, expressed via different techniques, the social sense of both images is quite similar: they express claims for the injustice and abuses suffered by Shelk’nam people, and body painting is one of the ways in which members of this society are visually represented.

The same facial painting is appreciated in an instalation by L. Benedit (figure 21, below left and centre), which includes paintings of iconic images of Indigenous peoples of Argentina: those of Ceferino Namuncurá (son of a Mapuche chief in Patagonia, beatified by the Vatican in 2007), and the face of a young Shelk’nam wearing motif types “E” and “F”. This individual, apparently anonymous, is totally identifiable with the photographic portrait of Toin already mentioned above (compare with figure 3).

The face of a young Shelk’nam man wearing facial painting is represented in the work of visual artist Mónica Alvarado, which includes numerous images relative to the Fueguian Indigenous societies – particularly Yagan/Yamana– (figure 21). In this case, which belongs to the exhibition *Los Secretos Del Silencio*, the facial painting design does not match exactly any of those identified by us in our research, but rather seems to be a free creation which, nevertheless, bears similarities with other Shelk’nam designs (compare with figures 2 and 5).

Figure 21. Shelk'nam facial paintings; murals, Ushuaia 2013 (above left and right); artwork by L. Benedit, Buenos Aires 2003 (below left and centre); detail from artwork by Mónica Alvarado -copy kindly provided by the artist- (below right).



Source: Survey by Dánae Fiore.

Finally, we present here the case of the image of a Shelk'nam woman, Angela Loij, who was photographed by M. Gusinde wearing facial paintings in 1923 (figure 22, above left). This photograph was later published by ethnographer A. Chapman, retouching it in order to eliminate such painting at Angela's request, since she stated that the painting had only been worn at Gusinde's request (Chapman 1982 and Chapman personal communication 2002; figure 22, above right). A new retouched version of this photograph has been identified during one of our surveys, in the advertisement poster of a petrol station in Ushuaia. Here Angela's image has been reproduced four times, each image framed in a square, where her face and background are represented in different shiny contrasting colours, following in a straightforward manner Warhol's pop art style series of celebrities portraits (figure 22, below). Thus, Angela's image, which had initially been retouched to eliminate facial painting from it, has now been retouched again, placed in an urban context and used in an advertisement poster, transforming it in an icon of Western visual culture, but with Fuegian roots.

Figure 22. Transformed images of Angela Loij; photo by Gusinde 1923 (above left); photo retouched by A. Chapman 1982 (above right); advertisement in petrol station with Angela Loij images, Ushuaia 2013 (below).



Sources: above: Photo by M. Gusinde 1923 and Chapman 1982, copies held in ARC-FOT-AIA; below: photos by Dánae Fiore.

Conclusions. The transmutation of Shelk'nam art from a hunter-gatherer traditional context to a contemporary Southamerican context

The analysis of different traditional contexts of production and use of Shelk'nam body paintings suggest that the practice of painting the body was related, among other factors, with the ductility offered by this technique: its use was possible in a great variety of situations since the images created were not permanent, but rather ephemeral. This helped the designs displayed by a person in a certain situation not to contradict those displayed by the same person in another situation. When seen as a social product, body paintings can be interpreted as means of construction of such situations, put in action through the practice of social agents in quotidian and ceremonial contexts. Without paintings, mourning was incomplete, the first menstruation was not marked in the young woman, and the representation of *hain* spirits was impossible. Thus, it is evident that in this hunter-gatherer society body painting was not only a means of expressing a meaning, but a mechanism of production of ephemeral visual realities, which had deep social implications, since they operated to mark roles and relationships which were fundamental for the development and reproduction of the Shelk'nam mode of life.

In turn, the panorama offered by the reproductions and adaptations of Shelk'nam iconography of painted persons and body painting designs in current material culture media shows a deep series of transmutations of these images.

In the first place, the selected images have suffered different degrees of transformations. We have identified some reproductions which are extremely faithful to the traditional designs, adaptations that simplify them and even free creations different from the original designs, but clearly inspired on them. Given the ephemeral character of this art form, and given the disintegration of Shelk'nam sociocultural practices due to their deep transculturation, photography has operated as a crucial axis along which this visual re/production process took place: without using those ancient images as referents, the creation of these new images would have been deeply hindered. When comparing the early photographs with the current images, it is clear that the main visual element that has been maintained is the *bidimensional form* of body painting designs, while colour and size have suffered many more alterations. The maintenance of bidimensional form – both the figure's perimeter and the internal components that structure the

design— is what has allowed a specific referent (e.g. a Kosmenk spirit) to be identified in different media. *Threedimensional form* has clearly experienced several transmutations, insofar as the process started with body paintings (in a 3D body), it then has passed through photographs (2D) and then through images attached to 2D media (e.g. murals, wooden tablets, pins, patches, posters, canvasses) or 3D media (figurines, jewelry). Colour has suffered numerous transmutations: from coloured Indigenosu designs to black and white photographs, to figures which reproduce these designs visible in black and white photographs but are “coloured” according to descriptions in historical-ethnographic texts, to creations that use new colours which are totally different from the original ones. In few cases, the new creations are made in black and white, keeping closer to what is visible in the early photographs than to the traditional colours worn by the Shelk’nam. Finally, *size* has been clearly adapted according to the material culture object used as media to bear the image.

In the second place, given that these materials are produced in a Western and capitalist context, many of them have been produced for sale: thus, images have passed from having a single use value in a hunter-gatherer context, to having, in many cases, an exchange value in the new Western context. In this sense, the new contexts of production and use have clearly influenced the type of image created and the ways of viewing and consuming them. In all surveys we have recorded cases of objects produced for sale, specially as tourist souvenirs (e.g. statuettes, pins, patches, jewellery, etc.), as well as advertisements for restaurants, crafts shops, etc. In most of these cases the body painting image is distanced from its original context and from its specific cultural implications, and in turn operates as a icon of a distant “other” who is culturally different and “exotic”. Such change of context implied also, in some cases, the detachment from and ignorance about the originary *hain* ceremonial context, which was secret, private and gender-specific. On the contrary, *hain* spirits are now exposed, viewed and consumed in entirely quotidian and public situations – they decorate facades of restaurants, buses and souvenirs. Moreover, while the Shelk’nam never allowed anybody to photograph them while painting their masks or while being unmasked in the ceremonial hut –because this would betray their secret– (Fiore 2002) now masks form part of a repertoire of art objects and consumption goods. But, simultaneously, this also makes visible the existence of this

Fueguian Indigenous society and generates potential interest in the public to learn more about its culture.

In the third place, different to the cases primarily oriented towards consumerism, among the works of urban art, artworks and installations mentioned above, we find examples of free adaptations of traditional body painting designs, whose subtle but effective changes respect of the original images generate a new visual discourse. Thus, new media and new techniques are used to create new art forms that make visible several historical, social and cultural contents about the Indigenous Fueguian peoples. Fragments of early iconographies have been taken and intervened to resignify them, questioning the observer in an explicit manner: cases like a Kosmenk spirit wearing a typical painting but with a body posture different to the traditional one, a Shelk'nam mother with her children painted with traditional designs but intervened with a sign, or a portrait of a Fueguian native wearing facial painting and associated to the icons of other Indigenous "personalities" from Fuego-Patagonia, are clear examples of these procedures. These new images help to shift the public's gaze from *looking* to *seeing*. They are thus contributing to generate a new visual discourse, which, in spite of being diverse and incipient, breaks the silence and whispers a subtle message against ethnocentric discourses, thus helping to generate awareness about the absence/presence of the Shelk'nam in Tierra del Fuego.

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¹ In this paper the term “body painting” refers to painted designs displayed in any body portion, including the head and the face. The term “facial painting” will be used to refer to the painting of such specific body portion.

² The conceptual and practical differences between the different disciplines that develop and apply the theoretical perspective of art as a social product –anthropology, sociology, history and archaeology of art– will not be treated in this paper, but can be traced through the bibliography quoted here.

³ The works of art produced by Renata Rafalak and Mónica Alvarado may constitute research topics on themselves: however, these are out of the scope of this paper, and only specific examples of artworks created by these artists will be treated here.

⁴ The use of red colour was documented by: Sarmiento de Gamboa (1557), B and G Nodal (1621), Labbe (1711), anonymous author (1765) in Schindler (1995), FitzRoy (1839), Darwin (1845), Lista (1887), Segers (1891: 60), Payro (1898), Beauvoir (1915), Gallardo (1910), Dabbene (1911), Borgatello (1929: 181), De Agostini (1924), Lothrop (1928: 58-59), L. Bridges (1951: 366-367), Cojazzi (1914), Gusinde (1982: 956-957).

⁵ The use of white colour was documented by: B and G Nodal (1621), Labbe (1711), anonymous author (1765) in Schindler (1995), Banks (1768), FitzRoy (1839), Darwin (1845), Lista (1887), Segers (1891: 69), Payro (1898), Beauvoir (1915), Gallardo (1910), Dabbene (1911), Borgatello (1929: 181), De Agostini (1924), L. Bridges (1951: 366-367), Gusinde (1982: 206-211), Lothrop (1928: 58-59).

⁶ The use of black colour was documented by: Labbe (1711), anonymous author (1765) in Schindler (1995), Banks (1768), FitzRoy (1839), Darwin (1845), Lista (1887), Segers (1891: 69), Popper (1887, 1891), Payro (1898), Beauvoir (1915), Gallardo (1910), Borgatello (1929: 181), De Agostini (1924: 276), Gusinde (1982: 206-211), Lothrop (1928: 58-59), L. Bridges (1951: 367).

⁷ The use of yellow colour was documented by: Gallardo (1910), Dabbene (1911), Barclay (1926), De Agostini (1924), Lothrop (1928), L. Bridges (1951).

⁸ Note that in the early photographs, which are black and white, red hues are not always clearly distinguishable, so in these cases we decided to indicate that they are “dark” paintings; only when the contrast is good

enough do we indicate that the design is “probably red” or “probably black”.

⁹ In spite of the fact that in such ritual an adult woman participated, counselled and painted the young girl, the individual nature of this ritual is based on the fact that the young girl is the focus of attention: there are neither other initiated girls nor other participants or external observers participating in this ritual.

¹⁰ These terms are quoted in inverted commas since they belong to a clearly Western vocabulary, whose translation from Indigenous concepts may not have been precise.

¹¹ Yet the design may have been intentionally painted just to take the photograph, which may not necessarily document a real "bride" or a real wedding ceremony.

¹² We use the term “*initiand*” to identify the youngsters who were introduced to the ceremony for the first time: once the initiation passed, these men would be considered as initiated adults in the following *hain* ceremonies.

¹³ This does not mean that the Shelk'nam did not believe in mythical spirits, since both men and women did believe in them (Chapman 1982: 70). According to Chapman, women did know or suspect that the spirits they saw coming out from the *hain* hut were in fact men, but, at the same time, they believed in the real existence of spirits (ibid: 146, Chapman 1997: 107). However, Angela Loij, one of Chapman's informants told her that “*the spirits didn't look like men. You could never tell they were!*” (Chapman 1982: 88). Hence there is a certain ambivalence regarding the femal appreciation of the real spirits and of their representations: this ambivalence contributed to the continuity of the *hain* ceremony, since in spite of the women's knowledge and suspicions about “the hoax” (sensu Chapman 1982), they still acted as if the *hain* spirits were real.

¹⁴ K'terrnen could be male or female; in this case we refer to him as male since the photographs that document this spirit come from the 1923 *hain* witnessed by Gusinde, in which this specific spirit was male.

¹⁵ There are very few quotations that indicate that the Shelk'nam covered some of their artefacts with paint (Nodal 1621, anonymous in Schindler 1995), yet this seems to have been a practice aimed at protecting leather objects from humidity and/or aimed to give them greater flexibility (Gusinde 1982: 1099). We have also identified one quotation that states that paint was used “to make the *object* or body more beautiful” (Gusinde

1982:1099, our emphasis and our translation); but this is not enough to verify the existence of artefact decoration in this society.

¹⁶ Another sign underneath to the previous one reads: "VENIT MIHT DARWIN IN MAENTEN"; these words are crossed out by a line.

¹⁷ In Argentina, "mother earth" is a term commonly mentioned in Spanish to refer to Indigenous lore, particularly from the Northwest region (where "mother earth" is known as Pachamama). This term regards earth as a nurturing mother which gives life to all living creatures –plants, animals and people– and which therefore has to be respected and thanked for through rituals in which offerings are tributed to Pachamama.

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Criminal Justice in Iceland: Recent Prison Developments

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Abstract

Iceland is usually depicted as a low crime country possessing many of the social features characterizing such nations. How does the notion of Iceland as a low crime country hold when different forms of crime data are used such as imprisonment and recidivism rates? What characterizes Iceland's confinement facilities? What is the typical sentence for different crime types? How has the situation regarding crime types and punishments developed in recent years? In this article, answers to these questions, and others, will be provided by using official sources, public data, news reports, and previous research on the subject.

Keywords: Prison, Iceland, corrections, alternatives to prison.

Introduction

Iceland has in recent years experienced both internal and external change. Iceland's population more than tripled in the 20th century and has continued to increase since; or from about 280 thousand inhabitants in 1999 to more than 330 thousand in 2016. At the same time Iceland has opened up to the outside world, detected among other things in an influx of new immigrants. In 1999 about 2,4 percent of the population was foreign born, but in 2016 this figure stood at 9 percent. The social fabric has therefore undergone major change in most recent years, with the economy experiencing a boom in the new millenium and then suddenly collapsing in 2008. In the post-crisis period Iceland has bounced back, experiencing economic growth in most recent years. What impact does this societal background have on crime control developments in Icelandic society?

Iceland prison situation

The state owns and runs all prison facilities in Iceland (see Prison and Probation Administration 2016). The Prison and Probation Administration, established in 1989 modelled after similar Scandinavian organizations, oversees daily operations of all facilities. Iceland's prisons have been divided into two categories. One type for prisoners serving sentences, and the other for those held in custody and solitary confinement during the initial investigation of their cases (see also Gunnlaugsson 2011).

In early 2016 five prisons were operated in Iceland in which convicted prisoners served their sentences, with a total of about 150 prison cells. Of the prisons, one was located in Reykjavík, and the others scattered across various regions of the country – two in southwest Iceland (*Litla-Hraun* and *Sogn*), one in western Iceland (*Kvíabryggja*), and one in the largest town of northern Iceland (Akureyri). Only the Reykjavík prison was originally built as a prison facility, dating back to 1874. The other buildings were all renovated to serve as prison facilities after originally having been planned for other purposes. A new prison opened in late 2016 outside Reykjavík in Hólmsheiði replacing the old prison in Reykjavík, which subsequently was closed in May of 2016. The new Reykjavík prison has cells for 56 prisoners including a custody facility. This facility will mainly be used as a reception unit for in-coming prisoners, shorter prison sentences and for those who fail to pay fines.

The custody facility has in the past few decades been located in the largest prison at *Litla-Hraun* but will move to the new prison in Hólmsheiði in early 2017. The *Litla-Hraun* prison resembles a maximum security facility located close to two small fishing villages about 60 km southeast of Reykjavík. More than half of the total prison population has been placed there or 87 inmates, including the custody facility. Before 1989 no prison for females existed in Iceland and they were placed among other male inmates. The *Kópavogur* prison was opened in 1989 and there all female inmates served their sentences until 2015 when it was closed down. Usually about four to seven female inmates served time at any given time and the remainder of the maximum capacity of twelve was filled with male inmates. The new prison in Hólmsheiði includes a separate division for women prison inmates and they started serving their term there in November of 2016.

The prison facility in Akureyri, north of Iceland, is located at the local police station, and has recently been renovated. It has a capacity for 10 inmates, mostly intended for shorter sentences. Moreover, the prison in north-west of Iceland, *Kvíabryggja*, looking more like any other farmhouse, is virtually an open prison facility. This prison has a capacity for 22 inmates and has recently been renovated. Most of the bankers and bank directors who currently have served time in prison have been placed there. Finally, in 2012, a new open prison facility *Sogn* was opened not far away from *Litla-Hraun* with a capacity for up to 20 inmates.

The total prison capacity of Icelandic prisons in early 2016 stood at about 150 cells which has been filled to its maximum capacity in most recent years. It is noteworthy, despite a marked population increase in Iceland, that the total prison capacity did not increase markedly from the mid 1990's, when the prison capacity was approximately 140 until early 2016 (Gunnlaugsson and Galliher 2000). The number of prisoners was around 145 inmates in 2009 and in early 2016 this figure stood at about 150.

With the new prison in Hólmsheiði the prison capacity will markedly increase, or to a total of 196 cells. This number of about 150 inmates serving in late 2016, currently at its historical peak, still shows the Icelandic per capita imprisonment rate to be low or around 50 per 100 thousand inhabitants, below almost all other European nations. Even though the number of prisoners does not necessarily reflect the crime rate in society, this figure implicitly tends to support the notion of Iceland as a low crime country. Yet it remains to be seen whether the prison space addition in Hólmsheiði will be used to its maximum with this new facility. If it will be used to its maximum, the prison rate is bound to increase as well.

Correctional statistics

The annual number of those under the supervision of the Prison and Probation Administration from 2000 to 2009, by type of sentence, showed a marked increase (Prison and Probation Administration 2009). The number of those receiving a fine doubled from a total of 639 in 2000 to 1206 in 2009. The vast majority of the fines were meted out for traffic violations, such as driving while intoxicated, and drug offenses. A significant increase can also be detected in probation, or from a total of 447 in 2000 to 588 in 2008, who do not have to serve in prison if they

meet the requirements of their probation. The increase in both fines and probation put no extra burden on prison capacity. Still, failure to pay fine can result in imprisonment. With prison facilities filled to its capacity during this time period it is possible that some of them expired and eventually might not be paid.

If the figures for incarceration are examined we also see a steady increase. From a total of 313 in 2000 receiving an unconditional prison sentence increasing up to 416 in 2008. In the 1990's figures for incarceration were very similar to the figure in 2000 (Gunnlaugsson and Galliher 2000). This increase of unconditional prison sentences during this time period put an enormous pressure on the prison system which was not met by opening new prison space at the time. The result was that prison space was filled to its capacity creating a long list of convicts awaiting a place of confinement. In November of 2009 this list stood at about 240 persons waiting to be placed in prison (Visir.is 2009; Ríkisúttvarpið 2009) and in 2015 this figure had increased to more than 400 (Visir.is 2015). Thus, government officials have faced a major pressure to meet this increase by creating more prison space or seeking prison alternatives. The new prison facility in Hólmsheiði opened in 2016 is aimed in part at solving this waiting-list problem. Where does this increase come from? Are specific crime types increasing or does it reflect an overall increase of all crime types?

Institutional records of prisoners for 2006-2015 (table 1) reflect an emphasis on confining those convicted of drug, property and different types of violent offenses. The ratio of drug offenders has varied from 28 to 34 percent of the prison population in this time period. Proportionately property offenders have decreased or from accounting for about 26 percent in 2000 down to a low of 18 percent in 2008. Violent offenders, including homicide, sexual crimes and other violence, have taken more space or from a total of 24 percent of all inmates in 2006 up to 35 percent in 2013 of the whole prison population. Both proportionately and in number, the most notable increase during this time period therefore consist of violent and drug offenders while property and traffic violators increasingly lagged behind.

Table 1. Percentage distribution of incarcerations in Icelandic prisons, by type of crime committed, 2006-2015.

	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
Homicide	6	8	8	7	7	6	7	7	7	7
Property crimes	23	22	18	24	26	25	26	22	23	25
Traffic violations	16	11	10	9	3	5	8	7	5	7
Drug violations	34	32	28	30	35	30	28	30	30	31
Sex crimes	9	15	13	10	12	12	12	14	14	11
Other violence	9	8	16	10	11	14	12	14	15	13
Other	3	4	7	10	6	8	7	6	6	6

Total number:	327	288	314	328	326	366	389	373	352	348

Source: Prison and Probation Administration annual reports, 2006-2015.

What lies behind this profound change? Most likely a mixture of events. Increased drug enforcement (Gunnlaugsson 2015), and harsher sentences meted out by the courts for both drug and violent crimes (Bragadóttir 2009; Hákonarson 2009; Magnússon and Ólafsdóttir 2003) undoubtedly play a role. Moreover, public concern in society for both sex and violent crimes has deepened in recent years with more media reporting (Björnsson 2007) and public pressure to increase penalties (Ólafsdóttir 2009; Visir.is, 2006).

Alternatives to prison have been adopted in recent years, clearly apparent for traffic violators whose number in prison has subsequently decreased. Traffic violations is a mixed category involving not only traffic violations but also car thefts, driving while intoxicated and driving without a license. What is the range of sentencing meted out by the courts?

Table 2. Percentage distribution of imprisonments, by length of sentence, 2007-2015.

	2007	2008	2009	2010	2011	2012	2013	2014	2015
Less than 30 days	23	27	27	25	27	30	26	25	28
30 days - 3 months	32	31	33	31	34	29	29	35	34
3-6 months	16	16	16	13	17	15	18	16	15
6-12 months	10	10	8	13	9	12	10	11	12
12 mths- 36 mths	14	11	11	13	11	8	13	9	7
36 months+	5	5	5	5	2	6	4	4	4

Total number:	402	416	447	407	477	493	563	530	490
Total length of Punishment in Yrs:	300	298	329	309	296	336	423	336	286

Source: Prison and Probation Administration annual reports, 2007-2015.

On the whole prison sentences tend to be relatively short. In 2007 about 55 percent of all prison sentencing included a three month sentence or less with a very similar proportion in 2015, or about 56 percent. In the 1980's about 66 percent of all sentences were three months or shorter (Gunnlaugsson and Galliher 2000), very similar to the situation in 2000. Thus, it appears that the ratio of shorter sentencing of three months or less in prison has decreased somewhat from earlier time periods, or from being about two-thirds of all sentencing in the 1990's down to about 55 percent during 2007-2015. What about proportion of longer prison sentences? There the trend appears to be somewhat different. In 2007 close to 20 percent of all prison sentences included a prison sentence of one year or

longer but in 2015 this proportion had dropped to about 11 percent of all prison sentences.

A growing number of incarcerations can be detected during 2007-2015, or about a 20% increase. Yet a peak had been reached in 2013 with a total of 563 receiving a prison sentence, going down to 490 in 2015. We also see an increase in total length of sentencing from 2007 to 2013 with a notable drop taking place in both 2014 and 2015. The total length of prison sentences meted out by the courts in 2007 was 300 years in prison but in 2013 this total had jumped up to around 423 years, or an increase of about one-third. In 2014 and 2015 we see a marked drop or down to a total of 286 years in prison, a similar length as in 2007. Thus, sentences gradually became longer in the new millennium in addition to a growing number of imprisonment sentences until reaching a peak in 2013 with a notable drop since then. This trend in both number and longer sentencing practices apparently contributed to the current pressure in the prison system, and added to the long list of convicts awaiting a place of confinement. In most recent years though a drop in both number of prison sentencing and in total length of punishment in years can be detected which might ease the pressure somewhat on the prison system and gradually shorten the list of convicts awaiting serving their prison sentence.

However, court sentencing policy is one thing, and time actually served in prison another. Paroles have increasingly been granted over the years. In the time period 2000-2008 about 40 percent of the prison population completed the sentence in prison while about 60 percent were granted parole before the whole term was served. In 2008 only about one-fourth completed the whole sentence and more than 70 percent were granted parole. This trend of granting more parole had started earlier. During the 1980's and 1990's increasingly more prisoners were granted parole, or from about 36 percent in 1985 to 57 percent in 1998 (Gunnlaugsson and Galliher 2000).

Thus, proportionately more prisoners have been granted parole in recent decades while at the same time we see a growing number of imprisonments. According to Iceland's penal code (law no 19 1940), an option of giving parole is made possible when two-thirds of the term has been served and after at least two months in prison. Yet there are frequent exceptions, and many prisoners are released when half of their term is completed. With the new prison legislation passed by Alþingi in 2016, convicts younger than 21 years old, can be released from prison when one-

third of their sentence has been served in prison. The relative share of half and two-thirds of terms completed before released on parole has not changed much over time. With a growing number of longer sentences over time more inmates have a possibility to be granted parole since shorter sentences than two months do not permit it. How many inmates are first servers and how many are recidivists?

How many prisoners have served time in prison before?

In the 1980's and 1990's usually about half of the prison population had served in prison before (Gunnlaugsson and Galliher 2000). In most recent years the rate of repeat servers seems to be decreasing. During 2000-2008 repeat prisoners were proportionately fewer than before with about 40 percent of inmates being recidivists in 2008. In 2009 about 60 percent of the inmates was first servers increasing to about 68 percent in 2013 (Prison and Probation Administration 2016). What accounts for this positive change is difficult to state with certainty, and some fluctuations can be detected in recent years. Yet, a growing number of prison sentences seems to have reached more new offenders than before. More services provided to prisoners while serving their term have also been offered in recent years, such as substance abuse treatment, which might have helped reducing recidivism.

Earlier, Baumer et. al., (2002) had found Iceland to have a similar rate of recidivism as in other nations for both reconviction and reimprisonment. Therefore, a small and relatively homogenous nation such as Iceland with a low crime rate was not found to reintegrate offenders at a higher rate than others. While there are perhaps several plausible explanations for this pattern, the authors (Baumer et. al. 2002) raise the possibility that functional aspects of exclusion may override prevailing reintegrative forces, even in communitarian societies such as Iceland, characterized by low crime rates. Yet recent figures of repeat prisoners seem to indicate that relatively fewer prisoners seem to return to prison than before.

Foreigners in Icelandic prisons

In the economic boom in the new millenium the number of foreign citizens in Iceland increased considerably. As was mentioned above about

2,6 percent of the population was from outside Iceland in 1999 increasing to about 9 percent of the population in 2016 (Iceland Statistics 2016). Most of them came from the eastern part of Europe to meet demands on the labor market for manpower in the growing economy. A large share of the population growth in Iceland in recent years has therefore come from immigrants. This new social environment of foreign born inhabitants and an increasing number of foreign visitors to Iceland can also be detected in the local criminal justice system. On the average about two foreign born citizens served time each day in Iceland prisons in 2000 but they numbered 24 in 2008, or about 17 percent of the total inmate population (Prison and Probation Administration 2009). In 2011 the total number of foreign born inmates had increased up to 89 inmates, or about 25 percent of the total serving time in prison for that year. Most of these offenders are first servers and therefore new to the prison system. Thus, it is evident that a large part of the current pressure on the prison system to open more prison space comes from both population increase and the ever more heterogenous nature of the Icelandic society. The crime types committed by foreign born inmates tend to follow the same crime types committed by local inmates. Property crimes, drug and violent offenses, constituted the bulk of the offenses committed by foreign citizens who served time in Icelandic prisons in 2011.

Iceland's criminal code and justice system

There are two court levels in Iceland. Eight district courts who judge both civil and criminal cases. Verdicts can be appealed to the Supreme Court which is the highest court in the nation. Iceland's criminal code largely reflects Danish influence which Iceland was in royal union with until 1944. Since then many changes have been made to the code. Yet, the models for these changes have continued to be drawn from the laws of other Nordic countries, in addition to incorporating international legislations as a part of Iceland membership to various international treaties (Ólafsdóttir and Bragadóttir 2006).

As for overall severity of punishment in Iceland, a recent study of punishment in the Nordic countries showed that on the whole punishment tended to be similar between these countries (Hennum 2003). A study of homicides showed however that these are relatively severe in Iceland compared with neighboring countries (Magnússon and Ólafsdóttir 2003).

A typical sentence in Iceland for homicide was in an earlier study shown to be 14 years in prison (Jónsson 1996). In the same study a typical sentence for rape was found to be 1 1/2- 2 years in prison and 1-2 months for a burglary to a private home. Yet, as was mentioned above, a tendency to increase penalties was detected in Iceland in the new millenium based on incarceration records. Moreover, the maximum penalty for drugs violations was increased to 12 years in prison from the previous limit of 10 years in 2001. Relatively more cases involving drug importation and sales have ended up in the upper limits of the sentencing range compared to most other offenses – another manifestation of the grave concern authorities show for local drug use.

Recent developments in alternatives to incarceration

Iceland has in the past few decades developed a total of four new alternatives to imprisonment (see also Gunnlaugsson 2011). In 1990 a program was established enabling inmates who have alcohol and drug problems to complete the last six weeks of their prison sentence at a rehabilitation center (Baldursson 1996).

In 1995 a new law came into effect (law no. 55, 1994) adopting community work service as an alternative to prison sentence. Those sentenced to six months or less could apply for community work instead of confinement. In 2012 also those who receive nine months or less could apply for community service with a further leniency in 2016 when all those who receive a 12 month unconditional prison sentence can also apply for community service. According to the law, 40 hours of community work is equivalent to a one-month prison sentence, and those who are granted this option will have to complete the work in at least two months. In most recent years more than one hundred people receiving an unconditional prison sentence have served their sentence each year by community work (Prison and Probation Administration 2016).

Another noteworthy prison alternative came into effect in 1995. Those inmates who are nearing completion of a longer sentence or those who have received a short sentence and secured steady employment or education, are eligible to serve their sentence at a half-way house run by a private, nonprofit association named *Vernud*. There, inmates pay a rent and can hold an outside job or attending school and have more interaction with their families, but under strict rules of conduct (Gunnlaugsson and

Gallihér 2000). In 2014 a total of 82 individuals served their prison sentence at *Vernd* (Prison and Probation Administration 2016).

Finally, electronic surveillance was introduced in 2011 (law no. 129). Those receiving a 12 month unconditional prison sentence or more, could have one month subtracted from their prison term. For example a two-year prison sentence makes possible a two month earlier prison release (Prison and Probation Administration 2016). In 2016, the period subtracted from the prison term was doubled (law no. 15), enabling an earlier prison release, serving longer by electronic surveillance than before.

These alternatives to traditional prison indicate a tendency in Iceland to replace punishment with rehabilitation in dealing with crime control. At the same time these measures reduce government prison expenditures and are thus politically attractive. Moreover, these alternatives help reducing the pressure on the prison system. Most prisoners can make use of these alternatives to prison, and in particular those who are nonviolent offenders and convicted of property offenses or violation of traffic laws. Yet, it is clear given the long list of convicts awaiting a place of confinement, that the nation's prison capacity might need to be expanded even beyond the new prison facility opening in Hólmsheiði in late 2016. The current fiscal crisis of the state might put some constraints on such plans paving the way for less costly measures to prison in the future. Yet a recent drop in long sentences and in the number of those receiving a prison sentence will undoubtedly help ease the burden on the prison system in the near future – if this positive trend continues in the near future.

Concluding remarks

Iceland is a small and relatively homogenous nation in the North-Atlantic and has for a long time been perceived as a low crime country. This view has been based on limited studies but has in most recent years been verified by improved local criminal records. Icelandic society has experienced both internal and external change in recent years. Iceland has opened up to the outside world reflected among other things in an influx of new immigrants.

On the heels of these social changes crime concerns have also changed, in particular towards drugs and violence (see also Gunnlaugsson 2011). This shift can be demonstrated in crime control developments, where both drug and violent offenders have taken more space in the prison system in

recent years. Moreover, a general trend towards somewhat longer sentencing practices, could also be detected in the new millenium until 2013, especially for drug and violent crimes.

This punitive trend in Iceland is not unexpected compared to many other countries in W-Europe, where similar sentiments have prevailed in late modernity (see for example Garland 2001 and Nelken 2009). This mood towards more punitiveness seems also to have reached the shores of Iceland, a small and relatively homogenous nation, geographically isolated in the North Atlantic. Harsh punitive attitudes are therefore not confined to large, heterogenous and complex industrial nations, but can also be detected in small and closely knitted societies such as Iceland. This penal development coincides with broad societal changes taking place in Iceland when the nation increasingly has entered the global community.

Yet, Iceland still possesses qualities setting the country apart from many other Western nations, with its low prison population and relatively lenient penalties. In this vein, Iceland might be similar to what Pratt (2008a; 2008b) describes as *Scandinavian exceptionalism*, with consistently low rates of imprisonment and relatively short sentences. In most recent years a drop in both the total number of prison sentences and total length of sentencing in years might strengthen again the position of Iceland as a country with low imprisonment and short sentences.

What the future holds for Iceland is not fully clear. It may be popular to mete out tougher court sentences and raise punishment levels but it is also costly to institutionally meet this challenge. Pressure to tackle and resolve new penal developments by providing sufficient prison facilities has proved to be difficult for Iceland due to a fiscal crisis of the state. Yet to meet public demand for tighter crime control and the long waiting lists accumulating in the prison system, more prison expenditures have proved to be unavoidable for Iceland. At the same time, it is likely that Icelanders will continue to see innovative alternatives to serving time in prison, which will both reduce government expense and replace punishment with rehabilitation – at least for specific crime types.

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Greenland -a country without prisons: Images of Greenlandic institutions of delinquents and its population

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Abstract

In 2018, Greenland is expected to have its first prison, and the idea of Greenland as the country without prisons will be history. However, even before the first prison is built, Greenland is among the hardest punitive countries in Scandinavia with more than 200 prisoners per 100 thousand of the national population. Most of the Greenlandic inmates are serving sentences for violence, homicide or sexual crimes.

For decades, the image of Greenland as the country without prisons has been successfully maintained. The background for a society without prisons is found in the Greenlandic criminal code of 1954. Prisons had no place in the criminal code – nor in Greenland. The link between guilt and punishment was broken and measures were adopted based on what best served the re-entry of the offender into society. Instead of serving a sentence in prison, the country's offenders were to serve in open institutions in order to retain social connections to the surrounding community.

The article examines the Greenlandic prison system and how it differs from ordinary prisons. Moreover, an insight to the social background of the prison population in Greenland will be provided.

Keywords: Greenland, Imprisonment, Resocialization, Criminology, Social exclusion, Poverty, Polarization.

Introduction

*“Greenland is the only place in the world where people cannot be punished.
There is no penal code, only a criminal code.
There are no prisons, only institutions for delinquents.
No matter what crime a person may commit in Greenland,
in principle one cannot be punished – only helped”* (Lynge 2010).

As the Greenlandic social commentator Finn Lynge wrote, there are formally no prisons in Greenland. And persons who have broken the law will be helped rather than punished. This was at least the purpose of the Greenlandic Criminal Code. And for more than fifty years this has been widely believed, and frequently expressed in relation to the Greenlandic criminal justice system.

For more than half a century the Criminal Code of Greenland has been held as a unique example in European sociology of law, as the sanctions had to be selected from a perspective that would ensure the most successful rehabilitation of the perpetrator. Prisons had no place in the Criminal Code – nor in Greenland. Instead, imprisonment takes place in an open institution for delinquents.

Although Greenland Home Rule Government was introduced in 1979 and from 2009 the autonomy Greenland Government came in to force, the judicial system remains Danish; meaning the Greenlandic judicial system continues to be regulated by Danish legislation.

This article will seek to answer the following questions: What kind of institutions are the Greenlandic institutions of delinquents? Why does Greenland have such a high rate of inmates compared to Scandinavian countries? Who are the inmates in the Greenlandic institutions for delinquents?

Historical Background

In 1948-1949 the Danish Government sent an expedition to Greenland to investigate local legal conditions. It was the impression of the expedition that Greenlandic legal practice was characterized by an individualizing personality system. Therefore it was the conclusion of the expedition that the Greenlandic system should be developed with norms adjusted to Danish penal legislations, while sanctions should be based on Greenlandic practise – the perpetrator principle. This means that the link between the seriousness of the crime and the severity of the response was broken. It

was what served the offender's resocialization and integration into society that was to determine the response (Goldschmidt 1954).

The code's rejection of prisons had its origins in, as the Legal Expedition claimed to have seen, that one did not isolate offenders in Greenland. It was possible to keep everybody under supervision in small societies, and those who had been incarcerated tolerated it so poorly that it was necessary quickly to release them. And moreover it would be particularly costly to construct prisons in Greenland (Goldschmidt 1953).

By supporting the ideological draft legislation, it became possible for Denmark to appear innovative in the area of justice while, at the same time, it was not necessary to allocate funds to building prisons in Greenland. It was furthermore an exceptional opportunity to observe how legal principles were practically implemented – and thereby let the code be a social experiment in Greenland.

In the 1950s and 1960s, Greenlandic society underwent a profound modern industrialization process. The occupational bases were reorganized, and features of the Danish welfare society reproduced with the purpose of making Greenland a modern society. With this started the emergence of a class-based society along with the development of capitalist conditions of production and an increase in wage labour (Dahl 1986). The old ways of society with small communities and strong primary control were eroding. Institutions started to make headway while persons with a need for special institutions were sent to appropriate institutions in Denmark (Jensen 2010).

When a wave of institutional incarceration swept Europe, Greenland was initially unaffected. But starting with an amendment to the criminal code in 1963 it became possible to place convicts in institutions for delinquents. It was, however, emphasized, that the Greenlandic institutions were not to have the characteristics to prisons. They were to avoid the harmful effects known to be caused by prisons (Folketingstidende 1962-63).

The Great Greenlandic Incarceration

The first Greenlandic institution of delinquents saw the daylight in 1967. The institution was constructed in the capital Nuuk with an 18 person capacity. The inmates were supposed to work in town outside the institution in daytime while serving their sentence in the institution. The

most important principle of the institution was the inmates were to maintain in connection to the surrounding society through employment in town; they were to be re-socialized and supported toward a future existence free of crime.

The small institution for delinquents in Nuuk quickly faced overcrowding, and more institutions were created. Even though the institutional capacity increased, the problem of overcrowding continued in the Greenlandic institutions. In the 1980s and 1990s started what may be called “The Great Greenlandic Incarceration”. Institutional capacity doubled during those years, and the number of inmates exceeded anything comparable seen in Europe.

The Greenlandic institutions of delinquents

While doing my Ph.D.(Lauritsen 2011) the dissertation’s qualitative research relied on fieldwork in two institutions of delinquents, in Nuuk and Ilulissat.

For a large proportion of the inmates in both institutions, long periods of their entire lives were to be lived within the confines of the institution. Everyday routines are directed by fixed timetables and rules, supervised by uniformed guards, and all activities are conducted along with the same group of people. Common to the majority of those interviewed was the feeling of wasted life, a time that was merely to pass.

In both institutions was found a hierarchy among the inmates. Sexual crimes, particularly against children are a legitimate cause for exclusion, just as inmates who inform on fellow inmates to the staff are excluded. In Ilulissat it was primarily a social exclusion, whereas informers or sex criminals in Nuuk could risk physical harassment by fellow inmates. Among the crucial factors determining hierarchical placement, it was particularly the character of the crime, the physical size and strength of the body, as a dominant personality that were prominent.

The life emerging in the institutions for delinquents bears practically all the hallmarks of the total institution, the prison (Goffman 1967). One important difference, however, is that in the prison there are facilities designed to remedy life in isolation. Similarly, there are work and education opportunities. In the open institution there is naturally nothing – precisely because it is an open institution, which is not intended to be resided in 24 hours a day. But when the open institution is closing up, and

is only offering inmates a life based on the open institution's deficient activity opportunities and facilities, life here become much more painful than in the prison.

In the open institution of delinquents the intention is that the inmates are to retain their connection to the society; they are supposed to be employed in town and through a series of re-socializing initiatives to improve their future prospects. But as is apparent the institutions are far from being open for most inmates. The intention with these institutions was to help inmates to a future life without crime. The inmates were supposed to work in town outside the institution in daytime while serving their sentence in the institution. Over the years these institutions have developed into being closed institutions, and today it is only very few inmates who experience the principle of the open institutions.

Images of the Greenlandic inmates

To compare how strictly different countries punish, one of the most commonly used measures is to compare the rate of prison population, inmates per 100.000 of the national population. If we take a look at the Nordic countries, the prison populations are divided as it appears here (www.prisonstudies.org 2016): Norway: 70 inmates per 100.000 citizens; Denmark: 58; Finland: 55; Sweden: 53; Iceland: 44, Faroe Islands: 19; and then we have Greenland. In Greenland the prison population is 226 inmates per 100.000 citizens. More than 10 times higher than the Faroe Islands. When we use the official figure for the Greenlandic prison population, it is important to note that it is only inmates in the Greenlandic institutions for delinquents. A very large group of the Greenlandic inmates are sent to safe custody for an indeterminate period in a Danish prison. This group is not included. If we include the Greenlandic convicted inmates in the Danish Herstedvester-prison, the Greenlandic prison population jumps to a total of 270 inmates.

Greenland has no prisons – but a very huge prison population. In 2018 Greenland will get its first prison where inmates who today are sent to a Danish prison in the future will be incarcerated.

Today there are six institutions for delinquents in Greenland with rooms for a total of 154 inmates. In the fall of 2015 there were a total of 122 inmates corresponding to about 80 percent of the total prison capacity.

In addition we have the group of convicted inmates sent to prison in Denmark. In the Danish Herstedvester Prison a total of 28 Greenlandic males are serving their sentences. They are judged by a Greenlandic Court and sent approximately four thousand km away from their home to serve their sentences in Denmark. To get a true picture of the Greenlandic prison population we also need to include them.

To get a detailed image of the Greenlandic Prison population, this author recently reviewed records of all the inmates (autumn 2015 and spring 2016). Of those serving in Greenland including those who had been sent to Denmark. A small part of the study will be provided here below to show a few social characteristics of Greenlandic inmates.

If we take a look at the gender ratio; in the Danish prison the group of Greenlandic inmates are only men. But in the Greenlandic institutions a total of 15 percent of the inmates are women. In a Nordic perspective the female inmates in Greenland are relatively many. All of the women were convicted for homicide, attempted murder or violence.

Even though they represent a significantly higher percentage than in Scandinavia, we are talking about a few women among many men. And that means that some women are forced to serve as the only woman among many men. In the capital, Nuuk, the institution has a section only for women. But in the smaller institutions around the country, women are forced to serve as the only woman or with a few other women together with many men.

In Greenland we have to take geographical distances into account. And it creates also challenges for the Greenlandic Prison and Probation System. The question is, what will be best for the female inmates; to serve their sentences near their home and family, although they will be the only woman in the institution – or will it be better for them to be placed in an institution only for women, but far away from home?

When we take a look at the crime type, we see that a total of 76 percent of the Greenlandic prison population are convicted of offenses against the person: Homicide, sexual crimes or violence.

To understand the Greenlandic crime picture, it is important to find information about the victims. Who are the victims of these 76 percent of the Greenlandic inmates? And what is the relation between offenders and their victims?

For homicide and attempted homicide in the most cases the victim is the spouse or partner. And for sexual crimes against children under 15

years the victim in most cases is the offenders own children. Overall the picture shows that we will find the victim in intimate relationships. When the records of the inmates were reviewed my intention was to find information about how the inmates were raised in their childhood, and how their life was before they were convicted. And very soon a kind of depressing pattern emerged where a large proportion of inmates had suffered from problems related to poverty.

Before the imprisonment at least 45 percent of inmates were unemployed. At least 47 percent have in periods of their life been homeless. And at least 43 percent had not even graduated from primary school. Almost one-fifth of the Greenlandic prison population has family relations to former or current inmates. And more than half have previously been serving in an institution for delinquents. A total of 56 percent are registered as having substance abuse problems with drug or alcohol. At the beginning of the year, the National Institute of Public Health (SIFs Grønlandsskrifter 2016) published a report entitled; *“The population in Greenland – living conditions, lifestyle and health”*.

A part of this study focused on upbringing. The study shows, that more than 70 percent of the Greenlandic population born in the mid-1960s or later had grown up in a home with alcohol problems, violence or sexual assaults. For the group of young people between 18 and 29 years the study shows that 33 percent have been sexually abused before the age of 18 years.

Several studies have shown the same pattern. It is well-documented, that for many people it has been a hard time to grow up in Greenland. And childhood has also been a difficult time for a large number of the prison population.

More than 40 percent of the Greenlandic prison population had grown up in a home with violence and alcohol or drug problems. More than 30 percent of the Greenlandic prison population have been in care away from their home. At least 41 percent of the 18 to 24 years-olds have been in a residential institution. At least 23 percent of the inmates have been sexually abused before the age of 18 years. And for the female inmates at least half have been sexually abused in their childhood. For inmates convicted for sexual crimes against children we see that at least 51 percent themselves have been sexually abused during their childhood.

Greenland is a polarized society with a limited welfare system. There is a lack of treatment staff. There is a lack of halfway houses for children grown up in residential institutions. And there is a lack of rehab institutions.

A huge part of the Greenlandic prison population grew up in violent families. During their childhood they have suffered great trauma without finding any help to get through this. The question is if they react in conflict from known and learned patterns. In absence of other solutions, they resort to actions they know from their childhood when it comes to solving conflicts which is violence.

The majority of serious crimes in Greenland have been committed while the offender was intoxicated. And as we see more than half of the prison population have substance abuse problems with drugs or alcohol. Their life situation of poverty, homelessness, and unemployment and as an outcast of the population makes it reasonable to assume that frustrations pile up. In combination with alcohol and without knowing alternatives to how to solve conflicts they often will react with violence.

But for a huge part of the Greenlandic prison population it is not only other people they hurt. Many of them have hurt themselves, and they have several suicide attempts behind them. And many of them have lost close relatives to suicide. Unfortunately this is not unusual in Greenland. The incident of suicide is among the highest in the world.

Maybe we should see the actions from the prison population as a reaction of powerlessness. They react with known solutions to their problems. Solutions where they harm themselves and people close to them. Maybe their reactions and crimes should be seen as an answer to the life situation they are facing. From a bleak place in society with no perspective for the future, the only one they really hurt is themselves and their close family. And in that way their reaction can be seen as a kind of expanded suicide.

Conclusion

Greenland is known for its humane criminal code and rejection of prisons. The intention of the Greenlandic institutions of delinquents was to avoid harmful effects known from prisons. And people who had broken the law should be helped rather than punished. But as we see the institutions today resemble closed institutions where the inmates find no help to their life problems.

A huge part of the Greenlandic inmates are suffering for the trauma they are inflicted during their childhood. Trauma related to a childhood where they have been raised in poverty with no help from the Greenlandic welfare system. They react from well-known patterns and repeat actions in ways to solve conflicts, which often are characterized by violence.

The open institutions of delinquents are an illusion. And combined with a betrayal from the Greenlandic welfare system the outcast of the society will still be suffering for problems related to poverty. With this it seems like the institutions of delinquents only fulfil a single purpose: Storing of marginalized sections of the population.

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The resilience of institutions: Uruguay, Iceland -a comparison

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Abstract

The study is a comparison of the socioeconomic development of Iceland and Uruguay. Three frames of analysis are utilised; intuitional analysis; traditional economic approach and finally the emphasis is on learning processes and empowerment. The research is confined to the development before the 2008 focusing on institutional resilience and the importance of geopolitical settings; in the Cold War era, Iceland was located in the 'frontier', backed up by the United States while Uruguay located in the 'backyard'.

Keywords: Geopolitics, institutions, empowerment.

Introduction

At first sight it seems far-fetched to compare the evolutionary aspects of the economic development of Uruguay and Iceland; topographically remote, with a radically different history and seemingly an overall different cultural setting. Iceland, before the global crisis belonged to one of the most prosperous nation-states worldwide, while Uruguay, again was plagued by deep-rooted economic crises in the post war era. At a closer look, the comparison is not so out of place. Early on, Uruguay was one of the most affluent societies on the globe; a welfare state reminiscent of the so called 'Nordic model', emerging several decades later in Scandinavia. Iceland, exceptionally poor by European standards initialized the prerequisites critical for modernity early in the twentieth century, inspired

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by the development in its neighbouring countries, primarily England and Scandinavia.

Obviously, there are differences of which the location is the most perceptible one; Uruguay locked in-between two powerful nation-states, Iceland being an island in the North Atlantic, increasingly close knitted to its neighbouring countries.

Due to the economic, political, social, as well as the technological evolution in recent decades, lowering of transaction costs has fundamentally altered the situation of small open economies in an increasingly globally connected world. This applies to regulations, communication and overall technological advancement, financial flows and the growth of human capital (although, presently higher fuel costs might alter the situation). The key to affluence is openness or rather it's opposite. Protectionism distorts development to such an extent that a situation of weakened competitiveness is inevitable; the growth of competitive social flows is the key to success (Amin & Thrift 1992; Amin 2006). At the same time, the vulnerability or the volatile situation of small or micro-sized economies increases considerably. In the case of Iceland, it is becoming ever more apparent that the economy has by far outgrown the boundaries of the nation-state. The existing social technologies and political governance have been rendered more or less economically inefficient. In the case of Uruguay, the interdependence created by MERCOSUR, the trade alliance between, Argentina, Brazil, Paraguay and Uruguay, intensified the vulnerability described, metaphorically as a flu/influenza relationship; when a neighbour experiences economic turmoil, Uruguay suffered a serious crisis.

Increased global relations are seen as a prerequisite for affluence but the sheer vulnerability generated by the small size and typically hegemonic sectoral composition of the economic systems studied, can have graver consequences quite different from what the bigger and more complex economies come across. Yet, small size allows flexibility and, definitely creates opportunities. Therein lies the paradox of the situation of small open economies. Openness is a prerequisite for prosperity, but stronger and more complex ties renders local governance inefficient on the verge of being obsolete or precarious.

The catching up process – three streams of analysis

Here we will attempt to shed a light on the peculiar phase of convergence/divergence characterizing the development of the post war era. Allowing a certain degree of anachronism of the historical dynamics of Uruguay and Iceland, it could be stated that the ‘Nordic Model’ was implemented in Uruguay i.e. mixed equalitarian welfare society on a relatively high income level, before the necessary material prerequisites existed in Scandinavia let alone Iceland (Esping-Andersen 1999; Landes 1998). The above statement brings us to focus on the institutional settings or its recent broader definition as ‘social institutions’ or their more operative version as ‘social technologies’ (Nelson 2007; Eggertsson 2005).

For the most part the study is restricted to the post WWII period and the North/South discourse becomes a fundament of our analysis. The so called ‘catch up’ discussion (Abramovitz, 1986; Fagerberg & Srholec, 2006; Arecona & Sutz, 1999).

Fagerberg and Srholec (2006) present a helpful frame for the discussion of the ‘catching up process’ by distinguishing between three main frames of reference:

- The ‘Institutionalist’ view, focusing on how to get the functioning framework for efficient markets structures, transactions and the role of private ownership.
- The role of productivity – capital relation between growth and development.
- The ‘knowledge based’ approach, according to which catching up (or lack of such) depends not so much on capital as the abilities of a country to create and exploit knowledge; the “social capability” or more precisely; in which the “absorptive capacity” plays a central role.

The Institutionalist view

The rapidly growing literature of New Institutional Economics (NIS) has repeatedly been criticized for being an unduly passive historical analysis rather than a policy oriented approach. Eggertsson’s concretization of North’s concept of ‘social institutions’ as ‘social technologies’; a “...process whereby social institutions produce particular outcomes” paves a way for NIE based policy discussions (Eggertsson 2005 p. 3). Later, Nelson

using a Schumpeterian and a more passive approach, broadens the institutional framework as; “conception of what institutions are – basically the factors and forces that mould and hold in place social technologies” (Nelson 2007 p. 3).

The different sectoral characteristics of the two nation’s economies were further enhanced by the apparent post war divergence being not only of quantitative accumulation but rather an overall structural nature. In the fifties the innovations and technological advances in agriculture in the more affluent countries meant that the overall prices of foodstuffs fell worldwide. The agriculturally based economy of Uruguay devolved into an insufficient fundament for the rising expectations in the more technologically advanced societies worldwide which led to an identity crisis as well as a material one (Blyth 2002). In addition, a complex chain of events resulted in serious political turbulence (Panizza2004).

The guarded national system, a long-standing principal rationality, was to protect small business (i.e. farming) against the threats of the large-scale productivity of industrial modernization. The system was, in a sense, based on ‘dictatorship over needs’ or paternalistic governance disrupted by WWII (Feher, Heller & Markus 1983). Productivity in fisheries in contrast to farming led to higher prices as fish was the last animal in sizable quantity to be domesticated. Technological advance, therefore led to overexploitation at a time changing lifestyle demanded leaner food (Jónsson 1998). The belief that the latecomer societies were in an advantageous situation as they could learn from the front runners was taken for granted in Iceland as well as Uruguay (Gerschenkron 1962), a firm belief adhered to by dominant interest groups in both countries. However, the strong adherence to the basic resources had opposite impact on the two countries; innovation and consequent productivity resulted in reduced overall wealth in Uruguay while in Iceland the income from fisheries became a steppingstone to further affluence.

According to the indicators of the widely accepted HDI index for the year 2005, Iceland had the top score while Uruguay sits at number 46. At a closer look the divide is not so drastic, as Uruguay is at number 6 of the Americas and third in Latin America. Most of the demographic indicators are alike; democracy, literacy, health care (same number of physicians per capita), infrastructural utilities (100% access to clean water), to name a few. Apart from the obvious difference in GDP per capita (10,000 \$ versus 36,000 \$ in 2005) are is related to education, technology and research. The

conclusion from a structural viewpoint therefore seems to be that potential possibilities for a functioning demographic welfare state existed in both countries while only Iceland could transform the demographics possibilities into a flourishing social development. Influx of capital followed, privatization of the rich fishing grounds and, later the privatization of the cumulated embedded wealth of the population resulted in explosive growth. Growth was magnified by intuitional and technological reduction of transaction costs along with abundant access to investment capital worldwide.

The increased openness magnified Iceland's possibilities while the formation of MERCOSUR has, in a sense, intensified Uruguay's dependency on its neighbors.

The Economic approach

Comparing the development of the two countries from an economic point of view, the short answer would be that Uruguay had a "head start" when it came to growth up until WWII then slowly falling behind or becoming a "laggard" in the mid sixties. Iceland in contrast, a colony and a late-developer, leaped into modernity in the advent of the War experiencing an exceptionally rapid growth in the post-war era. The comparison of the structural characteristics of the two nation-states and offers a rather unusual variant of the North/South tendency of divergence but follows the overall path of resource dependence all the same. Iceland freed from its resource dependency or the fisheries while Uruguay is heavily dependent on its favorable agricultural base, a typical example of the 'dutch disease' (Sala-i-Martin, 2002; Gylfason 2000).

The likelihood of rapid economic growth in Iceland as well as in Uruguay must have been implausible up until the mid twentieth century but for opposing reasons. Uruguay was 'locked in' due to its agriculturally based prosperity that had served so well; a relatively equalitarian state sometimes termed "Switzerland of the South". The Icelandic economic system was, due to a political stronghold, similarly based on agriculture up until the WWII despite the sectors unmistakable inadequacy (Jónsson 2004).

Uruguay's economy was characterized by an export-oriented agricultural sector, a well-educated work force, and a high level of social spending. After average growth of 5% annually during 1996-98 the economy suffered a major downturn in 1999-2002, stemming largely from the spillover effects of the economic problems of its large neighbours, Argentina and

Brazil. Argentina, for instance, made massive withdrawals of dollars deposited in Uruguayan banks in 2001-02, which led to a plunge in the Uruguayan peso and a massive rise in unemployment. Total GDP in these four years dropped by nearly 20%, with 2002 being the worst year due to the banking crisis. The unemployment rate rose to nearly 20% in 2002, inflation surged, and the burden of external debt doubled. Cooperation with the IMF helped stem the damage. Uruguay improved its debt profile in 2007 by paying off \$1.1 billion in IMF debt, and continued to follow the orthodox economic plan set by the Fund in 2005. The construction of a pulp mill in Fray Bentos, which represented the largest foreign direct investment in Uruguay's history, in November 2007, is expected to add 1.6% to GDP and boost already rising exports. The economy had grown strongly since 2004 as a result of high commodity prices for Uruguayan exports, a strong peso, growth in the region, and low international interest rates.

In Iceland, the outside shock of WWII radically redefined the technical and financial conditions permitting an unparalleled period of growth or a "from rags to riches tale"; fishery dependent economy turning into a fully-fledged multi-sectoral and globalized economy (Jónsson, 2004).

At the outset the primary task was creating a solid economic base that was done by utilizing the generous Marshall aid, which was the proportionally highest per capita in Europe although the actual War damages suffered were negligent. Similarly, only a part of the income from fish sold to the allies were paid during the war while the rest was reimbursed afterwards in a lump sum and primarily invested in trawlers politically distributed around the country. This influx allocated sectorally was sufficient to establish the economic fundamentals of the nations economy; a fertilizer plant, a cement production unit, along with fish meal factories. The investments were either constructed for grants or soft loans. It goes without saying that these contributions reflected the backward state of the economy. The focus was on the rudimentary requirements or infrastructure-like production facilities. In short, the basics of a modernized economy were supplied on a silver plate due to the politically strategic location of the country from a Cold War worldview. In the early sixties, at technical improvement in the fisheries' techniques of herring, made it possible to sharply reap the large migrating herring shoals. This was followed by the construction of an aluminum smelter and ferro-cilicium plant in the mid sixties.

By extending the fisheries limits from 12 miles (1958) to 50 miles in 1972 and, eventually to 200 miles two years later the lever of riches came

fully into play. The decaying trawler fleet was modernized in less than three years between 1971 to 1973, reaping in full the benefits of the redefined ownership over the fishery grounds surrounding the island. Exclusion of foreign fishing generated affluence, reminiscent of the early post war years.

In Uruguay, as in most other central and Latin American Countries, the focus was on the ruling elites and securing their position, (a similar strategy the Soviet Union used in practice although camouflaged by a different ideological rhetoric). The overall economic impact of the Cold War divide plays definitely an important role in the economic aspect of the divergence between the two countries. The otherwise fertile ground of a relatively equalitarian society in Uruguay was hindered from transforming itself to a modern competitive economy due to the all encompassing political Cold War disputes.

The Knowledge Based Approach of the learning society

In adapting the 'knowledge based approach' the comparison brings to the surface a curious difference. The Icelandic economy had become integrated into the global economy at astonishing pace while the Uruguayan economy has suffered several blows in the last decades. The reasons behind the disparity are complex but one of its manifestation is crucial: Uruguay experienced a massive 'brain drain' or emigration estimated as numerous as 15% of the population in less than two decades. Here, as in other 'rest' countries to cite Amsden (2007), the most capable fractions of the population, are the ones that could fulfill the innovation potentials that had been emerging in several areas around the globe. Seen from a somewhat cynical viewpoint, intellectual capital became the nations primary export (Pellegrino2004). The lack of higher education facilities in Iceland forced the young to seek their education abroad and was aided to do so by an unusually favorable student loan system. High percentage of the students returned and brought with them a set of prospective networks creating 'meaningful nodes' close to home as well as globally, thereby establishing the necessary, if not sufficient prerequisites for the path towards the 'learning economy'. A noteworthy example of 'brain circulation' similar to Taiwan and Finland although the causes may have been different (Saxenian 2005). This circulation process remained from the sixties up until the nineties or until further education was strengthenednationally (Hannibalsson 2005). An elementary comparison of the complex relationship of the two societies through the lense of a

‘learning economy’ indicates that the divergence in economic wealth does not necessarily result in weaker democratic institutions rather the fundamentals or the structures adhered to knowledge or, more narrowly phrased as information (See Table 1.).

Table 1. Aspects for comparing Iceland and Uruguay

	Iceland	Uruguay
Metaphysical bias (1)	Great importance attributed to education. Early achievement of universal alphabetisation. High social value attributed to practical knowledge, including extensive farming practice for children. High enrolment and outward oriented higher education. Part of the Scandinavian welfare space. “Easy entrepreneurship”.	Great importance attributed to education. Early achievement of universal alphabetisation. Lasting influence of a socially sharp division between manual and intellectual work. Low enrolment in higher education. Early and fairly unique welfare state in Latin America severely eroded since the 1960’s. “Difficult entrepreneurship”.
Metaphysical bias (2)	Down-to-earth pragmatism or level-headedness seen as a much more important ‘sticky knowledge’ than the influx of formal knowledge and high technology endeavours.	The “capacity to innovate in scarcity conditions” is a main productive and innovation asset, both for import substitution and for linking innovative efforts to welfare efforts.
National scientific interests	Widely distributed disciplinary knowledge base, in academia and in production. High points in verity of life science, ITCs and engineering.	Fairly distributed disciplinary knowledge in academia. High points in the whole spectrum of the life sciences. Narrow spectrum of disciplinary knowledge in industry.
Institutional structure	Growth of R&D spending and of industrial R&D. Well behaved financial sector in relation to innovation. Progressive (actually high) absorption of highly skilled personnel in industry.	Stagnating national and industrial R&D spending over decades. Unsuitable financial sector in relation to innovation. Persistent low absorption of highly skilled personnel in industry.

To summarize; Uruguay, with an excellent head start; a pastoral Eldorado populated by skilled immigrants from Europe gradually lost momentum after the WWII. Iceland was converted to modernity in a

surprisingly short time period from being one of the most poverty-stricken societies in Europe to become affluent. In both cases, the formal as well as social institutions were present.

The new innovation system in Iceland favored young entrepreneurs rooted in sectorally based knowledge; utilizing global meaningful nodes that had evolved tacitly in the last decades. Such was the case in aviation; generic drugs production, retail, manufacturing of food production equipment, and information technology some of which count among the leaders worldwide. All of these are traditional sectors based on a fairly solid and accessible technology base managed by a new generation of risk seeking 'born globals'.

Concluding remarks

Uruguay was one of the most affluent societies in the mid eighteenth century populated by skilled immigrants from Europe. The population was homogenous and equalitarian by Latin American standards, reaping the benefits of its fertile soil. The nation became one of the first welfare states worldwide, a free general education, a solid national health system and an overall democratic fundament. A backward looking utopia as Uruguayans describe their social development. Iceland, a society economically barely above the subsistence level for the most part of the thousand years of settlement. Yet, despite the utter poverty, the population preserved its oral heritage, equalitarian work ethic and democratic intuitions.

The formally sound institutional fundaments of a hard working population characterizing both countries evolved in an unusually divergent manner in the advent of the Second World War. Uruguay located in the 'backyard' in the Cold War era. Iceland statically located in the frontier, backed up economically as well as socially in a significant manner. Both countries were heavily resource dependent, one relying on agriculture, the other on fisheries. The inherent differences contributed significantly to the divergence. The worldwide innovative productivity lowered the prices of agricultural goods while technological advances increased the value of fish. This led to overexploitation of fish, a situation of scarcity even intensified by preference for lean protein rich food stuffs. The important alliances; NATO, EFTA, and an unusually favorable agreement with EU minimized the crisis in 2008. The MERCOSUR alliance had a significant economic impact due to various reasons while the lowering transaction costs

combined with wide reaching privatisation led to an explosive growth and downturn in Iceland.

Uruguay experienced a serious case of brain drain due to political turbulence, economic stagnation, and the lock-in situation between two economically unstable giants. Iceland, with a strong encouragement of students seeking higher education abroad experienced an unparalleled case of brain recycling. The revolution in information technology, reduction of tariffs and transportation costs along with unrestricted capital flows has triggered off a decade of explosive growth in Iceland creating exceptional economic openness and an enlarged economy of a microstate incapable of providing a sufficient institutional framework to external influences.

Despite the vulnerability of open microstates both countries seem to have the fundamentals, which will be sufficient to enable them to face an unpredictable future although such statements should be taken with precaution

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Representations of Lapland in British Romantic Literature: toward ethnographical dissemination?

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Abstract:

Romantic representations of Lapland were chiefly the joint product of the eighteenth century primitivist and sublime theory, notably responsible for the Ossianic revival initiated by Scottish antiquarian James Macpherson in the 1760s. Still unknown to many, the mythical Gaelic bard Ossian and his poems set off all over Europe a real “Celtomania” that eventually earned this literary figure the distinguished title of “Homer of the North”, whose cultural significance far outstretched the bounds of the Scottish Highlands. As a matter of fact, sporadic literary allusions to Lapland and the Samí had already been made by that time through the publication and successive rewriting or imitations of two Lappish ballads. Subsequently entitled “Orra Moor” and “The Reindeer song,” they were presented as genuine specimen of Lappish poetry first communicated by a native named Olaus Matthias to German humanist Johannes Scheffer who included them in his history of the Samí, Lapponia (1673). This rather contrasted with a dogmatic Christian approach of Arctic religions and mythologies in terms of superstition directly connected with an only half-suppressed European belief in witchcraft still prevailing as a popular referential medium. This paper addresses the issue of what might be termed “ethnographical dissemination”, as resulting from the influence of Arctic travel writing upon Romantic poetry exemplified by the Lappish episode of Samuel Taylor Coleridge’s poem “The Destiny of Nations”(1796/1817).

Keywords: British Romanticism, S. T. Coleridge, Lapland, Knud Leem, Arctic mythology.

Introduction

Romantic representations of Lapland were chiefly inspired by the joint product of eighteenth century primitivist and sublime theory,¹ one of the driving forces, notably, of the Ossianic revival initiated by Scottish antiquarian James Macpherson in the 1760s. Still unknown to many, the mythical Gaelic bard Ossian and his poems set off all over Europe a real “Celtomania” that eventually earned this literary figure the very distinguished title of “Homer of the North”, whose cultural significance far outstretched the bounds of the Scottish Highlands.² Indeed, as Frank Edgard Farley already observed in 1906: “In view of the “runic” and ‘Ossianic’ vagaries of the half century following 1760, we can hardly avoid the conclusion that the pleasure which the ‘numerous Lapland compositions’ gave, arose largely from the romantic suggestiveness of the background.”³ As a matter of fact, sporadic literary allusions to Lapland and the Samí had already been made by that time through the publication and successive rewriting or imitations of two Lappish ballads. Subsequently entitled “Orra Moor” and “The Reindeer song,” they were presented as genuine specimen of Lappish poetry first communicated by a native named Olaus Matthias to German humanist Johannes Scheffer who included them in his seminal history of the Samí, *Lapponia* (1673).⁴ Of these two poetical rarities, “Orra Moor” was more frequently praised. Ossian’s first advocate Dr Hugh Blair even quoted the entire Latin original in his *Critical Dissertation on the Poems of Ossian* (1763) to prove his point that “Barbarity” was not “inconsistent with generous sentiments and tender affections.”⁵ This rather contrasted with a dogmatic Christian approach of Arctic belief systems and mythologies in terms of superstition directly

¹ See Ellingson, Tir, *The Myth of the Noble Savage*. Berkeley: University of California Press, 2001. Ashfield, Andrew, de Bolla, Peter, *The Sublime: A Reader in British Eighteenth-Century Aesthetic Theory*. Cambridge : Cambridge University Press, 1996.

² See Gaskill, Howard, “The Homer of the North”, in *Interfaces*; n°27 (August 2007), pp. 13-24. See also his volume *The Reception of Ossian in Europe*, London: Continuum, 2008.

³ Farley, Frank Edgar, “Three ‘Lapland Songs’”, in *PMLA*; vol. 21, n°1 (1906), [pp. 1-39] p. 32.

⁴ Scheffer, John, *The History of Lapland: Wherein are Shewed the Original, Manners, Habits, Marriages, Conjurations, &c. of that People*. Oxford: George West and Amos Curtein, 1674, pp. 112-5.

⁵ Blair, Hugh, *A Dissertation on the Poems of Ossian, the Son of Fingal*. London: T. Becket and T. A. De Hondt, 1763, pp. 13-14.

connected with an only half-suppressed European belief in witchcraft still prevailing as a popular referential medium. In what follows I will address the issue of what might be termed “ethnographical dissemination”, as resulting from the influence of Arctic travel writing upon Romantic poetry. The impact of European superstition concerning witchcraft shall be first illustrated by a survey of a number of representations of Lapland in British Romantic literature, while the emergence of a new attitude towards Sami mythology shall be discussed within the frame of Samuel Taylor Coleridge’s poem “The Destiny of Nations” (1796/1817).

Lapland and the Sami people were first introduced to British readers through Scandinavian accounts such as *Historia de Gentibus Septentrionalibus*¹(1555) by Swedish archdeacon Olaus Magnus, Scheffer’s *Lapponia* (1673), Swedish Carl Linnæus’s *Iter Lapponicum dei gratia institutum* 1732², and *De Lapponibus Finmarchiæ*³(1767) by Norwegian missionary Knud Leem, as well as the scientific observations made in *La figure de la terre*⁴(1738) by French naturalist Pierre Louis Moreau de Maupertuis, whose name we find attached in later editions to what may be the most influential poetical depiction of Lapland in eighteenth-century English-language literature, James Thomson’s first seasonal ode to “Winter” (1726).⁵ But it was only in 1789 that one could find an English travel narrative of Lapland, *A Tour Through Sweden, Swedish-Lapland, Finland and Denmark*⁶(1789), based on the Fennoscandian summer

¹Olaus Magnus, *Description of the Northern peoples: Rome 1555*; transl. by Peter Fisher and Humphrey Higgs ; ed. by Peter Foote ; with annot. derived from the commentary by John Granlund. London: the Hakluyt society, 1996-8.

²Linnæus, Carl, *Lachesis Lapponica: Or, A Tour in Lapland [...]*; transl. by James Edward Smith. London: White and Cochrane, 1811, 2 vols.

³Leem, Knud, *An Account of the Laplanders of Finmark, Their Language, Manners, and Religion [...]*, in *General Collection of the Best and Most Interesting Voyages and Travels in All Parts of the World: Many of which are Now First Translated Into English; Digested on a New Plan*; ed. John Pinkerton. London: Longman, Hurst, Rees, Orme & Cadell & Davies, 1808, vol. 1, pp. 376-490.

⁴De Maupertuis, Pierre Louis Moreau, *The Figure of the Earth : determined from Observations made by Order of the French King, at the Polar Circle*. London: T. Cox, J & P. Knapton and A. Millar, 1738.

⁵ Thomson, James, *The Works of James Thomson: With His Last Corrections, Additions and Improvements*. London: A. Millar, 1757, p. 203-5, ll. 843-901.

⁶Consett, Matthew, *A Tour Through Sweden, Swedish-Lapland, Finland and Denmark: In a Series of Letters, Illustrated with Engravings*. London: J. Johnson, J. Goldsmith and T. Lewis, 1789.

expedition led by Sir Henry George Liddell of Ravensworth, Durham in 1786.

However, representations of Lapland and its inhabitants in British literature had for a long time been reduced to an eldritch vignette resulting partly from Europe's own beliefs in witchcraft and spirits, which found in the far and mysterious North a fitting home ground, especially if one is reminded of this biblical prophecy predicting how "out of the north an evil shall break forth upon all the inhabitants of the land."¹ In the end, what was deemed a domestic affliction could also be easily projected to the distant Arctic wilds, like Shakespeare's "Lapland sorcerers"² or Milton's "Lapland witches"³ who crystallized James VI's royal certitude, allegedly speaking from personal experience,⁴ that "the devil finds greatest ignorance and barbarity[...] in such wild parts of the world, as Lapland and Finland."⁵

Perhaps somewhat unsurprisingly, the myth of northern witchcraft continued to flourish during the eighteenth century and still dominated Romantic literary productions, starting with Richard Hole's *Arthur: Or the Northern Enchantment* (1789) whose sixth book opens with the description of a winter scene in eastern Lapland said to be derived from Olaus Magnus, before moving into the interior of a cavern where the "Weird Sisters, or Northern Parcae",⁶ immediately evocative of Shakespeare's witches in *Macbeth*, are found performing some incantations.⁷ Once again, we catch them conspiring against the British

¹Jeremiah 1:14, in *The Bible, Authorized King James Version with Apocrypha*; ed. Robert Carroll and Stephen Prickett. Oxford: Oxford University Press, 2008, p. 827.

²Shakespeare, William, *The Comedy of Errors* IV, 3; ed. Charles Whitworth. Oxford: OUP, 2002, p. 147, l. 11.

³ Milton, John, *Paradise Lost* II; ed. Alastair Fowler. Oxon: Routledge, 2013, p. 143, l. 665.

⁴ In allusion to the particularly adverse weather, among other mishaps, that delayed Anne of Denmark bride's naval escort back to Scotland after he had married her by proxy in August 1589. Worried about her safety, he sailed there himself to take his bride and became convinced to be the victim of a conspiracy of northern witches, Scottish, Danish and Norwegian. Cf. Stewart, Alan, *The Cradle King: A Life of James VI & I*. London: Chatto and Windus, 2003, pp. 105-23. Willumsen, Liv Helene, *Witches of the North: Scotland and Finnmark*. Leiden : Brill, 2013, pp. 331, 361.

⁵ Normand, Lawrence, Roberts, Gareth, eds., *Witchcraft in early modern Scotland: James VI's Demonology and the North Berwick Witches*. Exeter: Exeter University Press, 2000, p. 414.

⁶ Hole, Richard, *Arthur: Or, The Northern Enchantment. A Poetical Romance, in Seven Books* I. London: G.G.J & J. Robinson, 1789, p. 7.

⁷Hole, Richard, *Arthur: Or, The Northern Enchantment* VI, pp. 171-82.

crown then held by legendary King Arthur, by hindering his union to sweet Inogen, Merlin's daughter, and by assisting the Saxon invader through their occult agency. Similarly, Henry Boyd's "imitation of Gray's Descent of Odin", written in a climate of post-revolutionary gallophobia with the growing threat of a French invasion, ascribes the storm that scattered the British naval blockade of Brest in January 1803 to the supernatural intervention of "The Witch of Lapland", summoned here by the "fiend of Gaul", namely Napoleonic France.¹ Most of the time, poetical references to Lappish witchcraft were rather brief and anecdotal, be they one quatrain long, like in Dr. Nathan Drake's "Ode to Superstition" (1790): "Mid Lapland's woods, and noisome wastes forlorn,/Where lurid hags the moon's pale orbit hail:/There, in some vast, some wild and cavern'd cell,/Where flits the dim blue flame,/They drink warm blood, and act the deed of hell"; James Hogg's ballad, *The Queen's Wake* (1813): "And quhan we cam to the Lapland lone/The fairies war all in array;/For all the genii of the north/War keipung their holeday"², or swiftly mentioned in a line of John Keats's "Epistle to John Hamilton Reynolds"³ (1818) as well as Lord Byron's *Waltz: An Apostrophic Hymn* (1821): "Like Lapland witches to ensure a wind"⁴. Scottish writer Walter Scott made twice an allusion to that occult and profitable trade of selling winds driven by Laplanders according to Olaus Magnus, whose authority is first invoked in the metrical poem *Rokeby*⁵ (1813) and in the 1833 re-edition of *The Pirate* (1821) for his

¹ Boyd, Henry, "The Witch of Lapland" in Monti, Vincenzo, *The Penance of Hugo: A Vision on the French Revolution, in the Manner of Dante, in Four Cantos*; transl. Henry Boyd. London: Longman, Hurst, Rees and Orme, 1805, pp. 173-80.

² Drake, Nathan, « Ode to Superstition », in *Literary Hours: Or, Sketches Critical and Narrative*. Sudbury: J. Burkitt, 1800, vol. 1, pp. 150-1, ll. 13-20.

³ Hogg, James, *The Queen's Wake: A Legendary Poem* I, viii. Edinburgh: George Goldie, 1813, p. 74.

⁴ "Then there's a little wing, far from the Sun, Built by a Lapland Witch turn'd maudlin Nun;" cf. Keats, John, « Epistle to John Hamilton », in *The Complete Works of John Keats*; ed. H. Buxton Forman. New York: Thomas Y. Crowell & Co., 1818, vol. 2, pp. 213, ll. 45-6.

⁵ "Like Lapland witches to ensure a wind;" cf. Byron, George Gordon, Lord, *Waltz: An Apostrophic Hymn*—by Horace Hornem, Esq. (The noble author of Don Juan). London: W. Clark, 1821, p. 13.

⁶ "Whate gales are sold on Lapland's shore," cf. Scott, Walter, *Rokeby: A Poem* II, xi. Edinburgh: John Ballantyne & Co., 1813, p. 70, as well as the corresponding « Note VI. », p. xxx.

Magnum Opus.¹ The latter novel even features a buffoon mise en scène parodying a northern oracle for the amusement of an assembly of Saint John revelers in Shetland around the end of the seventeenth century: “[...] the housekeeper we have already mentioned, was installed in the recess of a large window, studiously darkened by bear-skins and other miscellaneous drapery, so as to give it something the appearance of a Laplander’s hut[...].”² The cultural association between Lapland and witchery was then so evident to Scott’s readership that it only needed to be alluded to with a slight hint of exoticism.

Besides witchcraft, Lapland was also fantasized as the realm of spirits and could therefore provide the perfect setting for “gothic” or supernatural tales of terror that flooded the British literary market at the turn of the nineteenth century. Thus, “Hrim Thor or The Winter King. A Lapland Ballad” (1801) merely relies on the otherworldly dimension of northernmost Fennoscandia,³ while Anne Bannerman’s “The Fisherman of Lapland” (1802) makes use of the idea of boreal gloom to stage the apparition of a spectral shadow on the icy ridges of a storm-beaten cliff, after its former owner, a fisherman named Peter, disappeared at sea.⁴

Of all these authors previously cited, Samuel Taylor Coleridge was certainly the most outstanding in his representation of Lapland and Samí culture. “*The Destiny of Nations. A Vision*”⁵ (1817) seeks to allegorize the historical progress of man according to David Hartley’s psychological empiricism and Joseph Priestley’s necessitarianism (a materialist determinism imbued with theological optimism), whose influence was determinant to his early writing.⁶ Indeed, such an ambition dates back to autumn 1794, when he composed the 364 original lines for Robert

¹ See note entitled “Sale of Winds”, in Scott, Walter, Sir, *Introductions, and Notes and Illustrations, to the Novels, Tales, and Romances of the Author of Waverley*. Edinburgh: Robert Cadell, 1833, vol. 2, pp. 44-5.

² Scott, Walter, Sir, *The Pirate XXI*; ed. Mark A. Weinstein and Alison Lumsden. Edinburgh: Edinburgh University Press, 2001, p. 195.

³ [Anon.], “Hrim Thor or The Winter King. A Lapland Ballad”, in *Tales of Terror; with an introductory dialogue*. London: R. Faulder, J. Walker, Scatcherd et al., 1808, pp. 16-21.

⁴ Bannerman, Anne, “The Fisherman of Lapland”, in *Tales of Superstition and Chivalry*. London: Vernor and Hood, 1802, pp. 91-6.

⁵ Coleridge, Samuel Taylor, *The Poems of Samuel Taylor Coleridge*; ed. Ernest Hartley Coleridge. London: Oxford University Press, 1960, pp. 131-48.

⁶ See part of Peter Mann’s introduction in Coleridge, Samuel Taylor, *The Collected Works of Samuel Taylor Coleridge, Volume 1: Lectures, 1795: On Politics and Religion*; ed. Lewis Patton and Peter Mann. Princeton: Princeton University Press, 2015, pp. liii-lxvii.

Southey's *Joan of Arc, an Epic Poem* (1796),¹ before completing them into an independent piece the same year, only to be published in 1817. Be that as it may, Coleridge chooses to build an Arctic allegory of superstition, this time from a progressive perspective where "Superstition with unconscious hand/Seat Reason on her throne" and thus stands for an intermediary stage from ignorance to reason as the manifestation of man's elementary response to his natural environment. To do so, he recreates a winter scene in Lapland with the help of Knud Leem's travel account, quoted rather extensively, which seems to indicate a real concern for ethno-geographical verisimilitude:

*As ere from Lieule-Oaive's vapoury head
The Laplander beholds the far-off sun
Dart his slant beam on unobeying snows,
While yet the stern and solitary Night
Brooks no alternate sway, the Boreal Morn
With mimic lustre substitutes its gleam.
Guiding his course, or by Niemi lake
Or BaldaZhiok, or the mossy stone
Of Solfar-Kapper, while the snowy blast
Drifts arrowy by, or eddies round his sledge
Making the poor babe at its mother's back
Scream in its scanty cradle: he the while
Wins gentle solace as with upward eye
He marks the streamy banners of the North,
Thinking himself those happy spirits shall join
Who there in floating robes of rosy light
Dance sportively. (Destiny; 133-4, ll. 64-80)*

Despite his scrutiny of the topography of Lapland, Coleridge takes Niemi² to be a lake instead of a mountain, reported by Maupertuis who, unlike his companion the abbé Outhier, forgets to distinguish it from the

¹ Southey, Robert, *Joan of Arc, an Epic Poem* II. Bristol: Joseph Cottle, 1796, pp. 39-65, ll. 1-140, 144-7, 223-65, 273-85, 292-452.

² Let us be notified that *niemi* is a common Finnish place name that means "cape", "peninsula" or "tongue of land".

neighbouring lake Anjaagi¹ in the most romantic description of his scientific treaty. This negligence invited James Thomson to refer both to the lake and the eminence as Niemi, or rather as being located in a region of that name,² which probably induced the poet of the Quantocks to christen the lake in the same manner. Lowes demonstrates quite convincingly this passage to be the aggregation “of entities themselves substantially unmodified—Leemius, and [David]Crantz, and Maupertuis, and [Erasmus]Darwin adroitly pieced together [...]”,³ even though it is Leem’s authority that stands out, with four footnotes being transcribed straight from *De Lapponibus Finmarchiæ*.

One may still wonder why Coleridge wouldn’t provide more details in his fourth note on “JaibmeAbmo”[sic], two words quite unfamiliar to an English ear and barely enlightening the line to which they are affixed: “[Vuokho] Speeds from the mother of Death his destin’d way” (Destiny 1796; p. 134, l. 96). At this point, we might criticize the poet’s slipshod documentation that leaves his reader in the dark concerning Leem’s precious account of the Samí underworld, “JabmeAibmo, where Jabme-Akko, or the mother of death, holds her empire.”⁴ Here is now the full folkloristic extract that can easily be traced back to Leem:

*I deem those legends terrible, with which
The polar ancient thrills his uncouth throng:
Whether of pitying Spirits that make their moan
O’er slaughter’d infants, or that Giant Bird
Vuokho[sic], of whose rushing wings the noise
Is Tempest, when the unutterable Shape
Speeds from the mother of Death his destin’d way
To snatch the murderer from his secret cell.
(Destiny of Nations 1796; p. 134, ll. 90-7)*

¹ Outhier, Réginald, *Journal of a Voyage to the North in the Years, 1736 and 1737*, in *General Collection of the Best and Most Interesting Voyages and Travels*[...]; ed. John Pinkerton, vol. 1, 1808, p. 288.

² See Thomson, James, “Winter”, in *The Works of James Thomson*, p. 204, l. 875, as well as appended footnote.

³ Livingstone Lowes, John, *The Road to Xanadu: A Study in the Ways of the Imagination*. Princeton: Princeton University Press, 2014, p. 95. See also whole chapter 6 entitled “Joiner’s Work: An Interlude” (*Ibid.* pp. 86-102).

⁴ Leem, Knud, *An Account of the Laplanders of Finmark*[...], p. 460.

Just like his contemporaries, Coleridge knew the sublime potential of such obscure northern beliefs put into verse, which may explain his relative silence upon their source and original form, as well as the poetic licence he took with them. This is certainly how he could engage into mythopoeia, by interpolating three different legends, namely that of mourning spirits called “Epparis, or Shjort”¹, of the demon bird “Vuokko”, and possibly that of tutelary mountain-birds called “Saivo-Lodde”;² thus making of the Vuokko a sort of avenging thunderbird deity, whereas it is simply described by Leem “as a bad demon, appearing in the form of a huge and foul bird, from which the Noaaid, or magician is said to receive those infamous and noxious [Gan] flies³[...] numbered among their magical instruments most remarkable [...] as an instrument of injuring.”⁴ Or should we suppose that the poem’s “Vuokho” was sent by some shaman after the murderer of the infants mentioned right before? Luckily for Coleridge, the Finnish historian of religion Sigfried Rafael Karsten would later admit that “passevare[or saivo] lodde” was “generally called vurneslodde (also vuokko),”⁵ which almost legitimizes, still partly only, the English poet’s retelling of Lappish mythology in “The Destiny of Nations”.

On the one hand, the grafting of such a copious Arctic digression in a poem first of all dedicated to the feminine martyr hero of medieval France Joan of Arc doesn’t go without raising some interrogations. It confirms on the other hand this well-averred Romantic search for new poetical horizons far up north. Consequently, authors like Coleridge realized how the wealth of scenic and ethnographical descriptions contained in Arctic travel accounts such as Leem’s *De Lapponibus Finmarchiæ* could considerably enrich their own compositions. This is made all the more obvious in “*The Destiny of Nations*”, where a versification of what looks very much alike the Inuit myth of Sedna, a sea

¹ “This kind of spectre is believed to wander up and down where any infant who had not received a name had been slain. It is [said] to cry out until the infant has a name given in, then to vanish.” (*Ibid.*, p. 480).

² “Its office is to shew the way to a magician while journeying. The Laplanders say that this bird is frequently sent out by a rival and revengeful magician, to the destruction of magicians and other men.” See Leem, Knud, *An Account of the Laplanders of Finmark*, p. 460.

³ See Leem, Knud, *An Account of the Laplanders of Finmark*, pp. 479-80.

⁴ *Ibid.*, pp. 462, 479.

⁵ Karsten, Rafael, *The Religion of the Samek. Ancient Beliefs and Cults of the Scandinavian and Finnish Lapps*. Leiden: E. J. Brill, 1955, p. 86.

goddess, follows immediately the Lappish episode (Destiny; pp. 135-6, ll. 98-126), starting with the terrifying voyage of “The Greenland Wizard”¹ commonly known as “angekok” down into the darkness of her watery abyss.² It comes then as no surprise that the success achieved by his “Rime of the Ancient Mariner” (1798), owing very much also to his Arctic readings,³ secured him a place in the British literary pantheon. So while the Romantic imagination became fuelled with heretofore unknown wild legends and sublime landscapes, it also directed northern primitivism toward ethnographical dissemination, as previously exemplified by Coleridge’s Lappish prelude to “The Destiny of Nations”, which clearly departs from the stale vignette of the Lapland witch still widely popular at the turn of the nineteenth century. With that in mind, as well as the benefit of hindsight, would it be deemed too absurd to credit the Romantic poet for, in a way, attempting a first small but nonetheless significant step towards the study of Arctic folklore and religious history?

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¹See the eponymous chapter in Ward, David, *Coleridge and the Nature of Imagination: Evolution, Engagement with the World, and Poetry*. Basingstoke: Palgrave Macmillan, 2013, pp. 34-51.

² Likewise, Coleridge gives his source: Cranz, David, *The History of Greenland: Containing a Description of the Country, and Its Inhabitants: and Particularly a Relation of the Mission, Carried on for Above These Thirty Years by the Unitas Fratrum, at New Herrnhuth and Lichtenfels, in that Country*; transl. John Gambold. London: J. Dodsley, T. Becket et al., 1767, vol. 1, pp. 205-8.

³See Livingstone Lowes, John, *The Road to Xanadu*, pp. 398-406.

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Reports

VI INTERNATIONAL WORKSHOP ON CIRCUMPOLAR SOCIOCULTURAL ISSUES & FOUNDATION OF THE INTERNATIONAL CIRCUMPOLAR OBSERVATORY (ICO)

Buenos Aires – Ushuaia (Argentina)
APRIL 18-22, 2016



ICO

INTERNATIONAL CIRCUMPOLAR OBSERVATORY.
ARCTIC & ANTARCTIC OBSERVATORY
OF SOUTHERN & NORTHERN
SOCIETIES AND CULTURES

The *International Program of Studies on Circumpolarity and Local Communities in Extreme Environments* (PIECA, Faculty of Social Sciences of the Universidad del Salvador (Argentina), the *Research Chair on Images of the North, Winter and the Arctic* of the Université de Québec à Montréal, the *Faculty of Social Sciences* of the University of Iceland, the National University of Tierra del Fuego (Argentina), and the Foundation for High Studies on Antarctica and Extreme Environments (FAE, Argentina), call for the founding and organizational meeting and launching of the *International Circumpolar Observatory*, with the main goal of increasing and interchange the knowledge of the problems and issues related to the local communities located in the Northern circumpolarity (Arctic and sub-Arctic: Scandinavia, Faroe Islands, Finland, Québec, Canada, the Inuit world, Alaska, Russia) and in the Southern circumpolarity (Antarctica, Sub-Antarctica, Tierra del Fuego, islands of the Southern Atlantic ocean, Patagonia, New Zealand, Australia, Uruguay, South Africa).

At the same time, it will be run the *VI International Workshop on Circumpolar Socio-cultural Studies*, under the auspices of the International Association of

Circumpolar Sociocultural Issues (IACSI) and the “Arctic & Antarctic - International Journal on Circumpolar Socio-Cultural Issues”. It is confirmed the presence of scientists from Canada, Finland, Argentina, Russia, Iceland and United Kingdom.

SCHEDULE

MONDAY APRIL 18th

FOUNDING MEETING OF THE INTERNATIONAL CIRCUMPOLAR OBSERVATORY

*Place: Professors Hall, First floor, Faculty of Social Sciences, USAL
Perón St., 1818, City of Buenos Aires*

09:30-10:00: Meeting of the ICO and IACSI authorities (Dr Enrique del Acebo Ibáñez and Dr Daniel Chartier), the Dean of the Faculty of Social Sciences (USAL), Dr Mariana Colotta, and the director of the School of International Relations, Dr Fabián Lavallén Ranea.

10:00-10:15: Inauguration of the ICO meeting by Dr Enrique del Acebo Ibáñez (PIECA, USAL) and Dr Daniel Chartier (Research Chair on Images of the North, Winter and the Arctic, Université de Québec à Montréal).

10:15- 11:30: Plenary meeting of the Directive and Scientific Committees of the *Circumpolar International Observatory*: goals and means, resources and restrictions, scientific products (informs, publications, workshops, books, visual art, etc.) and impact in the international circumpolar realms: universities, municipalities, mass media, national, regional and international organizations, etc.

11:30-11:45: Coffee break

11:45-13:00: Discussion and consideration about the Strategic Plan for the Observatory for the next 3-5 years, and the financial support or funds potentially available. Analysis of rotary meetings according to the founding institutions.

13:00-15:00: Lunch

15:00-17:00: Continuation with the discussions towards the consolidation of the Observatory and connected activities and endeavours, such as the *Arctic & Antarctic Journal*, the next IACSI Workshops, the convergences with existing Post-Graduate studies and programs devoted to the Arctic and/or Antarctic circumpolar issues, to encourage the ICO impact in the socio-cultural circumpolar realms through diverse institutional actions such as art and scientific contests, the conferring of scientific, ecological, political and/or institutional prizes for the positive and creative impact of initiatives addressed to the circumpolar worlds and their populations and communities, with special reference to the indigenous peoples.

17:00: Coffee break

17:15-18:00: Conclusions

18:00: Free time

21:30-23:30: Cultural-artistic activity (optional, to be defined).

TUESDAY APRIL 19th

**VI INTERNATIONAL WORKSHOP ON CIRCUMPOLAR
SOCIOCULTURAL ISSUES / I**

Place: Main Room, Ground Floor, Faculty of Social Sciences, USAL
Perón St., 1818, City of Buenos Aires

09:00-09:30: Registrations. Coffee

09:30-11:00: TABLE I /Scientific presentations and discussion
(coordination: Enrique del Acebo Ibáñez)

Daniel Chartier: *“The Research Chair on Images of the North, Winter and the Arctic of the Université de Québec à Montréal: Past, Present and Future”*

Ekaterina Romanova (Institute for Humanities Research and Indigenous Studies of Siberian Branch of the Russian Academy of Sciences, Laboratory of Complex Geocultural Studies of the Arctic, Yakutsk / Sakha Republic, Russia), **Vera Nikiforova** (Arctic State Institute of Culture and Arts, Laboratory of Complex Geocultural Studies of the Arctic, Yakutsk /

Sakha Republic, Russia) and **Samona Kurilova** (Institute for Humanities Research and Indigenous Studies of Siberian Branch of the Russian Academy of Sciences, Laboratory of Complex Geocultural Studies of the Arctic, Yakutsk / Sakha Republic, Russia): ***“Presentation of the Laboratory of Complex Geocultural Studies of the Arctic”***

Helgi Gunnlaugsson (University of Iceland): *“Undergraduate and graduate studies at the Faculty of Social Sciences: Circumpolarity as a new perspective”*.

11:00-11:15: Coffee break.

11:15-13:15: TABLE II / Scientific presentations and discussion (coordination: Daniel Chartier)

Enrique del Acebo Ibáñez (PIECA, Faculty of Social Sciences, Universidad del Salvador, Argentina): *“The International Program on Circumpolarity and Local Communities in Extreme Environments (PIECA) and the undergraduate students of the Faculty of Social Sciences of the Universidad del Salvador: experiences on teaching, publishing and international cooperation (IACSI and the ‘Arctic & Antarctic International Journal on Circumpolar Sociocultural Issues’)”*.

Fabián Lavallén Ranea & Mariana Colotta (Faculty of Social Sciences, Universidad del Salvador): *“The School of International Relations at the Faculty of Social Sciences of the Universidad del Salvador: the importance of new areas of research and teaching”*.

Agustín García Serventi (Institute of Culture, Society and State, ICSE, National University of Tierra delFuego, Argentina): *“The university institution at the southern territory: goals, functions and perspectives”*.

Piers Vitebsky (Scott Polar Research Institute –SPRI-, University of Cambridge, United Kingdom): *“Seventy years in the Russian North: The Scott Polar Research Institute since 1947”*.

13:00-15:00: Lunch

15:15- 16:00: TABLE III / Presentations and discussion (coordination: Enrique del Acebo Ibáñez):

Konstantin Krivoschapkin (Vice-Rector of North-Eastern Federal University, Yakutsk –UFNE-Russia) & **Liudmila Zamorshchikova** (North-Eastern Federal University, Chair of Thematic Network of the

University of the Arctic, Yakutsk / Sakha Republic, Russia): *“The role of the universities in the Northern circumpolarity: The case of the North-East Federal University, Yakutsk –UFNE-, Russia”*.

Anna Stammer-Gossmann (Arctic Centre, University of Lapland, Finland): *“Research on Arctic issues, Space and Time: Experiences and Perspectives from the Arctic Centre at the University of Lapland”*.

16:00:-16:15: Coffee break.

16:15-17:15: General conclusions (coordination: Enrique del Acebo Ibáñez & Daniel Chartier)

THURSDAY APRIL 21th
**VI INTERNATIONAL WORKSHOP ON
CIRCUMPOLAR SOCIO-CULTURAL ISSUES / II**

Place: Auditorium “Nini Marshall”, Culture House, Municipality of Ushuaia

8:30-9.00 Registration

9:00-9:15 Inauguration of the sessions: Enrique del Acebo Ibáñez & Daniel Chartier

9:15-11:00: TABLE IV / Presentations and discussion (coordination: Enrique del Acebo Ibáñez):

Helgi Gunnlaugsson (Faculty of Social Sciences, University of Iceland): *“Crime and Punishment in four island arctic nations: Greenland, Iceland, Faroe islands and Åland”*.

Alfredo Isasmendiz Preti (ICSE, National University of Tierra del Fuego – AIAS: *“Between the ‘end of the world’ and the law of electronics. The representation of the Province of Tierra del Fuego in the on-line press”*.

Ayelén Martínez, Nadia Finck, Sabrina Lobato, Julieta López, Fernanda Moreno Russo and Natalia Torre (ICSE, National University of Tierra del Fuego - AIAS: *“Producing the city: the access to housing and the land in the Province of Tierra del Fuego, Antarctica and Islands of the Southern Atlantic Ocean (2005-2015)”*.

11:00-11:15: Coffee break.

11:15-12:45: Screening and discussion of documentary and fiction films devoted to Southern and Northern circumpolar issues / I (Coordination: Agustín García Serventi)

“Noi Albinoi” (90’), by **Dagur Kári** (Iceland, 2002) –Feature film showing how space, time and representations of reality impact the human relations in a very small and isolated community located in the Northern circumpolarity.

12:45-13:00: Discussion.

13:00-14:00 Lunch (optional)

14:00-16:00: TABLE V / Presentations and discussion (Coordination: Enrique del Acebo Ibáñez)

Piers Vitebsky (Scott Polar Research Institute –SPRI-, University of Cambridge, United Kingdom): *“Nomadic senses of space, time and personhood”*.

Franco Zacobich & Agustín García Serventi (ICSE, National University of Tierra del Fuego – AIAS): *“Discussion about the construction of space and time in the Province of Tierra del Fuego”*.

Anna Stammer-Gossmann (Arctic Centre, University of Lapland): *“Glaciers – Permafrost Dynamics and Society: Patagonian and Siberian case studies”*.

15:30-15:45: Coffee break.

15:45- 16:30: Screening and discussion of documentary and fiction films devoted to Southern

and Northern circumpolar issues / II (Coordination: Agustín García Serventi):

“The Ship” (30’), produced and directed by **Enrique del Acebo Ibáñez** - Documentary film about the scientific campaign of the Argentine oceanographic vessel “Puerto Deseado” during 2010, from Ushuaia to Cape Horn meridian.

16:30-16:45: Coffee break

16:45-18:30: TABLE VI / Presentations and discussion (coordination: Daniel Chartier):

Vera Nikiforova (*High School of Music, Yakutsk/Sakha Republic, Russia*) &
Ekaterina Romanova (*Institute for Humanities Research and Indigenous Studies*)

of Siberian Branch of the Russian Academy of Sciences, Yakutsk/Sakha Republic, Russia): **“Music from the Arctic: Steps in the Snow”**.

Marisol Vereda (Institute of Economic Development and Innovation, National University of Tierra del Fuego -AIAS): *The meaning of wilderness in the experience of Antarctic visitors”*

18:30-18:45: Coffee break

18:45-20:15: TABLE VII / Presentations and discussion. General conclusions (Coordination: Piers Vitebsky)

Daniel Chartier (Research Chair on Images of the North, Winter and the Arctic, Université de Québec à Montréal): *(title to be confirmed)*

Enrique del Acebo Ibáñez (PIECA, Faculty of Social Sciences, Universidad del Salvador, UBA-CONICET): *“Inhabiting the confines: circumpolarities, socio-cultural worlds and imaginaries: theoretical approaches and some comparative empirical data”*.

General conclusions of the Workshop (Daniel Chartier & Enrique del Acebo Ibáñez)

21:00: Dinner (optional)

FRIDAY APRIL 22th

**FIELD TRIPS TO THE NATIONAL PARK OF TIERRA DEL FUEGO
AND THE BEAGLE CHANNEL**

Place: UshuaiaCity / Tierra del Fuego Island

7:30: Breakfast

8:00: Departure to the **National Park of Tierra del Fuego**

9:15-13:00: **Visit to the National Park**

13:00-14:00: Lunch

14:00-15:00: Free time

15:00: Departure to Ushuaia

16:15: Arrival to the city of Ushuaia.

16:15-17:00: Free time

17:00-20:00: Trip by boat around the Island of Tierra del Fuego (subject to climate conditions)

SATURDAY APRIL 23th

FIELD TRIP TO THE CITY OF RIO GRANDE

Place: University of Tierra del Fuego, Rio Grande campus, and Cabo Domingo

7:00-7:45: Breakfast. Check out.

7:45: Departure from Ushuaia to the city of Rio Grande (by bus/cars)

10:45: Arrival to Rio Grande.

10:45-11:45: Visit to the University campus (Address: Thorne 302, Río Grande)

11:45: Departure to “*Cabo Domingo*” (historic indigenous site).

12:15-14:00: Visit to “Cabo Domingo”.

14:00-15:30: “*Asado*”, lunch with typical Patagonic food.

15:30-16:30: Free time

16:30-17:00: Transfer to Rio Grande Airport.

17:45: Departure to Buenos Aires.

20:57: Arrival to the Airport of the City of Buenos Aires (Aeroparque).

Institutional information

International Association of Circumpolar Sociocultural Issues (IACSI)

What is the IACSI?

IACSI is an international scientific association devoted to the study of different socio-cultural aspects related to the Arctic and Antarctic regions. The Association is integrated mainly by scholars from Social Sciences, Anthropology and Humanities, and also from individuals with different backgrounds but interested in these perspectives and themes. As a new association which looks for integration and cooperation, we are also looking for new members in both circumpolar regions.

What are we after?

Assuming the importance that the socio-cultural approach has for a holistic understanding of the circumpolar phenomenon, we have also considered the need to study the "circumpolar theme" in its bi-polar dimension: the Arctic and the Antarctica, in order to look for convergences and divergences under the debates "local/global", "North/South", "development/sustainability", and also looking for the production and transference of knowledge. In this sense, we privilege scientific investigation with reference to:

- Local Communities in Extreme Environments
- Social Problems and Human Well-being
- Participation and Community Attachment
- Habitat and Identity
- Minorities and Native people
- Migration
- Environment and Sustainable Development

What do we do?

- Generate scientific and academic projects bound up with circumpolar socio-cultural issues.
 - Organize once a year an international seminar on the circumpolar socio-cultural issues.
 - Organize cultural events, such as Films and Documentary Festivals related to these issues.
 - Support academically the "Arctic & Antarctic International Journal of Circumpolar Socio-cultural Issues", published annually.
 - Encourage relationships and academic collaboration between Universities and Research Centres sited in one or both circumpolar regions.
 - Promote international workshops, seminars, and conferences.
- Contribute and award prizes to investigations, and activities concerning to solve problems in one or both circumpolar regions.
- Establish nets with national and international institutions, associations and NGOs linked to the matters which are the interest of the IACSI.

According to the aims of the International Association, were organized different scientific meetings where papers from different countries and regions were submitted:

- a) In April 26th, 2005, was run the ***1st International Workshop on Circumpolar Socio-Cultural Issues***, at the University of Jyväskylä (Finland), organized by the Department of Social Sciences and Philosophy of this University and the IACSI.
- b) In April 7th, 2006, was run the ***2nd International Workshop on Circumpolar Socio-cultural Issues***, at the University of Iceland, organized by the Faculty of Social Sciences of this University, the Icelandic Sociological Association, and the IACSI.
- c) On November 30, 2007, was run the ***3rd International Workshop on Circumpolar Socio-cultural Issues***, at the University of Oulu (Finland), organized by the Thule Institute of this University and the IACSI.
- d) On November 16-18, 2010, was run the ***I International Meeting on Northern and Southern Circumpolarities: Socio-economic and Socio-cultural Approaches***, under the auspices of the CICLOP, School of Economics, University of Buenos Aires and the International Center for the Patrimony and Heritage (CICOP).

e) On September 25-26, 2014, was run the **4th International Workshop on Circumpolar Sociocultural Issues** at the University of Iceland, organized by the Faculty of Social and Human Sciences of the University of Iceland, and the International Program on Circumpolarity, Antarctica and Local Communities in Extreme Environments (PIECA, Faculty of Social Sciences, Universidad del Salvador), and under the auspices of the IACSI. During the 4th Int'l Workshop one session will include oral presentations while the other one will be devoted to the screening and discussion of documentary and experimental films from both northern and southern circumpolarities. This second session will receive collaboration from the Reykjavík International Film Festival (RIFF).

The IACSI has also organized four Circumpolar Film Festivals, such as: one devoted to the Icelandic cinema (Universidad del Salvador, Buenos Aires, 20.....), another devoted to Argentine cinema (University of Iceland, Reykjavík, 20....), a third one devoted to Northern and Southern Circumpolarity (University of Buenos Aires, Buenos Aires, 2010), and a fourth one -under the auspices of the RIFF (Reykjavík International Film Festival) devoted to fiction and documentary films related to circumpolar sociocultural and anthropological issues (University of Iceland, Reykjavík, 2014).

Membership

The members can be individuals or institutions. Individual membership: € 30 (thirty Euros), including one copy of the annual issue of "*Arctic & Antarctic...*". Institutional membership: € 100 (one hundred Euros), including two (2) copies of the annual issue of "A&A-IJCSCI". In order to apply membership, take contact to the chairperson nearest to your geographical location and pay the membership fee to the bank account mentioned in the very same context. Membership fee contact and bank account information:

Enrique del Acebo Ibáñez edelacebo@yahoo.com

Contact

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ICO - International Circumpolar Observatory

Arctic & Antarctic Observatory

of Southern & Northern Societies and Cultures

OBSERVATORIO CIRCUMPOLAR INTERNACIONAL

DE LAS SOCIEDADES Y CULTURAS DEL SUR Y DEL NORTE

OBSERVATOIRE CIRCUMPOLAIRE INTERNATIONALE

OBSERVATOIRE ARCTIQUE ET ANTARCTIQUE

DES SOCIÉTÉS ET CULTURES DU SUD ET DU NORD

ICO is a joint endeavour of the Universidad del Salvador (Faculty of Social Sciences, International Program for the Study of Circumpolarity, Antarctica and Local Communities in Extreme Environments/PIECA, Argentina), the Université du Québec à Montréal (Research Chair on Images of the North, Winter and the Arctic, Québec, Canada), the University of Iceland (Faculty of Social Sciences, Iceland), the National University of Tierra del Fuego (Argentina) and the National Technological University-Regional Rio Grande (Argentina). It is an Observatory with scientific and socio-cultural goals in order to research and promote the circumpolar issue in both Hemispheres, looking for the identification and proposal of solutions to the emerging problems thereof. ICO is a multilateral “umbrella” founded for a creative search of international convergences and new perspectives related to the Arctic, Antarctic and circumpolar problems, and its interrelations.

ABOUT THE LOCATION

Ushuaia, Tierra del Fuego, Argentina.

ABOUT THE EXECUTIVE COMMITTEE

Enrique del Acebo Ibáñez (Director, International Program for the Study of Circumpolarity, Antarctica and Local Communities in Extreme Environments, PIECA, Faculty of Social Sciences, Universidad del Salvador, Argentina); **Daniel Chartier** (Research Chair on Images of the North, Winter and the Arctic, Université du Québec à Montréal, Canada), **Helgi Gunnlaugsson** (Faculty of Social Sciences, University of Iceland), **Agustín García Serventi** (National University of Tierra del Fuego, Argentina), and **Sergio Osiroff** (National Technological University – Regional Rio Grande, Tierra del Fuego, Argentina).

Coordination of the Committee: Enrique del Acebo Ibáñez – Daniel Chartier

ABOUT THE AUSPICIIES

The International Association of Circumpolar Socio-Cultural Issues (IACSI)

The Foundation for High Studies on Antarctica & Extreme Environments (FAE, Argentina)

The Arctic & Antarctic – International Journal of Circumpolar Socio-cultural Issues

The Program of Research on Antarctic and Extreme Environments (PIECA), Faculty of Social Sciences, Universidad del Salvador (Argentina)

The Research Chair on Images of the North, Winter and the Arctic at the Université du Québec à Montréal

ABOUT THE FUNDAMENTS

a) The increasing importance of the study and research of the comparative circumpolarity as a phenomenon not only territorial but also socio-cultural, regarding the Northern circumpolarity (Scandinavia, Finland, Iceland, Québec, Canada, the Inuit world, Alaska/USA, Faroe Islands, Russia, China), the Southern circumpolarity (Antarctica and sub-Antarctica, Tierra del Fuego and Patagonia -Argentina & Chile-, Southern Atlantic Islands, South Africa, New Zealand, Australia), and also the Winter perspective.

b) During more than a decade different scientific studies, works and agreements were done between universities and institutions located in the

Northern circumpolarity (University of Iceland, University of Oulu, Université du Québec à Montréal, University of Jyväskylä, University of Lapland, University of Oslo, SPRI-University of Cambridge) and the Southern circumpolarity (Universidad del Salvador, Universidad Tecnológica Nacional – Facultad Regional de Tierra del Fuego, Universidad Nacional de Tierra del Fuego, Universidad de Buenos Aires, Argentine Foundation for High Studies on Antarctica and Extreme Environments-FAE, Argentina).

c) Workshops and international conferences were organized on the circumpolar socio-cultural issues in Argentina, Québec/Canada, Iceland and Finland, as well as national and international film exhibitions in Iceland and Argentina.

d) The International scientific refereed journal *Arctic & Antarctic – International Journal on Circumpolar Socio-cultural Issues* (Latindex) has been published annually for a decade now, including numerous articles written by authors from different countries of both hemispheres.

e) Books were published on the circumpolar sociocultural issue (i.e. *The Circumpolarity as a sociocultural phenomenon. Past, Present, Future*, E. del Acebo Ibáñez & H. Gunnlaugsson - directors, CICLOP-UBA, Buenos Aires, 2010; *La nordicité du Québec*, D. Chartier & J. Désy, PUQ, 2014; *Gender, Literature and Socio-cultural World*, L. Saint-Martin & E. del Acebo Ibáñez, Milena-Buenos Aires & UQAM-IREF, 2015; *Circumpolarity and Antarctica as socio-cultural and geopolitical phenomena*, E. del Acebo Ibáñez, director, forthcoming at EDUSAL, Buenos Aires; *Cold. Adaptation, Production, Representations, Effects*, J. Borm and D. Chartier (eds.), forthcoming at PUQ).

ABOUT THE GOALS

a) To seek and compare mutual interpretations and solutions in order to strengthen the links between the Northern and Southern circumpolarities, Arctic and Antarctic communities, regional studies, communities, and areas into conversation in order to enrich and redeploy concepts and practices through new narratives of connection and comparison.

b) To strengthen, share and intensify the use of digital data in the field of cultural and social research, both in the South and the North, on Northern and Southern circumpolarities;

c) To create a multilateral academic and scientific framework, based in Ushuaia (Argentina), the southernmost city in the world, in order to imply

a strong and efficient centripetalism of the socio-cultural studies on circumpolarity in the Arctic and the Antarctica.

d) To promote scientific and cultural comparative studies, national and international meetings and conferences, academic and scientific exchanges, scientific publications, and the dissemination of knowledge to the communities, territories and institutions involved, in both Hemispheres.

e) To tend to a more ample circumpolar consciousness at national, regional, continental and international levels, both in the South and the North, in relation to the educational systems at all levels and also to a more intensive dissemination in the media.

f) To increase the exchange of academic and scientific staff, both in sciences and arts, and also the exchange of postgraduate and graduate students between countries and institutions of both circumpolarities and elsewhere.

g) To promote studies on indigenous peoples in both Northern and Southern circumpolarities, and their convergences.

h) To call for national and international film and digital media exhibitions, tending to the identification and promotion of the circumpolar socio-cultural issues.

i) To increase the production and promotion of scientific and cultural publications related to the issues thereof.

j) To promote contests and proposals in the educational system at all levels, on the circumpolar socio-cultural theme, in order to impact not only in educational systems but also within local communities.

k) To publish an annual scientific and socio-cultural report about Arctic and Antarctic circumpolar socio-cultural issues of both the Southern and Northern circumpolarities.

ABOUT THE MEANS

The ICO will organize each year a general meeting in Ushuaia, Tierra del Fuego, for management and organizational issues. At the same time, once a year an international ICO workshop will be organized in one of the countries involved, to discuss scientific approaches and perspectives of the circumpolar socio-cultural phenomena. Field work and studies in both the Southern and Northern circumpolarities will be encouraged.

ABOUT THE SCIENTIFIC COMMITTEE

Enrique del Acebo Ibáñez / PIECA, Faculty of Social Sciences, Universidad del Salvador (Argentina)

Fernando Álvarez Álvarez (PIECA, Faculty of Social Sciences, Universidad del Salvador (Argentina)

Jan Borm / Institute for Cultural and International Studies, Université de Versailles–Saint-Quentin-en-Yvelines (France)

Juan Castelucci / National University of Tierra del Fuego, Rector (Argentina)

Daniel Chartier / Research Chair on Images of the North, Winter and the Arctic, Université du Québec à Montréal (Canada)

Patrick Evans / Department of Design, Université du Québec à Montréal (Canada)

Hólmfríddur Gardársdóttir / Faculty of Languages and Cultures, School of Humanities, University of Iceland (Iceland)

Helgi Gunlaugsson / Faculty of Social Sciences, University of Iceland (Iceland)

Gabriel Koremblit / Regional Faculty of Tierra del Fuego, Universidad Tecnológica Nacional (Argentina)

Juan Carlos Luján / Marambio Foundation/Antarctica (Argentina)

Burcu Ozsoy Cicek / Polar Research Center (PolRec), Istanbul Technical University (Turkey).

Ekaterina Romanova / Institute for Humanities Research and Indigenous Studies of Siberian Branch of the Russian Academy of Sciences, Laboratory of Complex Geocultural Studies of the Arctic, Yakutsk (Sakha Republic, Russia)

Florian Stammler / Arctic Center, University of Lapland & Scott Polar Research Institute, University of Cambridge (United Kingdom)

Anna Stammler-Gossmann / Arctic Centre, University of Lapland (Finland)

Piers Vitebsky / Scott Polar Research Institute, University of Cambridge (United Kingdom)

Ludmila Zamirshchicova, North-Eastern Federal University, Chair of Thematic Network of the University of the Arctic, Yakutsk (Sakha Republic, Russia).

(Place and Date: Buenos Aires, April 18, 2016)

Signatures: *Enrique del Acebo Ibáñez* (PIECA-Faculty of Social Sciences, Universidad del Salvador), *Daniel Chartier* (Research Chair on Images of the North, Winter and the Arctic, Université du Québec à Montréal (Canada), *Helgi Gunnlaugsson* (Faculty of Social Sciences, University of Iceland), *Agustín García Serventi* (National University of Tierra del Fuego, Argentina), *Sergio Osiroff* (National Technological University-Regional Rio Grande, Argentina).

Universidad del Salvador (Argentina)

Founded in 1956, is the first private university in Argentina, and one of the largest in the country. It has different locations, namely: headquarters in the city of Buenos Aires, in Pilar and Mercedes (province of Buenos Aires), and Virasoro (province of Corrientes).

The main objectives of the Universidad del Salvador are: a) to emphasize academic excellence, b) to value diversity and pluralism, c) to form competent professionals and researchers with a critical judgement, d) to promote the development of knowledge through teaching and research, e) to impact the society as a whole not only through the theoretical analysis of the problems but also providing the possible solutions, f) to foster the internationalization of the students and staff.

The Universidad del Salvador has international joint programs in both undergraduate and graduate levels. It has different Faculties, namely: Administration Sciences; Economic Sciences; Education and Social Communication Sciences; Law; Social Sciences; Philosophy, History and Literature; Medicine; Psychology and Psycho-pedagogy; Science and Technology. The University also includes the Graduate Schools of Agronomy, Veterinary Medicine, and Food Technology, and the Schools of Theatre & Arts and of Oriental Studies.

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Dr Luciana Tondello, Vice-Rector

Vice-Rectorship of Academics

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Faculty of Social Sciences

Dean: Dr Mariana Colotta

Academic Secretary: Lic. Victoria Zunino

Director of the Institute of Research on Social Sciences (IDICSO): Dr Pablo Forni

International Program of Studies on Circumpolarity, Antarctica and Local Communities in Extreme Environments (PIECA):

Dr Enrique del Acebo Ibáñez, Director

The Faculty of Social Sciences includes graduate and postgraduate studies on Sociology, Political Science, International Relations and Social Service.

The *Institute of Research on Social Sciences (IDICSO)* is a unit of the Faculty that promotes interaction between different disciplines, carries out high quality research in the field of Social Sciences and publishes *Miriada*, a peer-reviewed journal on Social Sciences.

Under this University framework, the *International Program of Studies on Circumpolarity, Antarctica and Local Communities in Extreme Environments (PIECA)* develops comparative studies and research between the Northern and Southern circumpolarities, some of them in collaboration with different researchers and scientists from Northern and Arctic universities (Iceland, Finland, Canada, etc.), and publishes the *Arctic & Antarctic* –

International Journal on Circumpolar Sociocultural Issues, a peer-reviewed publication, together with the Foundation of High Studies on Antarctica & Extreme Environments (FAE).

University of Iceland (Reykjavík, Iceland)

The University of Iceland was established in 1911. The university is organized into 5 academic schools, and 25 faculties. The university offers diverse program on all levels. The University of Iceland is the only university in Iceland offering undergraduate and graduate studies in all the main disciplines. In addition, the University of Iceland is an internationally renowned research university and our academics have received a great deal of international recognition for their scientific work.

The University operates around 40 research institutes, and research-based graduate studies are also offered. The number of students is currently around 15,000. Most academic disciplines are pursued, closely linked with the professional sector and Icelandic society in general. The university employs a group of well-educated and experienced teachers and scientists; it has a standing tradition for research and collaborates actively with universities and institutions abroad. The University is at once a national scientific and educational institution and a part of the international academic community. Year after year surveys have shown that the Icelandic people have more confidence in the University of Iceland than any other institution; the university enjoys the confidence of more than 90% of the Nation.

Faculty of Social and Human Sciences

The Faculty of Social and Human Sciences at the University of Iceland is the largest and most robust institution of its kind in Iceland. The Faculty has been a leader in educating managers and experts in the field of social sciences and research in these fields in Iceland for over three decades. The Faculty's role is to increase and impart exemplary and internationally recognized knowledge in the field of social sciences through scientific research, teaching and services to the Icelandic labour market.

The Faculty has been a leader in this field from its establishment in 1976. The Faculty is divided into seven departments:

- Department of Library and Information Science
- Department of Anthropology and Folkloristics
- Department of Sociology
- Department of Social Work
- Department of Political Science
- Department of Psychology
- Department of Pedagogy

Faculty of Humanities

Faculty of Humanities has a lot to offer both exchange and regular international students. One of the main attractions for international students is the studies that are unique to Iceland. Examples of those are Icelandic Studies for International students and Medieval Icelandic Studies.

Department of Languages, Literatures and Linguistics

The Faculty offers diverse academic programs in Asian studies, Nordic languages, the major European and American languages in addition to classical languages. Programs covering the following subjects are offered:

- Asian studies: Japanese and Chinese
- Nordic languages: Danish, Finnish, Norwegian and Swedish
- Major European and American languages: English, French, German, Italian, Russian and Spanish
- Classical languages: Greek and Latin (a key to European culture from the beginning)

Programa de Español

Spanish and Hispanic Studies have been taught at the University of Iceland since the early nineteen-eighties. The instruction takes place in Spanish, the study program is demanding, and students are required to acquire excellence in academic work methods. Students are expected to have completed a matriculation exam from an Icelandic secondary school (or its equivalent), have completed two years of Spanish as a foreign language, and/or be near to fluent speakers of Spanish when entering the program.

First year students refresh their knowledge of the language and exercise writing and reading skills in Spanish. Simultaneously they survey the cultural and political history of Spain and Latin America and are introduced to the study of literature. During the second and third years, students enhance their fluency and knowledge of literary history and theory, literature and cinema, as well as linguistics, language history and translation.

The study of Spanish can be combined with other program within (and/or outside) the School of Humanities. After a B.A.-degree has been obtained, the postgraduate degrees of M.A. and M.Paed are now on offer in the Faculty of Foreign Languages. An M.Paed-degree grants a qualification for the teaching of a foreign language within the Icelandic secondary school system, while an M.A.-degree is aimed to further the student's knowledge within the field of language and literature, as well as in other fields of Hispanic and Latin American Studies.

The Department of Spanish at the University of Iceland collaborates with a number of Universities in different countries of Latin America and in Spain. Students are urged to complete a semester or a year of their study abroad, to further merge themselves into a Spanish-speaking cultural environment. A good knowledge of foreign languages has proven to serve many fruitful practical purposes and a proficiency in foreign languages becomes ever more valuable on the international scene. Knowledge of Spanish can serve as a passport into an ever more international job market in the field of tourism, business, mass media, politics, teaching and science, as well as for diplomatic posts.

Furthermore, an excellent knowledge of a foreign language opens many opportunities within the fields of translation, interpretation and cultural communication.

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For comments and/or questions about the University of Iceland web site
please contact: webmaster@hi.is

Imaginaire du Nord
**The International Laboratory for the
Comparative Multidisciplinary Study of
Representations of the North
University of Québec in Montréal (Canada)**

The *Laboratoire International d'étude multidisciplinaire comparée des représentations du Nord* is a centre for research, documentation, publication and expertise on the Nordic and Winter imaginary in literature, film, the visual arts and popular culture. It is intended primarily to encourage comparison of the different Nordic cultures as exemplified by Québec, the Inuit community, Scandinavia (Iceland, Norway, Denmark and Sweden) and Finland. The Laboratory was founded by Daniel Chartier and is directed by him.

The Laboratoire has led to the creation of an open, multidisciplinary research network, based on a decentralized yet collective work plan and supported by advanced information technologies. The research objectives of the Laboratory are three-fold:

(a) To study Québec literature and culture from a northern perspective by examining the aesthetic use of the North as a component and the underlying issues, while bearing in mind a more general and

dialectic objective, which is the establishing of the parameters for a definition of northern culture.

(b) To carry out a comparative study of the different literary and cultural forms produced by Québec, the Inuit community, Sweden, Norway, Iceland, Denmark, Greenland, English Canada and Finland.

(c) To determine how representations of the North operate and are received both diachronically and synchronically: how the North, from the myth of Thule to popular representations in the visual arts and film today, constitutes an aesthetic and discursive system that maintains constant tension between the representation of the real and the creation of an imaginary world.

Research and Projects

Since it was set up in 2003, the Laboratory has brought together some 15 researchers from about 10 universities (in Québec, Sweden, Denmark, Iceland, France, Israel, Canada, Germany, England, Iceland and Spain) who have used the infrastructure developed at UQAM to study the Nordic imaginary. The Laboratory is a research infrastructure that brings together, in a free and open manner, researchers interested in studying the Nordic and Winter imaginary. In addition to projects directed by associated researchers and dissemination activities, a number of funded research projects are being carried out at the Laboratory on the theory of the imaginary and representations, cultural and literary history, comparative studies, as well as popular and media-based culture.

Teaching

Students may enroll in a research group in the Laboratory. Research groups receive credit in the M.A. and Ph.D. programs of the Département d'études littéraires at the Université du Québec à Montréal. A B.A.-level seminar is offered periodically. Depending on the semester, individual and group work may involve establishing the corpus and analyzing literature and film; it may take the form of a student symposium.

About 10 students from different universities work at the Laboratory as paid research assistants. Graduate students are welcome to participate in the Laboratory's research activities. All activities are part of a universal framework in which students contribute as researchers.

Lecturers are invited by the Laboratory to come and speak. Postdoctoral researchers also participate in the Laboratory's activities.

Documentary Collection

The Laboratory has one of the largest specialized libraries on the Nordic imaginary and the issues related to its study. Its documentary collection includes 6,000 literary works, essays, films and articles.

Its researchers have developed an innovative series of data banks (containing works, illustrations and quotations) which are continually updated. As of May 1st, 2007, these banks contained some 35,000 records, including:

- An annotated bibliography of more than 6,000 literary works with a Nordic component written by the Inuit community or in Québec, Finland and Scandinavia.

- An annotated bibliography of more than 8,000 studies on the Nordic imaginary and Nordic cultural issues

- An annotated filmography of more than 1,000 films

- A bank of more than 11,000 citations related to the Nordic imaginary, classified according to elements, figures, constructs and themes

- A bank of more than 8,000 illustrations of a Nordic nature, described and annotated.

Since the banks are interconnected, they can be queried by means of multiple criteria and key words; these criteria enable users to link thousands of representations of the North derived from literature, the visual arts, popular culture and film.

To perform its work, the Laboratory has premises equipped with 12 computers, 2 servers and a variety of video, photographic, digitization and viewing equipment. All researchers are welcome to use the Laboratory's resources. Access to the collections and data banks is based on the principle of collective and reciprocal contribution.

Publications

The Laboratory disseminates works on the Nordic imaginary through its own print series and other publications.

The "Jardin de givre" series reissues significant, out-of-print works on the Québec and circumpolar imaginary for research and education purposes.

The "Droit au pôle" series disseminates literary and cultural studies and analyses that enable readers to understand and interpret the Nordic imaginary.

The works published by the Laboratory are distributed by Presses Universitaires du Québec (www.puq.ca) To contact the Laboratory, please refer to its website: www.imaginairedunord.uqam.ca, or email: imaginairedunord@uqam.ca

The University of Oulu (Finland)

The University of Oulu in Finland was founded in 1958. It is one of the largest universities in Finland with an exceptionally wide scientific base. There are 17 000 students and 3 000 employees at the University and research is done in more than 70 fields of science in six faculties. The faculties are humanities, education, science, medicine, economics and business, and technology.

In 2008, 1932 Master's and Bachelor degrees and 123 Doctoral degrees were taken. Scientific publications numbered 2238. 84 invention disclosures and 3 patent applications were realized.

There are three research focus areas at the university:

- Information Technology and Wireless Communications
- Biotechnology and Molecular Medicine
- Northern and Environmental Issues

In addition, new initiatives are advanced steel research, international business, and geo- and mining engineering.

The Thule Institute

The Thule Institute is a unit of the University of Oulu that promotes interaction between different disciplines and carries out high quality research in the field of Northern and Environmental Issues, one of the University's focus areas. Thule Institute's activities focus around research programmes, graduate schools and Master's programmes. The Institute also operates in national and international networks in the field of Northern and Environmental Issues.

The research programmes are titled Global Change in the North, Northern Land Use and Land Cover, and Circumpolar Health and

Wellbeing. Research is also done in the fields of Environmental and Resource Economics, Environmental Technology and in the programme Human- Environment Relations in the North - resource development, climate change and resilience. The research programmes include academic education and research training. In 2008, the number of staff working at the Institute was 38 and the number of researchers, PhD students and graduate students working on research projects supported by the Institute was approx. 210.

For more information:

<http://www.oulu.fi/english/>

<http://thule.oulu.fi/englanti/index.html>

University of Jyväskylä (Finland) Master's and Doctoral Programme in Cultural Policy

The Master's Degree Programme in Cultural Policy is a social science based study programme, connected to many disciplines via teaching and research both in Finland and abroad. The key areas of education are:

- Actors, instruments and impacts
- Access and participation
- Cultural economy and creative industries
- Cultural diversity and citizenship
- Relationship between art and technology
- Geography and cultural policy

The multidisciplinary master's and doctoral programmes in cultural policy develop students' preparedness to:

- analyze the historical development and future of cultural policy in various geographical and sectoral contexts
- compare and explore international and national systems of cultural policy and questions of cultural economy
- evaluate the position of culture and cultural policy in societal transformation processes in public, private and third sectors

- critically apply theoretical, methodological and empirical know-how in working creatively in internationalizing branches of culture

The programme is aimed both at Finnish and international students with a bachelor's degree (majoring in social policy, political science, sociology, philosophy, art history, art education, literature, music science, ethnology or history), offering them the opportunity to complete a master's degree. It is possible to continue from the master's programme into the Doctoral Programme in Cultural Policy. As a unit, Cultural Policy collaborates with the Foundation for Cultural Policy Research CUPORE.

The Doctoral Programme in Cultural Policy leads to a Doctorate (PhD) in Social Sciences. The programme collaborates with the Finnish Doctoral Programme in Social Sciences (SOVAKO). Research and teaching within the master's programme are part of the multidisciplinary "Centre for Research on Multicultural Issues and Interaction", and the programme participates in the U40 capacity building programme 'Cultural Diversity 2030', organized by the German Commission for UNESCO. In addition, the unit of Cultural Policy coordinated the organization of the 6th International Conference on Cultural Policy Research (2010) and the 4th Nordic Conference on Cultural Policy Research (2009).

For more information check our website:

<http://www.jyu.fi/ytk/laitokset/yfi/oppiaineet/kup/en>

Contact:

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Foundation for High Studies on Antarctica & Extreme Environments (FAE, Argentina)

The Foundation for High Studies on Antarctica and Extreme Environments (FAE) is an NGO devoted to know and divulge everything about local community problems in extreme environments as well as

Antarctic and circumpolar matters in a broad sense. This task is carried out through an holistic approach – a process of integration that includes a great variety of combined factors: social, cultural, territorial, psychological, economic and environmental ones.

The notion of extreme environment is considered from a point of view which tries to go beyond an ethnocentric notion of “extreme”, namely: a) environments with “determining geographic factors” which turn difficult the community life and human settlement, although these native populations develop significant socio-cultural adaptations; b) environments with “determining social economic factors” which in some cases lead big population sectors further the “resilience phenomena” (survival in spite of serious determining effects) that could happen responding to the demands of the moment or structurally.

Every environmental issue is considered inside “local/global”, “natural/built-up” and “sustainable /non sustainable” dialectic. For this reason the Foundation attaches great importance to environmental assessment and socioeconomic impact of any human undertaking either local, national or regional.

Teamed up by a body of professionals and scientists from different areas with broad experience on sociological, psycho-sociological, educational, anthropological, and environmental issues, the Foundation tries to find production and transference of knowledge with reference to Extreme Environments in general terms and Circumpolar Regions in particular ones, by means of:

a) Scientific Research and transference of the results to public and private institutions either national or international with reference to:

Natural and built-up Environment, Local communities, Social Problems, and Sustainable Development.

b) Drawing up educational & cultural programs for the different levels emphasizing the use of multimedia distance education modality.

Main activities

a) Generate academic- scientific projects bound up with extreme environments, either natural or built-up as well as convergences and divergences between different circumpolar regions.

b) Publish books and Journals about issues bound to the subjects the Foundation deal with.

c) Design, develop and assess seminars, intensive academic programs, tertiary and university syllabus for presential and distant education modalities.

d) Design general policies in areas the Foundation is interested in, both in the academic/scientific and the cultural/artistic themes.

e) Carry out environmental impact assessment on socio-cultural and socio-economic undertakings.

f) Promote national and international workshops and/or scientific conferences.

g) Contribute and award prizes to investigations, and activities concerning to solve problems taken into account by the objectives of the Foundation.

h) Tend to establish nets with national, foreign and international institutions and NGOs linked to matters which are the interest and purpose of the Foundation.

Foundation for High Studies on Antarctica & Extreme Environments

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Arctic Centre - University of Lapland (Rovaniemi, Finland)

The Arctic Centre is Finland's national research institute and science centre for Arctic expertise. It is based at the University of Lapland, the northernmost University in Finland and the EU. The Arctic Centre is also an international, multidisciplinary and multicultural institute of top quality research, and it provides science centre exhibitions and science communication. The Arktis Graduate School of the Arctic Centre leads the international Barents Arctic Network of Graduate Schools. The Arctic Centre provides an undergraduate multidisciplinary Arctic Studies Program (ASP) that includes Arctic Governance and Arctic Indigenous Studies programmes.

Multidisciplinary research is currently implemented by three research groups: The *Sustainable Development* group draws on perspectives from the social sciences in order to address international environmental politics, human dimension of climate change, community adaptation and vulnerability to climatic and social changes, social impact assessment. The research focuses also on indigenous and local knowledge, indigenous and non-indigenous identities, concept of the North in politics, economics and culture, mobility and viability in industrial northern communities. The group participates in three IPY pan-Arctic research initiatives: DAMOCLES (Developing Arctic Modelling and Observing Capabilities for Long-term Environmental Studies), BOREAS – MOVE, and CAVIAR (Community Adaptation and Vulnerability in Arctic Regions).

The *Global Change* group encompasses the biological and physical sciences, with emphasis on applied socio-ecological and geographical studies. It addresses the impacts of land use, the use of renewable and non-renewable natural resources, tourism, long and short-term climate change, and UV radiation. Special emphasis is placed on the cumulative impacts of resource and industrial development and related infrastructure. An international glaciology group specialises in climate change and modelling its impacts on Arctic and Antarctic ice masses, extreme events and global sea level (IPY project KINNVIKKA, Change and Variability of the Arctic Systems).

The *Environmental and Minority Law* group focuses on legal issues, such as international environmental treaties on Arctic conditions, regulations and the implementation of environmental, social and strategic impact assessments, the environmental rights of Arctic indigenous peoples and indigenous peoples' participation in environmental management. NIEM (The Northern Institute for Environmental and Minority Law) as a unit of the Arctic Centre has human rights and environmental law as its two focus areas of law from the Arctic perspective.



The University of Greenland (Ilisimatusarfik)

The University of Greenland is situated in the small but bustling capital city of Nuuk. Ilisimatusarfik educates for both the private and public labour market, and does research and programmes within humanities, social sciences and health science.

Ilisimatusarfik highly prioritises cooperation with the outside world, locally as well as internationally. Ilisimatusarfik wishes to bridge the university world with the business community and the public sector, because in a collaboration between the sectors, everyone is contributing strong professionalism and combining new thinking and innovation in a fruitful system.

Ilisimatusarfik is an Arctic university that creates knowledge and innovation in a region developing rapidly. Broadly, deeply and across: Ilisimatusarfik is shaping the Arctic through research, education and cooperation.

The University has four institutes:

- *Institute of Culture, Language and History*
- *Institute of Social Science, Economics and Journalism*
- *Institute of Learning*
- *Institute of Nursing and Health Science*

Institute of Culture, Language and History:

Theology How did Christianity emerge and how has it developed through the ages, and what is its role in modern Greenlandic society? Those are some of the questions that the Theology degree programme engages in. As a theology student, you will learn about the origins of Christianity, its history and contemporary issues. Thereby you will be able to independently and qualitatively decide your attitude to, and work with, the Christian religious tradition in relation to the contemporary situation.

Culture and Social History The Culture and Social History degree is available as a Master degree. The degree provides a broad and versatile historic understanding of cultural and social conditions focused on the arctic world.

Language, Literature & Media Language, Literature & Media is a university graduate programme. Some of the initial telling things about a country's cultural peculiarities are the spoken language, news, debate and cultural media, and, finally, the literature that mirrors or challenges the national identity. You are at the centre of cultural life when you are studying Language, Literature & Media.

Translation & Interpreting Professional Bachelor in translation and interpreting is a relatively new professionally targeted Bachelor degree at Ilisimatusarfik. Translators are not only necessary for Greenlandic language and culture to be able to survive in a globalised world, but also serve to improve the public service level.

Institute of Social Science, Economics and Journalism:

Social Science The degree programme in Social Science provides thorough knowledge about Greenlandic and international social conditions. The programme is broadly based and covers important subject areas within social science, such as political science, sociology, economy and law. With knowledge about these subject areas, you will be able to form an overview of the tasks facing a public administration, for example.

Business Economy The Bachelor degree in Business Economy is a three-year degree that is targeted towards making students ready to work as business economy specialists in a public or private company, or as generalists looking holistically at business operations and scope for

development. The degree programme is developed in close cooperation with Greenland's business community.

Social Work The Social Work degree is a broad, professionally targeted degree programme within social science. The programme comprises four subject areas: social work, social science, psychology and law. The aim of the degree is to educate social workers who are able to prevent and remedy social issues in today's society.

Journalism The journalism degree is a professionally targeted degree in a profession that carries many privileges and a great responsibility. It takes courage, cooperative skills and discipline to be a journalism student. This is true both during the programme and work placement and as a fully qualified Bachelor in Journalism.

Institute of Learning:

Teacher The Teacher degree is a professionally targeted Bachelor degree. The purpose is to train teachers for the Greenlandic "folkeskole" (public primary and lower secondary school) and as a basis for other teaching. At the same time, the degree is a qualification for further education at graduate and Master programme level.

Institute of Nursing and Health Science:

Nurse A professional Bachelor degree as a nurse provides you with many opportunities. People's perception of a nurse is typically someone working in a hospital, but that is a too narrow perception. Trained nurses also work with information about general health, teaching and many other things. What these many jobs available for trained nurses have in common is that, as a nurse, your main task is to secure the best possible health for the population. '

Ilisimatusarfik: From Inuit Institute to Arctic University

1974: GrønlandsLandsråd/The Greenlandic Council proposes the creation of a university-like institution - an Inuit Institute.

1981 The decision is made at the local parliament, the "Landsting", in autumn 1981.

1983 Professor Robert Petersen is hired as head. Other staff are hired during summer.

1984 The first students at Ilisimatusarfik are taken in for study start in the spring.

1987 Master programmes are introduced. The three-year Theology programme is merged with Ilisimatusarfik/Inuit Institute. The name is changed to Ilisimatusarfik (University of Greenland). The celebration of the opening of own buildings in the newly restored mission station, NyHerrnhut, takes place 10 September 1987.

1989 The statute for the university is passed. With this, Ilisimatusarfik has formal status as a university. The date for the foundation of Ilisimatusarfik as a university is 1 September 1989.

1995 The Bachelor programme is introduced.

1996 A new statute is passed in Parliament.

1997 The Bachelor programme in Theology is introduced.

2003-2005 A separate programme in Theology, "exam theol", followed by pastoral college, is introduced.

2007 A new statute is passed in the parliament after which the university is merged with other institutions for further education, and a new structure with board and rector is introduced. The law comes into force 1 January 2008.

2008 Ilisimatusarfik is moving to new premises in the newly built Ilimmarfik. Ilisimatusarfik now comprises nine institutes. The board is appointed.

2009 Tine Pars is hired as new rector 1 January 2009.

2010 A new institute structure with three institutes is introduced: The Ilimmarfik Institute Institute of Learning Institute of Nursing and Health Science

2015 A new institute structure with four institutes is introduced: Institute of Learning Institute of Nursing and Health Science Institute of Social Science, Economy and Journalism Institute of Culture, Institute of Nursing and Health Science

Chairman of the board: Professor Minik Rosing

Rector: Tine Pars

University Director: Mette Barslund

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The University of the Faroe Islands

The University of the Faroe Islands is an autonomous educational and research institution which overall purpose is to strengthen the scientific expertise at the University and in the Faroese community in general.

The University has two Faculties: Faculty of Humanities, Social Sciences and Education, and Faculty of Natural and Health Sciences, and six Departments: Language and Literature, History and Social Sciences, Science and Technology, Education, Nursing, Research Center for Social Development.

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Université de Versailles Saint-Quentin-en-Yvelines (UVSQ), France

Founded in the early 1990s, the University of Versailles Saint-Quentin-en-Yvelines (UVSQ) is now the largest institution for higher education, research and technology in the administrative district of Yvelines, west of Paris.

UVSQ spans five campuses. It has a student body of approx. 17,000 enrolled in over 200 programs in all major scientific domains: Faculty of Science in Versailles, Faculty of Law and Political Science, Faculty of Medicine, Faculty of Social Science, Institute of Management, Institute of Cultural and International Studies, as well as the Observatory of Versailles Saint-Quentin, all located in the agglomeration of Saint-Quentin-en-Yvelines, just a few kilometres from Versailles + a

school of engineering and two university institutes of technology in three other cities of the region, offering higher education programmes from bachelor to doctorate level.

UVSQ is the leading university in France in terms of student success at bachelor level and ranks third for the number of apprentices in the Île-de-France region, reflecting a strategy that prioritizes educational innovation and professionally-focused international programs.

In 2016, UVSQ entered the so-called ARWU or Shanghai ranking (401-500 group) and is currently 4th in the CRWU ranking as far as atmosphere science and meteorology are concerned.

UVSQ's excellence in research concerns notably space observation, climatology and the environment, heritage and Arctic studies, health (esp. handicap and ageing), innovative materials, sociology, public administration. UVSQ's laboratories foster innovative, cross-disciplinary research that anticipates societal concerns, informs citizens and supports decision-makers.

As one of the founding members of the excellence cluster Université Paris-Saclay, UVSQ is well positioned to meet the twin challenge of economic and technological competition combined with the acceleration of scientific developments worldwide.

University website: www.uvsq.fr

Masters2 programme in Arctic Studies at UVSQ/University of Paris-Saclay

UVSQ initiated an original, interdisciplinary masters 2 programme in Arctic Studies entirely taught in English (French-language classes excepted) in 2010, now offered through the excellence cluster of the University of Paris-Saclay.

More than 50 French and international students coming notably from Greenland, the USA, Russia, Norway, Latvia, Macedonia, Armenia, India, Nepal, Ghana, Cameroun etc. have successfully graduated from this programme dedicated to integrated approaches to problems facing the Arctic.

Pedagogical objectives:

The aim of the Master is twofold: help future decision-makers and facilitators working in the Arctic or in relation to the Arctic to develop tools for integrated analyses thanks to in-depth knowledge of the fragile balance between ecosystems and the human ecology of the Arctic.

At the same time, the Master has been designed to provide students interested in research with the opportunity to develop a project that will be pursued in the form of a doctoral dissertation after the validation of the Master.

Such Phd work may be co-directed with one of our international partners.

The master covers three complimentary fields of competence:

- studies in all of the major areas essential for decision making: environmental and natural science as well as technology, economics and governance, geopolitical aspects and questions of law, Arctic societies and their culture
- scientific competence therefore reinforced by intercultural competence
- an international dimension with courses in English and colleagues of international reputation

Perspectives:

The Arctic Studies programme trains decision makers capable of piloting the process of expertise, facilitation and governance by relying on a method of eco-efficiency and global performance (environmental, economic, social and societal), of identifying and erasing obstacles to a respectful development of ecosystems and human ecology in an Arctic context.

The year of Arctic Studies will allow a student to develop the following fields of competence:

- piloting of a project by using special tools and management techniques : research team, international cooperation
- management of organisational change relying on a pluridisciplinary approach
- autonomous conduct of an Arctic project or enquiry
- reflect on and mediation of social, technical and technological aspects
- economic and environmental evaluation of technological, financial, commercial and organisational risk

Prerequisites and organisation of studies:

Students from any academic field can apply provided they have validated four years of higher education (four-year B.A. programme or a three-year B.A. + first year of a Masters programme)

English language skills should be fluent (however, no special language test score is required).

Teaching starts in mid-September and ends in early February, followed by a three-month internship that the students choose themselves in France or abroad.

Students then write a detailed report on this experience and/or a long research paper/ dissertation. The report or dissertation is defended during a viva that can be organized by Skype in certain cases.

Applications

Applications are submitted electronically via the Paris-Saclay website:
<https://www.universite-paris-saclay.fr/en/apply-to-master-programs>

Contacts:

Prof. Dr. Jan Borm, co-director of the programme, jan.borm@uvsq.fr

Dr. hab. Alain Sarkissian, co-director, alain.sarkissian@latmos.ipsl.fr

Notes for Contributors

a) Submission of Papers

Authors should submit an electronic copy of their paper in Word format file with the final version of the manuscript by e-mail by attached file to the Editor-in-chief and the co-Editors:

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Jan Borm: jan.borm@uvsq.fr

Submission of a paper implies that it has not been published previously, that it is not under consideration for publication elsewhere, and that if accepted it will not be published elsewhere in the same form, in English or in any other language, without the written consent of the publisher.

b) Manuscript Preparation

General: Manuscripts should not exceed 35 pages (including references and illustrations), and must be typewritten, double-spaced with wide margins on one side of white paper. The corresponding author should be identified (include a Fax number and E-mail address). Full postal addresses must be given for all co-authors. The Editors reserve the right to adjust style to certain standards of uniformity. A cover page should give the title of the manuscript, the author's name, position, institutional affiliation and complete address, telephone, fax and/or E-mail numbers. An acknowledgement may also be included on the cover page if so desired. The title but not the author's name should appear on the first page of the text.

Abstracts: An abstract of not more than 120 words and a list of up to 10 keywords should accompany each copy of the manuscript.
Text: Follow this order when typing manuscripts: Title, Authors, Affiliations, Abstract, Keywords, Main text, Acknowledgements, Appendix, References, Vitae, Figure Captions and then Tables. Do not import the Figures or Tables into your text, but supply them as separate files. The corresponding author should be identified with an asterisk and footnote. All other footnotes (except for table footnotes) should be identified with superscript Arabic numbers.

References: All publications cited in the text should be presented in a list of references following the text of the manuscript. In the text refer to the author's name (without initials), year of publication and possible page number(s) (e.g. Torpey 2000, 18). For more than three authors, use the first three authors followed by *et al.* The list of references/bibliography should be arranged alphabetically by author's names. Names of the articles in edited volumes or journals are written inside the quotation marks. Journal titles and book names are italicised. Examples:

Torpey, John (2000): *The Invention of the Passport: Surveillance, Citizenship and the State*. New York: Cambridge University Press.

Levy, Jacob T. (2000): "Three Modes of Incorporating Indigenous Law". In: Kymlicka, Will & Norman, Wayne (eds.): *Citizenship in Diverse Societies*. Oxford: Oxford University Press, pp. 297–325.

Gilroy, Paul (1999): "Between Camps: Race and Culture in Postmodernity". In: *Economy and Society*. Vol. 28, no. 2, pp. 183–198.

Smith, Jane & Korsakofsy, Sacha (eds.) (1998): *Post-Capitalist Economies*. Anchorage: Alaska University Press.

Illustrations: All illustrations should be provided in camera-ready form, suitable for reproduction (which may include reduction) without retouching. Photographs, charts and diagrams are all to be referred to as "Figure(s)" and should be numbered consecutively in the order to which they are referred. They should accompany the manuscript, but should not be included within the text. All illustrations should be clearly marked on the back with the figure number and the author's name. All figures are to have a caption and source. Captions should be supplied on a separate sheet.

Photographs: Original photographs must be supplied as they are to be reproduced (e.g. black and white or colour). If necessary, a scale should be

marked on the photograph. Please note that photocopies of photographs are not acceptable. All photographs are to have a caption and source.

Tables: Tables should be numbered consecutively and given a suitable caption and each table typed on a separate sheet. Footnotes to tables should be typed below the table and should be referred to by superscript lowercase letters. No vertical rules should be used. Tables should not duplicate results presented elsewhere in the manuscript (e.g. in graphs).

Authors are responsible for obtaining permissions from copyright holders for reproducing any illustrations, tables, figures or lengthy quotations previously published elsewhere. Permission letters must be supplied to FAE and A & A Journal.

c) Electronic Submission

Please specify what software was used, including which release, and what computer was used (IBM compatible PC or Apple Macintosh). Always keep a backup copy of the electronic file for reference and safety. Send text-files in Microsoft Word (.doc) file form, or as .rtf-files.

d) Copyright

Authors are required to assign copyright to *A&A IJCSCI* and *Fundación de Altos Estudios Antárticos & Ambientes Extremos*, subject to retaining their right to reuse the material in other publication written or edited by themselves, and to be published at least one year after initial publication in the Journal, mentioning where it was published first.

f) Book reviews

We welcome book-reviews of academic or non-academic books concerning circumpolar socio-cultural issues. Book-reviews should not exceed three pages, and must be typewritten, double-spaced with wide margins on A4 paper. In addition to information about the writer of review (name, title and institutional affiliation) review should include full information about the reviewed book: Author(s), name, publisher, place of publishing and the number of pages.

e) Other contents

Articles, notes, information about international conferences and seminars, and items of general circumpolar interest are also published.

f) Peer-review

The Journal operates a blinded peer review process. The reviewers may at their own decision opt to reveal their name to the author in their review, although our policy practice is to remain both identities concealed. In general, Editors will seek advice from two or more expert reviewers about the scientific content and presentation of manuscripts. However, all submitted articles are reviewed at first by the Editors so that only those works that fit the editorial standards, and aims and scope of the Journal, will be sent for outside review.

The authors will be notified in case an article will not be published.

CALL FOR PAPERS

Arctic Antarctic

INTERNATIONAL JOURNAL OF CIRCUMPOLAR SOCIOCULTURAL ISSUES

The *Foundation for High Studies on Antarctica and Extreme Environments* (FAE, Argentina) and the *Universidad del Salvador (Faculty of Social Sciences, USAL, Argentina)*, with the auspices of the *International Association of Circumpolar Socio-cultural Issues* (IACSI), publishes the annual, international, peer-reviewed journal called ***Arctic & Antarctic – International Journal of Circumpolar Socio-cultural Issues***. The language of the journal is English.

This journal is created to provide a forum for the socio-cultural analysis of both circumpolar regions. Articles in the Journal will be devoted to promote an international and interdisciplinary dialogue concerning the following subjects: Local Communities and Extreme Environments; Habitat, Social Interaction and Identity; Social Problems and Policies; Minorities and Aboriginal Cultures; Migration and Socio-cultural Integration; Prehistory and History; Literature and Arts; Geopolitics and International Relations; Arctic and Antarctic Comparative Studies; and other issues related to socio-cultural themes concerning circumpolar areas.

The first issue of volume 1 of the Journal was published in November 2007. You can find the table of contents of each issue, and instructions for subscription from here: www.iacsi.org. The issue 11 will be published in June 2017. **Deadline for the manuscripts addressed to this coming issue is March 15, 2017.**

We encourage authors to send manuscripts that are within the areas of interest of both the Association and Journal. Furthermore, we also accept book reviews and commentaries on current research and societal/institutional affairs.

Se terminó de imprimir
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Ciudad Autónoma de Buenos Aires, Argentina.

The **Arctic & Antarctic International Journal of Circumpolar Socio-Cultural Issues*** (A&A-IJCSCI), is an international, peer-reviewed, scholarly journal published annually on behalf of the Foundation of High Studies on Antarctica and Extreme Environments (FAE, Argentina), Universidad del Salvador (Faculty of Social Sciences, Argentina) under the auspices of the International Association of Circumpolar Socio-Cultural Issues (IACSI) University of Iceland (Department of Sociology), the University of Jyväskylä (Department of Social Sciences and Philosophy, Finland), the University of Oulu (Thule Institute, Finland), , and the University of Québec at Montréal (International Laboratory for the Comparative Interdisciplinary Study of Representations of the North, "*Imaginaire du Nord*", Canada).

The **A&A-IJCSCI** has been created by scholars from Social Sciences, Anthropology and Humanities, and also from individuals with different backgrounds but interested in these perspectives and themes, to provide a forum for the study and discussion of the different and interdependent socio-cultural aspects of both circumpolar regions, promoting an international and interdisciplinary dialogue concerning the subjects thereof. In this sense, we privilege articles in the Journal with reference to:

- Local Communities and Extreme Environments
- Habitat, Social Interaction and Identity
- Social Problems and Policies
- Minorities and Aboriginal Cultures
- Migration and Socio-cultural Integration
- Prehistory and History
- Literature and Arts
- Geopolitics and International Relations
- Arctic and Antarctic Comparative Studies
- Other issues related to socio-cultural themes concerning circumpolar areas.

Thinking of the importance of a holistic understanding of the circumpolar phenomenon, we have also considered the need to study the "circumpolar theme" in its bi-polar dimension: the Arctic and the Antarctica, in order to look for convergences and divergences under the debates Local/Global, and North/South, and also looking for the production and transference of knowledge.

** Logo and name legally registered.*

The next issue of *Arctic & Antarctic - International Journal of Circumpolar Socio-Cultural Issues* will be published in September 2017. Contributions must be sent before the end of July 2017. Besides articles, the issues can include seminar and conference reports, book reviews, comments or discussions.

The views and perspectives expressed in this journal do not necessarily represent those of the Editors and/or the Scientific Editorial Board.

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