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The Latin American Avant-Garde: Innovative Central American Women Writers

Hólmfríður Garðarsdóttir & Hasan Karakilinc
(*University of Iceland*)

Abstract

This article discusses how the Avant-Garde (s. *vanguardia*), as a cultural renovation intertwined with literary experimentation, offered a space for women to enter the literary scene traditionally occupied by men. These changes occurred at different pace in different countries and within genres, such as poetry, essays, and short story writing. After briefly contextualizing the Latin American cultural scene, a light will be shed on the way questioning women's role and place in society might be considered as a feature of the Avant-Garde and women's entry into the "new art". The literary contributions of Carmen Sobalvarro (Nicaragua, 1908-1947/8), Matilde Elena López (El Salvador, 1923-2010), Pilar Bolaños (El Salvador 1923-1961) and Yolando Oreamuno (Costa Rica, 1916-1956), will serve as roadmaps to an enhanced understanding of the topic.

Keywords: Avant-Garde, unsettling forms, confrontational themes, Carmen Sobalvarro, Matilde Elena López, Pilar Bolaños, Yolando Oreamuno.

Introduction

“[I] hat's where the future is”¹

At the turn of the twentieth century literature in Latin American was marked by the *modernista* movement. This was seen as a self-contained phenomenon, running from the 1880s to the 1920s (Taylor Cane 2014, 23). It was conventionally considered to be characterized by an “art for arts' sake” aesthetic and a reaction against what was perceived as the classical nineteenth century *realista* narrative. A different but related phenomenon would be the advent of the *vanguardia* or the avant-garde. This broad movement or, rather, trend was usually seen as characterized by the adoption of European avant-garde aesthetics, with emphasis on stylistic innovation

¹ (s. “ahí está el porvenir”), from *Manifiesto postumista*, cited in Gelado (2008, 664).

and radical break with tradition. Both these tendencies have been identified as part of a literary genealogy leading to the eventual rise of the experimental *new narrative* in Latin America in the 1940s and 1950s, culminating in the *boom*² of the 1960s.

The narrative of the early twentieth century focused on the questions of national identity as an unresolved subject matter within the rapidly changing and modernizing countries that were still struggling to find legitimate forms of governance.³ The outcome emerged in narratives that sought to capture Latin American reality and grapple with the direction that the continent appeared to be taking. In poetry, the literary form generally identified as the *vanguardia* stronghold in the region,⁴ the predominant voices express “the special cultural and historical circumstances and needs of their own regions and nations. [...] Writers enjoyed a greater liberty to adapt and recombine features of the various “isms” once perceived as rivalrous and mutually exclusive” (Lindstrom 1994, 63).

In this article, after briefly contextualizing the continent’s political and cultural scene and discussing the Latin American avant-garde characterized by confrontational subjects and unsettling forms, we ask how it offered a space for women to enter the literary scene traditionally occupied by men. We focus our debate on Central American women’s literary contributions and shed light on the way questioning women’s role and place in society might be considered as a feature of the avant-garde and women’s entry into *las vanguardias literarias*.

² “The Boom is, in many ways, a phenomenon of publishing, consumption and reception. It marks the period when Latin American, or more particularly Spanish American, fiction became internationally visible on some scale for the first time” (Swanson 2005, 60).

³ “Between 1810 and 1825 all the Spanish territories on the American mainland gained their independence from Spain” (Bakewell 2004, 382).

⁴ Chang-Rodríguez and Filer identify Vicente Huidobro (Chile, 1893–1948) and César Vallejo (Peru, 1892–1938) as the movements most outstanding representatives (2017, 305). They were followed by “Pablo Neruda (Chile), César Vallejo (Peru), Jorge Luis Borges (Argentina), and Nicolás Guillén (Cuba)” (Read, without page numbers). Simultaneously, Victoria Ocampo’s (Argentina 1890–1979) literary journal *Sur* (published in Buenos Aires from 1931), served as an important outlet for intellectuals from across the continent and elsewhere.

The Latin American Avant-Garde

For much of the nineteenth century, breaking loose from Europe – economically or otherwise – was not a leading concern in Latin America. Most nations consolidated the colonial order exporting raw material and natural resources while simultaneously seeking societal patterns to follow. Liberalism, positivism,⁵ and federalism – North American style – were the predominant alternatives and the political elites argued their cases, including many well-known intellectuals and writers of the times.⁶

The drawback of borrowing from Europe was that, although it made a modernizing break with the colonial period, it did little to give Latin American nations a sense of their own identity. They might be modern in taste, but on the road, they could hardly become more than simulacra of the originals. One European domination was being swapped for another. (Bakewell 2004, 487)

However, the offset of the twentieth century became marked with political, social, and cultural changes.⁷ Growing influence of the United States, industrialization, population growth, urbanization, massive immigration – mostly Italians, Spaniards, and Portuguese – organization of labor, emergent middle class, perpetuating inequalities of income and wealth and shifting patterns of governmental forms characterized the period. “The Depression, with its abrupt shrinking of exports, had some unsettling effects. [...] it marked the end of oligarchies’ domination of political life – the domination that had had its roots in the wealth of the export boon of the late nineteenth and early twentieth centuries” (Bakewell 2004, 515).

⁵ Its theoretical framework linked order with progress and when intertwined with social Darwinism it lifted the ruling class – predominantly men of European descent – to “superior position in society” (Bakewell 2004, 455).

⁶ “France was the most admired, the cultural ideal, the acme of civilization. Almost anyone who could do so gravitated to Paris, from superfluous heroes of independence, to discarded dictators, to painters and poets wishing to advance the leading edge of their arts” (Bakewell 2004, 486).

⁷ The “Triple Alianza” war, that Brazil, Argentina, and Uruguay conducted against Paraguay, lasted from 1864–1879. In 1888 slavery was abolished in Brazil, while the Mexican revolution riddled the continent from 1910 until 1924.

These societal shifts became reflected in the arts, not only in literature but also in the plastic arts, painting in particular.⁸ The regional realist mode characteristic of the late nineteenth century was challenged by *modernismo*, a renovation of poetic form and techniques, extending to the use of free verse.⁹ However, the experiments remained within accepted and traditional prosodic molds. The *vanguardia*, on the other hand, instituted a radical search for new, daring, confrontational themes and shockingly novel forms. These changes occurred at different rhythms in the various genres. The most daring and quick to adapt was poetry, perhaps because it was aimed at a smaller, more sophisticated, and receptive audience. Jean Franco agrees with José Emilio Pacheco on the fact that it's possible to talk about two *vanguardia* trends and argues that one is dedicated to the exploration of language and ignores the social component, while the other is politically and/or socially committed.¹⁰ Therefore, and before turning to the study of how the *vanguardia* offered a space for women to enter the literary scene traditionally occupied by men, a further grasp of the main characteristics of avant-garde poetry on the one hand and the novelistic narrative on the other is needed.

As the modernist era waned, many authors still favored imaginative artistry. They were antirealist but disdained modernism as an outdated, establishment mode. Hence, authors were seized by the avant-garde impulse that had been coursing through European literature during the decade of the 1910s. "However, these early manifestations of avant-gardism often prove [...] to be tentative and precarious" (Lindstrom 1994, 62). Gradually, though, the Latin American intellectuals and authors

[...] began to take into account the special cultural and historical circumstances and needs of their own regions and nations. [They] sought an accelerated, streamlined expression, stripped of embellishment and ornamentation, suitable to the rapidly changing times; discontinuous, fragmented texts became common, as did experimental treatments of time, space, and person. (Lindstrom 1994, 63)

⁸ Bakewell, in his chapter "Defining themselves" (2004, 486-491), appreciates the Mexican muralists Diego Rivera (1886-1957), José Clemente Orozco (1883-1949) and David Siqueiros (1898-1974) for celebrating "the perceived native identity of the country, whether pre-conquest or present" (2004, 490).

⁹ The movement's so-called father in Latin America is Rubén Darío (Nicaragua, 1867-1916).

¹⁰ "[...] se dedica a la exploración del lenguaje poético y que rechaza la temática social, y la otra 'comprometida'" (Franco 1998, 269).

In this wake of *modernismo* and against its by now worn innovations and aspirations, *vanguardista* poetry freed itself from prosodic constraints and the pursuit of sublime beauty, choosing instead to seek the poetic in the prosaic and to delve into the inner recesses of the self, no matter how dark.¹¹ During the first half of the twentieth century, poets such as Chileans Gabriela Mistral, Vicente Huidobro, and Pablo Neruda; Mexican Octavio Paz; Cubans Nicolás Guillén and José Lezama Lima; Puerto Rican Luis Palés Matos; Argentines Jorge Luis Borges and Oliverio Girondo; and Nicaraguan Ernesto Cardenal, made their marks within the literary scene.¹² However, without entering the nuanced theoretical debate of “*transculturation*”, as Fernando Ortiz has put it,¹³ between modernism and avant-gardism, it becomes relevant to emphasize the political component of the Latin America *vanguardia*, because one of its main impulses was to incorporate peasant, indigenous and African artistic traditions into the mainstream of Latin American life. The regionalist novel dramatized the Latin American quest to define its culture as deriving from the continent’s natural forces. This productive and dramatic contradiction made the “narrative of the land” (s. *novela de la tierra*) the literary tradition within which and counter to which new novelistic projects were measured. Swanson (2005, 42) observes that the movement was led with “skepticism with regard to order as an epistemological or even ontological concept.”

If realist literary structures implied ordered values and attachment to the idea of external social reality, the new, fractured writing of the twentieth century was suggesting a much wider existential or metaphysical malice, in which the very idea of reality was problematic and life itself was possibly without any fundamental meaning. (Swanson 2005, 42).

¹¹ “The premier poets of the whole group were Neruda and Paz, though cases can be made for Jorge Luis Borges and José Lezama Lima”

(<https://www.britannica.com/art/Latin-American-literature/The-20th-century>)

¹² Gabriela Mistral, Pablo Neruda, and Octavio Paz won Nobel Prizes, Mistral in 1945, Neruda in 1971 and Paz in 1990. For more see: <https://www.nobelprize.org/prizes/lists/all-nobel-prizes-in-literature/>.

¹³ Ortiz, referring to the Cuban cultural mixing (s. *mestizaje*), emphasizes the inevitable influence one culture, hence cultural entity, has over another through co-existence over time and/or space. For more see *Contrapunteo cubano del tabaco y el azúcar* (1940).

As far as stylistic manifestations of the Latin American avant-garde – in addition to the inclusion of novel themes – appeared the search for the original and the surprising, as well as anti-sentimentalism and the anti-anecdotal. Simultaneously, the humorous and playfulness, as well as the alteration of syntax and change of classical linguistic elements such as punctuation were challenged (Chang-Rodríguez & Filer 2017, 305). A complementary tradition, attuned to the rebelliousness, *skepticism*, and contentiousness of the avant-garde, emerged mostly in the so-called southern cone states (Argentina, Chile and Brazil), during conflictive times of intense cultural transformations during which literary discourses played an important role conveying political practices within disputed social situations. Therefore, the historical route of avant-garde prose and poetry, followed well known patterns of political and economic developments, like other facets of Latin American culture and society. Ultimately, and even if the avant-garde movements in Central and South America often shared minimal contacts, they uniformly promoted the creation of a distinct reality, hence “attempted to reformulate Latin American identity vis-à-vis Europe” (Gelado 2008, 653), promoting a more inclusive national fabric.

Women’s Innovative Voices and the Avant-Garde

The *vanguardia*, as a political and cultural movement in Latin America, had traditionally been occupied by men and women’s literary contributions up until early twentieth century considered minor or lesser than – hence, repeatedly ignored in anthologies or literary studies. Their entrance onto the scene represented stylistic renovation and experimentation, that occurred at different paces in different countries and within genres, such as in poetry, prose, and essay writing.

In *Central American Avant-Garde Narrative* (2014), Adrian Taylor Kane studies forgotten narratives by renowned Central American authors to demonstrate that this art movement was not only alive and well during the early twentieth century, but also incredibly important and influential.¹⁴ Kane argues that Central American avant-garde studies have primarily focused on poetry and manifestos, while narrative has been mainly ignored. Furthermore, he claims that while vanguardist Latin American authors were clearly influenced by their European peers, the movement was partly developed within unique regional

¹⁴ Taylor Kane focuses his study on male authors, namely Miguel Ángel Asturias (Guatemala), Luis Cardoza y Aragón (Guatemala), Flavio Herrera (Guatemala), Rogelio Sinán (Panama) and Max Jiménez (Costa Rica/Argentina).

cultures. He emphasizes that no Central American country other than Nicaragua had a coordinated avant-garde movement, which in part helps to explain why they have fallen through the cracks of literary history.

Amongst those lost voices are numerous experimental fictions written by Central American women in the early twentieth century. And even if they have not usually been discussed in connection with the avant-garde movements, insofar as *las vanguardias literarias* are characterized by literary experimentation, and representing a radical search for bold, confrontational themes and the use of unsettling forms, works by these female writers can and should be considered a part of the avant-garde movement in Latin America.

Nicaragua

“I’m a tropical flower”¹⁵

Nicaraguan political and social life, in early twentieth century, was marked by a long period of political instability. On the one hand the US occupation (1912-1933)¹⁶ dominated international relations and on the other political and military activism of Sandino’s guerilla movement reigned national politics. In the cultural sphere the omnipresence of poet Rubén Darío’s legacy, the so-called “father” of *modernismo* in Latin America as he initiated the renovation of Hispanic poetry and literature leading to the independence of Latin American literature, dominated the scene. His search and expression of national identity was applauded but eventually also questioned. Therefore, when the avant-garde movement emerges in the late ’20s it was marked by a group of young writers, mostly former students from the Colegio Centro-América, led by José Coronel Urtecho, Pablo Antonio Cuadra and Joaquín Pasos, in the city of Granada.

Nicaragua was the site of an intense avant-garde movement that swept up many of the nation’s most promising young writers; in this case, verse was really the standard medium for literary innovation, with prose generally reserved for making statements (Lindstrom 1994, 70).

¹⁵ (s. “[...] soy flor tropical”). From Carmen Sobalvarro’s poem “The Indian girl from Nicaragua” (s. “Indita de Nicaragua”).

¹⁶ Commonly referred to as part of the “banana wars”. It’s initial aim was to prevent the building of a canal through Nicaragua.

The publication of “Oda a Rubén Darío”, considered as the movement’s manifesto, along with other texts published as part of the *Anti-Academia Nicaragüense*,¹⁷ implied a break with the poetics of the times and Darío’s recognized legacy. To modernize literary expression and shape a true Nicaraguan tradition, poems by its members enhance the use of irony and absurdity that mocked modernism poetics. Often described as *poesía chinfónica*,¹⁸ they praised Nicaragua’s popular culture and a sense of nationalist sentiment by criticizing bourgeois literature.

The importance of the movement within the Nicaraguan literary history has been quite thoroughly analyzed. However, most of the anthologies and academic publications on the matter dismiss the presence of Carmen Sobalvarro (1908-194?), the most predominant female poet of the period who fell into oblivion from national literature.¹⁹ However, thanks to Helena Ramos’s research and archival work, part of Sobalvarro’s legacy has been restored and legitimized within the Nicaraguan first avant-garde wave (Ramos 2004, 45-58). According to Ramos’s studies, besides the evident literature’s androcentrism and exclusiveness of that time, this absence could be explained by the fact that Sobalvarro partly lived in Honduras and wrote and published her poetry from there.

Due to the archival gaps and lack of biographical sources Sobalvarro’s poetry and life remain comparatively unknown, despite having in the 20s’ and 30s’ played a crucial role as an avant-garde poet and a political activist. Nevertheless, we now know that Sobalvarro was born within a modest family in the extreme north of Nicaragua, in 1908. She started her literary career publishing in local Nicaraguan newspapers. *El Gráfico* of Managua from the 3 November 1929 mentions her as a member of the Central Republican Committee of Tegucigalpa – the capital of Honduras (s. Comité

¹⁷ For more see: “Ligera exposición y proclama de la Anti-Academia Nicaragüense”, published in *Diario nicaragüense*, city of Granada, in April 1931.

¹⁸ The “Chinfonía burguesa”, by Joaquín Pasos and José Coronel Urtecho, was first published as a dramatic poem in 1931 but transformed into a play in 1936.

¹⁹ Poet Helena Ramos discusses the topic and writes: “No one remembers Carmen Sobalvarro” (s. “Nadie recuerda a Camen Sobalvarro”). In her study she laments not only Sobalvarro’s marginalization and lack of archived material, but also the death of her contemporaries as beholders of important memories of her literary and political legacy. “Escritoras nicaragüenses: un festín de marginalidad” (2004, 46).

Central Republicano de Tegucigalpa), hence legitimizing her political position to the public. Various of her poems, such as “A rose” (s. “Una rosa”) and “I would like to be ...” (s. “Yo quisiera ser...”), were later published in the same newspaper. In these and some other poems that followed she displays noteworthy modernist and romantic features, not yet that vanguard nor particularly innovative. An affective subjectivity reminds the reader of feminine aesthetic, described as a *poetisa aesthetic*.²⁰ Perhaps, her use of these aesthetic styles resembles her hesitant break from traditions and served to gain recognition and readership before experimenting with more politically engaged writings. Between 1929 and 1930 she regularly collaborated with the journal *Mujer nicaragüense*,²¹ while only first really gaining public recognition when portrayed as one of Sandino’s girlfriends. According to Jorge Eduardo Arellano, in his *Diccionario de autores nicaragüenses* (1994), Sobalvarro declared her platonic love to general Augusto Sandino in 1929 by sending him letters and poems.²²

With Sobalvarro’s growing reputation in literature, politics, and public space, she travels to Granada to join forces with the avant-garde group in 1931. Along with her fellow male *vanguardistas* she signs the manifest *Anti-Academia Nicaragüense*, hence officializing her affiliation to the movement. The literary relationship she fostered with the men of the vanguard group remains quite enigmatic as the reasons behind her acceptance into this exclusive and selective group of men is still debated.²³ Pablo Antonio Cuadra, one of the groups’ members, describes her enrollment as follows: “Suddenly, this girl with beautiful eyes and a peasant air about her appeared. She brought us ballads as beautiful and fresh as the “ocotales” of the north. This was Carmen Sobalvarro, melancholic and in love with Sandino”.²⁴

²⁰ Esthetics designated to female poets as *poetisa* in Spanish refers to a female poet, while a male poet is *poeta*.

²¹ The journal *Mujer nicaragüense*, edited by writer and precursor of feminism in Nicaragua, Josefa Toledo de Aguerri, focused women’s access to education and politics, as well as promoting conscious maternity.

²² No factual evidence of this correspondence nor references by Sandino to this relationship have been identified. Arellano, *Diccionario...* (1994, 99)."

²³ Sobalvarro published in *El Diario Nicaragüense*’s, section “Rincón de Vanguardia” (1931–1932), dedicated to the avant-garde movement.

²⁴ “De pronto apareció una muchacha de bellísimos ojos y aire campesino. Nos llevaba unos romances tan bellos y frescos como los ocotales del Norte. Era Carmen Sobalvarro, la melancólica enamorada de Sandino” (1986, 164).

This quote implies many interrogations regarding her role and contribution to the group. Firstly, she appears to be a poetic muse, while simultaneously serving as a link between the group and the Sandinista rebellion or even Sandino himself. Some sources point to her joining the movement to disseminate pro-Sandinista propaganda as numerous members came from upper middle-class backgrounds. Indeed, along with Manolo Cuadra, she was one of few leftists among a group of pro-Somoza men. Secondly, critic Helena Ramos offers quite a different perspective from Pablo Antonio Cuadra's observations on Sobalvarro's contributions. She affirms that the young woman was accepted by the group thanks to her literary merits (Ramos 2004, 50). Moreover, Sobalvarro's influence, especially her Sandinista ideology and guerilla experience, she states, might have helped to shape, and reinforce the vision of the group, seeing avant-garde through its more military meaning, as some manifestos and other publications confirm.

Sobalvarro's recently rediscovered poetic production, which includes seven poems, exposes few predominant characteristics that include free verses, the Spanish *romances* form, and a prose poem. As previously discussed, from a thematic perspective, her poetry is dominated by metaphors often associated with the *poetisa* figure. The predominance of fantasy related imagery in poems such as "How I got his book" (s. "Cómo me llegó su libro") is quite prone to a modernist approach which doesn't quite match with the fierce anti-modernism promoted by her fellow avant-garde group members, thus questioning her affiliation with the movement. Simultaneously, other characteristics reveal the complexity and relevance of Sobalvarro's poetry as pertinent to the avant-garde hesitant trend. For instance, the poem "The Indian girl from Nicaragua" (s. "Indita de Nicaragua"), which displays characteristics of the *poesía chinfónica* by exalting nationalist sentiments and steps to reformulate national identity using irony.²⁵

*Yankecito de buen color,
no me pidas amor ...
Porque con un indio me voy
al verdecito maízal
porque soy flor tropical.*

²⁵ "Sobalvarro's mastery of chinfonía speaks to her lyric command of *el habla nicaragüense* and the popular genres of her day. Pivoting from strategically sentimental verse to acerbic social critiques, she establishes herself as an accomplished and complex poet" (Finzer 2022, 462).

*Tu país es muy hermoso
y dicen ... que es muy lujoso
y que hay muy ricas manzanas;
pero a mí me dan más ganas
de andar descalza en mis llanos
comiendo dulces bananos ...*²⁶

Furthermore, looking at different definitions of the *vanguardia* aesthetic than the one promoted by the *Anti-Academia Nicaragüense*, the articulation of romantic imagery with social criticism and anti-imperialism may be understood as an *indigenista* form of avant-garde poetry. In her poem, “I’m sad” (s. “Estoy triste”), written shortly after Sandino’s assassination, she reflects this same articulation. This widely reclaimed poem gained enormous popularity among Central American women.²⁷ It’s recognition and popularity gave a new dimension to Sobalvarro’s public figure, as she embodied not only a poetic personality but in addition, she became a symbol for mourning women from across Central America.

After Somoza’s rise to power Sobalvarro was forced to leave Nicaragua in exile. She is registered to have lived in the neighboring countries where she became known for her political activism, even if she died in anonymity in the late 40s’. Although not particularly innovative in terms of avant-garde criteria, her poetic legacy appears to be more complex than commonly considered. Daisy Zamora characterizes her poetry as “spontaneous, primitivist and with a free verse so natural that it seems antiquated” (Zamora 1991, 936), which tends to essentialize her poetry as inherently feminine by nature, as Ramos observes (Ramos 2014, 51).

Apart from the more recent theoretical debates on the characterization of her poetry, Sobalvarro’s transgressive participation in the Nicaraguan avant-garde literary circles and amongst political activists are of special interest as her indiscretions overlap within these different spaces. Firstly, on

²⁶ Authors unpublished translation: Fair skinned Yankee / don’t ask me for love... / because I’m off with an Indian / to the green cornfields / because I’m a tropical flower. / Your country, I’m told, is both beautiful / and luxurious, / and a place of tasty apples / but that makes me want even more / to walk barefoot through my fields / eating sweet bananas ...

²⁷ Finzer analyzes the process of circulation and understanding of this poem which portrays Sandino as a mythical figure particularly attractive for women of the region. Finzer, “Among Sandino’s girlfriends: ...” (2012, 144).

the literary scene where she stands out for being a woman, *sandinista* and *vanguardista*, and secondly, within the public sphere for being a female political activist. These multiple modes of provoking the expected and established role for women could therefore explain why her legacy was and still is – intentionally or not – marginalized, forgotten and dismissed. In addition, the thematic concerns of her poetry, pivoting social engagement and feminine stereotypes, could also have been another reason to belittle and exclude her relevance.

Critics Ramos and Zamora emphasise that other women poets, such as María de la Selva Escoto and Aura Rostand, were also actively engaged in the Nicaraguan literary circles in early twentieth century. However, their legacy differs from that of Sobalvarro insofar as they were not formally members of the Nicaraguan avant-garde ranks nor publicly defined as followers of Sandino's political ideology. Nevertheless, their poetry and cultural engagements deserve attention as they serve as proof of female presence in Nicaraguan letters and for being important agents for change, as well as opening the gates for subsequent generations of women writers, particularly important in the '60s and '70s.

El Salvador

"American Women /
shaping the present with their rhythm"²⁸

In El Salvador *modernismo* continued to dominate the literary scene until the early '40s. Nevertheless, the modernist tradition, even if in decline (Toruño 1957, 57), left the door open for early and hesitant avant-garde attempts marked by political and social conflicts. The drop of coffee prices in 1929 provoked an economic, political, and social crisis that promoted the establishment of a military dictatorship following a coup led by general Maximiliano Hernández Martínez in 1931. Repression and conservatism, also tangible in the cultural spheres, enhanced a status quo characterized by the rise of regionalist literature that idealized the peasant (s. *campesino*) traditional figure.

However, a new collective of intellectuals was hesitantly emerging, and it embodied the renovation of national literature through avant-garde

²⁸ (s. "Mujeres de la América / marcando con su ritmo las horas del presente"), a fragment from López's poem "Message to the American Women" (s. "Mensaje a las mujeres de América"), published in *Diario Latino* (29 October, 1942).

features. This generation of writers, poets, and playwrights arose against outdated norms and static aesthetics. It was politically engaged and positioned itself against the dictatorship and contributed to the fall of Martínez's government in 1944, therefore identified as *Generación del 44* (López 1998, 97). These intellectuals, considered rebel voices within Salvadorian literature, gathered in different antifascist groups such as "The SEIS group" (s. *Grupo SEIS - Grupo Social en Ideas Superiores*) and the "Antifacist group of writers and artists for a free world" (s. *Comité de escritores y artistas antifascistas y de mundo libre*), creating a web of resistance. The members of these groups promoted a literature of change, rooted in social protest and leftist ideology, while offering a true confrontational form of literature not only in terms of engagement but also in language, subject matters, and metaphors. A literature that aimed at national liberation through the capture of human dignity confronting the decadent however exotic modernism styles of the previous generation. The *Generación del 44* reached maturity and managed to shape a creative consciousness and a realist avant-garde trend deeply rooted in the country's historical context. Amongst emblematic members were Antonio Gamero, known as *el poeta salvaje*,²⁹ Pedro Geofroy Rivas, Hugo Lindo, Oswaldo Escobar Velado, José María Méndez, and Matilde Elena López (1923-2010), a founding member of the *Asociación de escritores y artistas antifascistas*, poet, essayist, professor, and a literary critic.

Matilde Elena López - now considered one of the most polyvalent and prolific figures of Salvadorian literature of the twentieth century - began her long career while still a teenager by publishing poetry. At the age of 16 she was asked to contribute on regular basis to the *Diario Nuevo* newspaper with a section that addressed women's rights and literature.³⁰ With her growing reputation she gained standing and published articles, poems and short essays in national journals and newspapers such as *El Diario de Hoy*, in which she displayed not only literary abilities but also her political engagement (Velásquez 2007, 253-265).

In López's writings, even if she did not consider herself as a feminist early on (Velásquez 2007, 257), she argues for the integration of

²⁹ The poem "Buscando tu saliva" by Gamero is considered a turning point of Salvadorean avant-garde poetry. Vulgar and surrealist it caused a scandal when published as part of T.N.T. (1943), his first poetry collection.

³⁰ The section was directed towards women readers and called "Talking with them" (s. "Charlando con ellas").

women's views in social and political debates and promotes the radical reformist and renovative vision of the *Generación del 44*. In addition, she puts forth new and radical images of women in both poetry and public space, images that certainly match with the revolutionary changes promoted by this generation of intellectuals, i.e., the use of literature as a tool to raise political awareness, expressed in an innovative voice:

We ask that poetry be something more than sensual, romantic, or epic. We want today's poetry to be more transcendental and profound. Something intimate and sacred. We want poetry to be anti-declamatory, anti-rhetorical, anti-glorious.³¹

In her narrative López reflects an ideology where the empowerment of women is significant. In her essay "Down with the frivolous dolls" (s. "Abajo las muñecas frívolas"), published in *El Diario de Hoy* in 1942, she explains: "Now is not the time for women to employ seduction or spend time on frivolous matters. It is high time that they become aware of educational progresses and that we can learn from across the world [...]".³² While in another article, published the following year in *El Diario de Hoy*, she states:

Our intellectual women do not simply write verses or prose poems anymore but are concerned with finding solutions for the nation's most urgent challenges. [...] This should be understood as a flattering symptom of change. Women have identified their battlefield and their contributions will undoubtedly play a role and be decisive in achieving greater progress, greater civil society, and a greater culture for El Salvador.³³

³¹ "Nosotros pedimos de la poesía algo más que chuladas más o menos eróticas, románticas o épicas. Queremos que la poesía de hoy sea algo más trascendental y profundo. Algo íntimo y sagrado. Queremos una poesía anti-declamatoria, anti-retórica, anti-gloriosa". "Grupo Seis, entidad cultural y literaria de El Salvador." *Diario Latino*, 16 March, 1942.

³² "No es hora de aprender las armas de la seducción. Las mujeres no deben perder el tiempo en frivolidades. Ya es hora de que tomen conciencia de su propio proceso de educación y de que tomemos ejemplos de todo el mundo [...]". *El Diario de Hoy*, date missing, 1942.

³³ "Nuestra mujer intelectual ya no sólo se decide a escribir versos o poemas en prosa, sino que también se preocupa por la solución de los más importantes problemas

López's future in El Salvador was marked by her activism, firstly as a member of the Women's Democratic Front (s. *Frente Democrático Femenino*), where she contributed significantly to the struggle for women's rights, and secondly by her revolutionary ideas expressed in her growing social and political activism against the dictatorship. Reflecting her understanding of the avant-garde as a front-line political force, she contributed to the social uprising (Velásquez 2007, 254) starting from the failed coup attempt, followed by the "sit down strike" (s. *huelga de los brazos caídos*), to the eventual overthrowing of the dictatorship. After a short democratic period, another militarist coup, led by Colonel Osmin Aguirre y Salinas, succeed in El Salvador and López was forced to flee El Salvador with numerous other political opponents, first to Guatemala and then to Ecuador where she later graduated from the Central Quito University (s. Universidad Central de Quito) becoming the first Salvadorian woman to gain a doctorate in Philosophy and Literary Studies, in 1956.³⁴

Aside from Matilde Elena López, other prominent female figures within the Salvadorian avant-garde literary scene and members of this network of revolutionary intellectuals were María Loucel, Lydia Valiente, Margot O'Connor, and Pilar Bolaños. Bolaños (1923-1961) was a member of *Grupo SEIS* and her literary legacy shaped by her struggles for radical social reforms with a feminine and feminist perspective. The combination of her militancy and poetry writing challenged traditional gender norms, stressing women's active social roles within class struggles and the emergence of a new society. As an example of her ideology in the poem "The whole of me" (s. "Mi ser entero")³⁵ her lyrical "I" believes in women and mothers as well as in workers and the poor to embody the future of a peaceful society. Interestingly, here and in many of her other poems, Bolaños offers a holistic and intersectional perspective by giving poetic voices to other subaltern groups than women. Thus, in accordance with avant-gard practices elsewhere in Latin America, her perspective embraced

nacionales [...]. Síntoma halagador decimos, por cuanto nuestras mujeres han encontrado al campo de la acción bien hechora y cuyo aporte será indiscutiblemente un factor decisivo en el logro de un mayor progreso, de una mayor civilización y de una mayor cultura para El Salvador." *El Diario de Hoy*, 1 November 1941.

³⁴ After spending 12 years in exile in Guatemala where she studied at the University of San Carlos of Guatemala, López left for Ecuador's capital city before turning back to El Salvador in 1957. See Velásquez (2007, 255).

³⁵ López, Matilde Elena: "Mi ser entero" in *El Diario de Hoy*. 12 May, 1942.

the urban and rural working-class and the Indigenous, including them as poetic, national and Pan-American subjects oppressed by the system and key parts for the future of the societies they live in. Reflecting this perspective is the poem “A message to American women” (s. “Mensaje a las mujeres de América”),³⁶ where she calls on women from across the continent to take control of their fates by tracing a genealogy with indigenous identities. Likewise, the poem “The izalcos song” (s. “Romance de los izalcos”)³⁷ proposes social criticism articulated around an indigenous cosmovision in which nature is humanized.

As was the case with other members of those antifascist groups, mostly due to political and economic instability, Bolaños exclusively published poems, short essays in newspapers and journals in El Salvador until she was exiled to Costa Rica in 1943, where she kept publishing mainly in the magazine *Repertorio Americano*.

A victim of political persecution for her involvement in communist and revolutionary movements in Costa Rica, she committed suicide at the age of 38, leaving behind a literary legacy yet to be collected and anthologized.³⁸ In summary, both Pilar Bolaños and Matilde Elena López participated in the construction of a movement that promoted the presence and active participation of women in Salvadorian literary circles and society.

Their influence was not only Salvadorian but can in addition be traced in neighboring countries where they maintained their resilience and resistance through their participation in political activism and with their literary contributions.

³⁶ López, Matilde Elena: “Mensaje a las mujeres de América” in *Diario Latino*. 29 October 1942.

³⁷ In this poem Bolaños uses the traditional Spanish *romance* stance, renovating it as some Spanish *vanguardistas*, such as Federico García Lorca, did by keeping the form but innovating metaphors and imagery. See López, Matilde Elena (1943): “Romance de los izalcos” in *Repertorio Americano*, No. 40, 18.

³⁸ Matilde Elena López literary work is hard to come by despite publishing several books starting from the early '50s. She wrote most of her poems in El Salvador and Guatemala, where she gained recognition and won several poetry prizes. Nevertheless, these publications are missing from her personal and national archives.

Costa Rica

“Are our girls merely educated to serve as good housewives, wives, and mothers?”³⁹

In the case of Costa Rica and women’s participation in the avant-garde movement, the fact that realist literary trends dominated national letters well into the twentieth century prevented modernism from becoming as rooted and decisive as elsewhere in the region. Therefore, and due to the existence of the prominent literary collective *Generación del Olimpo*,⁴⁰ the Costa Rican literary context eased into a transnational form of *vanguardismo* quite effortlessly. In addition, and probably the main reason for the spread of avant-garde priorities in the country, was the publication of the literary magazine *Repertorio Americano*, founded and edited by Joaquín García Monge, between 1919 and 1958.⁴¹ It served as a platform that encouraged political and literary exchange by publishing creative writing, translations, and critical articles by intellectuals from Europe and Latin America. The magazine rapidly played a role in nurturing and disseminating ideologies with visible Marxist and avant-garde concerns. From some of the first issues, renovation appear as its watchword and two main stanzas are debated in this process; on the one hand the theorization of the avant-garde as aesthetics and, on the other, an avant-garde focused on social struggles (Videla de Rivero 1983, 96-122).

The magazine’s international scope turned out to be beneficial for young and emerging Costa Rican intellectuals as it promoted a consolidation of a movement that shared similar political values and curiosity for innovation and change. The importance of the magazine for the literary history of Costa Rica is partly reflected in the name designated to the collective involved as *Generación del Repertorio*, later also referred to as

³⁹ (s. “¿Se educa a nuestras muchachas para que sean buenas señoras de casa, correctas esposas y fuertes madres [...]?”), from Oreamuno’s essay “¿Qué hora es?” (1938).

⁴⁰ This generation of intellectuals was active between 1890 and 1920. Its members preached positivist liberalism and were instrumental in the consolidation of Costa Rica as a nation-state. Writers of this generation shaped national literature as a nationalist and civilizing project in which traditions and liberal modernism coexisted. This Eurocentric project was centered in the coffee growing region, the central highlands, excluding the Caribbean and spaces traditionally occupied by indigenous and peasants.

⁴¹ For more see <https://www.revistas.una.ac.cr/index.php/repertorio>

Generación del 40. Among the members were Isaac Felipe Azofeifa, José Marín Cañas, Max Jiménez, Eunice Odio, and Yolanda Oreamuno. To further contextualize the emergence of this new generation, the Costa Rican political and economic system built on coffee production suffered, as other Central American countries, a severe financial crisis, leading to a period of radical reforms under the presidency of Rafael Ángel Calderón (1940-1944). During which he promoted the reformation of labor laws, the health system, economy, and education, while alliances and ties were established with labor unions, the progressive sector of the religious community and the Communist Party of Costa Rica.⁴²

It is at the threshold of these changes, that national literature undertakes radical renovation and new forms to incorporate the social subjects and subaltern groups left aside during the liberal and oligarchic era (Pacheco Solórzua 2014, 63). It is within this social, political, and literary context that Yolanda Oreamuno (1916-1956) emerged as a significant figure, both within the avant-garde political movement and in Costa Rican letters. She was essential in questioning women's representations in literature and address gender inequality – both in society and literature. Now considered the first female *vanguardista* writer in Costa Rica, it was only in 1961, five years after her death, that critics started to recognize, appreciate, and analyze her work. Until the publication of a collection of dispersed writings, mainly published in *Repertorio Americano*, titled *Along the short path* (s. *A lo largo del corto camino*, 1961),⁴³ Oreamuno's work remained excluded from the national literary canon, partly because she had been mythologized for her tragic life rather than for her literary legacy (Caamaño 2008, 95).

In her many articles published in the magazine, her approach to *vanguardismo* was clearly expressed. On the one hand, she positioned herself for freedom of consciousness, inclusive social justice, and women liberation – a topic that truly caused controversy. In the article “Ways you suggest liberating the Costa Rican women from surrounding frivolity” (s. “Medios que Ud. sugiere al Colegio para liberar a la mujer costarricense de la frivolidad ambiente”),⁴⁴ published in the section “What time is it ...?” (s. “Qué hora es...?”), Oreamuno denounces the social situation of Costa

⁴² Interestingly, to ease such alliances the party changed its name from *Partido Comunista de Costa Rica* to *Partido Vanguardia Popular* in 1943.

⁴³ Oreamuno, Yolanda (2014): *A lo largo del corto camino*. San José: Editorial Costa Rica.

⁴⁴ Oreamuno, Yolanda (1938): “Medios que Ud. sugiere al colegio para librar a la mujer costarricense de la frivolidad ambiente” in *Repertorio Americano*. No. 20, 2.

Rican women within the educational system. She sees frivolity as a plague, criticizes the role of education in reproducing gender-based stigmas that keep women at a distance from social participation. Moreover, she stresses women's need to abandon predominant stereotypes to efficiently raise their claims and assert themselves. Furthermore, she attacks the feminists of her time, as she accuses them of understanding women liberation only through the realm of economic emancipation. This oppressive situation, according to her, leads to an objectification of women that prevents them from developing their own consciousness as free social subjects within society.

Some of her other articles, among them "Back to basics" (s. "La vuelta a los lugares communes") and "Protest against folklore" (s. "Protesta contra el folklore"), reveal her innovative conception of literature. Over the course of her public engagements, she calls for a spirit of improvement and the need for renovation. She focuses *foklorismo*, *costumbrismo* and *regionalismo* to analyze how artistic movements create clichés and fall into decadence while staying stagnant, individualist, and unilateral. Symptoms of this depravity, according to her writings, are represented in the lack of originality and the overuse of metaphors and comparisons. She invokes the necessity to 'sanitize' poetry while simultaneously deepening its contents. Her emphasis is on going beyond by opening new paths.

Her novel *The route of their escape* (s. *La ruta de su evasión*), first published in Guatemala in 1948, after winning a contest organized by the Guatemalan Ministry of Education, represents a true "rupture novel" (s. *novela de ruptura*),⁴⁵ a narrative that best reflects Oreamuno's perspective on literature in terms of style and ideology. The novel tells the story of a traditional bourgeois family, focusing on the mother Teresa, through an omniscient narrator. The absence of dialogic passages and abundance of inner monologs heighten the characters' interiority and submerges the reader in their psyche and consciousness. Indeed, the prominence of inner space serves to present her criticism on women's limited role in society and them not being allowed to express themselves in the public sphere. Using flashbacks on the one hand, and polyphonic voices on the other, the author accentuates the deep-rooted cultural patriarchal practices and how women's pain creates a web that interconnects the characters. The author adverts her readers of the fact that the oppressive patriarchal family structure is to blame for women's agony and social exclusion. Furthermore, given that no specific location is exposed, the novels thematic concerns have a wider

⁴⁵ Implies a rupture within the national literary landscape, a change of paradigm in both ideology and aesthetics.

resonance and are easily applicable to any Latin American cultural reality. Therefore, in *The route of their escape* (1948) Oreamuno, having declared her literature both socialist and psychoanalytic (Molina Jiménez 2019, 2), skillfully manages to combine both.

Considered nowadays as a feminist novel it should however also be understood as emblematic for the avant-garde movement in the region as it combines the fictitious character's identity quest, literary modification through innovative literary devices, and a particularly radical criticism of patriarchy (Coto-Rivel 2021, 17). Ideologically ahead of its time and renovating Central American letters, the novel resurfaced decades after its first publication, and has gained a prominent place within Costa Rican literature and as an early voice of feminist political demands.

Conclusions

"Tupy, or not tupy that is the question"⁴⁶

The purpose of this article has been to question how the *vanguardia*, as a cultural critique intertwined with literary experimentation, offered a platform for women to enter the Latin American literary scene and reveal how these processes happened at a different pace, in different ways in different countries, and within different literary genres. Firstly, we briefly described the region's cultural scene in the early twentieth century and provided some background and context. Secondly, we introduced the literary careers and works of Carmen Sobalvarro from Nicaragua, Matilde Elena López and Pilar Bolaños from El Salvador and Yolanda Oreamuno from Costa Rica, to provide an understanding of how women writers engaged with and became a part of the avant-garde. Furthermore, Taylor Kane's observation on Central American avant-garde fiction being marginalized by literary critics because they focused on authors from countries with more prominent metropolitan centers and better-established literary circles, has been challenged.

The conclusions confirm that the Central American *vanguardista* poets and writers transformed literary arts in the region, even if they did not manage to revolutionize the communities they emerged from. The Central American poetic production and narrative continued to be: "dominated by white males (with

⁴⁶ Words by Oswald de Andrade, a Brazilian avant-garde critic, cited from his *Manifesto antropológico*, in Gelado (2008, 663), where he draws attention to the much needed reformulation of Latin American identity.

few black, indigenous, and female poets) who continued to perpetuate legacies of colonial appropriation even as they sought to dismantle them” (Read, 2022). The much-needed reshaping of the regions’ identity was already underway and while representatives from different minorities and marginalized social groups slowly started to emerge as literary figures more and more women took matters into their own hands. Through their female perspective and feminist gaze, young innovative women writers, such as Sobalvarro, López, Bolaños and Oreamuno, emerged on the literary scene and made their voices heard.

Firstly, Carmen Sobalvarro entered the Nicaraguan literary circles and as a political activist at a time when few women openly voiced their political priorities. Simultaneously, the thematic concerns of her poetry, pivoting social engagement and feminine stereotypes, stirred the scene for the experimental artistic practices she used to express them. Secondly, Matilde Elena López’s and Pilar Bolaños’s legacies are founded in their socially engaged art and the construction of a movement that promoted the presence and active participation of women. Their enhancement of the avant-garde in El Salvador and elsewhere in Central America was obtained through resilience and resistance, their participation in political activism and within the avant-garde literary circles. Lastly, Yolanda Oreamuno questioned women’s representation in Costa Rican letters and addressed gender inequality - in society and the literary circles. In her narrative she confronted predominant clichés and cautioned other intellectuals of the danger of staying stagnant and unilateral in approach. Of the four she was perhaps the most engaged social critic as well as an activist within the avant-garde political movement and Costa Rican letters.

In summary, we have demonstrated how the Central American *vanguardia* cannot be studied separately from historical, political and/or economical processes. The unsettling times in the region in the early twentieth century prompted comprehensive changes in all spheres of society. Political confrontations extended to multiple forms of power struggles that in turn influenced the artistic community, hence the literary circles. Encompassing innovations influenced ideology shifts, aesthetic practices and even women’s place in the social fabric. The avant-garde in this context would hardly “fit any strict description” (Hjartason et al. 2020, 6) and should be considered a denominator as well as a promotor of these correlative modifications. In any case and despite persecutions of the individuals that put their mark on the movement, the *vanguardia* remained hopeful and positive and continued to influence prose and poetic innovation in the latter half of the twentieth century.

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Driftage and (Super) natural Entanglements

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Abstract

The nature-culture entanglements of Arctic and Subarctic coasts are discussed here with a focus on the non-human actants present in myths, legends and personal experience narratives that reveal worldviews and belief systems. It explores these dynamics on Iceland's northern shores and engages with how driftage (e.g. of flora and fauna and nature-cultural material), landscape and the human experiences within it are narrated. Folkloristic enquiry and ethnography are furthermore applied in the study of narratives that themselves question ontological assumptions and established boundaries.

Keywords: Arctic coasts, driftage, naturculture entanglements, folklore and ethnography

Introduction

On the ever-changing interface of the seashore notions of the human and the non-human are often challenged with the uncanniest of results. Many narratives of human and non-human entanglements in the North Atlantic and Arctic regions present us with these dynamics of mobilities and morphing environments. In a West-Nordic context, examples can be found in a variety of forms from Old Norse poetry and prose to traditional folk narratives and contemporary legends. These narratives express both worldviews and local knowledge of land and seascapes as crucial to transnational networks, human and non-human. Whether it be driftwood, polar bears, whales, walruses, warships, or people, whatever washes ashore shapes various imaginaries of northern regions, positions them within, apparently disastrous, binaries of nature and culture but also may question established boundaries and ontological assumptions. This article explores these dynamics on Iceland's shores and engages with how the driftage of flora and fauna, the landscape of the shore, and the human experiences within it, are narrated and entangled with notions of the supernatural and the more-than-human.

Images 1 and 2:
Driftwood beaches in Strandir. *Brian Berg 2010*



Image 1



Image 2

Approaches to the *more-than-human*

In recent scholarship folklorists and ethnologists have drawn inspiration from approaches linked to posthumanism. They have played increased attention to the roles played by flora and fauna—not only as subjects but also as active participants (Mechling 1989; Thompson 2010; 2019; Magliocco 2018). This development reflects a broader trend in the social sciences and humanities, where posthumanist theories are being more widely adopted. Posthumanism challenges the notion of the human as a distinct and superior category, revealing how it has often served to separate man from nature.

This divide has frequently reinforced binaries, placing the European male on one side, and nature, women, or non-Europeans on the other (Plumwood 1993). Man is associated with reason and culture, while, in contrast, “the category of nature is a field of multiple exclusion and control, not only of non-humans, but of various groups of humans and aspects of human life which are cast as nature” (Plumwood 1993, 4).

A posthuman—or more-than-human—perspective explores how such distinctions are constructed, often aiming to uncover a more nuanced and inclusive understanding of the world. These approaches—including new materialism and multispecies ethnography, and other more-than-human frameworks—offer ways to rethink epistemological, ontological, and methodological assumptions. They allow us to study life forms and materials as entangled in networks of relationships, or as *naturecultures*, rather than as opposites in a binary of nature versus culture.⁴⁷ From this perspective, humans do not exist in isolation from nature but live in constant relation with other forms of life and matter in a multispecies world. These relationships vary—some are based on kinship (Haraway 2008), others on dependence (Yong 2016), and still others involve struggle and contested power dynamics where humans may barely survive, if at all (Standley and Bogich 2013; Lorimer 2016). Within these frameworks, more-than-human beings are understood to possess agency and exert influence. However, consistent with Bruno Latour’s actor-network theory and what Jane Bennett (2007, 33) refers to as an *agentic assemblage*, they act in conjunction with a web of other actants. Edwin Sayes goes further, asserting that “non-humans do not have agency by themselves, if only because they are never by themselves” (2014, 44).

Nature-culture entanglements in Arctic and Subarctic coasts, can be explored in a multitude of ways. By looking at non-human actants present in specific myths, legends and personal experience narratives one may throw also throw light on human worldviews and belief systems.

⁴⁷ See, for example, Latour 1993; Ingold 2000; Barad 2002; Deleuze and Guattari 2004; Haraway 2008; and Braidotti 2017.

Image 3: A driftwood beach in Keflavík, Strandir. *Brian Berg 2010.*



Driftwood: transarctic flora

Gleaning into the narratives of the shore, and discerning what actants, and agentic assemblages are to be recognised there, is a particularly mercurial endeavour. The central features of the shore lie not least in the fluid state of what is brought and taken away by the sea. Through this natural phenomenon Iceland's shores, like many in the Arctic and Subarctic region, contain a trans-arctic flora that is somewhat lacking in Iceland's interior: trees. The oldest written source of Iceland's settlement *Landnámabók* [The Book of Settlement], describes woodlands ranging from mountain to coast some three to four centuries prior (Benediktsson 1933). But whatever woodlands may have met the settlers they are likely to have declined quickly through slash-and-burn agriculture and animal husbandry in a cooling climate. Fuel and building materials from indigenous wood were therefore scarce after the sun set on the Viking Age and Iceland became an increasingly isolated and marginalised island in the North Atlantic.

Yet, Iceland already had a transarctic source of wood originating in natural erosions and lost lumber from the northern rivers of Russia and

Siberia. Crucially, driftwood is dependent on ice to carry it past the transpolar drift and to destinations on Svalbard, Iceland, Greenland and even Baffin Bay. According to latest research, most of the Icelandic driftwood originates from the Yenisei catchment in central Siberia and is anything but stable. An abrupt decline in the amount of Icelandic driftwood supply occurred in the 1980s, and due to predicted sea-ice loss, is likely to cease by 2060 CE, (see Kolář et al. 2022.) However, Icelanders are already reporting a cessation in driftwood arriving in the Strandir region, of Northwest Iceland as early as 2017 (Reynisson 2025).

(Super)natural origins

The origin of driftwood, and its transarctic journey, will have alluded Icelanders for centuries, although they did have certain beliefs. In his annals the 17th Century bishop, Gísli Oddson, stated that “some imagine that enormous forests grow somewhere on the ocean floor – this, someone, has put forth with considerable persuasion”. (Oddson 1942, 58). In a scientific and cultural survey conducted between 1752 and 1757, Eggert Ólafsson and Bjarni Pálsson, perhaps in the spirit of Enlightenment, see reason to correct the “total fabrication that [driftwood] grows on particular shallows of the sea.” (Ólafsson 1975, 300)” Rather they state that its likely points of origin are the rivers and woodlands of the Americas and Northern Tartary, a historical name for Siberia. Yet another century later, folk narratives, collected 1858, still indicate a belief in driftwood originating from underwater forests. In a legend collected by Konrad Maurer, who inspired the extensive Icelandic collection of Icelandic folk narrative by Jón Árnason and others, tells of a “discovery” made in the Strandir region by a well known 16th Century priest and sorcerer, Hálfðan Narfason: “Out from Hornstrandir they say that he [Hálfðan] had put out a line with a hook to measure the depth of the sea, then he drew up a leafy shrub and from this men understood that there in the deep grew a forest” (Maurer 2015, 117).⁴⁸

Agentic assemblages of the driftfarm

But whatever its origins, the so-called ‘driftfarms’ (Icel. *rekjardir*) in Iceland are farmlands rich in this much sought-after resource and have been a

⁴⁸ Translated by author from Steinar Matthíasson’s Icelandic translations: “Út af Hornströndum er sagt að hann hafi sett út línu með krók til að mæla dýpt sjávarins, þá dró hann upp hrís laufgað og af því töldu menn að þar í djúpinu yxi skógur.” (Maurer 2015, 117).

defining feature in some areas, such as the beforementioned Strandir (Icel.: the Shores) in Northwest Iceland. Well into the 21st Century, local communities in these areas have retained *relationships of dependence* on driftwood, to use Yong's terminology (2016). Driftwood was, through the centuries, a valuable resource for humans not least as housing material, for utensils and crucially boats. Boatmakers had some preferences and beliefs related to driftwood as material, that are even preserved to this day. Goat willow (lat. *Salix caprea* Icel. Selja), for example, is considered too soft for boatmaking. Rather more elaborate is the belief that if the first wood shaving from a driftwood log fell to the ground arching up, like an upside-down boat, then the log was not safe for use as this would cause the boat to sink (Benediktsson 2010).

**Image 4: Valgeir Benediktsson
in his woodshop in Árnes, Trékyllisvík**



Photo: Brian Berg 2010

Image 5: Driftwood shavings in Trékyllisvík, Strandir

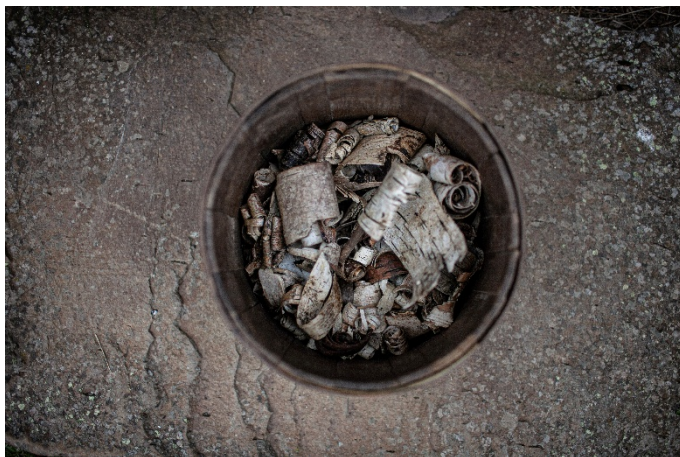


Photo: Brian Berg 2010.

Driftwood beaches were subject to a complicated form of ownership and harsh judgements were passed on theft, determining if driftwood had been shaped by human hands, making them, at one point in history, the property of the king of Denmark, Iceland and Greenland. Driftfarmers could also mark driftwood and thus collect it later if it drifts off again (Kristjánsson 1980–1982, I:291–92, 299, 304–5; II:113). Driftwood was also carried throughout the land, as lumber to areas far from the currents’ reach or as crafted objects. Household items carved from driftwood by the craftsmen of Strandir were, according to twelfth- and thirteenth-century sources such as *Sturlunga saga* well-known throughout the land (Grímsdóttir 2021, II:244). The ‘Strandamenn,’ who were frequently associated with magic, were known to have sold their products in Alþingi, as late as the eighteenth century (Finnbogason 1943, 365–66, 368). Going well beyond practical use it is safe to assume that driftwood has been part of Iceland’s cultural history, imagination and folklore since its settlement. Driftwood’s legal significance is witnessed in the oldest Icelandic legal works, such as *Grágás*, *Járnsöða* and *Jónsbók*, which include codices remaining largely valid into early modernity.⁴⁹

⁴⁹ On the archaeological, and other, evidence for the significance of arctic driftwood in the medieval period and beyond see Lísabet Guðmundsdóttir 2024; Mooney et. al. 2023; and Egeler 2024.

Images 6, 7 and 8: In addition to buildings and boats, many household items such as food storage barrels and utensils, were made from driftwood in Iceland. Utensils carved by the craftsmen of Strandir, were well-known throughout the land. The utensils photographed are made in Bjarnarfjörður, Strandir.



Image 6 - Photo: Brian Berg 2010



Image 7 - Photo: Brian Berg 2010



Image 8 - *Photo: Brian Berg 2010*

Image 9: As Iceland's oldest legal works state driftfarmers would mark driftwood and thus collect it later if it drifts off to other areas



Photo: Brian Berg 2010

Image 10: In Norse mythology the first humans, Ask and Embla, were created from two driftwood logs found on the beach.



Photo: Brian Berg 2010.

Genesis and apocalypse on the shore

The oldest sources bring us back to Eddic poetry. With its roots in oral tradition, it attests to driftwood playing a significant role in the Old Norse worldview, even before Iceland's settlement. Both the mythological Eddic poem *Völuspá* and Snorri Sturluson's *Prose Edda* tell us how the first male and female humans, Ask and Embla, were created from two driftwood logs found on the beach. Óðinn and his brothers stumble upon them and bring them to life. Similarities can of course be drawn from features of creation myths in the Abrahamic faiths: Adam and Eve breathed into life from the earthly character of clay, as compared to driftwood; the significance of the biblical Tree of Life and the World Tree of *Völuspá*, Yggdrasill. The latter, is, in *Völuspá*, described immediately following the creation of Ask and Embla, standing evergreen upon the water of destiny at its roots (*Eddukvæði* 2014, 6–7).⁵⁰ It is not unlikely that Christian influence is at play here, although more visibly in Snorri's work, where a pre-Christian worldview is put down in written form, at least two centuries after it was dominant. But,

⁵⁰ The Icelandic folk belief and use of „birthing stones“ (Icel. lausnarsteinn, literally meaning *releasing stone*) is worth mentioning in this context. It was traditionally used to ease women's labour, and was by many believed not to have been a stone at all but rather driftwood. Iceland's most prolific folk narrative collector, Jón Árnason, attributes this view to the 18th Century natural scientist Eggert Ólafsson (Árnason 1954, I: 647–648.)

as Gísli Sigurðsson (2013, 100) has pointed out, when taking oral tradition into account, *Völuspá* can be considered the culmination of a continuous literary tradition from long before the Christianisation of Scandinavia.

Interestingly, *Völuspá* iterates a distinct lack of agency in the driftwood trees that are to become the first humans. They are found by the Æsir in a state without destiny (Old Icelandic: *orloðglausa*) or as Ursula Dronke states: “Their inert state of impotence, like that of the empty primordial world is itemized in negatives. All the elements of life that Ask and Embla do not possess the Æsir punctiliously supply” (Dronke 1997, 39). The idea of fate and fortune drifting ashore through godly intervention can be found throughout the sagas. *Landnámabók*, as well as many Icelandic sagas, presents us with narratives of settlers guided by the gods to the most preferable farmlands by the drifting of ships and various objects thrown overboard, such as *high seat pillars*. In one case a settler worships the god Þórr, as is common in the Sagas, asking for his own high-seat pillars. Þórr rewards the settler with a great driftwood boulder which washes upon his shore providing the material for pillars for many households in the vicinity (Benediktsson 1933, 164).⁵¹ The currents can in these examples be seen as a way for the gods to speak through a divine language of sorts. They may also provide other boons such as beached whales, walruses or seals, crucial to human survival in periods of hardship. But as mythological poems, local narratives and legends attest to it is not only the gifts of the gods that wash ashore. The image of the *náströnd* or ‘corpse shore’ is, for example, also conjured up in *Völuspá*, where the seeress shows us a glimpse of apocalyptic hell:

- | | |
|--|--|
| 37. Sal sá hún standa
sólu fjarri
Náströndu á,
norður horfa dyr.
Féllu eiturdropar
inn um ljóra,
sá er undinn salur
orma hryggjum | A hall she saw standing
remote from the sun
on Dead Body Shore.
Its door looks north.
There fell drops of venom
in through the roof vent.
That hall is woven
Of serpents’ spines. |
| 38. Sá hún þar vaða | She saw there wading |

⁵¹ The tree is also mentioned in the longer version of *Gísla saga Súrssonar* (Þórólfsson and Jónsson 1943) as well as in *Gull-Þóris saga* (Nordal and Jónsson 1938).

þunga strauma	onerous streams
menn meinsvara	men perjured
og morðvarga	and wolfish murderers
og þann er annars glepur	and the one who seduces
eyrarúnu,	another's close-trusted wife.
þar saug Níðhöggur	There Malice Striker sucked
nái framgengna,	corpses of the dead,
sleit vargur vera.	the wolf tore men.
Vituð ér enn, eða hvað?	Do you still seek to know? And what?
39. Austur sat in aldna	In the east she sat, the old one,
í Járnviði	in Iron Wood,
og fæddi þar	and bred there
Fenris kindir	the broods of Fenrir.
Verður af þeim öllum	There will come from them all
einna nokkur	One of that number
tungls tjúgari	To be a moon-snatcher
í trölls hami	In troll's skin

(*Eddukvæði* 2014, 11–12) (Dronke 1997, II:17)

These stanzas curiously depict the same kind of landscape presented as the birthplace of humanity, as a beach of death, where a great dragon sucks and tears apart the corpses of the dead in the North of *hel*. It is perhaps significant that the next stanza moves from beach to woodland, or the Ironwood. This mirrors a similar juxtaposition where the previous stanza, describing the origin of Askr and Embla, is followed by a description of the great tree Yggdrasill: positive and negative reflexions of birth on the one hand and destruction on the other. This movement has also taken us from the north to the east of *hel* where we are introduced to the wolfish kin of Fenrir, one of which will eventually rip apart the moon. That he is in the troll's skin or guise (Oícel. *hamr*), as the 39th stanza concludes, perhaps adds a sense of horror or uncanniness to the apocalyptic vision.

Image 11: Debris from maritime industry, and remnants of the Second World War, also drifts ashore. Djúpavík, Strandir.



Photo: Brian Berg 2010.

Later legendary super-natural assemblages

This amalgam, and in some cases merging, of supernatural creatures and animals, is not an uncommon feature of later Icelandic legends. The beach also serves as a backdrop of legends of supernatural beings, sea and lake creatures. Narratives of mermen, mermaids and selkies reflect an integrated oral tradition in the North Atlantic, connecting Iceland, the Faroes, Ireland and Scotland. Another group of legends, those of washed-up bodies, have the true-to-life qualities of experience narratives and memorates. As the Finnish folklorist Lauri Honko (1989, 23–39) pointed out, memorates often reflect the moral and religious life of communities. Often legends seem to have the purpose of mapping the world with its place names. Legends of washed-up corpses are an interesting case in point. A search through over ten thousand legends on a geographically mapped database of the main published collections of Icelandic folk legends, shows close to fifty local legends of bodies washed up on beaches across Iceland's coastline.⁵² The database can also help us to see the relation of this group of narratives with other aspects of folk narratives such as ghosts, apparitions, sorcerers,

⁵² See <http://sagnagrunnur.com>. Terry Gunnell, professor emeritus of folkloristics at the University of Iceland, started the legend database 1999. The database has been restructured in close cooperation with Rósa Þorsteinsdóttir and Trausti Dagsson at the Árni Magnússon Institute for Icelandic Studies in Reykjavík and now includes geographical mapping of a large number of the place names.

dreams, burial, weather, seafaring and travel but also surprising keywords like love, the devil, births and humour.

Indeed, many narratives on bodies washing ashore on driftfarms take the form of humorous anecdotes. The following, translated by the author, but published in collection of “Icelandic humour”, is an excellent example of the importance of context, i.e. cultural and situational, in gleaning what actual humour there is to be found.

Some years ago a farmer in the district of Gnúpverjar was suspected of sheep theft. He had left the country before the matter was investigated. Some suspected that Gestur, of the farm Hæll, was complicit in his departure. A while later Gestur met a farmer from the lower regions of Árnes county. He lived on a driftfarm and was known to gather, rather boldly, driftwood and other objects even though they belonged to others. The farmer asks Gestur about the man’s disappearance and where he might be found. „Oh, I really couldn’t say“, says Gestur, „but perhaps you’ll collect him if he drifts onto your shore” (Sigurðsson 1938, II., 3)⁵³

Image 12: Driftfarmers in Iceland commonly farm sheep. The breed has grazed on coastal vegetation since Iceland’s settlement. Trékyllisvík, Strandir.

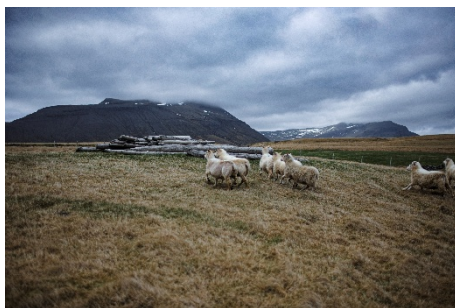


Photo: Brian Berg 2010.

⁵³ Author’s translation from Icelandic: “Bóndi einn í Gnúpverjahreppi var fyrir allmör- gum árum grunaður um sauðapjófnað. Hann fór af landi burt áður en rannsókn hófst í málinu. Sumir grunuðu Gest á Hæli um að vera í vitorði um burtför mannsins. Nokkru seinna hitti Gestur bónda úr neðri hluta Árnessýslu. Hann bjó á rekajörð og lék orð á, að hann væri djarftækur á vogrek og aðra muni, er á reka kæmu hjá honum, þótt annarra eign væri. Bóndi fer að svara Gestu um mannhvarfið og spyr hann meðal annars, hvar hann haldi að maðurinn sé niður kominn? „Og ég veit það nú ekki,” segir Gestur, „en þú hirðir hann kannske ef hann kemur á rekana hjá þér?”

Image 13: Driftwood fencepoles were commonplace well into 21st Century Iceland. Pictured is Jón Loftsson, a farmer in Steingrímsfjörður, Strandir.



Photo: Brian Berg 2010.

Images 14 and 15: Small local sawmills were crucial in remote driftwood farms. Pictured is driftfarmer Sigursteinn Sveinbjörnsson.



Image 14 - Photo: Brian Berg 2010.



Image 15 - *Photo: Brian Berg 2010.*

Images 16 and 17: Driftwood is still a feature of modern buildings. Pictured is Patricia Burke in Bjarnarfjöður, Strandir, where she designed and built her house supported by driftwood pillars.



Image 16 - *Photo: Brian Berg 2010.*



Image 17 - Photo: Brian Berg 2010.

Embedded in the material culture and cultural context of 19th Century driftfarmers the back-and-forth dialogue reflects the complicated ownership of driftage. On the one hand it entails suggestive and subtle accusations of aiding in the escape of an alleged criminal. On the other hand, the driftfarmers greed and thieving is alluded to with the bold image of the escapees' body washing ashore only to be claimed by the greedy driftfarmer. As Þórunn Valdimarsdóttir points out in her analysis of the collection the humour lies not least in the audacious, yet hidden, accusation of thievery (Valdimarsdóttir 2024, 46).

More sombre variations of these legends recount how the drowned appear to their loved ones through dreams directing them to their remains for burial within the bosom of their community. They express the sorrow of those who are left behind and the burning uncertainty of losing someone at sea. Another focuses on the moral and costly obligation of burying the deceased. Terry Gunnell (2018) has pointed out that they exemplify how moral mapping may run into murky waters expressing ambiguities through a remarkably effective experience. He writes that legends “provide a kind of map of how one should behave in this landscape: what is right, what is wrong, when are they right or wrong, and how punishment is likely to

descend on you if you transgress the largely unwritten moral rules imposed by society” (Gunnell 2018, 27). Gunnell also points out the different dynamics expressed when the deceased is of foreign origin. The otherness of the foreigner is well demonstrated in the case of the legend known as the *Hairy man of Skarð*. It tells of how a strange man’s body was found washed ashore on the Meðalland beach, naked, but covered in hair, and had claws. Some claimed two identical bodies were found. Though unsettling, the body was taken to a farm, placed in a coffin, and brought to Skarð for burial. At the funeral, strange things occurred: letters in the hymnals turned into blasphemies, and the priest’s blessings turned to curses. Despite this, the body was buried in consecrated ground.

“Many guesses were made about who this washed-up man might have been: that he might have been one of the Hound-Turks, an evil spirit incarnate, or an ape. Whatever it was, it was not long after this funeral that people started noting ghostly activities taking place in the vicinity of the Skarð church. These got so bad that it was considered impossible to travel around there after dark. People saw the “hairy man” – as the recently buried body was called – pounding the church with planks from his coffin. Various other strange things also happened there [...]. Since the time of the funeral, people say it has been very easy to get lost in this area.”⁵⁴

In the liminal space of the beach, the locals, presented with the moral dilemma of ethical respect for the deceased’s belongings, pitted against the survival instincts of the living in a place where everything that washed ashore was utilised, the added layer of foreign uncanniness expresses racist and xenophobic attitudes and a deep-set fear of the unknown.

⁵⁴ Translation by Gunnell 2017, 3-4 from the original Icelandic text in Einar Guðmundsson 1932, I:12–17.

Image 18: Guðjón Kristinsson, from Drangar, Strandir, recounts narratives of Icelanders, fishermen and wartime combatants.



Photo: Kristinn Schram 2020.

Contemporary legends washing ashore

An interesting comparison may be drawn from more contemporary legends and personal experience narratives from recent fieldwork in the Strandir region of Iceland. One group of narratives, told by Guðjón Kristinsson recounts the interactions between remote Icelandic farmers and fishermen and the combatants of the Second World War struggling off the Northwest Icelandic coast. These regional and familial tales were also artfully narrated Guðjón and others to storytelling participants as a reflection of the character of communities now largely abandoned in the northern Westfjords. One story begins with a German-speaking farm worker observing ship movements on the horizon. Days later, after flashes of light and distant blasts, soldiers' bodies and supplies wash ashore. Among the goods are “biscuits and pills” later used for all-night cliffside egg-collecting but are later revealed to be amphetamines from military medical kits.

Out of fear of ghosts, especially that of a naval captain, the bodies are left untouched. When British forces learn of this, they compel locals to retrieve the remains. In their panic, the Icelanders mistakenly gather whalebones, prompting laughter over the Germans' supposed adaptation to marine life (having grown fins). A humiliated sheriff ensures proper burial, only to be interrupted by a German warship. The admiral demands the bodies, but the sheriff insists that Icelandic law grants him ownership of anything that washes ashore. He holds his ground until he is compensated with the equivalent of several farmsteads.⁵⁵

The presentation of the foreign bodies has much in common with the “Hairy man of Skarð,” including a sense of fear of the supernatural, particularly the corporeal ghost, a sense of xenophobia and human-animal hybridity, although the latter is an instrument of jest. Indeed, the whole narrative can be interpreted as a parody of moral ambiguity and parochialism. An integral part of the humour also lies the incongruity that parochial regulations on property (that all that washes ashore on the drift farm belongs to the farmer) also apply to human remains. These can also be seen as characterisations of the region's men, which a local narrator called with some warmth: “these wild beasts.” These wild, archaic and masculine heroes, or antiheroes, retain control, or rather some sort of communion, with their wild northern landscapes successfully outmanoeuvring a foreign military presence.

A stark contrast in narrative style, experience, and apprehension of this landscape can be found in a recent account of a local woman's youth on the shores of Strandir. In an interview in 2011 Jóna Þórðardóttir gave a rich account of life, with her parents, on these northern beaches but stressed that “the shore gave us many things but during the war, it gave us mostly terror.”⁵⁶ So while remembering various materials washing ashore, she mostly associated the beach during the Second World War with personal anxieties and particularly her mother's fear of coming across washed-up corpses. Her mother in fact would only collect driftwood from the shores when accompanied by her daughter, often firmly clasping young Jóna's hand.

⁵⁵ Guðjón Kristinsson's narration of this legend was first recorded in 1999 by Kristinn Schram (KS 99:8) (see also Kristinn Schram 2002) and again in 2022 as part of the Visitations project (BS/KS/MW:01).

⁵⁶ The audio-visual recorded interview by Kristinn Schram and Katla Kjartansdóttir took place in the summer of 2011 at Jóna Þórðardóttir's home in Hólmavík (KS/KK 22).

Washed up sea mines were also common in these parts at the time and she was warned not to touch strange objects on the beach. Once a mine had washed ashore in a bay further north. Jóna remembers meeting two soldiers arriving, from the occupying allied forces, who had been sent to disarm it. When they arrived on horses she was working in the field with her father who gave the soldiers directions as well as his own pair of woollen mittens. She reminisces how miserable and out of place the soldiers looked, as they rode away, hunched up over their horses in the cold while holding the reigns, each with a single mitten. This everyday personal experience narrative, while describing a comparable landscape in the same region and historical backdrop, differs in many ways from Guðjón's narrative. Not least for the fact that the shore is presented in from the perspective of local women. It presents us with the beach as a border region between the familial domestic space on the one hand and a war-torn otherness on the other.⁵⁷

Image 19: Jóna Þórðardóttir recounts wartime memories from her childhood in Strandir during the Second World War II.



Video still: Kristinn Schram 2011

⁵⁷ This fearsome uncanniness is only accentuated when this contact zone is extended into the sea ice of historically cold winters. As attested to in sagas, medieval annals, traditional as well as modern legends the frozen fjord was known to forebode polar bear arrivals and was also ventured by humans (See Bower & Schram 2021, 66-68). An examination of the associations made between bears and other beings helps us further understand the space they have occupied in the cultural imagination over the years. In sources collected during the nineteenth and twentieth centuries, we see bears occupy the same imaginative and real spaces as supernatural creatures of land and sea. (See Bower and Schram 2025)

Conclusion

The landscape described in the narratives discussed here presents us with nature-culture entanglements that run far back to the beginning of human settlement in Iceland and even before it. While the recent ethnographic examples are taken mostly from remote northern Strandir regions in Iceland, where currents have brought their various *flotsam* and *jetsam*, they are clearly part of transnational and transarctic human and non-human networks. Within them, flora and fauna, macro and micro, are mobile agentic assemblages that influence courses of events over a large area ranging from Siberia to Iceland, Greenland and the Baffin Bay. While these assemblages do not ‘respect’ national borders, the shore, in the human imaginary, is apprehended as a border zone.

Within it we find the cultural, ecological, and mythological entanglements of driftwood. Carried from Siberian and Russian rivers this vital resource shaped settlement, subsistence, and craft traditions. Driftwood’s uncertain origins fostered supernatural explanations, from underwater forests to divine gifts, while Old Norse mythology casts it as the material of human creation. Legal codes, folklore, and lived experience further attest to driftwood’s enduring role in Icelandic worldviews and everyday life, where it appears as a boon and a commodity. By tracing these narratives, driftwood emerges as both natural phenomenon and cultural agent.

The liminal (foreign) body washed up on the shore is, on the other hand, trapped between different worlds. Furthermore, it is enmeshed in the landscape, from which it takes its supernatural and nature-cultural attributes. Within this local environment, supernatural and natural threats are met with creative reactions which include storytelling, folkloric and religious practice and other human attempts to control what they perceive as manifestations of the forces for chaos.

As mentioned earlier the arrival of driftwood to Iceland’s shores will likely cease under predicted loss of sea-ice, crucial to driftwood mobility, by 2060 CE (see Kolář et al. 2022). Furthermore, it has, reportedly, ceased arriving in the Strandir region. This development places driftwood firmly in the discourse of cultural heritage. What creative reactions might be employed by agentic assemblages, human and non-human, to meet this this callosal shift is difficult to predict. However, as these examples show, narratives that themselves question ontological assumptions and established boundaries have had its uses, not least in times of flux and climate emergency on the ever-changing shore.

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Consumption, credits, and social policies in Buenos Aires, Argentina

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Abstract

At the turn of the 21st Century, social policies became one of the fundamental links on which the current capital accumulation regime is based, given their massive nature and global character. The so-called Conditional Cash Transfer Programs (CCT) marked a milestone in this direction.

The objective of this article is to study the consumption practices – the what and how - that CCTs model on their recipients and their relationship with credit, is in Buenos Aires City. The qualitative designed methodology used is based on documentary analysis and semi-structured interviews conducted with CCTs' recipients and public servants involved in their design and implementation.

Keywords: conditional cash transfer programs; bodies/emotions; consumption; credit; State interventions; social practices; Buenos Aires.

The Conditional Cash Transfer Programs in Buenos Aires City

At the turn of the 21st Century, social policies constituted one of the fundamental links on which the current capital accumulation regime is based. Not only because of their moderating social conflictivity function or because of their (partial) resolution of conflicts between capital and labour, but also due to their massive nature and global character (De Sena 2011, 2018). The so-called Conditional Cash Transfer Programs (CCTs) marked a milestone in this direction: in just a decade, they greatly expanded their coverage, since one in four Latin Americans received a CCT in 2010 (Paes-Sousa, Regalia and Stampini 2013), reaching more than 180 million people around the world (BBVA 2011). This type of strategy has been widely defined by various scientific analysts (Huber 1996; Cohen and Franco 2006;

Rangel 2011; Cecchini and Madariaga 2011), who agree to establish that they consist of cash transfers for each child and /or adolescent belonging to households that are in conditions of poverty, under the conditionality of complying with certain requirements, usually related to health, education and/or nutrition of the minors in charge.

Through the money they transfer, the CCTs enable their recipients' participation in the market; in turn, these recipients become consumers (Halperin Weisburd et al. 2011; Scribano and De Sena 2013). There is extensive literature devoted to the study of CCT recipients' consumption, in which desirable and undesirable consumption is generally established according to the objectives of the programs. Its demarcation criteria allow for the identification of a strong moral charge (Alatinga 2018). For example, evidence of the success of the CCTs is that their recipients spend more money on education, considered a desirable consumption, or a reduction in spending on alcohol and tobacco, considered an undesirable consumption (BID 2017).

From other perspectives, De Sena and Scribano (2014) regard consumption as a device for regulating sensations and as a channel for moderating social conflicts; other authors study its connection with maternal care under a productivist logic (Dettano 2017; Figueiro 2013), and the representations around the transfers and their use (Castilla 2014; Maneiro 2017; Micha 2019).

Within this framework, it is possible to identify that CCTs establish certain pedagogies around consumption, implying adequate and inadequate consumption, placing a strong moral burden on them (Dettano 2020). Taking into account both the design of CCTs in general, and the programs under study in particular - Social Ticket / *Ticket Social* (TS), Porteña Citizenship / *Ciudadanía Porteña* (CP), and *Asignación Universal por Hijo y por Embarazo* / Universal Child Allowance (AUH) and per Pregnancy (AUE)-, consumption is located at the centre of the scene, from a normative and stressed view concerning what and how it should be consumed. This is objectified in the consumption of specific goods, as well as in "appropriate" ways of consuming, forming signals of the position in the social space (Bourdieu 2012).

In this way, the objective of this study is to analyse the consumption practices – the what and how - that CCTs model on their recipients and their relationship with credit, in Buenos Aires City. The qualitative design methodology used is based on semi-structured interviews, which were

carried out with CCTs' recipients and public servants involved in their design and implementation. On the other hand, documentary analysis was also included as a strategy, through the study of State and Academic productions that analyse and describe the programs under study (CP, TS, AUH, and AUE).

To achieve its defined objective, the paper is organized into four sections. In the first place, the main theoretical concepts that allow locating the relevance of the proposed topic are introduced; Secondly, some methodological notes are presented, followed by the main results of the research. Fourthly, some reflections are presented as a closing/opening.

Credits, Conditional Cash Transfers, and Emotions

Consumer credit has expanded notably in Argentina, as well as worldwide (Harvey 2012; OCDE 2013; MECON 2013), within the framework of a growing financial hegemony that began at the end of the last century as a consequence of the process of globalization, financialization⁵⁸ of capital and economic globalization (Gowan 2000; Argitis and Michopoulou 2011). These changes in global capitalism imply structural and institutional transformations, for example, in the transition from a "society of producers" to a "society of consumers", which translates into a growing centrality in consumption (Bauman 2007; Lipovetsky 2007).

Based on the evidence of the negative effects of financialization on employment levels and social equality (Argitis and Michopoulou 2011), the role of the State is now under question (O'Connor 1981; Gough 1982; Oszlak 2011; Bourdieu 1993) in this scenario. In this sense, social policies (Titmuss 1974; De Sena and Cena 2014; Offe 1990; Danani 2004) constitute the way the State addresses the "social issue"⁵⁹, based on interventions that allow us to understand the definitions that occur in society at each historical moment: the problems that require attention, their definition and thus the responses considered suitable for their approach (De Sena 2016). Therefore, their analysis refers to the accumulation regime in force by regulating –

⁵⁸ Although there is not a precise and widely accepted definition of the term, it is often used in relation to a variety of interconnected phenomena that involve transformations related not only to the financial sector, but also to its strong influence on other areas, such as public policy (Argitis and Michopoulou 2011).

⁵⁹ The social issue refers to the tension between formal equality and the structural inequality characteristic of capitalism. In turn, as a consequence of the transformations described from the crisis of the salary society, the "new social issue" refers to the current process of social exclusion (De Sena and Cena 2014).

directly or indirectly – aspirations and social conflicts (Gough 1982; Novick 1993; Halperin Weisburd et al. 2011). In turn, they produce dialectic between State practices and social practices, shaping the politics of bodies/emotions⁶⁰ (Scribano and De Sena 2013; De Sena and Scribano 2014).

Given the undeniable conditions of expulsion and social exclusion a large part of the population is immersed in, exploring how the emotions that permeate the daily life of the subjects are structured, implies asking about the conditions under which the social order is re-produced and accepted (Scribano 2012, 2018). Therefore, the politics of emotions constitute the *locus* where the subject's social adaptation takes place, as they are auxiliary to the accumulation regime (Luna Zamora 2007). Social emotions express social and moral dispositions from various forms of social relationship, elaborating norms that regulate what, when, how, and how much to feel (BericatAlastuey 2000), in terms of intertextuality and particular historical and cultural contexts. As such, they form texts that give meaning and justify the subject's practices (Luna Zamora 2007), in direct connection with their material conditions of existence (Bericat Alastuey 2000).

During the 1990s, the CCTs developed progressively, and, as of the 2000s, the concept of access to credit changed, incorporating credit for consumption and bankarization of the poorest groups of society (Garritano Barone do Nascimento 2008). At the beginning of the 21st Century a compulsive bankarization of massive social programs in Argentina took place with the *Plan Jefes y Jefas de HogarDesocupados* / Unemployed Heads of Household Plan (Neffa 2009; Dinataleand Gallo 2013).

Accordingly, the beginning of the century consolidates a new logic of social policies based, mainly, on the consumption incentive (De Senaand Scribano 2014; Levinas 2013; Corcini Lopes 2009). On the one hand, the CCTs were consolidated as star programs in the fight against poverty, granting relatively low amounts (Villatoro 2007; Fiszbeinand Shady 2009) in exchange for compliance with conditionalities. Designed, promoted, and in many cases financed by multilateral credit organizations, they reached a massive scale at national and global levels (De Sena 2011, 2018). In addition, they showed convincing results such as policies to promote consumption (Rawlings and Rubio 2003). Along these lines, there emerge arguments that promote financial inclusion as a tool for social inclusion based on the

⁶⁰We understand that it is not possible to investigate and reflect on emotions and bodies separately as if there was the possibility that some do not refer to others, and vice versa (Scribano 2012).

bankarization of the transfer (Neffa 2009; Maldonado et al. 2011; Visa 2012; Chahbenderian 2017; BID 2017).

All these elements lead recipients to connect with the market and, particularly, with consumer loans (Levinas 2013; Wilkis 2014; Scribano and De Sena 2013; Gago 2015; Chahbenderian 2017, 2021). Additionally, in mid-2017, a consumer credit line was created in Argentina for CCT recipients from the *Administración Nacional de la Seguridad Social* / National Social Security Administration (ANSES) – initially called ARGENTA Card, later called ANSES Credits – as an extension of pre-existing loans to retirees and pensioners. Thus, consumer credits are installed as a new form of social policy (SIEMPRO 2018).

Consequently, the present is framed under the current discussions on credits as a form of social policy, consumption linked to CCTs, and the sociology of emotions. The contribution to be made, based on the study of social emotions around consumption mediated by credit in social program recipients, implies investigating how the structures of domination are based on the creditor-debtor logic.

Finally, it should be noted that, although Buenos Aires has characteristics of a rich city in budgetary terms, it is also crossed by marked social inequalities and various State interventions, both at national and municipal levels. The main CCTs that are currently implemented in the city have some peculiarities, which have been expanded on in other paper (Chahbenderian and Dettano 2018). Firstly, CP was created in 2005. Currently, TS -created in 2008- works as an entry program to CP (in order to apply to CP it is mandatory to apply to TS before). Both come under the purview of the Ministry of Social Development of the Government of Buenos Aires City with a municipal scope (Chahbenderian and Dettano 2018). On the other hand, the AUH was launched in 2009, which, in 2011 was extended to pregnant women through the AUE. Both are executed by the ANSES with a national scope (De Sena, Cena and Dettano 2018). According to a request for public information from ANSES (NO-2018-44195616-ANSES-DDE#ANSES - UVHI) and official data from CP and TS (DGEyC 2020), in 2018 these four programs gathered a total of 243,753 recipients in the city of Buenos Aires.

Methodology

This work emerges from a qualitative research strategy, with the aim to contribute to the knowledge of the processes that different social actors go

through, and their particular way of processing and understanding their daily life, giving it a meaning. In this way, qualitative research demands a permanent epistemological vigilance on the processes, methods, theoretical perspectives, and objectives of the inquiry, paying attention to flexibility and creativity throughout the whole process (Scribano 2001). This means building and approaching the object of study from theoretical assumptions, methodologies, and techniques, under certain scientific, social, and political conditions while incorporating reflective and emotional aspects of the interviewers and the interviewees since every scientific task intervenes the social world (Scribano 2008).

In this sense, it is essential not to naturalize these mediations in the task as social scientists since, following Bourdieu (2008), the modes of theoretical construction and empirical confrontation are neither natural nor neutral. The research process requires critical reflection, a teach and every moment, practicing epistemological vigilance and radical doubt, breaking the rules of the game and the pre-constructed (Bourdieu and Wacquant 1995).

The information analysed in the next section is based on primary data created within the framework of my Doctoral Thesis (Chahbenderian 2021). The fieldwork took place between 2013 and 2018 when a total of 54 semi-structured interviews with key informants were carried out: a) who are involved in the management of the aforementioned CCT; and b) subjects who live in the city of Buenos Aires, receive a CCT and have access to credit for consumption; seeking maximum heterogeneity and maximum homogeneity (Scribano 2008). Additionally, documentary analysis was included as a strategy, through the study of State and Academic productions that analyse and describe the programs under study (CP, TS, AUH, and AUE).

In the case of the interviews with CCT public servants, the requirement for their selection was to be active workers in the institutions that manage some of the programs under study. In this case, the flexible script included aspects such as their trajectory in such institution, their functions, their participation in the design, management, and/or implementation of the CCTs in the city of Buenos Aires, as well as their views on the programs and the consumption they enable.

For the selection of the interviewees of group b), the requirements were to receive some of the programs under study and to live in Buenos Aires City. Regarding this, it should be clarified that it was not the purpose of the research to interview women, but due to the program's characteristics and the establishing of female ownership, in all cases the interviewees were

women. The flexible script included sociodemographic data, employment status, level of education, and composition of the household, in addition to inquiring about the trajectory of the person as a recipient of social programs, their consumption practices, demand for credits, their perception of the program and their utility, as main aspects.

The process of conducting interviews began by resorting to personal contacts, as well as groups and social organizations that had some connection with potential interviewees. Then the "snowball" technique was used, by which each informant introduced other people with a suitable profile to interview (Taylor and Bogdan 1996). In all cases, the number of interviews conducted was determined by the theoretical saturation criterion (Glasser and Strauss 1967).

In addition, all the interviews were recorded using a recorder, with the prior consent of the person interviewed, and then transcribed to ease consultation. In turn, to systematically condense all the material produced, a matrix analysis was made using the Excel data processor. The process of gridding the interviews was carried out gradually and in stages, in a permanent process of elaboration-revision-re-elaboration during the fieldwork. This way of gathering and organizing the data allowed us to make a cut-out to have the data available in an orderly manner, attentive to the objectives and the research questions (Miles, Huberman and Saldaña 2014).

Results

The classification of consumption: dos and don'ts

Given the above mentioned, the CCTs recipients' consumption practices become relevant, insofar as it is sought that monetary transfers encourage certain habits and behaviours linked to the accumulation of human capital and the consequent overcoming of the poverty situation (BID 2017). Thus, the question of what areas the money received by the transfer are spent on becomes a central node of the regulation of the behaviour promoted by the programs, thus modelling a policy of bodies/emotions on the target population.

Unlike the AUH and AUE – which enable the use of the transfer either by withdrawing cash or using it as a debit card to buy goods or services– a clear example of what we want to point out here is that of TS and CP, where spending is predestined. These programmes pre-establish in

advance the stores where you can buy⁶¹, as well as the goods that can be purchased⁶². An AUH recipient knew about CP after having worked in a supermarket.⁶³

...I remember it was a mess that day [(collection day)], because when the card was charged that day everyone went to buy... (...) It was the expenditure of the card on the same day. That was what we noticed; we knew that if Porteña Citizenship were charged tomorrow, there would be a flood of people coming to buy here...

I: Did they take any precautions... did they increase the number of staff or something like that?

No, what we tried to do was replenish the shelves so that they would not look empty. The products were the [(supermarket name)] brand, the cheapest products: biscuits, yerba mate, sugar...[AUH recipient No. 16, 26 years old]

“[...] perhaps you grab something of a leading brand and they would tell you “no” (...), you have to leave them” [CP recipient No. 9, 52 years old]”

The limitation imposed by these programs is evident, not only in terms of the level of income that they transfer "the basic minimum" (which, in many cases, is spent in one purchase on the day of payment) but also in the quality of the products, as the two excerpts illustrate. Regarding this point, it is possible to see a regulation of consumption in the intersections between the State and the market with the view to a consumer classification. In the excerpts presented, it is clear that CP⁶⁴ enables and promotes the consumption of some products, those that are not "of a leading brand" but

⁶¹ In general, they are large supermarket chains, as well as smaller neighborhood stores.

⁶² Only cleaning and hygiene products, fuel and food.

⁶³ The “I:” italicized is used to present the interventions of the interviewer during the interview.

⁶⁴ Although the most explicit and evident example is that of CP and TS, which establish certain predetermined consumption, in the case of AUH and AUE, women in their role as recipients and mothers feel that they must use the money "productively" (Dettano 2020). Therefore, despite not being "limited" in consumption by the program, they experience it as such.

cheaper ("second brands", usually associated with poorer quality than the "first brands"). From this regulation of consumption, it is seen that these programs keep subjects within the basic energy and nutritional limits for their survival expressing a policy of and about bodies (Scribano and De Sena 2013).

In this way, the limitations on the expenses show there is a kind of fear from public servants of the recipients "wasting", placing a certain suspicion on them – which already exists from the design of the program, in the idea of conditionalities. In the case of CP, given the "bias" involved in the card itself by restricting its purchasing possibilities -given the program objectives- and by not being able to withdraw cash from it (at least formally), certain consumptions are considered legitimate/correct/adequate and illegitimate/incorrect/inappropriate. In this line, the recipients' consumption is monitored:

[...] that had to do with ensuring that this income was used for...food or hygiene issues, etc. (...) don't forget that at that time we were the first or second to come with this type of proposal and there were certain fears, right? They're going to spend it all on wine (changes the tone of voice) imagine! (...) People used...especially mothers, heads of households, *they used the money for what they had to use it.* [CP public servant, No. 4, italics are own]

"[...] care had to be taken regarding where those resources were going" [CP public servant, No. 10]"

In their role as public servants, it was essential to "be careful", in light of the fact that consumption in these programs is a sensitive and relevant issue, where women finally "used the money for what they had to"⁶⁵. Here it is possible to hint that "pedagogies of consumption" are established as lessons that their recipients must learn, which become necessary to ensure not only an efficient use of transfers but also to improve their conditions of poverty, reaching the objectives of the programs (Dettano 2019).

Consumption is, therefore, made up of what is "expected", of the expectations and "suspicions" placed on it -that needs to be monitored, controlled, and evaluated- also the way the recipients embody these mandates, as illustrated below.

⁶⁵ This is one of the main arguments that justify the compulsory CCT female ownership.

The consumption orientation: "Children's" money, and credit to go a little further

In this line, it is possible to identify a logic in the programs (imprinted on their recipients) regarding the fact that the money "*belongs to the children*" and, therefore, it must be used to consume "*for them*", for their well-being:

...and the little boy, a month before we had bought him trainers. We had never bought him brand-name shoes. My husband told me: 'I'm going to collect my salary, I don't mind if I don't have enough to eat, but I'm going to buy my son sneakers' and he bought my three sons sneakers. [CP recipient No. 6, 32 years old]

"... now when I receive that money that belongs to them I'll buy him trainers. Now that the holidays are coming I'm gonna buy him new clothes... his trainers his..., everything, everything, everything... everything, everything (in a low voice)" [AUH recipient No. 10, 26 years old]

In the first excerpt presented, the (central) place of "having a brand name product" is noticeable, which accounts for at least three issues that are worth mentioning: a) being able to consume what is regarded as "brand name" is considered an achievement⁶⁶; b) it is positioned as a priority and a sacrifice, and c) it embodies not only the State but also the market. It is possible to think about this as how credit "helps" to "have brand name products". Along these lines, credit enables and finances consumption in general and those "brand name" consumptions in particular, building a bridge for those consumptions in mimesis with other social classes. Mimetic consumption establishes practices that involve an identity, belonging, and emulation of a position in the social structure (Scribano 2010; Bourdieu 2012). In these contexts, credit stands as a consumerist orthopaedic not only to "make it last", but also for those "more expensive" consumptions.

Scribano establishes the idea of a life lived through orthopaedics, where there are bodies that, to be functional to the capitalist system, need some alteration in themselves so that their corporeality is socially appreciable. In this sense, orthopaedics allows adequate acceptability to the appreciation structures established by capital in each historical moment (Scribano 2009).

⁶⁶ The "aspirational consumption", as it is called in the marketing field, thus emerges in close connection with the brand (París 2011).

From the second excerpt, it is possible to think about that CCTs open the doors to the world of consumption, enabling the "to consume everything", though it might not be enough. If we consider that, within the framework of a consumerist society, consumption becomes an end in itself that depoliticizes (while moving towards the private and away from the public), forming subjects "trapped by consumption, consumed by consumption" (Moulian 1998, 66), it is possible to see that this is revisited and unnoticed in CCTs' recipients. For them, consumption always requires new orthopaedics, like credits.

This refers to emotions and sociabilities around immediate enjoyment through consumption (Scribano 2015), which implies, on the one hand, the growing forms of commodification of life (Hochschild 2011) and, on the other, the forms of normalization in consumption, understanding them as the creation of states of conflict avoidance and stabilization⁶⁷ (Scribano 2013).

In this regard, a public servant observes, in the recipient's consumption, certain priorities linked to some very valuable goods due to their symbolic place, such as trainers⁶⁸. It is possible to glimpse that said perspective is based on assumptions about how money from transfers should be used and organized, validating certain logic and not others, thus establishing control over consumption practices (Dettano 2019).

Sometimes it is also a cultural issue, you can have money but it depends on how you spend it. If you have money and you buy a cell phone for three thousand pesos instead of buying a head of lettuce (...) that also happens among the popular classes, which sometimes put more emphasis on buying some sneakers than on covering the hole in the ceiling or... They see it as something natural, it's better to buy the sneakers. You would say no; we'd better fix the roof. [CP public servant, No. 13]

⁶⁷This implies the consolidation of moral principles in accordance with the mode of social and political regulation. Just as Marx identifies that the discourse of political economy was strongly normative and "put into words the practices of expropriation" (Scribano 2013, 11). In this way, the political economy of morality regulates the ways of experiencing and feeling the world of establishing what is correct or necessary and what is not.

⁶⁸Many papers give evidence on the important symbolic place and the subjective dimension of the consumption of brand shoes in the poorest sectors of society. See for example: FSP (2010); Ucelli and GarcíaLlorens (2016); La Rioja(2009); Santarsiero (2003).

It is possible to identify the distinction made by the technique between two types of consumption: “ours” and those of the popular classes, who are “expected” to emphasize other logics of consumption, from a normative perspective. The aforementioned “cultural issue” can be linked to consumption in mimesis with other social classes, which they can access through credit.

Motherhood under the form of consumption

Consumption practices express different emotions, such as maternal love, concern, guilt, self-denial, responsibility, and satisfaction (Jelin 1998; Miller 1999; Dettano 2017, 2020; Scribano and De Sena 2018). In this sense, the politics of emotions permeate the assessment and feelings about the ways of being a mother, which is anchored in the correct/incorrect ways of caring and loving, in this case, when one is a CCT recipient (Dettano 2020). The following excerpt illustrates the typologies of being a mother-recipient:

There are some who manage it well, I think, and there are others...; there are different mothers. Some use it for something else. They use it for themselves, for their vice (...) And some are very interested in buying things for themselves.

I: I see... and what does “manage well” mean, for example, for you?

I think it's for them. For the children, so they are not deprived. I guess I (laughs)... I think I am managing it well because it is for... I use it for them. [AUH recipient No. 22, 41 years old]

In this way, the good administrator of the program is considered, by transitive property, a “good mother”⁶⁹. Here, it is possible to establish at least two dimensions: on the one hand, consumption assumes a central place as a way of expressing love for children, forming affectivity in and through consumption.

It works for me [(the program income)] I would like to be able to save it for him [(herson)] and use it for something that's *for him*. But

⁶⁹ In these programs, the rhetoric of gender equity together with strong female participation – which implies a feminization of the responsibilities that the programs imply – in addition to confusing the concepts of gender politics with feminized politics, make up some senses and feelings about good and bad ways of maternity (Dettano 2020).

sometimes the truth is that with my economic reality I have to use it to buy things or to support my mom because it is difficult for us to make ends meet.

I: What do you mean when you say "I'd like to save it for something for him"? And for something that, I don't know... to have money saved so that for his birthday I can throw a good party, that I'm going to throw it anyway. It is not up for discussion, I will get it from somewhere... [CP recipient No. 15, 19 years old, italics are own]

[...] what I earn, what I am now earning, as I am with my baby, most is for my baby and food. (...) Yes... [before when] he worked, we had something better for my baby and me. He bought my things, my baby was not deprived of anything.(...)

I: And when she eats at school, do you eat alone at home?

(coughs) Yes. Sometimes I eat, sometimes I don't. When I'm alone, like this, I have a cup of coffee, and when she's here, I do eat. I prepare a broth, some noodles, a stew, and we both eat. But afterwards... no. And it's like that. [AUH recipient No. 23, 45 years old]

In the first excerpt, having to use the transfer to help his mother because they do not make ends meet are holes that must be filled by the logic of "not enough" (De Sena and Dettano 2020); these "holes" that must be filled, are different from those mentioned by the public servant.

In the second case, not preparing food when they are alone and making do "with what is available" so that there is enough when they are with their children, are some of the practices that shape and mould recipients' daily life, where it is possible to think their reproduction at the service of the reproduction of their children's lives. This expresses a way of managing the (limited) bodily and social energies (Scribano 2009).

On the other hand, they, as recipients, "put themselves in the background", placing their children first. "Everything for the children" is the premise of the action, the "Our Father" that must be prayed for. This is how being a recipient materializes, as transmitters of well-being from the State to their children, households, and communities (Anzorena 2010).

Mmm... Well, actually, since she [(her daughter)] was born, I took the backseat completely. I always prioritize what she needs (...) but even if I have a little money left, *I try to manage...* I go to the fair at

the churches cos they're always cheaper... [AUH recipient No. 7, 27 years old, *italics are own*]

"... I don't feel like spending [(money)] on myself because I need it for my children first..." [CP recipient No. 20, 40 years old]

"I buy more for them. Sometimes I buy for myself (in a very low tone). When I really need (something) a lot. When I haven't got anything. But mostly for them." [AUH recipient No. 22, 41 years old]

Thus, the "should be" of the recipient mother is condensed into "making it last" and "stretching" the budget, in short, "manage". Among the tactics for this, the aforementioned factors converge in the possibility of bringing the CCTs' recipients closer to the consumer credit market. Thus, the demand for credit is made effective around two aspects: on the one hand, it allows an increase in the present level of income, and, on the other, it finances consumption (through deferred and staggered payment).

"...I borrowed from Ribeiro (...) to build my house, then a refrigerator, a TV... in instalments" [CP recipient No. 12, 42 years old]

In this way, being CCTs' recipients lead them to constitute themselves as subjects of credit; this is an end sought by these programs – more or less explicitly– under the financial inclusion arguments. The basic minimum of the transfers that are experienced from the aid and the insufficiency ("not enough") -which implies rummage for them to complete the necessary income- establishes consumption that is controlled and considered insufficient, which requires some patches. All these factors help to connect recipients with the market and, particularly, with consumer loans (Levinas 2013; Scribano and De Sena 2013; Chahbenderian 2021; Wilkis and Hornes 2017).

The latter is positioned as a functional complement to "not enough", by fulfilling the function of "helping" to "complete" so that it is enough, operating with an orthopaedic logic in consumption. If we consider that orthopaedics is the art of correcting or avoiding deformities of the human body, through certain devices or body exercises (RAE 2020), it is possible to transpose this concept to the social body. In this way, credit as consumerist orthopaedics allows "fighting poverty profitably" (Bill & Melinda Gates Foundation 2013) given the instruction and training of

"being poor with a card" (De Sena and Scribano 2014, 75), which presents strong links with social emotions that are structured around being the recipient of a social program, consumer and indebted.

Conclusion

Given the path taken in this writing, it is possible to recover some salient aspects of the connections between social policies (under the form of CCTs), consumption, and credit:

1. In the regulation of consumption practices both the State and the market come into play, where the interplay between these two spheres blurs the borders between them, this being a point that deserves a more in-depth analysis;
2. These regulations involve politics of the body/emotions, by establishing the level of socially available energies, as well as a structure of emotions about being mothers, consumers, and recipients of a social program;
3. These policies make up one of the favourite modes, established by capital, to guarantee its expanded reproduction in the 21st Century, based on ensuring certain levels of conflict avoidance and stabilization;
4. In the aforementioned consumption practices, there are folds in which space is opened for the intervention (and consequent expansion) of the financial market, establishing indebted consumption practices.

In line with the above, the CCTs structure is reflected on the practices of consumption and demand for credits, where the program "for the children" is directly connected with consumption "for them", placing the recipient in the background. Thus, from the notion of "the basic minimum" and the "not enough", it is a burden on women to "manage" to complete the necessary household income. In turn, it is in these "holes" or "potholes" that must be "filled" - which evoke a series of senses and emotions subjected to what is necessary, associated with the lack and the way of expressing maternal love - where credit takes on a strong centrality. In the logic of "consume now" because "the future is today", in contexts of no future, as part of the "world of no", credit also acts as a passport to consumption. From there, investigating the cognitive and sensitive processes that configure the daily experience of the recipients is of paramount importance.

Based on what has been said so far, receiving a CCT enables them to participate in the consumer credit market, which shapes consumption practices that demand the intervention of credit, forming "indebted consumption" from their regular consumption on credit. The latter

expresses one of the edges of "compensatory consumption" (De Sena and Scribano 2014), as a preferred mode of regulation of social conflict from the social interventions of the State. In this way, the performativity of social policies is expressed in the formation of assisted, consumers and indebted subjects.

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“Geography of Art”: an interdisciplinary project in the long term.

The Northern Dimension

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Abstract

The *Geography of Art* project, initiated in 1994 by geographer Yu. A. Vedenin and subsequently developed by philosopher and cultural critic O.A. Lavrenova, explores the complex interrelationship between culture, art, and geographical space. The project published its inaugural collection of articles in the same year and held its first scientific conference in 2008. Its research scope encompasses a broad spectrum of topics, including the spatial distribution of artworks, the historical evolution of artistic styles, and the distinctive artistic representations of localities, regions, and both real and virtual spaces. Furthermore, the project examines the semiotic processes through which art inscribes meaning onto space and its role in the construction of cultural landscapes.

Keywords

"Geography of Art" Project, art, space, cultural landscape

Introduction

The "Geography of Art" is a long-term interdisciplinary project that has been evolving in Russia for over a quarter-century. It was initiated by Yuri Vedenin, a renowned geographer, scholar of the Russian estate, and founder and former director of the D.S. Likhachev Institute of Cultural and Natural Heritage. Vedenin's concept of the multifaceted interaction between art and the cultural landscape [Vedenin 1997, Vedenin 1988] laid the theoretical groundwork for the project, informing the initial collections published by the Institute of Heritage [Geography of Art, 1994, 1998, 2002, 2005]. Initially conceived as a publishing initiative, the project brought together contributions from geographers, art historians, literary critics, cultural scientists, philosophers, and scholars from other disciplines.

In 2008, growing interest in the project led to its first scientific conference, held at the Institute of Heritage. The project subsequently

expanded, hosting its second conference at RSUH in 2013, which convened a small but dedicated group of researchers. By 2016, the project experienced a resurgence, with a new collection published at INION RAS [Geography of Art, 2016]. It soon gained prominence as an interdisciplinary platform, leading to annual international conferences from 2017 onward under the auspices of INION RAS, the Russian Academy of Arts, the Institute of Cinema and Television (GITR), and RSUH. Subsequent collections [Geography of Art, 2018, 2019, 2020] further solidified its status as a significant scholarly endeavor.

The thematic scope of the conferences and publications is extensive, encompassing territorial dimensions of culture and art, the depiction of geographical spaces in artistic and literary works, and the influence of geographical factors on the development of artistic schools and styles. The discussions also explore the transformative role of art in reshaping cultural landscapes. While the project's original focus was the study of spatial concepts within works of art, its trajectory has broadened to include analyses of virtual "subspaces," connecting artistic and scientific representations of reality.

This convergence of research directions reflects broader trends, including the "spatial turn" in the humanities and the "humanistic turn" in geography, necessitating deeper conceptual and philosophical inquiry. Under the influence of art, space reveals itself in novel and intricate forms, shaping the rules governing artistic expression. This interplay contributes to the formation of a cultural "metacode," which is often deciphered not through science alone but through art. As Kedrov observes, "It was the painting of the twentieth century, poetry in its most intricate forms, that came closest to unveiling this mystery. It was in the borderlands between art and science that the most significant discoveries were made" [Kedrov 2004: 290].

The "Geography of Art" operates on two principal theoretical premises. First, it posits that art provides a lens for examining landscapes and geographical spaces. Second, it asserts that spatial and landscape categories offer a framework for investigating cultural mentalities and stereotypes. These premises underpin the project's interdisciplinary approach, bridging artistic and scientific perspectives in the study of space and culture:

Interdisciplinarity of the research field

The interdisciplinarity of this research field aligns closely with the noospheric and semiotic frameworks of the cultural landscape, developed within humanitarian geography and the semiotics of space. The cultural landscape represents the dynamic interaction between humanity and nature, encompassing not only anthropogenic transformations of the environment but also its semiotization.

Through the processes of comprehension and signification, humans "domesticate" their surroundings, at least symbolically. Artistic imagery plays a pivotal role in this dynamic, from ancient petroglyphs to the earliest "proto-maps," where rudimentary dashes depicted terrain outlines (e.g., cartographic representations of routes and surroundings found in the Czech Republic, dating to approximately 25,000 BCE). In the case of petroglyphs, the landscape is directly transformed, imbued with new structures and meanings, while proto-maps reflect the existence of spatial concepts that crystallize through these primitive lines, ultimately evolving into artistic forms over millennia.

Over time, the semiotics of the cultural landscape is enriched through the accumulation of artistic, documentary, and scientific images and texts. These representations both reflect and shape cultural mentalities, perpetually evolving through dynamic interaction with their environments.

Substantiality of Cultural and Semiotic Space

A complementary theoretical perspective emphasizes the substantial nature of cultural and semiotic space. Each cultural meaning associated with geographical space—despite its apparent abstraction—possesses a specific localization. This connection often manifests through toponyms or the implicit recognition that the proto-image of the meaning derives from either a particular or generalized landscape and its elements. Consequently, cultural meanings are materialized in sign systems, such as toponyms, geographic objects, or landscapes as signs. Even in the case of highly abstract artistic spatial concepts, these representations adhere to the fundamental principles of real space-time.

From this perspective, the artistic interpretation of geographical space can be understood as a derivative of the "modeling code of culture" [Lotman, 1998: 444], where the cultural code functions as a system of representations that governs everyday practices. Such a framework allows for a nuanced understanding of how art and spatial structures co-create

meanings, revealing their deep entanglement with cultural processes and their manifestation in physical and symbolic geographies.

Philosophy of Art vs. Philosophy of Space: Counter-Trends in an Interdisciplinary Context

The intersection of the philosophy of art and the philosophy of space within the interdisciplinary framework of the "Geography of Art" project reveals complex methodological challenges. These discussions explore the cultural existence and significance of the landscape, delving into its ontological and aesthetic universals and associated cognitive theories. As Zamyatin observes, "Every spatiality, imagined and perceived, reproduced and expanded in any works of art, has its own iconic and symbolic markers" [Zamyatin 2018: 69]. Creativity is thus viewed as co-creation with a specific place, landscape, city, or environment, where the unique perspective of the observer shapes the perception and generates a plurality of discourses. These discourses, in turn, establish the "rules of engagement" with space.

The diverse themes of the "Geography of Art" project can be organized into principal areas of inquiry, methodological frameworks, and thematic clusters. Increasingly, discussions in these collections center on Northern and Arctic topics—a logical focus given that much of Russia lies within the circumpolar zone.

The North as a Conceptual and Cultural Frontier

The North occupies a distinct position as a conceptual frontier—a space beyond the boundaries of the Western world. It is not merely a geographical location but a spatial and cultural construct, serving as both a metaphor and a label for Russia as a whole when viewed externally. As Chartier notes, "The West preferred to consider the North as a territory outside the *Ecumene* [...] and, consequently, removed from the system of knowledge. In addition, the West did not know (first out of ignorance, then intentionally) the discourse of those who live there (Innuites, Sami, Cree, etc.) [...] This North, originating from imagination, from representations and perception, can historically be considered as a human and cultural construct, mainly created by the British, German, French, and later American cultures" (Chartier 2018: 17). Consequently, Russia, often conflated with the idea of the North, is frequently depicted as being outside the "civilized" world in many global narratives.

Illustration 1



*Trofimov V.V. The spring cyclone over Mount Barkova. 1977.
(Paper, watercolor. 71x79)*

The Northern Imaginary in Russian Culture

In Russia, the artistic exploration of the North began with early travelers who documented their journeys through detailed travelogues, pencil sketches, and colorful illustrations. The Northern Territories were initially portrayed as realms of both danger and romance, evoking freedom—a concept rooted in the fact that these lands were historically untouched by serfdom. Over time, the artistic and literary representations of the North have diversified significantly.

The cultural image of the North in Russia has been shaped by various sources, including books, the animated film *Umka* (about the friendship between a young polar bear and a Chukchi boy), news of heroic

Arctic expeditions, and reports on advancements in icebreaker technology. The reading of local cultural landscapes often draws on the methodology of V.N. Toporov, who established the concept of "texts" tied to specific cities and regions, such as the "St. Petersburg text." Analogous "texts" have since been developed for Moscow, Perm, Crimea, and other areas.

During the Soviet era, numerous writers and artists turned their attention to the North. Among them were notable representatives of traditional Northern cultures, such as the Chukchi writer Yuri Rytkeu, who became a key figure in the "Chukchi text," and the geologist and writer Oleg Kuvaev, the principal author of the "Kolyma text."

The North in Global and Soviet Contexts

The perception of the North from outside Russia often reflects themes of isolation and confrontation with nature. Jack London, a writer popular in Soviet Russia, captured this essence in his story *White Silence*, evoking the stark struggle between humans and the cold, indifferent world. Decades later, Soviet poet and bard Vladimir Vysotsky imbued the phrase "White Silence" with different connotations, describing the North as a land of freedom, boundlessness, and purity:

*The North, freedom, a country without borders,
snow without mud, like a long life without lies.*

While Soviet depictions of the North combined heroic and colonial discourses, the development of the Arctic and circumpolar regions often came at a significant cost. The natural landscape was irreversibly altered, geocultural spaces were homogenized, and traditional practices of sustainable resource management, cultivated over centuries, were abandoned. This duality—a region celebrated for its freedom and possibilities but marked by ecological and cultural upheaval—continues to define the discourse on the North in Russian art and culture.

The concept of landscape is explored both as a genre and a philosophical category. Its creation is viewed as the spatial unfolding of the multidimensional meanings it embodies, including visual and sacred elements. In the cities of Siberia and the Far East, there are preserved landscapes of circumpolar territories created during the industrial development of these regions, often painted in the style of socialist realism.

Additionally, a significant body of work exists by indigenous Northern artists. For instance, the city of Khanty-Mansiysk houses a

museum dedicated to the art of Khanty artist Gennady Raishev, whose landscapes blend natural imagery with the mythological essence of the geocultural space. These works are also explored within the framework of the *Geography of Art* project.

Illustration 2



*Astashev S.S. "Goodbye, the Arctic!". 1989.
(Canvas, oil. 80,3x90)*

In the 20th century, documentary and feature films emerged as vital forms of artistic expression. Initially, Soviet films reflected the themes of virgin land development, but in post-perestroika Russia, indigenous directors began portraying the North through its traditional geocultural lens.

These films offer an authentic perspective on the indigenous worldview, contributing to a new philosophy of the North's cultural landscape. This

philosophy holds potential to become a meaningful element in the global geocultural discourse, fostering a structural evolution of the semiosphere.

The multifaceted meanings of landscapes suggest the use of the research metaphor "landscape as a text," where the "text" is continually evolving. Past "messages" embedded in landscapes through centuries of cultural layering are reinterpreted and recontextualized, sometimes through installations that alter the perception of established cultural monuments.

Travelogues, a unique form of localized text, have historically been prominent among Russian explorers of the North. These narratives document the interaction of individuals with the landscape, and their cultural impact often grows in relation to the prominence of the author. Examining cultural landscapes and heritage through a historical lens highlights their role as materializations of time and meaning in space. This perspective aligns art and space as a unified chronotope. The evolving ontology of art involves creating new spaces and materializing images, whether on canvas or through other mediums. Artistic representations of space frequently depict abstracted geographical concepts or "other worlds." This includes symbolic interpretations, such as those found in icons, folk patterns, or the shamanic tambourines of Northern peoples.

A special theme in Russian art dedicated to the North is flashbacks on the theme of the GULAG, the camps operated throughout the North from West to East until 1954.

Illustration 3



Verbovskaya S.A. Solovki. O. Pavel Florensky. 2021.
The central part of the polyptych. (Oil on canvas).

Conclusion

At the *Geography of Art* conferences, broad conceptual frameworks are frequently synthesized under the term *Geopoetics*. As a transdisciplinary construct, geopoetics encompasses intellectual and aesthetic engagements with geographical territories, landscapes, and topographical sites. It examines their symbolic representations, mythologies, and spatial dimensions across artistic, literary, and scientific discourses, thereby elucidating the intricate relationship between geography and art. This conceptual approach is exemplified through diverse case studies that highlight the dynamic interplay among art, culture, and space, demonstrating their profound interconnectedness and multifaceted interactions.

The geography of art is an interdisciplinary field that explores the relationship between artistic phenomena and geographical space. It combines the methods of the humanities, social sciences, and natural sciences to reveal how place, landscape, and cultural context influence the creation, distribution, and perception of art. This approach allows us to analyze art not only as an aesthetic phenomenon, but also as a tool for shaping the identity of territories, reflecting environmental problems and global cultural interactions.

The geography of art is based on the concept of a "cultural landscape". In an artistic context, this is reflected in the creation of monuments, architectural ensembles and street murals that mark the space, giving it a symbolic meaning. The geography of art demonstrates that artistic practices are inseparable from the spatial context. They record changes in the environment, construct collective memory, and offer alternative models of human interaction with the world.

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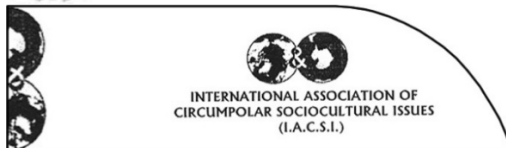
Reports



UNIVERSIDAD DEL SALVADOR (Argentina)



UNIVERSITY OF ICELAND



INTERNATIONAL ONLINE WORKSHOP ON CIRCUMPOLARITY AND EXTREME ENVIRONMENTS Buenos Aires October 27th, 2021

Organized by the Faculty of Social Sciences of the University of Salvador, Argentina (*International Program on Circumpolar Issues & Extremes Environments, PIECA*, Argentina), and the Faculty of Social Sciences of the University of Iceland, under the auspices of the *International Association of Circumpolar Sociocultural Issues* (IACSI). This International Workshop, coordinated by Dr Enrique del Acebo Ibáñez (USAL, Argentina) included the following oral presentations:

Dr Jan Borm (University of Versailles, Paris):

Historic and Narrative approaches to the Arctic & Antarctic issues

Dr Helgi Gunnlaugsson (University of Iceland):

Social problems and Social policies in the Nordic countries

Dr Albina Lara (USAL, Argentina):

Geographic and Environmental approaches to Circumpolarity

Dr Enrique del Acebo Ibáñez (USAL, Argentina):

Sociocultural dimensions of the Southern Circumpolarity (Antarctica)



**INTERNATIONAL ASSOCIATION OF
CIRCUMPOLAR SOCIOCULTURAL ISSUES
(IACSI)**

&

IICO **INTERNATIONAL CIRCUMPOLAR OBSERVATORY**

**ARCTIC & ANTARCTIC OBSERVATORY
OF SOUTHERN & NORTHERN SOCIETIES AND CULTURES**

**INTERNATIONAL ONLINE WORKSHOP ON CIRCUMPOLAR
SOCIOCULTURAL ISSUES**

December 7th, 2021

Time: Buenos Aires: 11:00-14:00 Québec: 9:00-12:00

Reykjavík: 14:00-17:00

Paris: 15:00-18:00

Rovaniemi: 16:00-19:00

Moscow: 17:00-20:00



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UNIVERSITY OF ICELAND

UQÀM

PROGRAM

11:00-12:00 (BA time)

11:00-11:10 Introduction: Drs Enrique del Acebo Ibáñez, Daniel Chartier, Helgi Gunnlaugsson, Jan Borm.

11:10-11:20 Daniel Chartier (Full professor at the Université du Québec à Montréal, Research Chair on Images of the North, Winter and the Arctic, and director of the International Laboratory for Comparative Multidisciplinary Study of Representations of the North. In recent years he has published books and articles on the representation of the North, the Arctic and Winter, Québec, Inuit and Nordic cultures, cultural pluralism): *“Perceptions of Darkness in the North”*.

Abstract: Defining darkness can be an impossible exercise to explain absence, nothingness, and the absolute all at once. Darkness falls within a system of symbolic values where colours are ascribed to meanings that are related to one another. The relationship between darkness and the North is as ancient as that between the North and whiteness. The circumpolar day-night cycle, alternating between summer and winter, introduces the idea of a duality, between blinding brightness and everlasting night. The objective of this presentation is to look at the phenomena of Darkness in the North and its implications and perception in cultural and social representations.

11:20-11:30 Alexandre Delangle (Université de Versailles Saint-Quentin-en-Yvelines, France): *“Boots in the snow: Vilhjalmur Stefansson and the expansive defense of Arctic America”*.

Abstract: This article is dedicated to the role played by Arctic ethnologist, explorer and writer Vilhjalmur Stefansson (1879-1962), during World War II. He was hired as a military advisor when the United States Army senior officers expected a Japanese invasion of Alaska, setting the strategic planning to another geographic environment often discarded, if not unknown hitherto. Focusing on the author's contribution to strategic polar literature – both public writings in journal articles and books, and private correspondence exchanged with several actors of national defense, such as the U.S. Coast Guard and Department of War. This article also discusses how the global conflict acted as a turning point for Stefansson's career. From his

attempts to convince the American civilian society it had the required skill set to settle the Arctic in the 1920s, the appointed advisor mobilized his respected technical polar knowledge to eventually pioneer the American Arctic's militarization. Under the ambitious vision of a united western hemisphere, Stefansson invested his efforts into the establishment of flight lanes and into the deployment of boots on the snowy ground.

11:30-11:40 Jan Borm (Université of Versailles, Paris-Saclay, France. Full Professor in British Literature and Co-Director of the Master-2 in Arctic Studies at the University of Versailles Saint-Quentin-en-Yvelines (UVSQ). Author of the portrait *Jean Malaurie, un homme singulier*, Paris: 2005, and co-editor of ten collective volumes including *Le froid. Adaptation, production, effets, représentations*, Presses de l'Université du Québec, 2018, co-edited with Daniel Chartier. A specialist of travel literature and writings about the Arctic): ***“To seek out these poor sheep wandering in a land of darkness” (Hans Egede, in English, French and German texts from the 18th century until today).***

Abstract: In September 2019, the *Guardian* newspaper reported that a planned stop of the replica of Captain Cook's ship HMS Endeavour named “Tuia 250” at the Māori village Mangonui, in New Zealand's North Island, had to be cancelled due to objections from the indigenous community. Anahera Herbert-Graves, “head of the Northland's NgātiKahu iwi, or tribe”, as the article indicates, is quoted as having stated that Cook “‘didn't discover anything down here’”, adding “‘we object to Tuia 250 using euphemisms like ‘encounters’ and ‘meetings’ to disguise what were actually invasions.’” Whatever the case may be, there is no doubt that colonial “encounters” have come under close scrutiny in postcolonial readings and that Hans Egede's legacy has also been re-examined in more recent times in a different light compared to earlier periods following his mission in Greenland. This presentation discusses the reception of his work in English, French and German from the 18th century until the present day. It was published as a book chapter with the same title in the collective volume *Troogsamfundt Grønland. I 300 året for Hans Egedesankomst*, edited by Åge Rydstrom-Poulsen, Gitte Adler Reimer and Annemette Nyborg Lauritsen, Aarhus: Aarhus University, 2021, pp. 343-358.

11:40-11:50 Olga Lavrenova (Institute of Scientific Information on Human Science -INION RAS-, National University of Science and Technology – MISIS-, Russia. Geographer, Philosopher, Historian. DSc Philosophy, PhD

Geography. Honorary member of the Russian Academy of Arts. Honorary member of the Russian Academy of Arts. Professor of National University of Science and Technology (MISIS) and of the GITR Film and Television School. President of the International Association for Semiotic of Space and Time. Fulbright grantee, 2021): ***“Siberian and Northern Russian roads in the YouTube”***.

Abstract: YouTube video hosting presents different levels of documentary filming. These are both professional non-game tapes and randomly filmed events. Russian circumpolar landscapes and landscapes of Siberia are also presented on YouTube, in particular, the roads of the North. They appear as a symbol of the strength of the spirit of heavy trucks drivers who are able to overcome conditions of complete off-road, roads without roads - swamp and mud. A feature of Russia is the use of winter roads, roads that partially run through frozen rivers. The failures of cars under the ice is a separate topic on YouTube, which has meanings of both hopelessness and heroism, and serious danger to the environment. In addition, YouTube presents a professional documentary about the life of the indigenous peoples of the North, where the theme of movement and the conquest of space turns into the theme of nomads using traditional reindeer-drawn transport. This is another facet of the cultural landscapes of the North, another culture forming its own pattern of trails without roads. These two cultures exist almost in parallel, but sometimes intersect, creating points of tension.

11:50-12:00 : Discussion

12:00-13:00 (BA time)

12:00-12:10 Laura Perez-Gauvreau (Centre de recherche interuniversitaire sur la littérature et la culture québécoises, CRILCQ. Graduate student in literary studies at Université du Québec à Montréal (UQÀM), Montréal, Canada): ***“Nature and Individuality in Joséphine Bacon’s Un thé dans la toundra/Nipishapui nete mushuat (2013) and Leonel Lienlaf’s Se ha despertado el ave de mi corazón/Nepey ñi güñün piuke (1989)”***.

Abstract: In my presentation, I will explain my master’s thesis in which I compare the relationship between representations of nature and individuality in two collections of poems written by indigenous authors: *Un thé dans la toundra/Nipishapui nete mushuat* (2013) by Joséphine Bacon, Innu from Quebec, and *Se ha despertado el ave de mi corazón/Nepey ñi güñün piuke* (1989) by

Leonel Lienlaf, Mapuche from Chile. We hypothesize that there is a tension between the evocation of nature and individuality in Bacon's and Lienlaf's collections, in relation to concepts specific to Innu and Mapuche languages and cultures that happen to be comparable, despite the distance and the distinct history of the peoples of these two poets. This analysis will provide a first link between Innu and Mapuche literature, a link that will allow for a richer understanding of these cultures that inhabit the two poles of America.

12:10-12:25 Anna Stammeler-Gossmann (Social Anthropology. University Senior Researcher. Coordinator of the Arctic Studies Programme. University of Lapland. Documentary maker): ***"Uses of Cold in Finnish Lapland and Siberia"***.

Abstract: Although a whole set of positive traits is assigned to 'warmth' and 'cold' is often perceived as a burden, for Arctic residents 'cold' has provided opportunities to 'enact', experiment with and relate to it in many ways. Several economic sectors in Finnish Lapland and Republic of Sakha Yakutia are very much focused on winter season – tourism, roads building, construction, reindeer herding, transport, snow and ice 'producing' technologies, to name a few. Cold environment is conceptualized at a range of scales concerning the meanings and uses in relation to economic activities, regulations, mobility and risks. Mundane materiality of snow-ice cycles provides to Arctic inhabitants means to different |ends not only as physical conduit of economic but also social realms, cultural and emotional states of being. Cold has gained a new quality in the context of environmental changes and has generated increased awareness about 'frozen assets' of the region. Proposed paper aims to provide an insight into multiple forms of uses of cold in the Arctic, processes of 'turning' cold into a valuable symbolic and economic resource, and creating a vision for winter in the context of a double exposure: environmental changes and COVID-19 crisis. In doing so, the paper will focus on the understanding how physical properties of coldscape are experienced, used and interpreted among northern residents in a variety of social settings and different frameworks.

12:25-12:35 Ivanna Knysch (Master in Arctic Studies and Ph.D. candidate at the UVSQ/Université Paris-Saclay, France): ***"The perception of Biodiversity in different parts of the Arctic discussed by Sara Wheeler in 'The Magnetic North' (2009)"***.

Abstract: The notes of the first travelers include a description of the life and customs of the indigenous people, the discovery of new territories and their geographical features, the primordial nature untouched yet by the human land. Subsequently, these notes began to turn into travel texts. Expeditors described their emotions and feelings, exploits and failures, every spent day in new endless spaces. These travelogues and notes from the field are a powerful theoretical base of information, a source of knowledge and experience which is growing every year. In this paper, I will discuss Sara Wheeler's circumpolar account "The Magnetic North" (2009) focusing on her perception of biodiversity in different parts of the Arctic. Her descriptions of biodiversity in different regions of the Arctic will be analyzed in view of her rhetorical strategy.

12:35-12:45 Helgi Gunnlaugsson (Ph.D. in Sociology, Professor of Sociology at University of Iceland. Vice-president of IACSI, Int'l Association of Circumpolar Socio-cultural Issues His main research interests include Criminology, Penal policies and the problem of alcohol and drugs in society): ***"Nordic Drug Legislations"***.

Abstract: In November of this year Stockholm University Press publishes a new book on Nordic drug legislations, under the title *Retreat or Entrenchment? Drug Policies in the Nordic Countries at a Crossroads* edited by Henrik Tham. In this presentation one of the authors, Professor Dr Helgi Gunnlaugsson describes the research project behind this book and presents some of the key findings.

12:45-13:00: Discussion

13:00-14:00 (BA time)

13:00-13:15 Verena M. Schindler (Co-Chair of the Study Group on Environmental Colour Design of the International Colour Association. Art and architectural historian. She has worked at the *Institute for the History and Theory of Architecture* and the *Department of Architecture at ETH Zurich*. She has been affiliated with *Atelier Cler Etudes Chromatiques* in Paris and was guest researcher at *VorAnker* in Vienna): ***"The colours of the Magallanes Region in Chile"***.

Abstract: The Region of Magallanes in Chile is located at the very south of the country. It is a large area with 80% of its population living in the capital city of Punta Arenas. One of the main economic activities is tourism. The landscape dramatically varies. It ranges from an urbanized environment at the border of the Strait of Magallanes to grasslands, scrublands, steppe,

wetlands, forest to snow and glaciers of the Andes. Earth, vegetation, water, sky and wind are the fundamental constituents of Chile's largest region. In this respect, this study explores the colours of the natural environments and how the man-made environments interact and adapt to those of Nature. In particular, the colours from Punta Arenas to Torres del Paine will be explored. The colours of the buildings in the city centre are mostly in greyish, in the range of rather neutral tones, while the colours of the houses vary from vivid colours to the colours of the local building materials such as wood. The colours of the vegetation vary from a light green and dark green to different shades of yellow and red, while the colours of the flowers are vivid and saturated. Although the flowers appear in small quantities, they provide an absolutely amazing contrast to an otherwise rather monotonous landscape. The colours of the water surfaces vary from grey, blue, to different shades of turquoise, while the colours of the ice are the most astonishing ones. This project investigates the colours of the Magallanes Region not only to categorize them into different colour families but also to grasp the incredible richness of the colours in a windy, cold and rather unfriendly environment. Goethe's view that "the manifestation of a phenomenon is not detached from the observer" [1], the phenomenological approach of Maurice Merleau-Ponty [2,] and James J. Gibson's perception of the visual world [3] are all concepts describing how we perceive the world. Alexander von Humboldt wrote: "Everywhere, even near the iced poles, the air is filled with the song of birds and the buzzing of insects". In this sense, everywhere is colour.

13:15-13:25 Enrique del Acebo Ibáñez (Full Professor and researcher at the Faculty of Social Sciences, University of Salvador, Argentina. Master and Doctor in Sociology at the Complutensis University of Madrid. Visiting Guest Professor at the University of Iceland -2015-2025. Director of CICLOP, IADCOM-FCE-University of Buenos Aires, Argentina. Fulbright Professor, NJ, 1993-94. President of IACSI, Int'l Association of Circumpolar Socio-cultural Issues. Editor-in-chief of the *Arctic & Antarctic-International Journal on Circumpolar Sociocultural Issues*. Film maker): ***"Inhabiting the extreme South"***.

Abstract: The "extreme" is a hyper-connoted but not well-defined word. A reductionist conception of the environment as a mere "ecological system" (environmentalism) influences the answer given to the question about what the "extreme" is. It is a phenomenon containing negative conditions that are difficult to survive for most known life forms; the Northern and Southern

circumpolar regions are clear examples. But “extreme” is also the result of the dialectic between the *homo viator* and the *stabilitas loci*, in terms of internalization of the extreme environment -natural or constructed- in the everyday life, and the exteriorization of the landscape of the soul of such a subject and local community. In sum, it emerges the interdependence and dialectics between the Subject’s and the Socio-cultural worlds. Confines, radicality, memory, uncertainty, silence, reflexivity are dimensions to be considered when analyzing the “extreme”, because this phenomenon not only deals with the environmental, geographic and climatologic features but also with socio-cultural, anthropological, political & power relations, and socio-economic variables.

The territory of the Antarctica and the human presence there represent a *total and complex phenomenon*: multidimensional and interconnected. The different ways of dwelling and working in the Antarctica imply a dynamic process of continuous production of new geo-cultural images, texts and discourses. To live and work in the Antarctica suppose a life strategy, conditioned by the *extreme cold*, the *isolation* and the *inaccessibility*. A creative strategy to dwell and work in the Antarctica implies to develop and build a new trajectory of extreme southern identity in terms of territory, geographic and cultural features. To dwell and work in the Antarctica deal with adaptation, everyday life social practices, and representations of reality, where the extreme cold is a restriction but also an opportunity and challenge to conciliate tradition, innovation, as well as creativity. The emergent concept of *Antarctic social identity* deals with a sort of *emotional geography*, like a *founding representational myth*, linked to the “historic missions”. Consequently, the Antarctica works as a metaphor of purity, wilderness and virginity, being still nowadays the *Terra Incognita Australis*, a sort of metaphysic sanctuary, a pristine confine of the planet.

13:25-13:35 Albina Lara (Doctoral Degree in Geography from the National University of Cuyo, Argentina, a Master Degree in Urban Planning from the University of California Los Angeles, USA. More than twenty five years of teaching experience, graduate and undergraduate, in Argentina and in Ghana, Africa. She has also experience in international organizations, consultant firms, government institutions and NGOs): ***“Patagonia: Territorial perceptions of a Circumpolar space”***.

Abstract: This presentation aims to present some reflections for the understanding of the Patagonian environment, as an integral and unique space. These reflections are based on the idea that a large part of the constructed

images of Patagonia, in some way, prevent a genuine approach to the Patagonian environment, due to the distortion and/or impoverishment in which they incur. Patagonia has been an imagined territory over which, many times, limiting and stereotyped characteristics have been imposed. Without any doubt, Patagonia has been a territory that raises questions due to its difficulty in being apprehended. This, in turn, produces concern because, in general, human beings prefer to have certainties that provide the illusion of control over what they "understand" or are capable of categorizing. Patagonia is elusive to glances of control and resists categorization and much more labels. Many of the perceptions of Patagonia have the stamp of otherness, which for some scholars was built mainly by "outsiders" and, at times, incorporated by non-outsiders, in traits that have remained as part of Patagonian stereotypes. These perceptions impoverish the characterization of the territory since, erroneous or not, they leave out key territorial components. This presentation shows that this singular space confronts us with the challenge of being able to perceive something different from what we are used to and, in such a way, approach this complex territory. The presentation concludes that the challenge is to give Patagonia a new significance as a lived territory and banish the Patagonia armed with quotes and stereotypes that take it back to represent "territorial characters" rather than territorial realities to live in and care for.

13:35-13:50: Discussion

13:50-14:00 : Concluding Remarks (IACSI-ICO authorities)



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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.

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, Antartica and 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).

f) For the last conferences organized from 2015 on, please see **www.iacsi.hi.is**

The IACSI has also organized several ***Circumpolar Film Exhibitions***, such as: one devoted to the Icelandic cinema (Universidad del Salvador, Buenos Aires, 2005), another devoted to Argentine cinema (University of Iceland, Reykjavík, 2007), a third one devoted to Northern and Southern Circumpolarity (University of Buenos Aires, Buenos Aires, 2010), the forth 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); and the fifth was also developed in Reykjavík organized by the Faculty of Human and Social Sciences of the University of Iceland, in parallel with the *ICO International Workshop on Circumpolar Sociocultural Issues*, April 1-3, 2019.

[For more information about audiovisual projects and workshops, please see **www.iacsi.hi.is**]

Membership

The members can be individuals or institutions:

Individual membership: € 30 (thirty Euros), including one printed copy of the annual issue of "*Arctic & Antarctic...*".

Institutional membership: € 100 (one hundred Euros), including two (2) printed copies of the annual issue of "A&A-IJCSCI". To apply for membership (individual and/or institutional) please address to:

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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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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 *Miríada*, a peer-reviewed journal on Social Sciences.

Under this University framework, the *International Program of Studies on Circumpolarity, Antarctica and Extreme Environments (PIECA)* –directed by Dr Enrique del Acebo Ibáñez- 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, France, 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) and the Faculty of Social Sciences of the University of Iceland.



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.

School of Social Sciences

The School of Social 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. 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 School has been a leader in this field from its establishment in 2008.

The School is divided into six departments: Faculty of Sociology, Anthropology and Ethnology, Faculty of Political Science, Faculty of Business Administration, Faculty of Economics, Law Department, and Department of Social Work.

School of Humanities

The School 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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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, 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 keywords; 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



LAPIN YLIOPISTO
UNIVERSITY OF LAPLAND

Arctic Centre
(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 KINNVKA, 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.



université PARIS-SACLAY

**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 have 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 Ph.D. 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 pluri-disciplinary 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:

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Dr. Alain Sarkissian, co-director of the programme:

Alain.Sarkissian@latmos.ipsl.fr



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 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>



(Finland)
**Master's and Doctoral Programme in
Cultural Policy**

The Master's Degree Program in Cultural Policy is a social science based study program, 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 programs 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 program 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 program into the Doctoral Program in Cultural Policy. As a unit, Cultural Policy collaborates with the Foundation for Cultural Policy Research CUPORE.

The Doctoral Program in Cultural Policy leads to a Doctorate (PhD) in Social Sciences. The program collaborates with the Finnish Doctoral Program in Social Sciences (SOVAKO). Research and teaching within the master's program are part of the multidisciplinary "Centre for Research on Multicultural Issues and Interaction", and the program participates in the U40 capacity building program '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>

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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.

Contact

Fundación de Altos Estudios Antárticos & Ambientes Extremos

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University of Greenland (*Ilisimatusarfik*)

Ilisimatusarfik 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 with 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.

Ilisimatusarfik has four institutes: *Institute of Culture, Language and History*, *Institute of Social Science, Economics and Journalism*; *Institute of Learning*; and *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 is 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 places 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.

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

2010 A new institute structure with three institutes is introduced: The Ilimmarfik 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.

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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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International Colour Association

The International Colour Association (*Association Internationale de la Couleur* (AIC), or *Internationale Vereinigung für die Farbe*) is a learned society whose aims are to encourage research in all aspects of color, to disseminate the knowledge gained from this research, and to promote its application to the solution of problems in the fields of science, art, design, and industry on an international basis.

AIC also aims for a close cooperation with existing international organizations, such as, for example, the International Commission on Illumination (CIE), the International Organization for Standardization (ISO), and the International Commission for Optics (ICO), regarding issues concerned with color.

AIC was founded June 21, 1967, in Washington DC, USA, during the 16th Session of the CIE (Commission Internationale de l'Éclairage). AIC Foundation Document was signed in by eight national colour associations. AIC's executive committee is comprised of eight members: President, Past president, Vice President, Secretary/Treasurer and four Ordinary members. Elections are held every two years. At present AIC is comprised of over

twenty-eight color associations from around the world. Annual conferences and meetings have become the event of the year where the multidisciplinary color community meets to exchange knowledge and research. Book of Abstracts and Proceedings are freely available on the website. An Annual Review is published to showcase AIC members' colour events, activities, and outcomes.

The *Journal of the International Colour Association* (JAIC) is a double-blind peer-reviewed journal and publishes multi-disciplinary work about colour.

The current issue -and also past issues dating back to 2007, are available online with free-access. AIC recognizes excellence in color with three awards: the Judd Award founded in 1973 with twenty-seven awardees to date; the CADE Award celebrating outstanding color work in art, design, and the environment; and, the most recent Student Paper Awards encourage color research by students.

In 2009, the AIC agreed on the creation of an International Colour Day March 21, which is celebrated in many countries around the world.

Five study groups are active at AIC: Art and Design (AD); Colour and Vision and Psychophysics (CVP); Colour Education (CE); Language of Colour (LC); and, Environmental Colour Design (ECD).

<https://aic-color.org>



**AIC Study Group on Environmental
Colour Design (ECD)**

www.aicecd.org

Chairs: Verena M. Schindler (Switzerland), Yulia A. Griber (Russia)

The SG ECD is an international group of colour designers, architects, urban designers, landscape architects, interior architects, artists, lighting designers, philosophers, historians, psychologists, sociologists, scientists, ecologists, educators, and other professionals with a specific interest in colour as a means of environmental design in interior and exterior space. It is a broad field of study that includes colour in the natural, built and sociocultural

environments. The research in this field also includes the investigation of the effects of colour upon human behaviour, cognition, and emotion.

The aims of the SG ECD include: (1) dissemination of knowledge among its members; (2) exchange of experience gained in the process of integrating colour in planning, designing, and realizing the built environment; (3) propagation of knowledge and evaluative experience through congresses, seminars, workshops, publications, and exhibitions; (4) and, stimulation of research and teaching. The goal is to promote a deeper understanding of the relevance of colour in the overall design process and to establish a theoretical and practical basis for a trans-national discussion concerning a cross-cultural appreciation of environmental colour design. A report on its activities is published in the AIC Annual Review. The SG ECD was consolidated in 1982. At present the Study Group on Environmental Colour Design (ECD) of the International Colour Association (AIC) includes 270 members from forty-three countries.

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:

Enrique del Acebo Ibáñez: edelacebo@yahoo.com

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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 color). 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.

g) 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. Nonetheless, the Editors will not be held responsible for the return of the manuscripts.

CALL FOR PAPERS

The *Foundation for High Studies on Antarctica and Extreme Environments* (FAE, Argentina), the *Universidad del Salvador* (USAL, Argentina) and the University of Iceland, 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.hi.is/journal The issue 18 will be published in November 2024. **Deadline for the manuscripts addressed to this coming issue is September 15, 2024.**

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.

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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.*

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The next issue of *Arctic & Antarctic - International Journal of Circumpolar Socio-Cultural Issues* will be published in November 2024. Contributions must be sent before the end of September, 15 2024. 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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