

AT MEMORY'S EDGE

Climate Trauma in the Arctic through Film

Lisa E. Bloom

"Native survivance is an active sense of presence over historical absence, deracination and oblivion."

—Gerald Vizenor, *Survivance: Narratives of Native Presence*
(Omaha: University of Nebraska Press, 2008)

This article addresses a critical polar visual culture and film not just as an illustration of planetary demise and a call for action, but as a challenge to our imagination. Much of this work brings into being new forms of seeing, feeling, and knowing that are connected to the crisis of visualization in the Arctic's fast-changing landscapes. Critical polar aesthetics here engages with not only the altered perceptual habits and the complex temporal and historical disjunction introduced by climate change, but also the serious psychological consequences.¹ In a moment when the Anthropocene and the climate crisis should now be considered as important as gender, race, class, and nationalism, this article presents an intersectional feminist approach to research in this area. Here I broaden the work done on memory and its aesthetics to address what it means to ethically witness the accelerating social and psychic impact of a warming Arctic through a cultural inquiry into these issues without sentimentalizing or spectacularizing suffering.

This work builds on research from my first book *Gender on Ice: American Ideologies of Polar Expeditions* (1993), and more recent articles and my current book project tentatively titled *Critical Polar Aesthetics: Reimagining the Arctic and Antarctic at a Time of Climate Crisis* (forthcoming, Duke University Press, 2021).² *Gender on Ice* was one of the first critical visual cultural books on the Arctic and Antarctic written from a feminist and postcolonial perspective. It first raised the issue of how the polar regions were represented as an imperial frontier to plunder, "a tabula rasa where people, history, and culture vanish."³ As such, they were once seen as ideal blank sites for the strategic development of distinctive forms of white manhood, technology, colonialism and nationalism during the late-nineteenth and early twentieth century during the so-called heroic age of polar exploration from 1870 to 1930. Little did I know that over two decades later after the writing of *Gender on Ice*, the impending catastrophe of the climate crisis would force me to return to the topic with a new set of questions and sense of urgency in the current moment in which nonetheless older themes of imperialism, nationalisms, economic exploitation, and Indigenous survival persist but in radically transformed local, national as well as planetary contexts.

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The article is written as a contribution to the work in Arctic visual culture and film studies, growing fields that have yet to address climatically concerned aesthetic practices, especially from intersectional feminist perspectives.⁴ It introduces two innovative short films on the Arctic by women filmmakers that call forth new forms of representation produced in a world beset by uncertainty. Both focus on affect and push the viewer to imagine a different way of seeing, feeling, knowing, and “weathering even unsurvivable circumstances,” in Dianne Chisholm’s words.⁵ Both put into focus what Anishinaabe cultural theorist Gerald Vizenor calls “an aesthetics of survivance.” Survivance as a critical term in Native American studies refers to an insistence on the ongoing nature of active survival in which Native American peoples go beyond merely subsisting in the ruins of tribal culture after ethnic genocide to actively refashion memory for the contemporary era. Though the term “aesthetics of survivance” was not first defined to respond to the climate crisis, it can be used to articulate the central place of creative storytelling in visual form in Indigenous knowledge to address climate trauma that like ethnic genocide also involves mobilizing images in order to transform and resist dominant structures to prevent a kind of forgetting.

The films addressed in this article are made by women in collaboration with members of Indigenous communities who have taken up film and television to give voice and form to unfolding climatic issues about the precarious world they inhabit. Each explores the mix of shared private and public histories and memories of its subjects who include women and children in order to keep alive the memory of a people that are no longer “at home” in the Arctic in the way they once were. Traumatic experiences here are represented in a range of forms, as the first film is a more accessible interview-based documentary, while the second is science-fictional, experimental and non-narrative. Each are chosen to spark cross-cultural conversations in an international context in order to imagine the future for memory in an increasingly precarious world.

Attutauniujuk Nunami/Lament for the Land (2013) by Ashlee Cunsolo Willox in collaboration with the Inuit communities of Nunatsiavut, Labrador, Canada provides a striking example of how recognizing suffering from global warming in the Arctic can serve as a necessary first step towards the amelioration of that suffering by breaking the isolation imposed on both individuals and communities around the world in local and regional contexts. The second by Kimi Takesue, *That Which Once Was* (2011), makes us imagine a future defined by a warming planet through its focus on how two characters from the Canadian Arctic and the Caribbean adjust to their new conditions. It is a fictional experimental film set in the future, in 2032, when millions of people will be driven from their homes due to the effects of climate breakdown. Broadening the conversation on “climate trauma,” a term first used by E. Ann Kaplan in her book *Climate Trauma: Foreseeing the Future in Dystopian Film and Fiction* (2016), both films encompass Indigenous and minority peoples’ perspectives, using a range of media in order to create a sense of possibilities for themselves amidst the ongoing destruction of their environment by anthropogenic climate change.⁶

Changing Indigenous Physical and Psychological Realities of the Arctic: *Attutauniujuk Nunami/Lament for the Land* (2013), by Ashlee Cunsolo Willox and the Communities of Nunatsiavut

Attutauniujuk Nunami/Lament for the Land (2013) is a documentary that includes short clips from a set of interviews conducted with 24 Inuit residents in the five communities of the Inuit Land Claim Settlement Region of Nunatsiavut, Labrador, Canada formed in 2005.⁷ These are remote coastal communities that are inaccessible except by plane or boat since there are no paved roads in or out. In all of these areas, the Inuit of Nunatsiavut, Labrador continue to rely on the land

and the sea for their livelihood and culture and remain active hunters, fishermen and trappers (Figure 18.1).

The film documents the overwhelming sense of loss and distress that the residents are experiencing from accelerated global heating as air temperatures are already over two or three degrees above normal. It is an English-language film made by a Settler woman academic from Southern Canada, in collaboration with many Inuit and health professionals from the region. The film documents the psychological effects of ecological loss amongst the Inuit and is available on the internet for anyone with a connection (www.lamentfortheland.ca). Ashlee Cunsolo Willox writes: "It was meant to share Inuit voices as far and wide as possible, and it was made with Inuit,

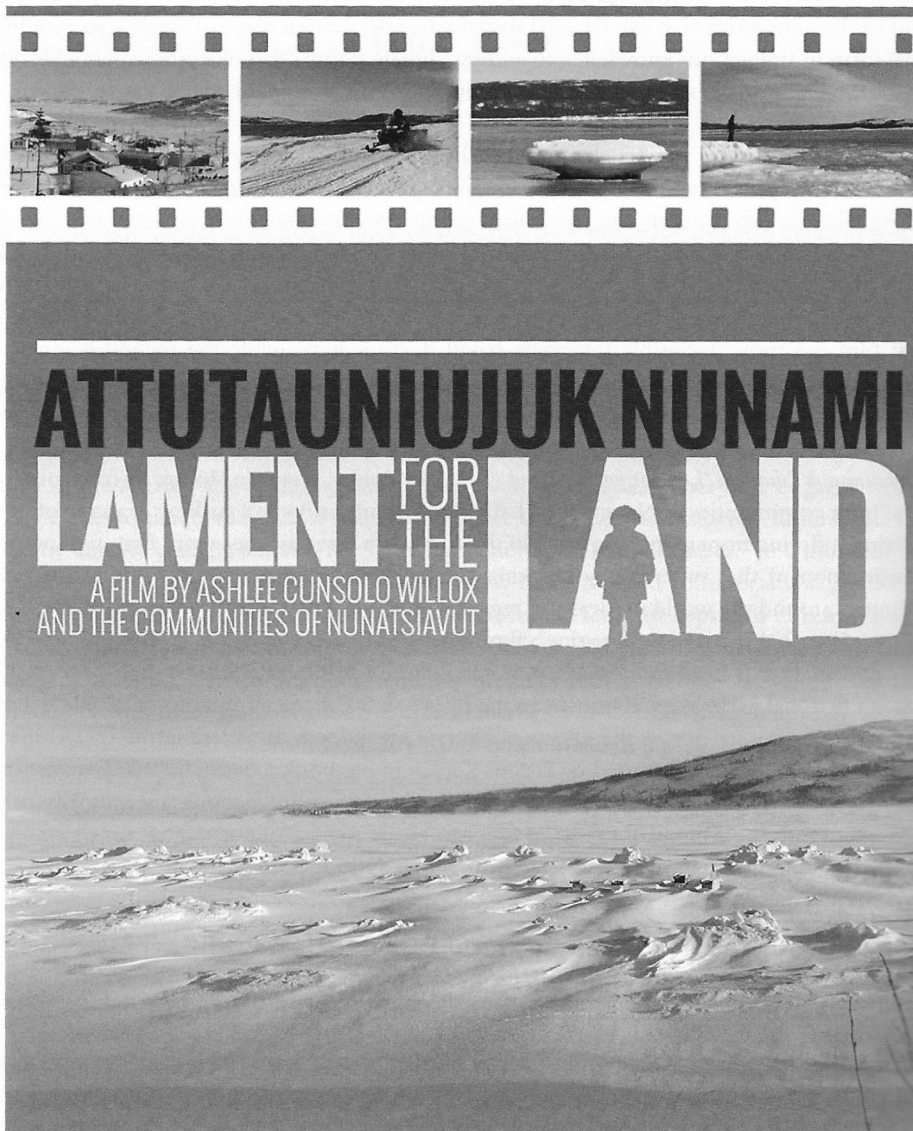


Figure 18.1 Ashlee Cunsolo Willox, *Attutauniujuk Nunami / Lament for the Land*, still, 2013
Source: Courtesy of the Filmmaker

ermen and trappers residents are experiencing two or three degrees of warming in the region. The film is available on the web. Cunsolo Wilton was made with Inuit, to tell Inuit stories, and to connect with other Northern Indigenous peoples.”⁸ The film presents a portrait of a community that is still strong and vibrant, but as the climate crisis worsens the community has to process losses, human distress, and feeling associated with depending on essential ecosystems that are degrading over time. In the context of the film, the people interviewed are experiencing intense feelings of grief as people suffer climate-related losses to valued species, ecosystems, and land. All rely on the ice, the cold and the snow for part of their livelihood and the strong connection to the land connects family, kin and the community.

The film poses the problem of memory, particularly for her audience of Indigenous viewers who have to process enormous losses, human distress, and feelings associated with depending on essential ecosystems that are degrading over time.

In the first half of the film, the expansive landscape of sea, snow, and ice surrounding their communities is presented at length with voiceovers expressing how the ecological spirit of the land is central to their philosophy and practice of life. Life for the older interviewees, they tell us is an extension of living off the land. Myrtle Groves explains that “hunting, fishing and picking berries is our identity. It is just our way of life. It is how we grew up... We are [now] worried that we are losing it.” For her and her community, the land is both a home and a resource, where the human species is seen as merely one aspect of a vibrant ecology.

As the climate crisis worsens, it is unthinkable in this context for them to imagine being severed from the environment. The visuals shift from sweeping shots of the outdoors to indoor settings where many people are being interviewed as they talk about how the change to the landscape is now more rapid and noticeable. “The snow melts so fast... It is more difficult to go out on snowmobiles as the ice now is really dangerous.” Their concern about not being able to predict the weather anymore is connected with a sense of serious loss and grief. They have trouble reconciling their past relationship to the land and the present and do not know how they or their children and grandchildren will cope in the future. Consequently, they have doubts about whether they can change with the times and live without their former relationship to the environment: “Knowing how to survive on the land, gave me a sense of confidence and self-awareness... [Now] we are not who we were anymore and are losing control over our life.”

Since the focus is on everyday life, the film supplies images of the community members at work on the land and at home. But what is different from *That Which Once Was*, the film I discuss last, is not so much the imagery but the portrayal of “ecological grief” experienced by these communities when its member’s bodies and minds lose their close relation to nature and to the land itself. The film includes the Inuit sharing that “dependence on alcohol has gone through the roof... There are more addictions, both alcohol and drugs.” It makes visible the network of Inuit researchers, community members, and mental health professionals that have joined forces to confront climate change and support Inuit wellbeing and flourishing. Previous research conducted in Nunatsiavut, Labrador by the filmmaker and other colleagues indicate that changes in climate amplify previous traumas and lead to increased incidences and prevalence of alcohol use, drug addiction, suicide, and domestic violence.⁹ Given the legacy of colonialism in the Inuit territories, the film presents a system of health care that departs from an earlier regime that dates back to the colonial past that includes forced resettlements in response to the tuberculosis epidemic of the 1950s, and the evacuation of Inuit to Southern sanitariums and residential schools. Anthropologist Lisa Stevenson, in her 2014 book *Life Beside Itself: Imagining Care in the Canadian Arctic* on this topic, explains that care up until the early 1980s didn’t consider who the patient was, or their quality of life, just that that the patient would be kept alive.¹⁰ This has changed once the growing legal recognition in Canada of the rights of Indigenous peoples in 1982 brought to the fore new public organizations that enabled the Inuit to be responsible for administering their own health services and municipal organizations.¹¹ *Attutauniujuk Nunami/Lament for the Land*

represents the significant changes in mental health care policy instituted by the mostly Inuit mental health workers who are grappling in nuanced ways with the identity and culture of the community as they face the current challenges from climate trauma.

For Cunsolo Willox, the climate emergency has altered the Inuit idea of themselves and diminished their sense of a future that has similar environmental conditions as the past. She turns to filmmaking in an attempt to grasp the psychological life of the Inuit and communicate the grief she sees as a natural response to ecological loss, and one that may become more common worldwide as climate impacts worsen. The film leaves the future of memory in doubt and while it presents the community as adrift, the mental health professionals she interviewed recognize the need for community, empathy, and caring in these precarious times.¹²

Dystopian Futures and the Reconstruction of Memory: Kimi Takesue's *That Which Once Was* (2011)

Whereas the first documentary represents the accelerated violence of climate change that is happening in our time, the science-fictional world created in Kimi Takesue's film *That Which Once Was* (2011) suggests the next stage of catastrophe.¹³ It is in this film that the complex relationship between the collapse of the natural world and the disintegration of the social contract is completed and memory now has to be constituted from absence. "That Which Once Was" (2011), by filmmaker-scholar Kimi Takesue, is an experimental dystopian film made for a US public television series titled *Futureshocks*. She is an award-winning filmmaker working in documentary, narrative, and experimental genres. Her films have screened at more than two hundred film festivals and museum internationally, including Sundance, Locarno, New Directors/New Films, London's ICA, Shanghai Museum of Contemporary Art and the Museum of Modern Art (NYC) and have aired on PBS, IFC, Comcast, and the Sundance Channel. Though this film was made for television, it embodies the ambition of a more experimental cinema willing to take up some of the more challenging questions about memory and loss in the context of the climate crisis.

That Which Once Was explores the ethics of an intimate style of filmmaking and is a meditation on the emotional experience of dislocation. It brings together two protagonists from the Arctic and the Caribbean, who are now climate migrants literally displaced from their countries of origin to live in an institutional context supervised by social workers located in a US urban center. Set in 2032, the film raises interesting questions about human memory at a time when she imagines that many of the world's most vulnerable people will be displaced.

In the first half of the film, there is little sense of positive, secure human possibilities. The film begins with a hazy out-of-focus image of ocean waves crashing on a beach somewhere in the Caribbean. This is followed by a soothing song in Spanish in the background, as children from the Caribbean are calmly playing with large balloons in an urban classroom in the US (Figure 18.2).

Up till now, the scene appears almost idyllic but the sad isolated faces of the children belie that fact and then the camera shifts and we notice a close-up of the numbers on the arms of each child that resemble inmate identification numbers tattooed onto prisoners interned at German concentration camps in Europe in the 1940s. These tattoos remind us of the tremendous scale of the prisoner population then and now. This is reinforced when we hear on the radio news that "a hurricane swept over Bangladesh killing tens of thousands and leaving many more homeless," and we see an eight-year-old boy sitting alone absorbing this disturbing news as he plays nervously with an old fish decoy that resembles a real fish that is one of his few remaining possessions from home.



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Figure 18.2 Kimi Takesue, *That Which Once Was*, still, 2011

The boy, however, becomes increasingly agitated and seems to be reliving some prior traumatic event triggered by both the distressing news report and the strong breeze from a large dirty fan nearby that the camera presents in a detailed close-up. When the boy is calmer, one of the female mental health practitioners sits beside him and gently asks: "What do you remember? He replies: 'Nothing.' She then asks: 'Tell us about home. What was it like?' He responds: 'I don't remember.'"

Memory in this film first functions as a disabling force because of the huge contrast between what was and what is now, and because traumatic loss overwhelms the boy. The eight-year-old is an almost ghost-like human being who is at first diminished as he has lost all cultural moorings. As the film evolves, the child takes more of an interest in his life when he eventually befriends an older Indigenous man who is a climate refugee himself displaced from Nunavut, Canada. But unlike the young boy, who has lost all memory, the older man sculpts in ice and has retrieved what he has lost through making his art. His ice sculptures capture one of the subtle points of the experimental film: for most ordinary people caught up in large public climate disasters, their presence is constituted from the importance of the fragments of memory they can find and hold on to. In this case, the older Indigenous refugee takes up the traditional work of oral storytelling in visual form and uses the dynamic potential of ice sculpture to create a sense of lively presence from what is absent. This is what Indigenous literary theorist Gerald Vizenor calls "survivance." Vizenor uses the term to explain how Native literary and linguistic traditions continue to flourish in contemporary media despite and in response to colonialism's systemic suppression of oral culture. For Vizenor, "Native survivance is an active sense of presence over historical absence... Native survivance is a continuance of stories."¹⁴ The ice sculpture would be in his terms "an aesthetics of survivance" that enables him to revive oral traditions and preserve the collective stories and memories of his past in his art (Figure 18.3).

The boy is only able to establish trust and share a form of his own memories with the older man in turn once he understands the importance of his own ice sculptures. This is established when he posts above his bed a gift of a photograph of an iceberg given to him by the Inuk man which he places next to the old fish decoy, one of the only possessions given to him from his deceased father. It is only near the end of the film that the past and present are brought together



Figure 18.3 Kimi Takesue, *That Which Once Was*, still, 2011

through these lost objects. At that point the boy twists free from his depression by re-establishing his connection to both the natural and human world and begins recovering his lost memories to move toward renewal. Throughout the film, art and recognizing the need for intergenerational and cross-cultural friendships continue to be shown as critical to native survivance in a future defined in an increasingly precarious warming world.

The climate devastation to come will impact everyone, but far from equally. Women, children, and minorities will be affected first and suffer the most. Indeed, as exemplified in both films discussed, such groups are already undergoing loss in both their environment and in terms of their sense of self. But they are addressing how to mitigate against future tragedies through working within their own communities. In *Attutauniujuk Nunami/Lament for the Land*, grief is a natural response to ecological loss, and one that may become more common worldwide as climate impacts worsen. In *That Which Once Was* “survivance” and resilience is stressed. The characters in the second film are also dealing with an experience of extreme alienation, confined within an institutional space after being displaced entirely from home. The film ends with the insistence that the community will adapt and this resonates with the first film about the importance of the need for community and empathy.

Both films reveal new perspectives from filmmakers and their partners who are making connections between Indigenous histories, representational practices, and the growing environmental threats in the modern Arctic. In doing so these films create an alternative visual archive and cinematic language formed by women filmmakers representing Inuit aesthetics and traditions that are being disrupted as their life is rapidly changing as a result of accelerated global warming. Through eyewitness testimony, *Attutauniujuk Nunami/Lament for the Land* demonstrates how the Indigenous people of the Arctic are experiencing the violence of climate breakdown and the way it diminishes their way of life and can ultimately lead to these communities’ relocation that is the subject of *That Which Once Was*. Both films are attuned to the actual changing physical, cultural, and psychic reality of the Arctic. Social media is seen in *Attutauniujuk Nunami/Lament for the Land* as an essential form for networking and transmitting vital knowledge between different knowledge systems and across languages, and thus instrumental in helping the Inuit community’s capacity to maintain itself amidst an impossible, but still livable situation through

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resiliency and adaptation. *That Which Once Was* raises important questions about the future for indigenous memory in a situation where people living in some of the more vulnerable parts of the world are negatively impacted from sea-level rise. The film makes a distinction between the construction of an eternal image of the past, "that which once was," and how the experience of the past can produce something unique through the conditions of the present that could create "an active sense of native presence over absence" in Gerald Vizenor's terms.¹⁵ Kimi Takesue follows Gerald Vizenor and what E. Ann Kaplan calls a kind of "memory of the future," that is what future there is for memory as these fictional humans find themselves in a social world in an increasing state of deterioration

Justifiable Fears and Sensible Hopes: Living with an Uncertain Future and an Unreliable Natural Environment

"False hopes and groundless fears can be of dreadful deadly consequences. And yet justified fears when combined with sensible hopes can open new possibilities and thereby help mobilize change for the better."

—Matthew Sparke, quoted in
Climate Terror: A Critical Geopolitics of Climate Change

In September 2016 the Earth passed the threshold of 400 ppm of CO₂ in the atmosphere permanently (the safe level of carbon dioxide in the atmosphere is 350 parts per million).¹⁶ This much-publicized climate event announcing the arrival of a new atmosphere that we have to contend with coincided with the Science and Security Board moving the "doomsday clock" of the *Bulletin of the Atomic Scientists* to two and a half minutes to midnight in January of 2017, to caution "that the probability of global catastrophe is very high, and the actions needed to reduce the risks of disaster must be taken very seriously."¹⁷ Since 2017, the clock was reset 30 seconds ahead in January of 2018 to two minutes to midnight and it has remained there in 2019.¹⁸ *Climate* breakdown here joins the other two alarmist categories, of "nuclear" and "biosecurity" according to the Indian writer Sanjay Chaturvedi and his co-writer Timothy Doyle. Matthew Sparke is quoted above in their book *Climate Terror* to argue that geographical grounds of fear and hope need to be critically reexamined.

This article, and my forthcoming book, *Critical Polar Aesthetics: Reimagining the Arctic and Antarctic at a Time of Climate Crisis* (Duke University Press, 2021) that it draws from, argues that art and film is important to counter the discourse of "climate terror" to break with the paralyzing effects of fear alone that can hinder any renewal of human and non-human life through a change in private and public behavior or through a radical environmental social movement on the climate emergency that is building internationally. The films that I just discussed provide examples of ways we can deepen our imaginations to engage with our anxieties and work towards more constructive outcomes that take seriously the irreparable damage to our world.

The polar regions are scarcely the only sites where we can document the unraveling of planetary systems, but they are important since they bring into relief how social and ecological systems function within large global networks, and "produce a sense of place intrinsically linked to other places."¹⁹ As such, art, film, and activist art work that embodies a different, more personal and local relation to these sites takes into account what Ursula Heise calls a form of "eco-cosmopolitanism," which is "an attempt to envision individuals and groups as part of planetary "imagined communities" of both human and nonhuman kind."²⁰ This is akin to the making of collective identities from the "imagined communities" of nationalism studied by Benedict Anderson. But it deliberately emphasizes a less abstract "we" that is different from

“global humanity;” referencing local communities that are the most vulnerable and highlighting other kinds of counter-responses besides technological ones to productively engage with climate emergencies.

But this form of eco-cosmopolitan response has suffered some serious setbacks. Even though the latest warnings on global warming continue to be dire, they have not been dire enough. With the rise of right-wing nationalism in tandem with an ideological masculinity that drives violence against women and Indigenous people around the world, one nation after another refuses to respond and even worse seems to be moving in the wrong direction as the doomsday clock indicates. The United States, which has the world’s largest economy and is the second-largest emitter of carbon dioxide, has taken the lead in turning its back on the fight and instead of lowering emissions is promoting fossil fuels.²¹ And by choosing cabinet appointments of climate deniers and captains of oil, Donald Trump has emboldened other countries to do the same. A case in point is the president of Brazil, Jair Bolsonaro, who opened up the Amazon to deforestation, mining, and agribusinesses and is putting the Ecuadorian rainforest as well as the Indigenous populations living there at heightened risk.²² Both Bolsonaro’s scramble to further exploit the Amazon combined with his administration’s level of abandonment and total lack of care for the Indigenous Amazonians during a pandemic can be compared to Trump’s war on the Indigenous in Alaska and his relentless assault on Alaska’s Arctic land and seas.²³

At the same moment the planet is at growing risk, older far right-wing nationalist and imperialist populist narratives are also rising up from the nineteenth- and twentieth-century soil of colonialism like ghosts, and once again have clear genocidal implications for both the planet, and the Indigenous communities who call it home. In dark times, *Lament of the Land* and *That Which Once Was* conjure both the hope and difficulty of how art and film can be used for thinking about climate breakdown and its impact on cultural memory can contribute to cross-cultural solidarity and to the creation of new forms of community.

Notes

- 1 A special thanks to Diane Chisolm for providing insightful feedback on my book manuscript at an early stage and for introducing me to *Attutauiniujuk Nunami/Lament for the Land* by Ashlee Cunsolo Willox, and to Subhankar Banerjee for his encouragement and support during a critical stage in both my book project and article and for recommending *That Which Once Was* by Kimi Takesue.
- 2 See Lisa Bloom, Elena Glasberg and Laura Kay, eds., “New Poles: Old Imperialism?” Issue 7.1. Fall, 2008. The special issue is in the online journal, *The Scholar and the Feminist Online* 71, a web journal published by the Barnard Center for Research on Women. See: http://sfoonline.barnard.edu/ice/intro_01.htm It was the starting point for some of my current research. Also see Lisa Bloom and Elena Glasberg, “Disappearing Ice and Missing Data: Visual Culture of the Polar Regions and Global Warming,” in *Far Fields: Digital Culture, Climate Change, and the Poles*, eds., Andrea Polli and Jane Marsching (London: Intellect Press, 2012), 117–142.
- 3 Lisa Bloom, *Gender on Ice: American Ideologies of Polar Expeditions* (Minneapolis: University of Minnesota Press, 1993), 2.
- 4 Also see Zacharias Kunuk and Ian Mauro’s 2010 documentary film “Qapirangajug: Inuit Knowledge and Climate Change,” discussed in my forthcoming Duke University Press book titled *Critical Polar Aesthetics: Reimagining the Arctic and Antarctic at a Time of Climate Crisis*.
The film was made with a similar structure as *Lament for the Land*—interviews with a set of residents of Nunavut but is an invaluable document that is more activist oriented. It is the first Inuktitut language film on the topic. Produced for IsumaTV, it is available online at: www.isuma.tv/inuit-knowledge-and-climate-change/movie
- 5 Diane Chisolm, “The Enduring Afterlife of ‘Before Tomorrow’: Inuit Survivance and the Spectral Cinema of Arnait Video Productions,” *Études/Inuit/Studies* 40 (1) 2016, 214.

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- 6 E. Ann Kaplan responds to scholarship such as Rob Nixon's "slow violence," in his book *Slow Violence and the Environmentalism of the Poor* (Cambridge, MA: Harvard University Press, 2013), and theorizes that such violence is accompanied by its own psychological condition, what she terms "Pretraumatic Stress Disorder." See Kaplan, *Climate Trauma: Forseeing the Future in Dystopian Film and Fiction* (New Brunswick: Rutgers University Press, 2015), 1–22.
- 7 *Aimatauniujuk Nunami/Lament for the Land* (2013), by Ashlee Cunsolo Willox for the communities of Nunatsiavut is 25 minutes long and available to view online at www.youtube.com/watch?v=yi7QTyHERjY; Accessed: June 8, 2019.
- 8 Ashlee Cunsolo Willox, private correspondence, December 9, 2019.
- 9 Cunsolo Willox, et al., "Climate Change and Mental Health: an exploratory case study from Rigolet, Nunatsiavut, Canada," *Climatic Change*, November 2013, Volume 121, Issue 2, 255.
- 10 See Lisa Stevenson, *Life Beside Itself: Imagining Care in the Canadian Arctic* (Berkeley: University of California Press, 2014), 92.
- 11 For more on the shifting culture of care in Arctic Canada, see Stevenson, *Life Beside Itself*, pp. 21–48.
- 12 On mental health issues in the Alaskan Arctic see: Rosemary Ahtuanguaruk, "Arctic Oil is Destroying our Health and Culture" in Subhankar Banerjee, ed., *Arctic Voices: Resistance at the Tipping Point* (Seven Stories Press, 2013), 311–319.
- 13 *That Which Once Was* (2011) is available to view online at: www.pbs.org/video/futurestates-that-which-once-was/.
- 14 Gerald Vizenor, *Survivance: Narratives of Native Presence* (Lincoln: University of Nebraska Press, 2008), 1.
- 15 Vizenor, *Survivance*.
- 16 The 410 parts per million threshold was reached a little more than a year later with much less fanfare than breaching the 400 PPM threshold. See Kahn, 2017.
- 17 On January 25, 2018, the atomic clock was moved again to two minutes to midnight, the closest since 1953 during the height of the Cold War. See Bulletin of the Atomic Scientists, 2018.
- 18 J. Mecklin, "A New Abnormal: It is still 2 minutes to midnight," 2019 Doomsday Clock Statement, Science and Security Board, *Bulletin of the Atomic Scientists*: <https://thebulletin.org/doomsday-clock/>
- 19 Ursula Heise, *Sense of Place and Sense of Planet: The Environmental Imagination of the Global* (Oxford: Oxford University Press, 2008), 56.
- 20 Heise, *Sense of Place and Sense of Planet*, 61.
- 21 For a history of how high-level scientists with extensive political connections ran effective campaigns to mislead the public and deny well-established scientific knowledge over four decades in the United States, see: Naomi Oreskes and Erik M. Conway, *Merchants of Doubt: How a Handful of Scientists Obscured the Truth on Issues from Tobacco Smoke to Global Warming* (London: Bloomsbury Press, 2010)
- 22 Sue Branford, "NGOs charge Brazil's Bolsonaro with risk of Indigenous 'genocide' at UN": <https://news.mongabay.com/2020/03/ngos-charge-brazils-bolsonaro-with-indigenous-genocide-at-un/>
- 23 Subhankar Banerjee and Lois Epstein, "The Fight For Alaska's Arctic Has Just Begun," in *Technosphere Magazine*, November 6, 2018. <https://technosphere-magazine.hkw.de/p/The-Fight-for-Alaskas-Arctic-Has-Just-Begun-sY912LkjkUnQGKKn7QkyHt>