

The Glacier Screams: Climate Witnessing and the Hauntings of the Arctic and Antarctic

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This paper proposes the concept of an Arctic Gothic to describe emerging aesthetic responses to climate change in the polar regions that foreground grief, haunting, and ecological collapse. It focuses on three contemporary works—Joyce Campbell’s photograph *Ice Ghoul*, Dianne Chisholm’s feminist travelogue and photographs *The Waking Glacier*, and Ohan Breiding’s photographs and installations titled *Belly of a Glacier*—exploring how these artists and writers resist heroic, masculinist, and extractivist Arctic imaginaries by developing visual and narrative modes of mourning, care, and embodied witnessing. Rather than portraying glaciers as sublime or static, these works engage them as sentient, dying bodies—repositories of memory and warnings of spectral futures. The paper draws on feminist environmental frameworks, including theories of slow violence, climate grief, and the ecological uncanny, to argue that the Arctic Gothic represents not just a genre but a necessary cultural shift in how we see and respond to the climate crisis.

Lisa E. Bloom

Lisa E. Bloom is the author of many books and articles in art history, visual culture, and cultural studies including *Gender on Ice: American Ideologies of Polar Expeditions* (University of Minnesota Press), *With Other Eyes: Looking at Race and Gender in Visual Culture* (University of Minnesota Press) *Jewish Identities in U.S. Feminist Art: Ghosts of Ethnicity* (Routledge, London), and more recently, *Climate Change, and the New Polar Aesthetics: Artists Reimagine the Arctic and Antarctic* (Duke University Press). She has taught and has been a researcher at numerous universities and art schools over the years including the University of California, Berkeley where she was a scholar-in-residence in the Department of Gender and Women’s Studies from 2018-2024. For more on her work see her website: www.lisaebloom.com