

From Dreamland to Homeland: A Journey Toward Futures Different than Pasts

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This chapter draws upon the experience and inspiration behind the making of an essayistic documentary for the twenty-first century. A line from “Dream-Land” (1844) by the Romantic poet Edgar Allan Poe inspires the film title. The film is a journey that details the people–places in the Sámi landscapes, made by the figure of an Indigenous anthropologist performing as an earthling, a figure participating in the making of new stories about creating more responsible futures for all living beings on this planet. *Dreamland* also poses questions about aesthetics as an avenue for reopening both past and present memories, reflections and ambitions, and thereby performing new figurations of reconciliation in a (post-) colonized Arctic space.

We take inspiration from Karen Barad’s book *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (2007) to investigate the potential of documentary film as a research supportive “apparatus” that cuts into the colonial imaginaries created by the geopolitics, nationalism, mapping, research, and traveling, which have for so long produced Sápmi through the colonial eyes of the beholder. These grand narratives do not belong to the past but need to be made sense of through several different, situated stories. The grand narratives are morality tales that live best without the interference of questions such as those asked by Donna Haraway in her book *Staying with the Trouble: Making Kin in the Chthulucene: How can we live well together on this irrupted planet?* (2016). Haraway reminds us that learning

to stay with the trouble of living and dying together on a damaged earth will prove more conducive to the kind of thinking that would provide the means to building more livable futures.

Furthermore, we take inspiration from Barad's notion of intra-action, a concept that queers the familiar sense of causality (where one or more causal agents precede and produce an effect) and more generally unsettles the metaphysics of individualism (the belief that there are individually constituted agents or entities, as well as times and places). That is, intra-action questions the making of differences, of "individuals," rather than assuming their independent or prior existence. The exclusions that are enacted in making such cuts matter for epistemological, methodological, ontological, and ethical reasons.

In *Dreamland*, there are routes, trails, people, landscapes, ruins, books, maps, rituals, and memories assembled, which are all part of different events. The film's route is not configured in linearity, but rather moves in and out of the past-present, producing ontologically distinct spaces and times. In the film, the figure of the Indigenous anthropologist investigates the possibilities of a "real" ontological turn to happen, where the colonial space of a Dreamland can be transformed into a decolonialized space of a Homeland for all the earthlings living in the region. The new cuts needed for this turn to happen are performed again and again throughout the film; these constitute the vision and stories told by others and considers possibilities to tell these differently. As a concept, Dreamland functions as the displaced colonized space and Homeland as the becoming of place of reconciliation. The anthropologist character needs to come to terms with her participation in both these stories.

[Insert figure 01 and figure 02]

Dreamland is narrated as a journey undertaken by the filmmakers: driving in a car across vast landscapes and encountering multiple events, people, and places while remaining mindful of the numerous threats that lurk during the journey. The film opens with a close-up of a diffuse roadmap, where some places are blurred or even empty. When the camera withdraws, we learn that these maps of roads, places, and empty spaces are configured on the inside of a skull in an artwork by Sámi artist Charlotte Nilsen. The film then transitions to endless roads in an elongated land and seascape.

The first stanza of Poe’s “Dream-Land” is read from a crackling voice recorder performed as a time machine:

*By a route obscure and lonely,
Haunted by ill angels only,
Where an Eidolon, named NIGHT,
On a black throne reigns upright,
I have reached these lands but newly
From an ultimate dim Thule—
From a wild weird clime that lieth, sublime,
Out of space—Out of time.*

The aesthetic of the film’s images assemble roads and landscape, handwritten text, and dark night rides. Lines from this stanza are repeated throughout the film and engage with other voices, including the articulation in the opening scene of the film, as the voice introduces herself as the camera lens (shutter open) that follows her friend Britt (the anthropologist) through some people–places in the Arctic landscape. The sublime is introduced by the voice of the camera lens:

as hardly nowhere to be found now unlike experience. For Edgar Allan Poe, the sublime is experience and experience is sublime. Or it can be, if you are prepared to make the difficult and painful journey. Following Britt through people–places she found the sublime banal again and again. Out of space out of time.

With this opening, we offer the audience clues as to the substance of our inquiry and the techniques by which we intend to explore it. The landscape, the movement, and handwritten statements from a journal are performed with and become reflections of previous texts and images. In the film’s opening scene, we call upon the viewers to respect the film’s distinctive addressing of the past as ongoing events in the present. In addition, we direct attention to the complexity of the distinction between Homeland and Dreamland. We inquire into how the voices of many different others, memories as performed in old book and images, still engage with experience during a carefully calibrated duration that is an integral part of the work itself. The earthling Britt moves through multiple sites, through political as well as every day events, and into the present of a wide range of people who live in or are travelling through Sápmi.

There are two additional leading characters in the film. One is Edel, who travels with the filmmakers to her hometown of Vardø. It is a small city marked as the last frontier and gateway to the Northeast Passage, Russia, and the Barents Sea. This is one of Norway’s oldest cities with a history of military presence and extensive trade and interaction toward “the East” and Russia. In addition, Vardø has been a vibrant fishing community. The town’s population halved between the 1960s and 2000s. It now appears as a ruined landscape.

In 2011, the Steilneset memorial site was opened to commemorate the 91 people burned as witches on this site during the period 1598–1692. These were mainly Sámi men and women in

the first period and later local convicted Norwegian women, often set forward by relatives or neighbors. The names, accusations, and convictions from the juridical protocol are inscribed in metal plates that hang on the wall within the memory hall. These accusation and convictions are in the film enacted into the present, as voiced by Edel and Britt. At Steilneset, we are also introduced to the flame house, which contains a sculpture by the artist Louise Bourgeois, “The Damned, the Possessed and the Beloved.” The piece consists of an eternal flame that hatches through an empty chair, which stands inside a concrete cone. Seven round mirrors reflect the flames, reminiscent of judges around the defendant. The site’s veiled symbol of memory and reflection upon violent acts, ribbed for reconciliation quality, shines up its own destructive image.

[Insert figure 03]

Likewise, the film’s third main character, Sámi activist Marry Somby, embodies the memories of the Alta-riot in Norway in 1979–1981. This event became the starting point for a new political reality for the Sámi people. Marry was one of the leading Sámi protesters at Alta. The film depicts her returned to the mountain plateau of Stilla for the first time since being carried away from the site by police troops. In the morning hours of January 14, 1981, 600 police officers (at that time 10 percent of the country’s total police force) marched into the Stilla protest camp and carried away protesters one by one, using angle grinders on their chains and shackles. In the film, found footage images from this specific event are combined with Marry’s memories, evoked by returning to this land of turbulence and violence. These are assembled as part of her narrative. In *Dreamland*, stories belong to places, we argue. They do not belong to the past, but are still impacting the different characters in the film and the ongoing moments of reconciliation.

This is evident for Marry, Edel, Britt, and other figures in the film in different, but still painful, ways.

Three main texts run through the film with the ambition of performing different ontological cuts into how stories about Ultima Thule, the Arctic, or Sápmi have often been told. The poem “Dream-Land” is one of the texts performed using a voice-over. The native anthropologist’s field notes/diary from previous journeys is the second text. The third text is presented by the camera lens (performed by the Australian philosopher Helen Verran) in an observatory mode, still different from the objective observer of the modern.

Dreamland is based on a fluent montage, made so that spectators and outsiders can feel a desire to learn more about the multiple people–places encountered in the film. The film encourages imagining a present in relation to a past or future of which we know little more than what we garner from the presence of embodied memories. The assemblages of individual and collective memories are orchestrated through the fluid visual montage and the incorporation of a multitude of texts: these become voices that engage with the aesthetic composition of the images. Even though the Indigenous anthropologist is the leading figure in the film, we would argue this is by no means a personal, self-reflective film.

This argument holds true even though the film draws upon and relates to similar narratives from previous Sámi documentary films, such as Ellen Astri Lundby’s *Suddenly Sámi* (Norway, 2009) and Liselotte Wajstedt’s *Sami Daughter Yoik (Sámi Nieida Jojk, Sweden, 2007)*. These and a range of other documentary films originating from Sápmi are based upon storylines of personal discoveries and the remembering of “muted” and forgotten Sámi heritages, as well as the need for personal reconciliation of families or place-specific colonial pain in the reclaiming of Sámi identities (see for example Monica Mecsei’s chapter in this volume and MacKenzie &

Stenport, 2016). However, *Dreamland* takes a different position, inspired by a number of feminist, postcolonial, or Indigenous scholars, such as Haraway (2003, 2016), Gayatri Chakravorty Spivak (1993,1999), Rauna Kuokkanen (2007, 2010), Jorunn Eikjok (2000), Liv Østmo and John Law (2017), bell hooks (1992), and Helen Verran (2012).

Kuokkanen (2010) argues that what academia needs to do in terms of Sámi Indigenous research is more “homework” than fieldwork. Conducting homework relates to concepts taken from Spivak’s (1993) feminist postcolonial perspectives, which Kuokkonen links to the unlearning of one’s privilege and to learning “how to behave as a subject of knowledge within the institution of neocolonial learning” (Spivak, 1993: 25). We should all be aware. Undoing one’s privileges is not an easy task. Spivak (1993) emphasizes that it requires the ability to address the privileges that come with gender, class, and ethnicity, as well the historical circumstances of the contemporary privileged position. Kuokkanen (2010) argues that due to the academic neglect of Indigenous epistemic practices, conducting homework on Indigenous epistemes has to begin from an even more basic level than the researcher’s own beliefs, biases, and assumptions. It has to start by acknowledging the existence of “the Indigenous” people, their epistemes, and how they are configured in the geopolitical past and its present (Kuokkanen, 2010: 67).

Kuokkanen’s arguments bring to mind Haraway’s concept of sympoiesis, meaning “making with” (2016: 58). Sympoiesis describes complex, dynamic, responsive, situated, historical systems. It is a word for “worlding” with, in company of (2016: 58). The presence and agency of multiple (spiritual) helpers are essential to this worlding narrated in the film. In the imaginary of *Dreamland*, humans are not the only important actors. The journey takes on the resurgence of people–places nurtured with ragged vitality, in which mourning, memory,

resilience, and reinvention of what it means “to be” are embedded in differing appearances (Haraway 2016: 87). The figure of Eidolon in Poe’s poem enacts the astral double of a living being, a mimesis of the possibility for multiple human forms. We see Eidolon as resembling the Sámi figure Gufithar. Gufithar does different work in Sápmi, Jens Ivar Nergård (2006) argues. She/he represents practical knowledge and engagement with and respect for nature, offering messages to those that she addresses. The Sámi worlding offers movements between the contemporary social and closeness to those who are dead, and it is through them the past and the realm of the spirits. Gufithar, Nergård argues, keeps the connection between these multiple realms open (2006: 118). She/he offers possibilities to tell stories of other ontological landscapes and those we live with.

The Indigenous Arctic Sublime

The sublime is one of the important objects of *Dreamland*, as it is in Poe’s “Dream-land”. Immanuel Kant ([1767] 1960) states that sentiments of enjoyment are subjective. His concerns are the feeling of the sublime and the feeling of the beautiful. Feelings of the beautiful appear on occasion a pleasant sensation, whereas feelings of the sublime arouse enjoyment but with horror. Moral action is only meaningful to Kant if it springs from the individual’s free and disinterested good will. Yet disinterested action must be reconciled with the existence of an awe-inspiring Creator. For that reconciliation, Kant’s notion of the “dynamically sublime” is necessary. “When in aesthetic judgment, we consider nature as a might that has no dominance over us,” writes Kant, “then it is dynamically sublime. If we are to judge nature as sublime dynamically, we must present it as arousing fear” (He argues that “we,” humans, are the ones judging nature and that we “must present it as arousing fear” not because it is so, but because only then will it meet our criterion of the dynamically sublime (1960: 119).

In this book, Michael Renov's chapter "Documenting the Arctic Sublime" examines how the notion of the sublime has come to be strongly associated with human encounters with the Far North. Renov connects this notion with "documentary desire," that unquenchable drive to record and meditate on the sounds and images of what are considered the darkness and danger of the sublime. In the film *Dreamland*, the sublime is embraced and made into a subversive discourse. The repeated stanzas of the poem suggest that it is possible, by taking up the challenge of the scary inchoate, to reach the sublime as a state of grace. The sublime is in both stories and in the aesthetic of the land and the performance of the human/non-human relationship.

For example, towards the end of the film the anthropologist and Marry visit one Sápmi's "forgotten" sacrificial stones. Called Sieidi, these stones are a demarcation of Sámi heritage in the landscape. Sieidi are considered to be active agents with the ability to move, make sounds, and have healing capacity and the ability to tell the future (Täikäs 2012.). They offer protection to both people and animals. In the film, paying attention to, remembering, making offering to, and respecting the Sieidi is enacted as a decolonial and subversive event, turning *Dreamland* into Homeland for all earthlings. In this sequence of the film, the sublime helps us tell a different and more hopeful story.

We take on inspiration from Spivak (1999), who argues that colonial resistance cannot be retroactive and that there cannot be a reversion to a nostalgic precolonial past for the unblemished image of self. Colonialism came about with destabilizing and hybridizing practices—the colonial subject needed to deconstruct without bringing in the imaginaries of purity from the Indigenous past/future (Spivak, 1999; Kramvig, 2005). There is a well-established understanding that the disconnection that occurred from Indigenous knowledge, spirituality, and ways of being have caused traumatic consequences for their communities,

languages, and societies (Alfred 2009). The Sámi people, and other Arctic Indigenous people, still suffer from the effect of transnational movements of commerce, capitalism, socialism, and democracy which, as observed in the Arctic governance report, penetrated the circumpolar areas more gradually in both time and intensity than in other areas of the globe, allowing Indigenous governance systems to persist (Fondahl & Irlbacher-Fox, 2009). Indigenous governance authority, based on egalitarianism and ownership, has been and still is maintained through gifts and sharing (Kramvig, 2005; Kuokkanen, 2007).

Hugh Brody argues in *Hunters of the Canadian North* (1987) that the nomadic people of the North need to be able to vest their authority in themselves as individuals and to share knowledge:

The richness of their lands, the efficacy of their beliefs and the health of the collective all depend on the absence of formal, limiting, institutions. For northern peoples, egalitarian individualism is at the heart of social integrity and wellbeing. (133).

The Twenty-First Century Arctic Road Movie

Dreamland explores how new cuts into the Arctic reopen both past and present memories, reflections, and ambitions. We take inspiration from Chantal Mouffe's (2007) arguments in "Artistic Activism and Agnostic Spaces." We need to acknowledge the political character of the varieties of scientific and artistic activism that offer a counter-hegemonic intervention and whose objective is to occupy the public space to disrupt the smooth image of nation state politics. Acknowledging the political dimension of interventions can subvert the dominant hegemony and contribute to the construction of new subjectivities. The ambition of *Dreamland* is to enact such interventions.

We are furthermore inspired by Helen Verran's arguments in the article "Engagements Between Disparate Knowledge Traditions: Toward Doing Difference Generatively and in Good

Faith” (2012). She postulates that tensions link differences and that these need to be recognized as ontic tensions, which may become a (new) ontological politic. Verran argues that the emergence of a collective ontological politic, in which an ethnographer is a participant, can become an experience of disconcertment. This is experienced as a sense of friction and disturbance, by which existing categories do not fit the events depicted in the film. The ontological poetic is performed as a form of epistemic disconcertment, when negotiations around what is known and how it is known become evidently fluid.

In the article “Yearning: Race, Gender, and Cultural Politics” (1992), bell hooks addresses the compelling difficulties in explorations of silences or the unaddressed places and the broken voices that are intimately connected to personal emotional upheaval regarding place, identities, and desire, thereby telling a sense of place through the assemblage of visual aesthetics and text fragments. hooks argues that if you can hear the broken voice, you can also hear the pain. Brokenness of stories is something many do not want to or do not have the capacity to hear. From a radical standpoint, perspective, and position, “the politics of location” necessarily calls those of us who would participate in the formation of counter-hegemonic cultural practice to identify the spaces where we begin the process of re-visioning.

This experience is a form of epistemic disconcertment, when negotiations around what is known and how it is known become evidently fluid. *Dreamland* inquires into how borders are there as geopolitical realities that have taken the lead role in the performance of the homeland. It is a home that became unknown, then reworked and known again, and then taken away. Reclaimed, as time enacted itself, upon itself. Borders as illusions. Borders are not there for us to cross; they are embodied and we carry the lightness and pain that comes with them. Still, the

border inspires us to move forward to reach the end, to see across it, in search of the bridge that connects us to the home we carry within our heart.

Dreamland: Homeland are different performances of the Arctic. Dreamland describes a journey toward a space where the world comes to an end, an entrance toward what Poe described as nightmares only. Through these mirrors the world simultaneously restores itself as the same. It can be seen again. The aliens allow the demarcation of spaces of belonging and by coming close to home, they establish the very necessity of policing the borders of knowable land. There is no homeland to return to, no pure Indigenous house to rest in. What the postcolonial offers is encounters upon encounters upon encounters; meetings that are not only here in the present, but also encounters that reopen past encounters. They reopen pain and keep the split person open, with no place to heal and become one. Can rest only be found in a dream? In the passage through the mirror of fears, where dwelling only partly cannot be found? Is reconciliation just a dream or an endless embedded possibility?

Living in Difference – Telling New Stories

Dreamland seeks to present a proposal intended not to say what is, or what ought to be, but to provoke thought. It is a proposal that requires no other verification other than the way in which it is able to “slow down” reasoning and create an opportunity to arouse a slightly different awareness of the problems and situations of mobilizing us, as suggested by Isabelle Stengers in her article “A Cosmopolitical Proposal” (2005) This question is important for many scholars and companionable friction appears in the proposals offered. Haraway emphasizes the need to tell new and multi-spliced stories and Verran (2011, 2012) asks us to recognize contesting political ontologies, including the recognition of experienced disconcertment as immanent ontic tensions.

For Verran, this tension zone is where an ontologically sensitive ethnography is located and where it should stay in its re-performance as analytic text. In *Dreamland*, we have set out to re-perform such an ontologically sensitive ethnography through re-performance of storytelling and art–science narrative events.

In all of the events that we have re-performed in the film, humans are not the only important actors. In fact, socio-technologies, winds, Sámi figures such as Sieidis, mourning, memory, resilience, and reinvention of what it means “to be” are embedded in the journey that the filmmakers take on. In addition, we explore how the aesthetic sublime reopens both past and present memories, reflections and ambitions. What we have learned is that traveling offers encounters with otherness and differences that can be undertaken as consumption, appropriation, or just shallow visiting through the traveler’s gaze. Still, we argue that there are possibilities of encounters that create tensions that offer a sensitivity to ontological differences. This can be done through many means, of course, but one important one is slowing down reasoning and creating an opportunity to arouse a different awareness of the situations to which we were invited and have also invited others into through the esthetic movement through people–places.

In addition, we argue that the sublime consists of two aspects: a disturbance and the overcoming of that disturbance. We become disturbed and enter moments of disconcertment through friction. In these moments of friction, entrances between different ontologies are there as possibilities and through these the travelers possibly have a real experience of difference, and so a moment of learning about living with difference occurs. In this, as in other research projects (Kramvig and Verran 2016), one learns this is an uncomfortable place to reside. Still, we also experience a feeling of pleasure that is sublime when it results in happiness or expanding

insights. Sometimes this pleasurable feeling produces an abstract experience of “otherness,” without opening postcolonial moments between different ontologies. It could be that we should reformulate the ambition of travelling to these abstract experiences of otherness, and stop marketing these as encountering an experience of the authentic people-places of the Arctic.

In the stories told in the film, Sámi practices are both embedded in and help reproduce a web of respectful and reciprocal relations between past and present, human and non-human, dreams and realities (Kramvig, 2005; Østmo & Law, 2017). The land, the weather, the moon, the memories, or the stone, like the Sieidi, act in ways that cannot be controlled (Täikäs, 2012). Respect is accomplished in relation to the past as well as to the land, the waters, and other beings or earthlings. Binary distinctions between nature and culture are conducted in *Dreamland*, but conducted differently in the local ontologies we have named Homeland. Images lived both in present times and both voices and images are sending the viewers into the stories of the past. The critical examination of memories is done through evoking how it operates and are redone in contemporary events and articulations. How do we create a critical ethnographic film practice that enacts respect towards differences and others that we live with, and the land that we share with others, that in addition will help us ace the depths of what responsibility entails? We have, through *Dreamland*, given a modest contribution to how these other stories can be told.

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