

List of Illustrations	p. xi
Acknowledgments	p. xv
Introduction	
From the Heroic Sublime to Environments of Global Decline	
An Aesthetics of Finitude	
Gender on Ice: Revisited and Extended	
The Polar Regions as Critical Geographies	
Politics of the Anthropocene	
Organization and Critical Trajectory of the Book	
Disappearing Landscapes: Feminist, Inuit, and Black Viewpoints	
Antarctica and the Contemporary Sublime in Intersectional Feminist Art Practices	p. 25
Anthropogenic Landscape Practices and the Sublime in Anne Noble's Photographs	
Attachments in the Anthropocene: The Microscopic Pteropods in Judit Hersko's From the Pages of the Unknown Explorer	
Connie Samaras's Futures in Extreme Environments: Toward a New Aesthetics of Daily Life and Survival	
The New Polar Gothic in Joyce Campbell's Last Light	
Rethinking Gender, Aesthetics, and Politics in the Anthropocene	
Reclaiming the Arctic through Feminist and Black Aesthetic Perspectives	p. 54
When Ice Is Just Ice: Gender and the Everyday in the Arctic Work of Katja Aglert	
Renarrativizing the Arctic: Isaac Julien's True North	
Changing Physical and Psychic Realities of the Arctic	
At Memory's Edge	p. 85
Collaborative Perspectives on Climate Trauma in Arctic Cinema	
Between Aesthetics and Politics: Zacharias Kunuk and Ian Mauro's Qapirangajuq: Inuit Knowledge and Climate Change	
Traumatic Landscapes, Transformed Selves: Ashlee Cunsolo Willox's Attutauniujuk Nunami/Lament for the Land	
Dystopian Futures and the Reconstruction of Memory: Kimi Takesue's That Which Once Was	
Creating an Alternative Cinematic Language for Documenting Precarity	
Archives of Knowledge and Loss	
What Is Unseen and Missing in the Circumpolar North	p. 105
Contemporary Art and Indigenous and Collaborative Approaches	
Countervisualizations: Subhankar Banerjee's Photographs	
Lillian Ball: New Media, Missing Ice	
Andrea Bowers: Reactivating Data	
Missing Annie Pootoogook	
The Power of Alternative Data	
Viewers as Citizen Scientists	p. 130

Archiving Detritus	
Disappearance in Amy Balkin's A People's Archive of Sinking and Melting	
Roni Horn: Archiving Disappearance	
Haunted by the Future	
Climate Art and the Future of Art and Dissent	
The Logic of Oil and Ice	p. 153
Reimagining Documentary Cinema in the Capitalocene	
Aesthetics and Politics: Ursula Biemann's Deep Weather and Subatlantic	
Ursula Biemann's Subatlantic: Water Chemistry and Submerged Landscapes	
The Melodrama of Hyperreality: Brenda Longfellow's Dead Ducks	
Brenda Longfellow's Offshore Interactive: Extreme Oil Culture in the Global Offshore Industry	
Brenda Longfellow's Global Offshore: Indigenous Practices of Whaling in Barrow, Alaska	
Documentary Film and Critical Polar Aesthetics	
Critical Polar Art Leads to Social Activism	p. 176
Beyond the Disengaged Gaze	
Edward Burtynsky: The Industrial Sublime in Late Modernity	
Idle No More and sHell No!: Protests against Arctic Drilling	
Absurd Impersonations: The Yes Men's But It's Not That Polar Bear Thing	
Site-Specific Activism in Art and Natural History Museums: Liberate Tate, Platform London, and Not an Alternative The Future of Art and Dissent	
Epilogue	p. 195
Seeing from the Future	
Renewing Art and Politics: Molly Crabapple and Collaborators	
Notes	p. 201
Filmography	p. 229
Bibliography	p. 235
Index	p. 253

Table of Contents provided by Blackwell's Book Services and R.R. Bowker. Used with permission.