

ICE WOMEN contains historical archival material from the Arctic that was created within colonial contexts. Some of these images depict people who were filmed without their consent, including scenes of individuals who are partially or fully unclothed. These images reflect the power relations of their time and expose the colonial and patriarchal structures under which they were produced.

We have deliberately placed these materials within their historical context and clearly address this context in the film. Where necessary, sensitive image areas will be visually censored. Our intention is to make colonial visual regimes visible, to question them, and to avoid reproducing them uncritically.

Where historically meaningful, we draw on the important archive of **Jette Bang** (1930s and 1940s, Denmark). Although she, too, worked within a colonial framework, her respectful and remarkably modern way of filming Inuit people offers a perspective that helps counter colonial distortions. Her work reveals rare moments in which genuine human encounters emerge instead of colonial projection.

In **ICE WOMEN**, the focus is not on colonial hero narratives, but on the women themselves — their perspectives, decisions, voices, and the silences the colonial archive has left behind. We see it as our responsibility to expose historical power structures while protecting the dignity of the people portrayed. Our cinematic approach is grounded in transparency, contextualisation, and respect for all whose lives and histories were shaped by colonial structures.