

AMOS ENO GALLERY

From the Cold Edge: Creative Meditations on Svalbard and The Arctic Circle Residency

On view October 11 to November 3, 2024



Image credit: Alejandro Marra Mejia

Amos Eno Gallery, a non-profit, artist-run gallery in Bushwick, Brooklyn, is pleased to present [*From the Cold Edge: Creative Meditations on Svalbard and The Arctic Circle Residency*](#), a group exhibition curated by Candace Jensen, Jacinda Russell, and Hester Blum. The show will be on view from October 11 to November 3, 2024, with an opening reception at the gallery's location at 56 Bogart St. on Friday, October 11, from 5 to 9 p.m.

From the Cold Edge is an international curatorial project that will feature 23 artists, writers, and their collaborators from over 6 countries, representing a diverse reflection on their shared experience in Svalbard during [*The Arctic Circle Residency*](#) in October 2022. The exhibition includes manifold responses to the unique ecosystem and cultural significance of the Svalbard archipelago; the complex realities of survival, residency & tourism there; and the mythic significance of the Polar North in its symbolism and beauty. The work grapples with questions about belonging, climate change, temporality, human impact on the land, and the privilege of stepping foot in such a remarkable place.

Media in *From the Cold Edge* spans lyrical writing and poetry, data-collection and aggregation, sound recording, performance, and work from a broad spectrum of visual media such as painting, multi-channel video, photography and sculpture. Due to challenges of scale, temperature, and adapting practices to being nearly off-grid for 2 weeks aboard the tallship *Antigua*, much of this work was completed and refined in the 2 years since the Arctic voyage. The show does, however, include artifacts of the creative process as it happened at

80° North, including paintings, glacial rubbings, film photography, and a few lithic mementos, to name a few.

Notably, this exhibition also presents a partial preview of the curatorial selection made for a special issue of the peer-reviewed environmental humanities journal [Regeneration: Environment, Art, Culture](#) titled "[On the Cold Edge](#)" (forthcoming 2025). Preparation for the special issue served as inspiration for the curatorial team to organize *From the Cold Edge* at Amos Eno Gallery.

Special events schedule:

- Opening Reception: Friday, October 11th, 2024, 5-9 p.m.
- Performance, Arctic Poetry Reading & Meet the Artists: Saturday, Oct. 12th, 2-4 p.m.
- Closing Reception: Sunday, November 3rd, 4-6 p.m.

List of artists and writers to be included in the exhibition:

- Joan Albaugh
- Leonor Anthony
- Ashlin Aronin (in collaboration with Morgan Rosskopf)
- Hester Blum
- Sergei Chernikov
- Dianne Chisholm
- Harley Cowan
- Jessica Creane
- Sarah Gerats
- Laurie Glover
- Brian House
- Candace Jensen
- Hannah Larrabee
- Greg Lecker
- Andrea Legge
- Felicia LeRoy
- Jia-Jen Lin
- Alexandra Lockhart
- Zoriça Kelly Markovich
- Alejandro Marra Mejía
- Terhi Nieminen
- Jacinda Russell
- Paula Ściuk



Amos Eno Gallery and the curators would like to thank the Penn State Department of English, College of the Liberal Arts, and Climate Consortium for their generous support to cover costs associated with mounting the exhibition From the Cold Edge, as well as The Arctic Circle Residency for additional support. Gratitude also to NYSCA for their grant contribution to Amos Eno Gallery programming and honorarium costs, including for From the Cold Edge live performance and readings.

About Amos Eno Gallery

Amos Eno Gallery has been a fixture in the New York art scene since 1974 when it opened in Soho. It has moved with changing arts neighborhoods over

the years to land at its current space at 56 Bogart St. in Brooklyn, across from the Morgan Ave. L train stop. The gallery is open Thursdays through Sundays from noon to 6 p.m. and is run by a small community of professional artists, both from New York City and across the country, and a part-time director.

For more information, please contact gallery director Ellen Sturm Niz at amosenogallery@gmail.com.



**Council on
the Arts**

Amos Eno Gallery's programs are made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.



[Amos Eno Gallery, 56 Bogart Street, Brooklyn, NY 11206](#)

From the Cold Edge:
Creative Meditations on Svalbard and The Arctic Circle Residency

October 11, 2024 - November 03, 2024

Curated by Candace Jensen, Jacinda Russell, and Hester Blum
Works in the Exhibition

1. Felicia LeRoy

Stranded Ice

2024

Kiln Cast & Carved Glass, Photo Print

Installation 23" x 23", Individual pieces: Large 8" x 7" x 6" Small 7" x 7" x 5"

\$8000

"The sculpted glass forms were inspired from our expedition's first landing on a small island at the foot of Dahlbreen, a very active glacier in Spitsbergen, Svalbard, Norway, where hundreds of crystal clear, sun and wind worn blocks of ice had been stranded atop the striated rock. Each casting is a unique, only of its kind, piece."

2. Jia-Jen Lin

The Constant Unraveling Flurry We Depend Upon: The Revisit (working title)

2024

4-channel video and sound

NFS

Jia-Jen Lin's The Constant Unraveling Flurry We Depend Upon is supported in part by the National Culture and Arts Foundation of Taiwan, the Cultural Affairs Bureau of Taichung City Government, and the Taiwanese American Arts Council. Sound design by Cedrik Fermont. Field recording by Jia-Jen Lin and Ashlin Aronin.

3. Paula Sciuk

in collaboration with Andrea Legge and Hannah Larrabee

Koøye

2024

3D plastic, mixed media

8" x 8" x 2" (8" x 8" x 7.5" with stand)

NFS

"Visiting Svalbard during October, 2022, I witnessed firsthand the troublesome amount of fishing and plastic debris washed up on pristine beaches in remote areas of the archipelago. Refuse was collected during each off shore excursion, amounting to several large canvas bags returned to land for recycling. Since the 1960's, fishing nets are made from nylon, a material that is much stronger and cheaper than rope. Abandoned, lost and discarded fishing nets in the ocean, called ghost nets, continue to catch, entrap (and eventually kill) marine life. Nets also entangle terrestrial mammals like

reindeer when washed up along the coast. Ghost nets take 600 - 800 years to naturally decompose.

3D plastic nylon sculpture scanned from an original bronze porthole - similar in dimensions of the porthole in the cabin berth on the Antigua."

Sound recorded while under sail, cabin berth #7, portside, on the tall ship Antigua, home for 2 weeks, October 2 - 16, 2022 in Svalbard, Norway.

4. Joan Albaugh

Lets Make a Deal

2023

Oil on canvas

40" x 40"

\$6000

5. Candace Jensen

Svalbard Field Color Study

October, 2022

Watercolor on arches watercolor paper

12 x 15 framed

NFS

6. Dianne Chisholm

ice pilgrims (Esmarkbreen)

Pigment print

19 x 27.5

NFS

Candace Jensen

Svalbard BroadSides

1 color risograph, 4 color risograph & high-res laserjet prints on cardstock

11x17

Editions of 10

\$40 each, *available in exhibition portfolio*

7. Jessica Creane, Another F***ing Masterpiece Landscape

8. Terhi Nieminen, A Defeat is Better Than Nothing at All

9. Jessica Creane, Light Pollution

10. Alexandra Lockhart, Permanence of the Impermanent

11. Hester Blum, The Language to Speak Svalbard
12. Ashin Aronin, Precious Things
13. Brian House, Instead, I make a machine.
14. Laurie Glover, Parts of the whole... riven, crevassed.
15. Candace Jensen, I was here, but now I am not.

16. Greg Lecker
Moon of Many Days
2022-23
Oil on board
9x12"
\$300

"While moonrise and moonset do not occur as quickly as sunrise and sunset, they are still ephemeral events in mid-latitude locations such as New York (40 degrees north latitude). The higher the latitude, the longer the rise and set durations. At 80 degrees north latitude in mid-October 2022, the full moon remained above the horizon for more than 12 hours, glowing above the horizon both in the late evening AND in the early morning hours."

17. Greg Lecker
Made Fast
2022-23
Oil on board
9x12"
NFS

"Making fast" was a favorite task of securing sail lines in a figure eight around wood and steel belaying pins. Even a landlubber can "master" this skill quickly.

18. Greg Lecker
Moon Rigging
2022-23
9x12" each
Oil on board
\$400

"The masts and rigging of the Antigua are themselves a work of art. Because we couldn't take our eyes off the ship, we travelers spent every waking moment taking in this detail or that. The long duration moonrise allowed time for the artist to paint after a day's shoreline exploration."

19. Greg Lecker
Green Glacier
2022-23
9x12" each
Oil on board
\$300

"The Antigua sat deep within the fjord with its bow turned into the fierce north winds. The "green" glacier stretched east and west behind the ship's stern. It's difficult to gauge the mass and danger that a 150-200 foot tall glacier face presents were it to calve and to flip over!"

20. Greg Lecker
Rock Collection
2022-23
9x12" each
Oil on board
\$300

"Rock Collection" refers not just to the rocks at the shoreline, but to what is unseen. Spreading out on the shallow rise behind the art lay several groups of rocks arranged by sailors decades earlier to spell out their expedition names and the years of their landing.

21. Greg Lecker
Anchored
2022-23
9x12" each
Oil on board
\$400

"The Antigua had just successfully navigated through the narrow opening of this bay by sail and rudder alone (meaning no use of the ship's motor). Much skill and teamwork is needed to quickly and accurately store multiple sails to safely coast a ship between rocky cliffs and to anchor her at a safe water depth."

22. Harley Cowan
Moonrise, Esmarkbreen
2022
Archival pigment print
60" x 40"
Open edition

\$1200

New prints available from artist upon request

23. Felicia LeRoy
Brash Ice, Spitsbergen II

24. Felicia LeRoy
Brash Ice, Spitsbergen I
Glass, Cameo Engraving
2023

5.5" x 7" & 9" x 7.5"

\$6500 (sold together) or for \$3600 per piece if sold individually.

Cameo engravings from photographs of brash ice taken from aboard S/V Antigua in Spitsbergen, Oct 2022.

25. Zoriča Markovich
The Polar Silk Road
2023

100 cm x 140 cm (each)

digital photographic print, 100% silk habotai, reactive pigment

1 of a series of 12 unique works

NFS (If interested, please contact the artist @ markovich.zorica@gmail.com)

Ice cores from the Arctic tell us an eon-deep atmospheric history. Even though that history is fragmented—the ice breaks up, moves, recombines—as long as the ice is there, we have layered fragments to interpret. If we lose the ice, we lose that history altogether.

“The Polar Silk Road” is a series consisting of 12-silk habotai panels, approx. 1 meter each, shaped as flags. During my residency in the Arctic Circle, I captured and created these composite photographs that showcase the Arctic's fractured landscapes. These two images on display in this exhibition were meticulously selected to convey the fragility and transience of the region. The images on all the panels are of glaciers, icebergs, and floating (un)pack ice, creating a visually captivating and ethereal quality that mirrors the essence of the Arctic while referencing the political significance of the High Arctic and Arctic Ocean—aiming to bring awareness to the navigable Arctic Sea routes connecting North America, East Asia, and Western Europe, via the Arctic Circle.

26. Harley Cowan
Captain Jonah
2022

Silver gelatin print, selenium toned
11x14
Open edition
\$250 (*print will be matted at 16x20 by artist*)

27. Harley Cowan
Sarah Gerats, Expedition Leader
2022
Silver gelatin print, selenium toned
11x14
Open edition
\$250 (*print will be matted at 16x20 by artist*)

28. Harley Cowan
Estée Turk, Sailor
2022
Silver gelatin print, selenium toned
11x14
Open edition
\$250 (*print will be matted at 16x20 by artist*)

29. Harley Cowan
Anchorage at Gipsvika
2022
Silver gelatin print, selenium toned
16"x20" print matted and framed to 24"x30"
\$800 (*one available*)
\$250 *11"x14" prints in a 16"x20" mat and sleeve available in exhibition portfolio*
Additional prints available on request

30. Harley Cowan
Hildago (not Hidalgo)
2022
Silver gelatin print, selenium toned
11x14
Open edition
\$250 (*print will be matted at 16x20 by artist*)

31. Harley Cowan
Sergei Chernikov, Expedition Guide, with Yeti Mask
2022

Silver gelatin print, selenium toned
11x14
Open edition
\$250 (*print will be matted at 16x20 by artist*)

32. Harley Cowan
Matu O'Flaherty, First Mate
2022
Silver gelatin print, selenium toned
11x14
Open edition
\$250 (*print will be matted at 16x20 by artist*)

33. Andrea Legge
Theatrical
Subjective Heroics series, ongoing
Photogrammetric 3D print in technically recyclable cool grey PLA, reclaimed lead shot
(enclosed).
2022
30"L x 5"W x 21"H
\$3000

34. Zoriça Markovich
The Polar Silk Road
2023
100 cm x 140 cm (each)
digital photographic print, 100% silk habotai, reactive pigment
1 of a series of 12 unique works
NFS (If interested, please contact the artist @ markovich.zorica@gmail.com)

35. Brian House
Body of Air
2023
Infrasonic recording of Smeerenburgbreen (resampled 60x) and accompanying photograph
NFS

Language Erratics

36. Hannah Larrabee & Jacinda Russell
Jacinda Russell
I had no bed in whatever place exists between ocean and earth
2024
Archival Pigment Print

Photograph: 17" x 22"
Edition of 10
\$900 with accompanying poem

Hannah Larrabee
Land Sick
2022
Archival Pigment Print
Poem: 17" x 11"
Poem broadside accompanies each photograph.

37. Hannah Larrabee & Jacinda Russell
Jacinda Russell
the mountains here forgot us willingly
2024
Archival Pigment Print
Photograph: 22" x 17"
Edition of 10
\$900 with accompanying poem

Hannah Larrabee
Walrus at Smeerenberg
2022
Archival Pigment Print
Poem: 17" x 11"
Poem broadside accompanies each photograph.

38. Hannah Larrabee & Jacinda Russell
Jacinda Russell
I took a Polaroid of the low Arctic sun and it burned a hole in my film
2024
Archival Pigment Print
Photograph: 17" x 22"
Edition of 10
\$900 with accompanying poem

Hannah Larrabee
Arctic: Crevasse
2023
Archival Pigment Print
Poem: 17" x 11"
Poem broadside accompanies each photograph.

39. Hannah Larrabee & Jacinda Russell
Jacinda Russell
all the things we couldn't touch, all the places we shouldn't step
2024
Archival Pigment Print
Photograph: 17" x 22"
Edition of 10
\$900 with accompanying poem

Hannah Larrabee
Arctic: Lover
2022
Archival Pigment Print
Poem: 17" x 11"
Poem broadside accompanies each photograph.

40. Candace Jensen
Asemic Glyphs for Svalbard (A Land without Letters)
2023
Ink on toned paper, displayed with Arctic gull quill and found Svalbard reindeer-fur brush
used to make the letters
27 x 12, diptych (display order variable)
\$175

41. Sarah Gerats
Reclining Nude #283 (diptych)
2022
Archival Pigment Prints
24" x 32.5" (each)
NFS

42. Andrea Legge
Theatrical II (Antigua)
Skansbukta, Svalbard 2022
Subjective Heroics series, ongoing
2024
Photogrammetric 3D print in technically recyclable cool grey PLA, reclaimed lead shot
(enclosed)
24L" x 9.25W" x 17H"
\$2000

43. Andrea Legge

Torsbu Hut

Æøya, Virgohamna, Danskøya, Svalbard 2022

Subjective Heroics series, ongoing

2023

Photogrammetric 3D print in technically recyclable cool grey PLA, reclaimed lead shot
(enclosed) 8"L x 6.75"W x 1.75"H

\$600

44. Andrea Legge

A Sallyhamna Hut

Fair Haven, Holmtabukta, Svalbard 2022

Subjective Heroics series, ongoing

2023

Photogrammetric 3D print in technically recyclable cool grey PLA, reclaimed lead shot
(enclosed)

4.5"L x 4.25"W x 2"H

\$600

45. Andrea Legge

Nybyen Snowmobile 01

Nybyen, Longyearbyen, Svalbard 2022

Subjective Heroics series, ongoing

2024

Photogrammetric 3D print in technically recyclable cool grey PLA, reclaimed lead shot
(enclosed)

8"L x 8"W x 3.25"H

\$600

46. Andrea Legge

Arctic Sled Dog (Hildago)

Erikbreen Overlook, Hornbaekpollen, Liefdefjorden, Svalbard 2022

Subjective Heroics series, ongoing

2023

Photogrammetric 3D print in technically recyclable cool grey PLA, reclaimed lead shot
(enclosed)

9"L x 8"W x 3.5"H

\$800

47. Paula Sciuk

- Sérac 78° 34.3' N 012° 24.4' E

UltraChrome ink on polycarbonate

20" x 13.35"

\$600

Sérac 78° 34.3' N 012° 24.4' E

Location: Selvågen

October 13, 2022 - 4:02pm, anchor down, -2° C, sunny, steady wind

Wind speed: 11-16 knots, 13-18.6mph, wave height: 3.5 - 6 ft.

Sea state: 4 BFT, wind raises dust and loose paper from ground, small waves becoming longer, numerous whitecaps

Day length: 7:11:06

• Thú 78° 34.3' N 012° 24.4 E

UltraChrome ink on polycarbonate

20" x 13.35"

\$600

Thú 78° 34.3' N 012° 24.4 E

Location: Bjónesskága

October 3, 2022 - 8:53am, anchor up, 3° C, cloudy with low cloud base

Wind speed: 1-3 knots, 1.2-4 mph, wave height: 1 - 4ft.

Sea state: 1 BFT, light air, wind barely moves tree leaves, glassy/ scaly ripples, no foam crests

Day length: 9:55:35

• Etele 78° 33.1' N 011° N 16.7' E

UltraChrome ink on polycarbonate

20" x 13.35"

\$600

Context: Etele 78° 33.1' N 011° N 16.7' E

Location: Forelandsundet

October 13, 2022 - 8:52am, anchor down, -2° C, sunny, some snow

Wind speed: 11-16 knots, 13-18.6mph, wave height: 3.5 - 6 ft.

Sea state: 4 BFT, moderate breeze, leaves and small branches constantly moving, large branches will sway

Day length: 7:11:06

48. Hannah Larrabee

The Arctic

2022

Svalbard rock, wire, reclaimed wood

8" x 6" x 4.5"

NFS

49. Jacinda Russell

One Rock
2023 - 2024
Archival Pigment Print
34" x 24"
Edition of 5
\$1000

50. Greg Lecker
Dahlgren Glacial Scratches gray,
2022
glacier scratch rubbings; crayon on paper
12"x15"
\$150

The rubbing was made by crayon drawn over acid-free paper layered with thin plastic below to keep the paper dry and to protect it from being torn.

The Dahlgren glacier etched these scratches into the island's rock. From 2009 to the artists' 2022 visit, the glacier had retreated hundreds of feet, a result of global warming.

51. Sarah Gerats
Reclining Nude #169
Archival Pigment Print
24" x 32.5"
NFS

52. Leonor Anthony
Northernmost Cuban
October 2022
glossy paper/plexi photo D-Bond/ non glare plexiglass
14.5 h x 20 w
Edition : 1/30
\$700

Placing a Cuban flag in Sally Hamna's hut in the very high Arctic held a profound significance for me. As a Cuban native and political refugee since the age of five, displacement has been my constant companion. This act became a symbol of triumph over adversity, a testament to the indomitable spirit that persists despite the challenges faced by those forced to flee their homeland.

The journey from the warmth of Cuba and Miami to the frigid expanse of the High Arctic mirrors the arduous path that most individuals like myself have treaded in life, marked by resilience, perseverance, and an unyielding commitment to freedom.

In the midst of the ice and snow, where the cold winds whisper tales of struggle, the Cuban flag became a symbol, a beacon of hope and unity. It is a declaration that, despite geographical distances and cultural differences, the human race shares a common thread of perseverance and the pursuit of a better life.

The flag serves as a reminder that no matter where one finds themselves on the globe, the spirit of solidarity transcends borders, bringing people together under the banner of shared humanity.

This symbolic gesture was not just for personal triumph but a celebration of the collective strength that binds all those who have faced displacement and adversity. It echoes the sentiment that, despite the challenges that life may present, the human spirit can endure, adapt, and even thrive in the most unlikely of places.

Placing the Cuban flag near the North Pole was a statement of resilience, an ode to the unwavering spirit of those who carry the weight of their homeland in their hearts while forging new connections and creating a sense of unity amidst the vast and diverse landscapes of the world.

PROJECT SPACE

53. Sergei Chernikov

Translation of Ilya Ehrenburg's How children of the south could ever...

Risograph broadside designed & produced by Candace Jensen

11x17

Edition of 10

\$40 each *available in exhibition portfolio*

54. Sergei Chernikov

Keep seeing, Love

2024

Marker, fineliners

42.5 x 30

\$1700

Better to see something once than to hear about it a thousand times. Today, technology allows us to witness the world in all its glory and horror. We can choose to hide and pretend not to see, but eventually, this will not be an option anymore.

The eye in this drawing symbolizes perception and awareness, while the spiral represents the Matrix and the cyclical nature of history. The fluidity of the spiral

contrasts with the sharp precision of the eye, highlighting the tension between clarity and ignorance.

This artwork serves as a reminder of the need for vigilance against historical repetition. It encourages us to embrace awareness and seek the truth, even when it's uncomfortable. The eye stands not just as a symbol but as a call to action, inviting everyone to engage with the world around them.

55. QR: Zoriča Markovich
Ice Memory

"Ice Memory" is a 14-minute geophony audio soundscape taken from the High Arctic. This immersive audio was generated from the movements of the glaciers, floating bergs, brash ice, and (un)pack ice I encountered on the ocean, the land, and the glaciers caused by rising temperatures.

56. QR: Jessica Creane & Ashlin Aronin
Free Will Tea Party

57. Alexandra Lockhart, Whalebone
Risograph broadside designed & produced by Candace Jensen
11x17
Edition of 10
\$40 each *available in exhibition portfolio*

58. QR: Alexandra Lockhart
Ice of Breen

59. QR: Alexandra Lockhart
Øy

60. QR: Alexandra Lockhart
Felt Essence Of...

61. Ashlin Aronin & Morgan Roskopf
like liquid, cut loose [installation]
November 2022
media player, headphones, riso prints
Broadsides: 11x17"
Edition: 1-4 available of 60
\$55 framed
\$40 unframed, *available in exhibition portfolio*

62. Dianne Chisholm
glacier rising, port side (Stubenforfbreen)
19x29
NFS

63. Dianne Chisholm
Flotsam and Jetsam, Nordkappbukta
Risograph broadside designed & produced by Candace Jensen
11x17
Edition of 10
\$40 each *available in exhibition portfolio*

64. QR: Terhi Nieminen & Alejandro Marra Mejía
Rescue Operation

65. Alejandro Marra Mejía
Water Cadences
October, 2022
Tire tube, MDF, Steel, rechargeable batteries an LED
42cm x 42cm x 48 cm
\$800

Cadencias is a kinetic sculpture project that seeks to emphasize the chaos and entropy of systems. The sculptures move with elements of nature, but the structure and its arrangement makes the moving elements influence each other, thus modifying the initial intention of the movement. During the Arctic Circle residency program the first prototypes were released in the seas around the Svalbard Archipelago

PRINT & EDITION PORTFOLIO

In addition to the Broadside and Photographs labeled "*available in exhibition portfolio,*" these otherwise unexhibited prints are available for perusal and sale:

Harley Cowan
Svalbard Portfolios
2022
Silver gelatin prints
Ten 11x14 loose photo prints in a folio
3 available, open edition
\$500

Harley Cowan
Various Matted Photo Prints

2022

Silver gelatin prints

8x10 photo prints matted at 11x14

Open editions

\$200

COFFEE TABLE BOOKS

Please enjoy perusing the Svalbard and Arctic coffee table books, as well as these titles written by our exhibitors, of which there are copies available for sale:

Hester Blum

The News at the Ends of the Earth: The Print Culture of Polar Exploration (Duke University Press, 2019)

\$25

Laurie Glover

Naming Mt. Thoreau (Artemisia Press, 2017)

\$30

Hannah Larrabee

Wonder Tissue (Airlie Press, 2019)

\$16

Hannah Larrabee

The Observable Universe (Lily Poetry Review, 2023)

\$12

and the editor of the Oxford edition of Herman Melville's *Moby-Dick* (2022), among other volumes. Her awards include fellowships from the National Endowment for the Humanities and the John Simon Guggenheim Memorial Foundation. She is at work on a new book project entitled *Polar Erratics: In and Out of Place in the Arctic and Antarctica*.
<https://www.hesterblum.com/>

Sergei Chernikov has lived on Svalbard since December 2015. Starting as a field guide, he developed into a tourism operations manager. His passion for algorithms and operations brought Sergei to the logistics company where he works now. Sergei organizes events to raise money for Ukraine on Svalbard and participates in local democratic initiatives.

Dianne Chisholm is a writer, photographer, alpinist, Arctic traveler and Professor Emeritus of English, University of Alberta, whose research and publications engage contemporary literature, feminist philosophy, queer culture, and the environmental humanities.

“My work uses visual, literary and documentary media to ‘bring home’ global warming from diverse Arctic forefronts of climate change. If my mode tends towards elegy, my mood tempers grief with wonder and humor. The passages here are from a book-length series of lyrical meditations.”

<https://sites.google.com/uAlberta.ca/chisholm>

<https://diannechisholm.space/>

Harley Cowan Van Evera Bailey Fellow and recipient of the Access Award from Vernacular Architecture Forum, Harley Cowan was inducted into the Atomic Photographers in 2019 for his photography of the Manhattan Project. He held residencies with the National Park Service, University Club of Portland, and the Arctic Circle Expeditionary Residency in Svalbard. His silver gelatin prints have exhibited and are in private and public collections across the US including Historic American Buildings Survey of the Library of Congress, Oregon State Historic Preservation Office archives, Whitworth University, Multnomah County archives, Society of Architectural Historians Archipedia, and the Manhattan Project National Historical Park.

Cowan, a registered architect, studied design at the School of Architecture at Washington State University and at the School of Architecture & Urban Design at Far Eastern State Technical University in Vladivostok, Russia. He currently lives in Portland,

Oregon where he designs laboratories and periodically instructs heritage photography to students in the Historic Preservation Program at University of Oregon.

www.harleycowan.com

IG: @harleycowan

Jessica Creane is a game and immersive experience designer who believes that the things we take most seriously in life are the things we ought to be most playful about. She is the founder of IKantKoan Play/s, a design studio at the intersections of games, immersive experiences, and social transformation.

Jessica has been a keynote and/or featured speaker at TEDx, Beyond Opera (Helsinki), The World Economic Forum DQ Symposium on Xr+ (NYC), Next Stage Immersive Summit (L.A.), and Games for Change (NYC). She has been featured by NYTimes, Imaginary Worlds, and on KQED San Francisco, among others.

Jessica is a published author of critical game theory with the journal *Game Environments* as well as a contributing author on the 2023 book *An Existential Toolkit for Climate Educators*, contributing a chapter on “Teaching Climate Change Resilience Through Play.” She is a Professor of Game Design at Drexel University and CUNY City Tech, a 2022 Arctic Circle Artist-in-Residence, and an environmentally-focused game designer with The National Parks Service. Her work has been presented at ArsNova, HERE Arts, Fastaval, SXSW, Tanween Creativity Festival, and La Jolla Playhouse Without Walls Festival. More can be found at <http://ikantkoan.com>.

Sarah Gerats (1983, NL) studied art at the Gerrit Rietveld Academy Amsterdam, the Kuvataideakatemia Helsinki and completed her studies in 2011 with a postgraduate at the Higher Institute for Fine Art in Ghent, Belgium. In 2012 she accidentally moved to Spitsbergen / Svalbard, an archipelago at 78 degrees North, where she has been living and working since.

She combines her artistic practice with working on tall ships, both in the far North and the Deep South. This work gives her the possibility to develop a thorough knowledge of the Polar regions, and to work in seemingly inaccessible places.

Sarah works with video, photo, performance and rumors. All of her visual works are staged situations, recorded by a camera. She usually works alone, out in nature using a tripod and a timer. Her most recent work is the series ‘Reclining Nude’. Through a full year of daily exposing her body to the polar landscape, she is collecting the extreme

seasonal changes. Within the series, the individual performance photographs look for a strong and active presence witnessing the high North. <https://sarahgerats.com/>

Laurie Glover spent her early decades writing poetry, published in journals like *Terrain*, *Woman's Studies*, and *California Quarterly*, but then entered a period where her concerns were better expressed in lyric prose, resulting in essays which appeared in journals like *Zyzzyyva* and *Boom*. Her arctic experiences, geographical and personal, threw her back into the elision and imbrication of poetry. She is the Literary Arts Director for THE222, a performing arts venue in north Sonoma County, and teaches in the Ecology, Spirituality, and Religion program at the California Institute of Integrated Studies in San Francisco.

<https://lcglover.wordpress.com/>

Brian House is an artist who investigates the rhythms of human and nonhuman systems. Through sound, subversive technology, and multidisciplinary research, he makes our interdependencies audible in order to imagine new political realities. House is a Creative Capital awardee and has exhibited at MoMA, Los Angeles MOCA, Ars Electronica, ZKM Center for Art and Media, Cincinnati Contemporary Arts Center, Brooklyn Botanic Garden, and Eyebeam, among other venues. The New York Times Magazine, WIRED, The Guardian, and TIME's annual "Best Inventions" issue have featured his work, and his academic writing has been published in Leonardo, Journal of Sonic Studies, and e-flux Architecture. House holds a PhD in Computer Music from Brown University and is Assistant Professor of Art at Amherst College.

<https://brianhouse.net>

Candace Jensen is an multidisciplinary visual artist, writer, calligrapher, curator and organizer. Her work is grounded in animism, deep ecology, and building creative community. Jensen is cofounder and Creative Director of In Situ Polyculture Commons, an arts residency and regenerative culture catalyst. She also serves as Letterpress Director at Ruth Stone House in Goshen, VT and Art Editor for their poetry & art quarterly, *Iterant Magazine*.

Represented by Amos Eno Gallery in Brooklyn, NY since 2018, Jensen has exhibited in San Francisco, Oakland, Antwerp, New York City, Southern Vermont and Hillsborough, NC. Reviews of her artwork and interviews with the artist have appeared in the Adroit Journal, Ante Mag and Studio Visit Magazine. Her art and writing have been published by the Dark Mountain Project, Index Press Quarterly, Eratio Postmodern, Iterant Mag,

the Earthkeepers' Handbook (ecoartspace), and a forthcoming publication by the Cambridge Writers' Workshop, *Disobedient Futures*.

She lives and works on the unceded lands of the Elnu Abenaki in Southern Vermont, Turtle Island. www.candacejensen.com / www.insitupolyculture.org / iterant.org

Hannah Larrabee's *Wonder Tissue* won the Airlie Press Poetry Prize and her new book—*The Observable Universe*—was longlisted for a Massachusetts Book Award. Hannah was selected by NASA to write poetry for the Webb Telescope program at Goddard Space Center and she participated in the Arctic Circle Residency in Svalbard. She has poems and book reviews in *Whale Road*, *River Heron*, *EcoTheo*, *Adirondack Review*, *Glass Poetry*, *Molecule*, among others. Hannah has an MFA from the University of New Hampshire where she studied with Charles Simic. She is an editor at *Nixes Mate Review* and lives in Salem, Massachusetts. hannahlarrabee.com

Greg Lecker's art transports viewers to settings filled with motion & emotion. Working from direct observation as well as from creative writing and photographic references he assembles while studying the natural world, Greg wields brush, palette knife, his gloved hands, and other tools in response to changing light, weather, and mood. A painter who loves his medium (oil paint), he celebrates its application especially in his plein air work, which has been described as energetic chaos up close; then coming together as confidently rendered light & objects when viewed from a distance. Greg Lecker is a visual artist who paints primarily in oil in both the studio and outdoors, on location (plein air).

<https://greglecker.com/>

Andrea Legge is a partner in a collaborative public art and design studio; Legge Lewis Legge LLC. She also has a solo practice.

“Currently my solo work reflects a desire to respond to the ongoing commodification, capitalization (and destruction) of nature. In two ongoing bodies of work, ‘Exercises in Rewilding,’ and ‘ships+at+sea’, commercial media using landscape imagery is re-represented using hand retouching methods.

“In another related project, ‘Heroic Pursuits,’ existing heroic structures, many linked to the ‘conquering’ of nature among other things, are reinterpreted by 3D modeling and printing technologies.

“All three projects contain sculptural elements generated by photogrammetry, 3D modeling and printing. I use only technically recyclable PLA, a plastic made from corn, which I pay to have recycled. I employ a photogrammetry ritual restricted to all views of a structure or monument that I can capture solely from the ground and within my arms’ reach with an iPhone. This results in photogrammetry data which represents a limited, human scaled POV which is not enhanced by drones or high resolution scanners. Consumer 3D modeling software and 3D printing technology then process this ‘incomplete’ photogrammetry data, introducing chance into the process and collaborating to reinterpret the heroic form.”

www.andrealegge.com

www.leggelewislegge.com

Felicia LeRoy is an interdisciplinary glass artist whose work examines body, technology, and the environment and how they are entangled in various ways and various systems. Felicia received her Master of Fine Arts from the Rhode Island School of Design and her Bachelor of Fine Arts from University of Wisconsin - Madison. She currently teaches glassworking courses at the Pratt Fine Arts Center in Seattle, WA.

<https://www.felicialeroy.com/>

Jia-Jen Lin is a Taiwanese-American artist based in Brooklyn and Berlin. Her installations mediate the body, space, the human condition, and our society. Her body of work integrates sculpture, video, photography, sound, text, and performance. Among other places, her works have been exhibited at the Queens Museum in New York, the Hessel Museum of Art in New York, Hong-Gah Museum in Taipei, the National Museum of Natural Science in Taiwan, the Brooklyn Rail, Boston City Hall, Franconia Sculpture Park in Minnesota, and Locust Projects in Miami. She was selected as an artist in residence at the International Studio and Curatorial Program in New York, the Bemis Center for Contemporary Arts in Nebraska, Künstlerhaus Bethanien in Berlin, the Perth Institute of Contemporary Arts in Australia, and the Arctic Circle in Norway.

<https://jiajenlin.info>

IG: @jiajenlin

Alexandra Lockhart, originally from Colorado, is a professional dancer, choreographer, teacher and filmmaker. She earned her BFA from SUNY Purchase Conservatory of Dance in New York, during which she also spent a semester training at Western Australian Academy of Performing Arts in Perth, Australia. Alexandra has attended and

performed at festivals throughout Europe, Asia, Canada, and Israel. With focus on her organization, Move To Protect, Alexandra creates environmental dance films and performances. She was an artist-in-residence at Green Box Arts in 2021, and joined the Arctic Circle Artist and Scientist Residency in 2022. Most recently, she has been awarded a six month artist-in-residence position at the Laboratory for Atmospheric and Space Physics at CU Boulder.

<https://www.movetoprotect.com/>

<https://aelockhart.com/>

IG: @Aelock12

Zoriça Kelly Markovich is a multi-disciplinary artist, whose work is fueled by curiosity: her process is one of exploration that focuses on interconnectedness— the relationships within networks, embodied sense memory, and shared collective experiences.

Engaging through issues of permanence, impermanence, presence, and absence, her work draws reference from the surrounding world, anthropology, metaphysics, and neuroscience. It is multifaceted and expands across diverse media encompassing 2-dimensional, sculptural, film, audio, and written prose.

Markovich's work has been exhibited in Canada, the United States, Ireland and England and she has participated in national and international artist residencies. She is excited to announce that she will continue this research in Greenland, in 2024, where she has been invited as the supported Artist-In-Residence for three months.

Markovich acknowledges the support of Arts Nova Scotia and the Canada Council for the Arts. A special thank you to the Atlantic Film Cooperative and the DIY Doc program.

www.kellymarkovich.ca

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Alejandro Marra Mejía, México City, 1984

Visual Artist and Industrial Designer. Alejandro Marra's work is an investigation into the interrelationship between time and space, considering them essential elements of reality. The world, as an entity in constant motion, is the focus of his reflection on how these concepts intertwine to create changing structures that shape our perceptions and our relationship with existence. Using sculpture and installation, Marra contemplates the latent time in matter, exploring how bodies coexist with time and the stories hidden behind social and natural manifestations. His goal is to make visible the constant

transformation of the world and its cycles. His project called 'Mechanical Landscape' represents the culmination of the first stage of his research. It is an individual exhibition that includes a series of kinetic sculptures, displayed in 2022 (after a postponement due to the pandemic) at the Mexico City Museum. Marra has been awarded production grants by the Mexican Ministry of Culture in 2016, 2017, and 2019. His most recent solo exhibition, 'Dispersion / Interference / Diffraction,' took place last year at the Epiphany Gallery in Mexico City. In 2023, he collaborated with David Camargo and Amauta García in the artistic residency at Hotel María Kapel in the Netherlands, culminating in the exhibition 'One Cubic Meter of Gas.' In 2022, he participated in The Arctic Circle Residency Program in Svalbard, Norway and in a production workshop at Stroboscope in Warsaw, as well as in the exhibition 'Sodium Radium' at the Vassa city gallery in Finland. In 2019, he was part of the nautical residency with La Sidewinder in Acapulco, Mexico.

Founder of the collective Luz y Fuerza :: Expanded Cinema, Marra and his multidisciplinary group experiment with light, technology, space, and moving images. Since 2017, he has been an active part of the Redonda Libre Project, a sailing artistic laboratory. He has collaborated with various artists in creating mechanisms and structures for stage installations and musical instrument interventions. His work has been exhibited both in Mexico and abroad, including his participation in the 44th Festival du Nouveau Cinéma in Quebec, the PAPIAM Exhibition at the National Center for the Arts, the 'Visualize' Exhibition in Guadalajara, and the 'Spilled Sculpture Salon'.

Terhi Nieminen (1990 Rovaniemi)

Visual artist and filmmaker from Finnish Lapland, living and working in Helsinki (FIN), Longyearbyen (NO) and Berlin (DE).

Some evenings, the sunsets in the Svalbard are so beautiful that they cause anxiety. How to depict the colour of light fading into the atmosphere, the glow of a glacier on the opposite shore, or the cold darkness of the old night of winter?

The polar regions are often romanticized in culture. This depiction gives a suggestion as if they were already gone, something not quite of this world. Yet the north is home to many people, who interact with nature on an everyday level, experiencing its recurrences and changes from an intimate perspective.

The Lapland of my childhood is no longer what it used to be. What happens to the memories of a childhood spent in the arctic, as they grow up to face the challenges of the modern world?

In my work on Svalbard, I am contemplating these questions in the form of moving image work, photographs and sketches. I seek to explore and challenge the representation of the polar regions, based on my own experiences of living in the cold climate. I combine elements of autobiographical narrative with a poetic or essayist approach. In my practice I'm exploring outcomes that challenge the limits of camerawork in dark and extreme conditions.

The effects of climate change, which in the polar regions is moving faster than in other parts of the planet, are present in our daily activities in Svalbard. While recording the way of life with its repetitive, small everyday scenes I attempt to make these phenomena visible, while also communicating the specific character of the northern regions.

www.terhinieminen.com

Jacinda Russell As a conceptual artist with a longstanding interest in edges, borders, and topographical extremes, Jacinda Russell has examined the impacts of human-accelerated climate change in the polar regions since 2017. She works primarily in the mediums of photography, sculpture, installation, and bookmaking. Her artwork has been exhibited at numerous locations nationally and internationally including the southernmost place on earth, the Amundsen-Scott South Pole Station. In 2019 and 2022, she was awarded the DeHaan Artist of Distinction Award through the Arts Council of Indianapolis. Born in Idaho, she received her BFA from Boise State University in Studio Art and her MFA from the University of Arizona. <https://jacindarussell.com/>

Paula Ściuk, a multidisciplinary artist, began refining her visual and conceptual vocabulary at Buffalo State University of New York, where she studied design, painting and sculpture, completing a BA in Design. Since 2007, her large scale photographic images have been shown in numerous exhibitions including the Louvre, Paris, France; Times Square, New York City; and Scope, Miami, Florida. Ściuk explores and captures our vanishing world through her lens based, field sound work and has been awarded residencies at the Gullkistan Center for Creativity, Laugarvatn, Iceland and the Arctic Circle Residency, Svalbard, Norway. Her works are included in the permanent collections of the Burchfield Penney Art Center and Roswell Park Cancer Institute among other public, corporate and private collections.

www.paulasciuk.com

www.instagram.com/inmyfabulousness

