On view May 28, 2014 through August 29, 2014

Magnetic North is organized by The Arctic Circle in association with The Farm, Inc. The exhibition is sponsored by the 1285 Avenue of the Americas Art Gallery, in partnership with Jones Lang LaSalle, as a community based public service.
IN MEMORY OF TERRY ADKINS
(1953–2014)
2013 Arctic Circle Expedition
The Arctic Circle is a non-profit expeditionary residency program that brings together international groups of artists, writers, composers, architects, scientists, and educators. For several weeks each year, participants voyage into the open seas and fjords of the Svalbard archipelago aboard a specially equipped sailing vessel. The voyagers live and work together, aiding one another in the daily challenges of conducting research and creating new work based on their experiences. The residency is both a journey of discovery and a laboratory for the convergence of ideas and disciplines.

*Magnetic North* comprises a selection of works by more than twenty visual and sound artists from the 2009–2012 expeditions. The exhibition encompasses a wide range of artistic practices, including photography, video, sound recordings, performance documentation, painting, sculpture, and kinetic and interactive installations. Taken together, the works of art offer unique and diverse perspectives on a part of the world rarely seen by others, conveying the desire to comprehend and interpret a largely uninhabitable and unknowable place.

The High Arctic is one of the last relatively untouched wilderness areas on Earth. The glacial islands that comprise the territory of Svalbard are located just 10 degrees from the North Pole, above Norway and between the Greenland and Barents Seas. The largest island, Spitsbergen (meaning “pointed mountains”) was named by the Dutch explorer Willem Barentsz, who made his discovery by chance, in 1596, on an expedition in search of a Northeast Passage to China. Svalbard’s history has been shaped by the lure of its natural resources. In the seventeenth and eighteenth centuries it served as a base for whaling; from the eighteenth through the twentieth centuries it attracted Russian and Norwegian hunters and trappers. The discovery of coal deposits in the late nineteenth century brought mining companies, which led to the establishment of small communities.

Today, Svalbard, a neutral territory administered by the Kingdom of Norway, is an outpost for scientific research at a critical time, when, according to the Norwegian Polar Institute, “climate change is now taking place with the highest rate of change measured in the Arctic.” Climate scientists warn that glacial melt will inundate low-lying coasts worldwide, at the same time enabling maritime commerce in the polar region. Melting Greenland ice will increase access to rare earth minerals, impacting economic development and the lives of indigenous peoples. The Arctic is a landscape in transition.

Humans have also looked to geographical extremes for reasons other than commercial or scientific interest. In the heroic era of polar exploration, William Bradford and Frederic Edwin Church, painters of the Romantic and Luminist traditions, depicted glacial landscapes to convey the fearsome sublimity and apparent inviolability of nature. The sad paradox of our time is that many are drawn to the Arctic to see the physical beauty we now stand to lose.

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How do people imagine the landscapes they find themselves in? How does the land shape the imaginations of people who dwell in it? How does desire itself, the desire to comprehend, shape knowledge?

—Barry Lopez, *Arctic Dreams*
Opposite, top:
Raphaele Shirley
*Killer Cloud*, 2009

Opposite, bottom:
David Bowen
tele-present water, 2011

Right:
Teng Chao-Ming
*I was in the Arctic (My apartment lat.25°2’N/ long.121°37’E)*, 2011

Below:
Beau Carey
*Losvik Cut*, 2013
Opposite:
Jessica Segall
Atop the Global Seed Vault, 2011

Above:
Paul Segers
Last Transmission from NP 113, 2011

Right:
Cedra Wood
At Work in Fjortende Julibukta, 2012
Above:
Stephen Hilyard
Landscape Composition (Svitjodbreen), 2014

Left:
Carrie-Anne Bracco
Whiteout with Driftwood, 2010

Opposite:
Saul Becker
Mirror Mountain, 2011
Above left: 
Leah Beefermann 
*Density drawing*, 2014

Above right and center: 
Anna Frants 
*Trembling Creatures*, 2010

Below left: 
Wendy Jacob 
*Ice Floe*, 2011

Below right: 
Daniel Blinkhorn 
*frostbYte-red sound*, September, 2012
**Exhibition Checklist**
All works are lent by the artists unless otherwise noted.
All images are copyrighted by the artists.

**Saul Becker**  
*Looking Away*, 2011  
Gouache, watercolor and ink on paper, 52 × 89"  
Private Collection

**Beau Carey**  
*Fata Morgana*, 2012  
Oil on canvas, 36 × 48"  
*Losvik Cut*, 2013  
Oil on canvas, 48 × 60"

**Kevin Cooley**  
*Raudenfjorden Fire*, 2012  
Digital chromogenic print, 48 × 60"  
Courtesy Kopeiken Gallery, Los Angeles

**Stephen Hilyard**  
*Landscape Composition (Svitjodbreen)*, 2014  
Archival inkjet print, 17 × 48"

**Wendy Jacob**  
*Ice Floe*, 2011  
Wood, transducers, amplifier, speaker wire, miniMac, 8 × 12’

**Sarah Anne Johnson**  
*Circling the Arctic*, 2011  
Incised chromogenic print, 19 × 28 ½”  
Julie Saul Gallery, New York

**Teng Chao-Ming**  
*I was in the Arctic (My apartment lat.25°2’N/ long.121°37’E)*, 2011  
Digital inkjet prints on fine art paper, each 26 × 34”

**Cedra Wood**  
*At Anchor in Fjortende Julibukta*, 2012  
Acrylic on panel, 2.5 × 3.5”  
*At Anchor in Raudfjorden*, 2012  
Acrylic on panel, 2.5 × 3.5”  
*At Work in Fjortende Julibukta*, 2012  
Acrylic on panel, 2.5 × 3.5”  
*First Sight of Magadalenfjord*, 2012  
Acrylic on panel, 2.5 × 3.5”

**Killer Cloud**, 2009  
C-print mounted on aluminum, 50 × 33"  
Courtesy of Dorfman Projects

**Teng Chao-Ming**  
*I was in the Arctic (My apartment lat.25°2’N/ long.121°37’E)*, 2011  
Digital inkjet prints on fine art paper, each 26 × 34”

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Acrylic on panel, 2.5 × 3.5”

**Killer Cloud**, 2009  
C-print mounted on aluminum, 50 × 33"  
Courtesy of Dorfman Projects

**Saul Becker**  
*Looking Away*, 2011  
Gouache, watercolor and ink on paper, 52 × 89"  
Private Collection

**Leah Beeferman**  
*Density drawing*, 2014  
Digital lightjet print, 30 × 53”

**Janet Biggs**  
*Fade to White*, 2010  
Single channel HD video  
Tampa Museum of Art, Gift of the Artist

**Daniel Blinkhorn**  
*frostbYte–red sound*, September, 2012  
Soundart

**David Bowen**  
*tele-present water*, 2011  
Kinetic sculpture

**Carrie-Ann Bracco**  
*Arctic Waves*, 2010  
Oil on panel, 8 × 10”  
*Floating Ice Study*, 2011  
Oil on canvas paper on panel, 8 × 10”

**Reverence (Watching the Walruses)**, 2010  
Oil on panel, 9 × 12”  
*Whiteout with Driftwood*, 2010  
Oil on panel, 9 × 12”

**Beau Carey**  
*Fata Morgana*, 2012  
Oil on canvas, 36 × 48"  
*Losvik Cut*, 2013  
Oil on canvas, 48 × 60”

**Kevin Cooley**  
*Raudenfjorden Fire*, 2012  
Digital chromogenic print, 48 × 60”  
Courtesy Kopeiken Gallery, Los Angeles

**Magdalenefjorden**, 2012  
Digital chromogenic print, 30 × 40”  
Courtesy Kopeiken Gallery, Los Angeles

**Derek Coté**  
*Liminal Observation System 1.0*, 2013  
Multi-media with analog timer, motor, light

**Arjen de Leeuw**  
*Act*, January 2012  
Video

**Jessica Segall**  
*Atop the Global Seed Vault*, 2011  
Inkjet print, 17 × 25”

**Paul Segers**  
*Last Transmission from NP 113*, 2011  
Chromogenic print  
*Mine Near Longyearbyen*, 2012  
Acrylic on panel, 3.5 × 2.5”

**Paul Segers**  
*Last Transmission from NP 113*, 2011  
Chromogenic print  
*Mine Near Longyearbyen*, 2012  
Acrylic on panel, 3.5 × 2.5”

**Raphaele Shirley**  
*Stargaze in Sandnes*, 2010  
HD video

**Anna Frants**  
*Trembling Creatures*, 2010  
Felted hats, robotics, computer programming

**Time Ghost**, 2009  
C-print mounted on aluminum, 50 × 33”  
Courtesy of Dorfman Projects
The Arctic Circle
The Arctic Circle program, founded by Director Aaron T. O’Connor and incorporated in 2007, is dedicated to fostering the work of artists and innovators through unique residency opportunities, inter-disciplinary forums and information-sharing networks.

The Arctic Circle’s mission is to cultivate the development of new work in the arts and sciences that addresses some of the central issues of our time; advance artist and innovator professional development through publication and exhibition opportunities; and engage with the community and the classroom through organized education and outreach programming, with a focus on the inter-disciplinary exchange of ideas.

The Arctic Circle program is administered by The Farm, Inc., a 501(c)3, federally exempt not-for-profit registered in the State of New York.

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A special thanks to Colin Thomson, director of 1285 Avenue of the Americas Art Gallery, and Linda Florio of Florio Design.