

MAGNETIC — NORTH

ARTISTS AND THE ARCTIC CIRCLE



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



Sarah Anne Johnson
Circling the Arctic, 2011

Magnetic North

*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*

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.



Opposite, top:
Raphael 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*

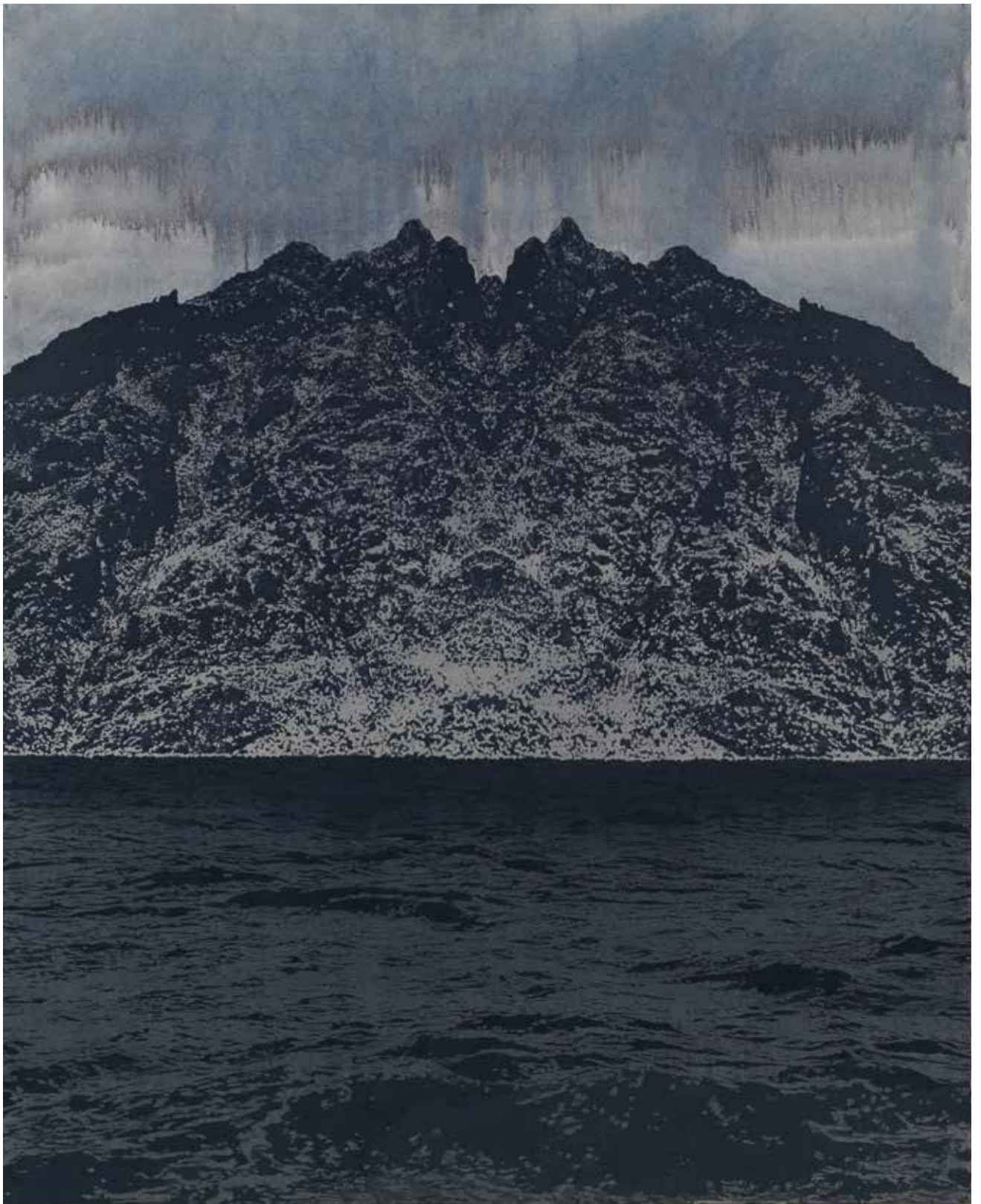


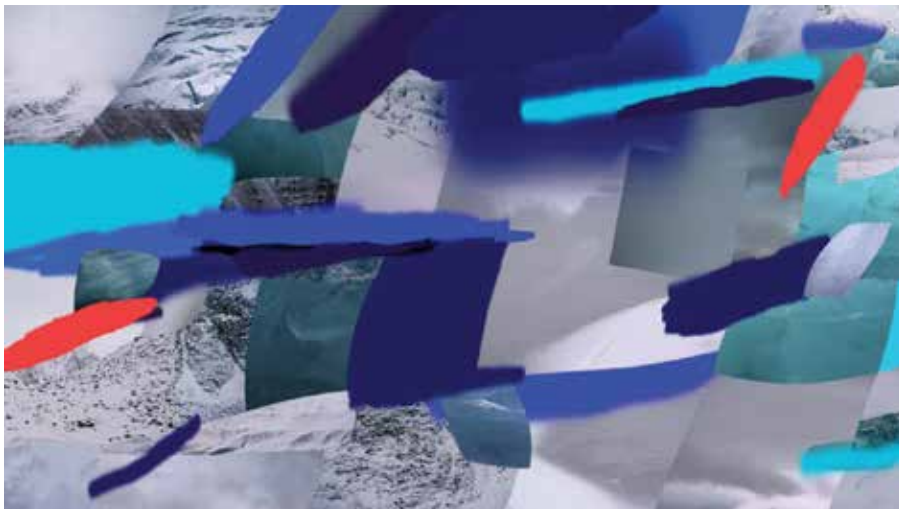


Above:
Stephen Hilyard
Landscape Composition
(*Svítjodbreen*), 2014

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

Mirror Mountain, 2011
Watercolor, ink and gouache
on paper, 46 × 56"
Collection of Dennis Kyte

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

Temujin Doran

North, 2012
Digital video

Nicholas R. Fairbank

Isbjorn!, January 2013
Music composition for voices,
piano and percussion

Anna Frants

Trembling Creatures, 2010
Felted hats, robotics,
computer programming

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

Marcelo Moscheta

Mirage, 2014
Offset print mounted on
aluminum panels, 15 × 8'

Ed Osborn

Albedo Prospect, 2012
Single-channel video

Jessica Segall

Atop the Global Seed Vault,
2011
Inkjet print, 17 × 25"

Paul Segers

*Last Transmission from
NP 113*, 2011
Chromogenic print

Raphael Shirley

Stargaze in Sandnes, 2010
HD video

Time Ghost

Time Ghost, 2009
C-print mounted on aluminum,
50 × 33"
Courtesy of Dorfman Projects

Killer Cloud

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"

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"

Hiking Across Graveset, 2012
Acrylic on panel, 3.5 × 2.5"

Mine Near Longyearbyen, 2012
Acrylic on panel, 3.5 × 2.5"

Moonlight at Poolepynten,
2012
Acrylic on panel, 2.5 × 3.5"



Janet Biggs
Noorderlicht, 2010

Cover:
Marcelo Moscheta
Mirage, 2014

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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