



**ART ABOVE 66° 33'**



# EXHIBITION STATEMENT

Having spent time researching at both poles of our planet, we understand that the polar regions are far more complex and beautiful than the “desolate white wilderness” misconception that many individuals have of the high latitudes. We wanted to share that beauty and complexity with you and help dispel common polar misconceptions by showcasing various artists and art forms that help you see, feel, and hear what the people, history, environment, and future of the polar regions is like.

The high latitudes are experiencing the fastest rates of climate change of anywhere on our planet. Although we do not live there, we all need to understand how our actions contribute to the dramatic changes taking place at regions distant from our own. As noted conservationist Aldo Leopold wrote “We can be ethical only in relation to something we can see, feel, understand, love, or otherwise have faith in.” It is our hope that experiencing the polar regions through the visual arts exhibited here will help you understand our human connections and influences on this region.

## **Augustana Center for Polar Studies members:**

**Dr. William Hammer, Professor of Geology**  
(Antarctic paleontology researcher)

**Dr. Jennifer Burnham, Associate Professor of Geography**  
(Arctic biogeography researcher)

# MICHAEL BARTALOS

Michael Bartalos is a visual artist working in print, video, and sculpture. He has produced artist's multiples in collaboration with Xerox PARC, the San Francisco Center for the Book, the Maryland Institute College of Art, and the National Science Foundation's Antarctic Artists and Writers Program. His works have been exhibited internationally and are found in numerous artists' books collections including those of the Getty Research Institute, MoMA, and the Walker Art Center. Bartalos attended the School of the Art Institute of Chicago, Pratt Institute (BFA), and Stanford University (MFA).

His work in this exhibition is part of *Long View*, a larger series that incorporates recycled materials from the polar research facilities in Antarctica, to encourage viewers to reflect on the role of recycling and sustainability in their own lives. It is inspired by an early instance of polar recycling: Ernest Shackleton's reuse of wooden covers from provision cases into shelving and book covers, and their subsequent role in the creation of *Aurora Australis*, the first book created entirely in Antarctica. The material utilized was collected by Bartalos, as well as colleagues at the McMurdo Station, and the resultant pieces reflect and consider the history of waste management and recycling efforts undertaken in Antarctica.

## CAPE DORSET PRINTS

From the Augustana Teaching Museum of Art's own collections, the selection of prints represent works from the graphic arts workshop in Cape Dorset, located in Nunavut, Canada. In 1957, the European-Canadian James Houston created a graphic arts co-operative in Cape Dorset, teaching local Inuit stone carvers to apply their skills to stone-block printing in a workshop modelled after 17th-19th century Japanese ukiyo-e printmaking workshops. Cape Dorset was the first Canadian arctic community to produce drawings and prints over three generations of Inuit artists. The stylized naturalism of the prints from Cape Dorset was established by the first generation of the Inuit artists working in the co-operative in the 1950s, with

animals often in anthropometric poses, or a melding of human and animal forms. The art from Cape Dorset is renowned for its images of arctic wildlife and Inuit culture, depicted in a stylized and somewhat abstract form, and for its emphasis on spatial interaction, expressive qualities, and overall form.

Kakulu Saggiaktok began drawing in the 1960s, and much of her work focuses on the liminal spaces between the natural and supernatural world. She is a second generation Cape Dorset artist, as her mother, Ikayukta, was one of the early contributors to the co-operative, and her husband, Saggiaktok, was also a printmaker in the studio. In *Soul of the Qarmak*, she depicts the spirit of a qarmak, a traditional Inuit sod house.

Kananginak Pootoogook was an Inuk sculptor, designer, draftsman and printmaker, and was one of the artists who set up the first Inuit-owned co-op, the West Baffin Eskimo Co-operative. He was elected a member of the Royal Canadian Academy of Arts. His work focuses on Arctic wildlife, as exemplified in *Amiraijaqtuq (Shedding the Velvet)*, which depicts a caribou removing the velvet from its antlers. Velvet is a skin that covers the antlers while they grow, providing oxygen and nutrients to the growing bone. After they have achieved their full size, the caribou removes the velvet to uncover the mature antlers.

## LISA GOREN

Lisa Goren was born in California and raised in New York City. And yet, she has dreamed of polar landscapes since she was in her teens. Her first trip took her to Antarctica where she was inspired and captivated by the landscape. She has also traveled to Iceland, Alaska, and the High Arctic to increase her understanding of the polar regions. Her watercolors show an unfamiliar landscape in a new light. By using vibrant colors and taking risks with different surfaces, she makes the viewer reevaluate their understanding of both these landscapes and their beliefs in the potential of the medium. Her works create questions about the nature of abstraction and our planet as many of her pieces are representations of unfamiliar, threatened terrains.

Lisa's work has been featured in *The New York Times*, and can be found in collections all over the world, from Australia to Iceland, and the United States. Lisa has been working out of Boston, Massachusetts for the past 25 years and is a board member of the National Association of Women Artists.

## JONATHAN HARRIS

Combining elements of computer science, anthropology, visual art and storytelling, Jonathan Harris designs systems to explore and explain the human world. He has made projects about human emotion, human desire, modern mythology, science, news, anonymity and language, and created the world's largest time capsule, which was translated into ten languages. He studied computer science and photography at Princeton University.

His work is in the permanent collection of the Museum of Modern Art and the Museum of Fine Arts, Houston. It has also been exhibited at The Barbican Centre (London), The Victoria & Albert Museum (London), Le Centre Pompidou (Paris), The CCCB (Barcelona), the Garage Museum for Contemporary Art (Moscow), the CAFA Art Museum (Beijing), and the Pace Gallery (New York).

*The Whale Hunt* is a storytelling experiment, finding its genesis in a 2007 trip to Barrow, Alaska where Harris spent nine days living with a family of Inupiat people, preparing for and participating in a whale hunt, a thousand-year-old tradition that provides the community's annual food supply. Harris documented the entire experience in a sequence of 3,214 photographs, beginning with his taxi ride to the Newark airport, ending with the butchering of their second whale, seven days later. The photographs were taken at regular intervals, a minimum of 1 photo every 5 minutes, but interval would vary, mimicking Harris' own heartbeat, with a maximum of 37 photos taken in 5 minutes while the first whale was being butchered. The project's purpose is threefold: to experiment with a new interface for storytelling; to subject himself to the process of automated data collection; and to take a personal experience from the physical world, and translate it to the internet.

# MORTEN HILMER

Morten Hilmer's photographic practice was catalyzed by his twenty-six month tour of Greenland, as a member of the Slædepatruljen Sirius (Sirius Sled Patrol), Denmark's elite navy dog sled unit that patrols the coast of Greenland from Northeast Greenland National Park (the world's largest and most northerly national park) down to the small town of Ittoqqortoormiit. The two-person dog teams have a rotating roster with one member who has been there for a year, and another joining for the first time. Active since 1941, the Sirius Sled Patrol conducts long-range reconnaissance patrolling, and enforces Danish sovereignty in the Arctic wilderness of northern and eastern Greenland. While most men join the patrol in search of adventure, Hilmer was drawn to the photographic possibilities of the tour.

The works in this exhibition are a few examples from his 2005 tour. This experience laid the groundwork for his photographic practice. Focusing on nature photography, Hilmer's work has been featured by BBC Earth. He is a freelance photographer for the World Wildlife Federation and a member of the International League of Conservation Photographers.

# BEN HUFF

Ben Huff was born in LeClaire, Iowa, migrated to Colorado in his 20's, and moved to Alaska in 2005. His first monograph, *The Last Road North*, was published by Kehrer Verlag in 2014. He's had solo exhibitions at the Pratt Museum, Alaska State Museum, Museum of the North and Newspace in Portland, Oregon. He was an artist-in-residence at Lightwork, in Syracuse New York, in 2014, awarded a Rasmuson Fellowship in 2016, and received Alaska Humanities Forum grants in 2015 and 2016, most recently for his ongoing work on the post-cold war military outpost on the Aleutian Island of Adak. His photographs have been printed in *The New York Times*, *PDN*, *Bloomberg Businessweek*, *Monocle*, *Russian Esquire*, *Modern Farmer*, *Budget Travel*, *Runner's World*, *Men's Journal*, *French Standard*, *MADE*, *Freeman's* and *Contact Sheet*, among others. Huff is the founder of the independent publisher, Ice Fog Press.

The works in this exhibition are selections from his series *The Last Road North*, which focuses on Alaska's Dalton Highway – the northernmost road in America. The road was constructed in 1974 as the sole corridor between Fairbanks and the oil fields at Prudhoe Bay, on the coast of the Arctic Ocean. For five years, on and off, Huff drove the road: North and South; boom and bust. He notes, "I went looking for the frontier we were promised, and found a dirt road that serves as the physical and psychological line between wilderness and oil."

## ANDREA POLLI

Andrea Polli is an artist working at the intersection of art, science and technology. In her research and practice, she experiments with performance, interactive and web art, digital broadcasting and mobile media. Polli's work has been presented widely in over one hundred presentations, exhibitions and performances internationally including the Whitney Museum of American Art – Artport and The Field Museum of Natural History, and has been recognized by numerous grants, residencies and awards.

She has received a Master of Fine Arts in Time Arts from the School of the Art Institute of Chicago and a PhD in Computing, Communications and Electronics from the University of Plymouth (United Kingdom). Polli is currently Professor of Art & Ecology with appointments in the College of Fine Arts and School of Engineering at the University of New Mexico. She holds the Mesa Del Sol Endowed Chair of Digital Media and directs the Social Media Workgroup, a lab at the University's Center for Advanced Research Computing.

Her work, *N.*, is an artistic visualization and sonification (direct translation of data to sound) of data from a National Oceanic and Atmospheric Administration weather station near the North Pole. A dramatic warming trend has been experienced by the Arctic over the last decade that may accelerate global climate change. The *N.* installation expresses the isolation and environmental extremes of this remote region and addresses the importance of the region to the global ecosystem.



# OONA STERN

Oona Stern has been exhibiting drawings and installations internationally since receiving a MFA from The School of Visual Arts in the late '90's. She has had solo shows in Stuttgart, Germany; Toronto, Ontario; and New York City, as well as in a number of group shows across the country, including The Drawing Center, the MIT List Visual Arts Center, Tyler School of Art in Philadelphia, The University of Rhode Island, and The University of Alabama. Public installations have included *the sound of grass growing*, at the Bloomberg headquarters in NY, and *reSurfacing*, a street intervention ongoing since 2005 at the parking kiosk under the Zigfield marquee on 54th ST, NYC. In 2009 *island path* was installed summer-long on Governor's Island, and *deDomination* was recently installed in the NYC subway.

In 2009, Stern spent a month at the Palmer Station in Antarctica, part of the National Science Foundation's Artists and Writers Program. While there, she created 100+ drawings, as well as photographs and videos, thinking of ice and her surroundings as an architectural space. A small selection of these drawings are included in this exhibition, as well as two ice sculptures that find their genesis in her time in Antarctica. Also on this residency, Stern met and began collaborating with the composer Cheryl Leonard. They will present the fruits of their collaborations in Wallenberg Hall on January 11th.

# WILLIAM STOUT

William Stout is an artist and illustrator with a specialization in paleontological art. He has worked on over thirty-one feature films, from storyboarding to production design, and his paintings have been shown in over seventy exhibitions throughout his career, including the British Museum, the Royal Ontario Museum and the American Museum of Natural History. Graduating from the California Institute of the Arts, Stout began his career as an illustrator for comic books and graphic novels, soon moving on to movie posters. His book *The Dinosaurs: A Fantastic New View of a Lost Era* (1981) is often seen as his masterwork, and emphasizes his work in paleontological reconstruction, which evolved into mural commissions

including those for the Houston Museum of Natural Science, and the San Diego Natural History Museum. In 1992, Stout participated in the Antarctic Artists and Writers Program, which provided the opportunity for him to expand his interest in the Antarctic to encapsulate wildlife that is part of the long history of the area – from prehistory to the contemporary moment.

Stout's work in this exhibition includes a series of paintings of prehistoric fauna, created in collaboration with Augustana's Dr. William Hammer. The works will be featured in Hammer's next book project, *Dinosaurs on Ice: Antarctica during the Age of Reptiles*, which considers the exploration of the continent, examines the fauna of the Triassic, Jurassic and Cretaceous periods, and closes with chapters on plate tectonics, explaining why the climate varied so much in Antarctica.

**THE EXHIBITION IS A COLLABORATION BETWEEN THE  
AUGUSTANA TEACHING MUSEUM OF ART AND THE  
AUGUSTANA CENTER FOR POLAR STUDIES**

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