

ARCTIC TERRAIN

Girl in the Tangerine
Mark Hutchison
EC128

An artistic exploration of the relationship between people and environment



25. april - 14. august 2024
nordatlantiskhus.dk



Arctic Terrain

North Atlantic House in Odense
2024





FOREWORD

Since North Atlantic House opened in 2013, awareness of global climate change has grown, and climate change now represents one of the biggest challenges for our planet.

At Nordatlantisk Hus, we want to help focus on our big, communal challenge, considering the opportunities we have as people to prevent negative developments. In the long term, our vision is to develop a national climate center as part of Nordatlantisk Hus with communication and learning for both children and adults based in the Arctic, the North Atlantic countries and local initiatives in Odense and Denmark.

Everywhere in the world we feel that the climate is changing, but one of the most significant places is the Ilulissat Icefjord in Greenland, which in 2004 was the first area in Greenland included on the world heritage list. The area has become a symbol of climate change, and is central to our common understanding of how serious it is.

We are therefore very pleased to be able to present the exhibition Arctic Terrain with the artists Girl in the Tangerine (Friederike Gründger) and Mark Hutchison, who both have a scientific research background in addition to their artistic work, and have traveled and worked extensively in Greenland and the Arctic.

The exhibition Arctic Terrain is the first climate exhibition in Nordatlantisk Hus. The exhibition is inspired by Greenland and the area around Ilulissat Isbræ. It has arisen on the basis of a five-year collaboration between the two artists and researchers, where together they explore the impact that humans have on the landscape and environment and vice versa. In the exhibition, e.g. topographic maps showing how much the ice has retreated.

The exhibition Arctic Terrain not only presents a number of works of art, but also creates a space for reflection and dialogue about climate change. Art has a unique ability to inspire, challenge and create connections, and we hope that the works you experience will trigger the thought process and perhaps even contribute to action.

Together we can create a positive change and work towards a more sustainable future.

Welcome and enjoy!

With best regards

Annette Lyberth

Director, North Atlantic House

The Artists



Friederike Gründger is a natural scientist and conceptual artist.

Under her alias 'Girl in the Tangerine' she explores the many themes of topography – mountains and lakes, rocks and crevices in the ground, roads and buildings, the shape of a leaf or the structure of the bark of a tree, ice, geology. All these aspects of landscapes are united in Friederike's artwork.

She finds her inspirations in the beauty of northern nature, the cultural peculiarities of remote regions and the knowledge she has gained on her numerous journeys to the Arctic.



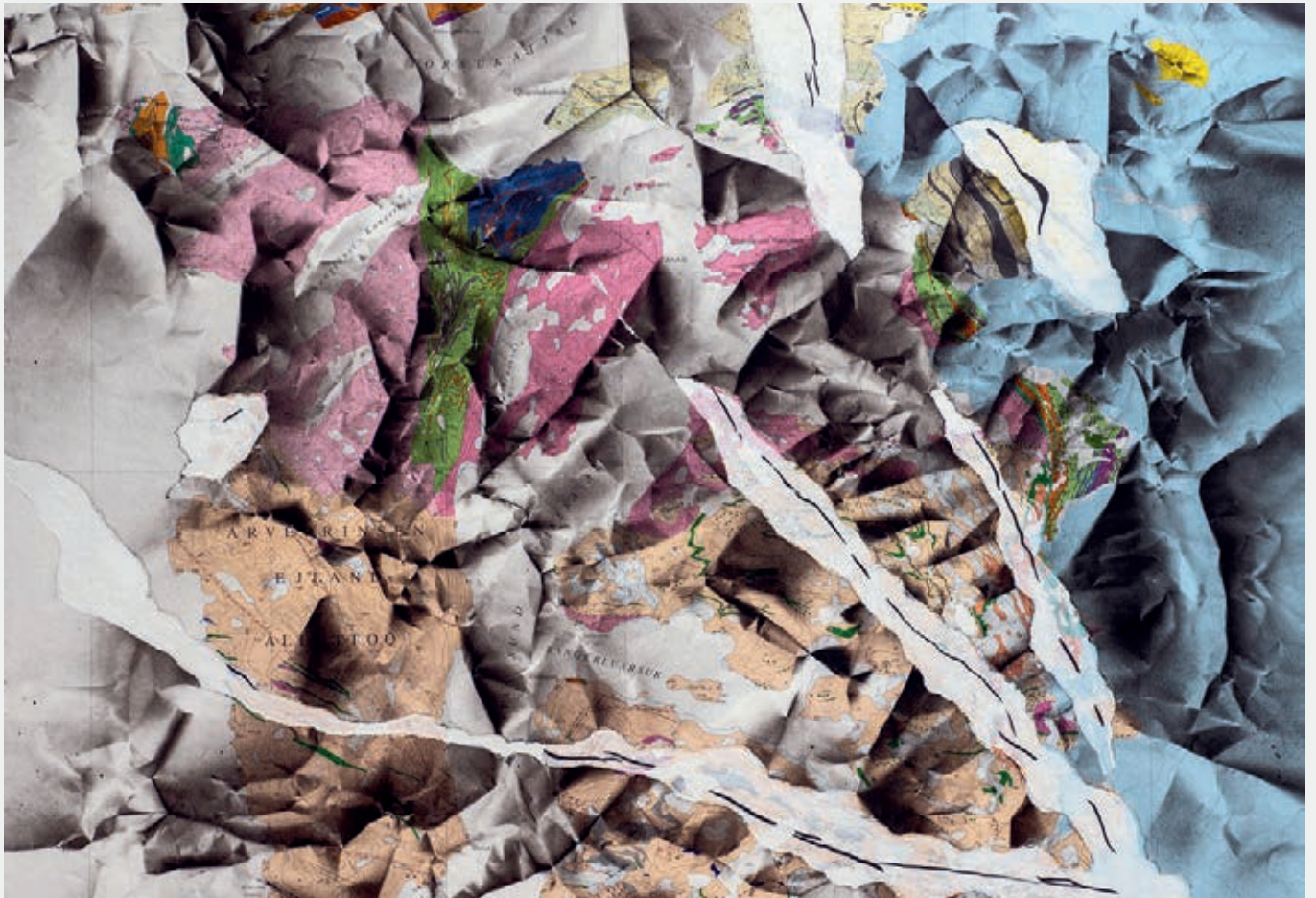
Mark Hutchison is an artist, cartographer and geologist.

He has lived in Nuuk for nine years and over thirty years, as a scientist and minerals explorer, has travelled extensively to remote field locations all around Greenland.

Mark uses his passion and fascination for Greenland and its people to inspire his artworks. Under the umbrella, mthStudios, and with a grounding in photography, he develops his artistic themes with threads of digital manipulation, projection and video.

Over five years, Friederike and Mark have found in each other the inspirational counterpoints which this exhibition represents.

THE THEME



Ataa No.1 | Printed paper on wooden board and acrylic | 72 x 55.5 cm | 2023



Kajortoq | 1(9) Editioned |
Diasec™ bonded ISO 9706 baryte paper |
46 x 60 cm | 2020/2024

Arctic Terrain explores the inescapable association between humans and their environment

Inspired by Greenland, with a global reach

The land, the shape of the land, the topography, relentlessly changes. This happens on geological timescales, but also quickly, and dramatically in human timescales.

Landscape influences us in imposing limitations on where we go, what we build, how we live. At the same time, we influence our landscape – modifying, changing, controlling. Although we clearly see the consequences of our built environment, increasingly we realise that our strongest impacts are in the landscape of our changing climate. Where we push, we experience push-back.

Arctic Terrain recognises the continuous cycle of rise and fall, ebb and flow, action and reaction. And Arctic Terrain tries to dispel the idea that we are overlords, visitors, distinct entities from our environment. On the contrary, we are our environment, we *are* Earth.

THE EXHIBITION

Cyclicality, interaction, intimacy,
connection, interplay.
These words are at the heart of
the exhibition.

The exhibition grows from a five year collaboration between the two artists. It showcases pieces from several projects representing different extents of artist interaction, from pieces inspired by each other to pieces created equally

The exhibition is presented in four components:

The Perpetual Cycle – the geological timescale, the rise and demise of mountains, the influence of erosion through ice.

Humano Terrarum – the dramatic and powerful impact of our landscape and environment on us as humans.

3 x 3 – our ability as humans to redraw the maps, to influence and create new environments.

Colliding Arctic – the push-back, how our environment responds to the stressors we create.

Friederike is identified as original artist for Colliding Arctic and The Perpetual Cycle – works where Mark has contributed to concept development, acquisitions and realisation.

In 2020, Mark published the first modern and precise series of topographic maps of Nuuk and its surrounding fjordlands and mountains – maps.wow.gl. These publications contribute the background to works of The Perpetual Cycle.

Mark is identified as original artist for Humano Terrarum inspired by Friederike.

Under the collaborative name ECl28, both artists together created the acrylic paintings of the 3 x 3 series.

All works are collaborations reflecting the theme of the exhibition - inexorable, intimate connection of human and environment.

Both artists assert their rights of copyright to their works.

The Perpetual Cycle



Qooqqut | Printed paper on wooden board and acrylic |
55 x 80 cm | 2024

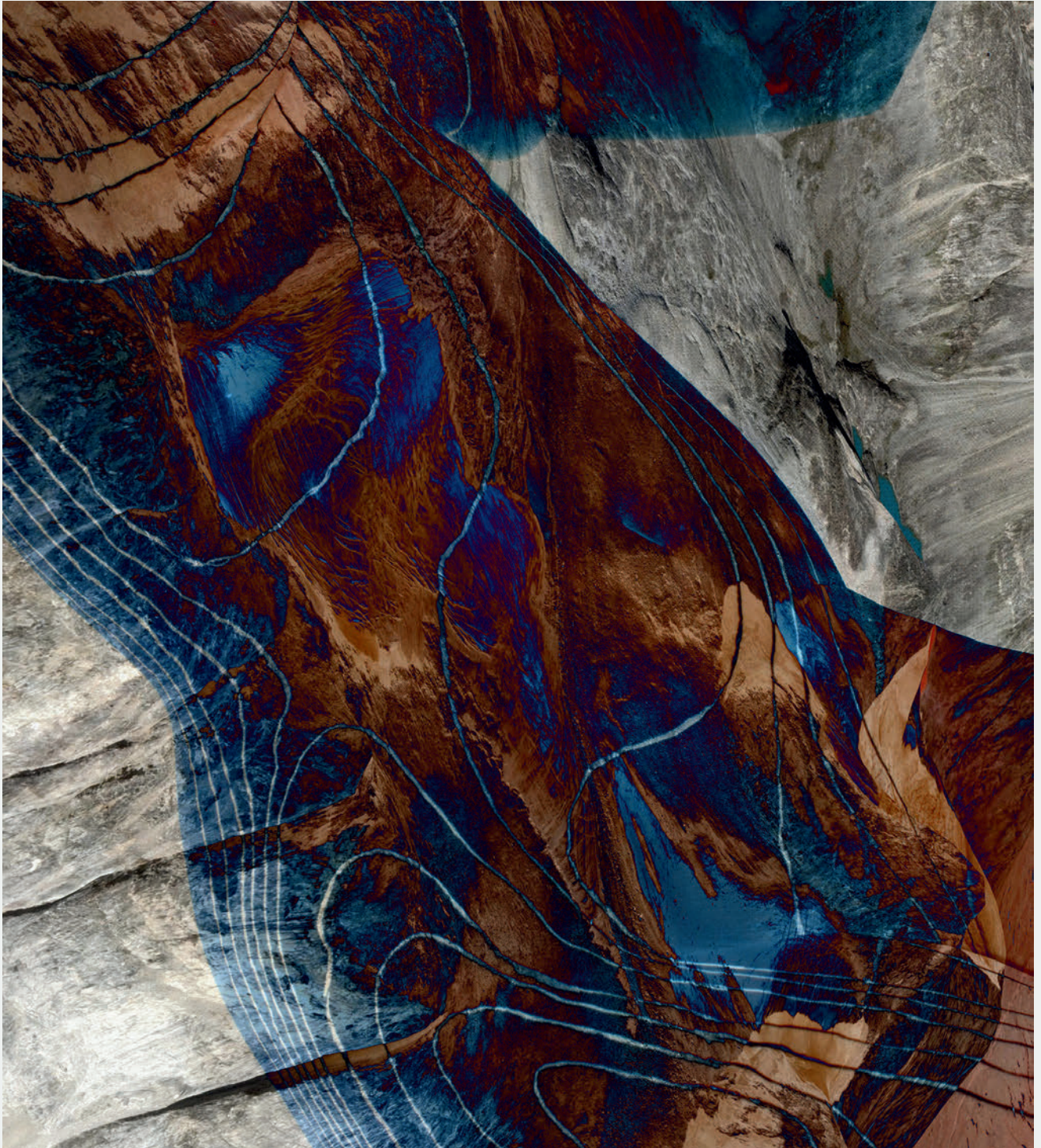


Ameralla | Printed paper on wooden board and acrylic |
55 x 80 cm | 2024

The Perpetual Cycle incorporates the idea that the terrain reflects the three levels of time - past, present and future. Geology shows how and from what material the top layer of our Earth was formed. Topography shows how we experience the landscape today, consisting of mountains, valleys and plateaux; it reflects the present. Ice, snow and sea are the future, constantly changing at a fast rate, they already show today where the landscape will develop. Everything flows, takes place simultaneously.

Everything is in a cycle.
Interdependent. We as humans
are inevitably part of this cycle.

Humano Terrarum



Talorsuit | I(9) Editioned | Diasec™ bonded ISO 9706 baryte paper | 41 x 61 cm | 2020/2024



Nuka | 1(9) Editioned | Diasec™ bonded ISO 9706 baryte paper | 72 x 46 cm | 2020/2024

Inescapable. We are our
environment. We are Earth.

The artist and model explore the concept of how the landscape of our bodies presents a topography mirroring the landscape we inhabit.

By explicitly combining the human body with motifs and images of landscape, *Humano Terrarum* directly represents the theme of how our landscape shapes us.

BLENDS

The model's body is contoured in ink with her curves acting as a template for digitally represented real-world locations married into the final pieces.

The artworks use modified European Space Agency Copernicus Sentinel raster data from 2020. These data were draped over elevation data from The Polar Geospatial Center's ArcticDEM issued under CC-BY-4.0. The final images were digitally created by colourising and merging with still photography taken of the model.



Kajortoq | 1(9) Editioned | Diasec™ bonded ISO 9706 baryte paper | 46 x 60 cm | 2020/2024



Mapa Mundi MMXXIII | Digital video | 1080p 50 fps 16:55 minutes | 2023

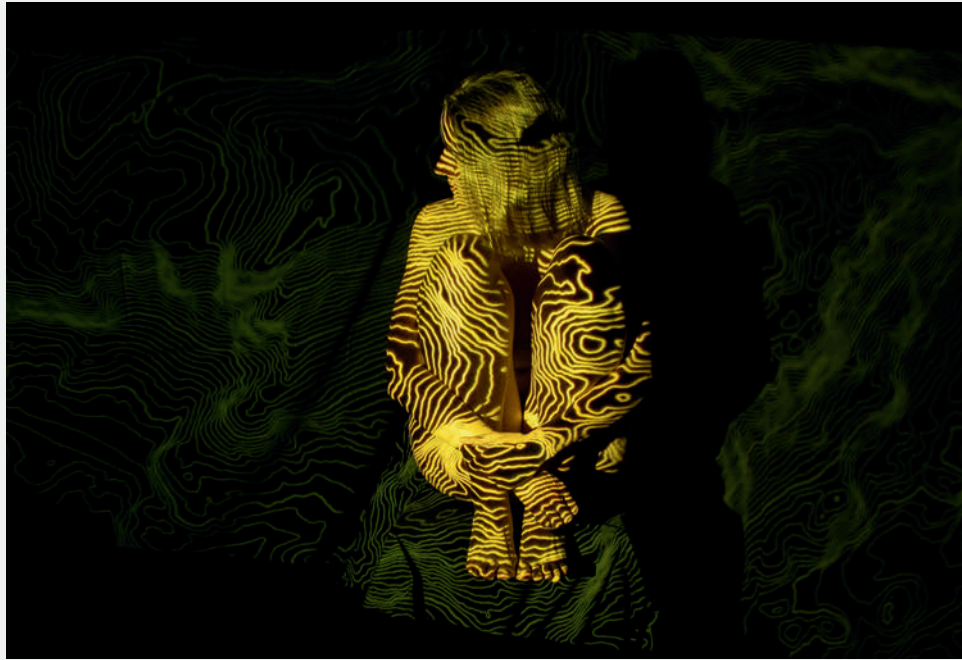
LIGHT

The artist uses a digital projector to drape a series of still and moving images over the model's body – using her terrain as a topographic counterpoint to the projections.

In two artworks, contours representing the landscape of actual geographic locations in Greenland are projected, in one, a natural aerial view is projected, while in a fourth, Greenlandic words representing aspects of the natural environment are draped.

The video installation presents an extension of the theme using landscapes derived from widely distant worldwide locations. While exotic birdsong, tropical plants and megacities may seem distant from the Arctic, the installation reminds us that the wider world strongly influences the Arctic, just as changes in the Polar regions have profound effects globally.

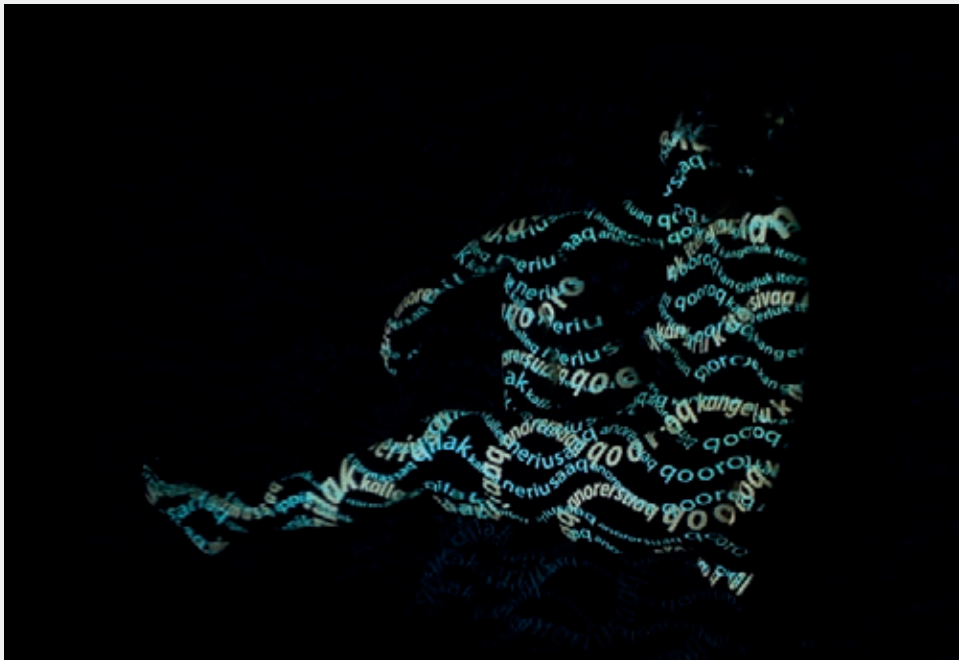
Contour lines, where projected on the model, were generated using data from The Polar Geospatial Center's ArcticDEM issued under CC-BY-4.0.



Iviangiussat | 1(9) Editioned | Diasec™ bonded ISO 9706 baryte paper | 55 x 36 cm | 2023/2024



Sermilinguaq | 1(9) Editioned | Diasec™ bonded ISO 9706 baryte paper | 54 x 54 cm | 2023/2024



Nunap isikkua 2 | I(9) Editioned | Diasec™ bonded ISO 9706 baryte paper | 55 x 36 cm |2023/2024



Nuuk | 1(9) Editioned | Diasec™ bonded ISO 9706 baryte paper | 68 x 54 cm | 2023/2024

3 X 3

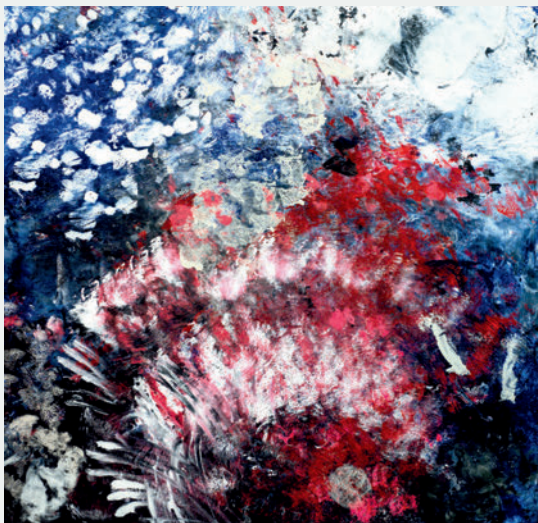
The third component of the continuing cycle of action and reaction between humans and our environment is the extent to which we can create whole new landscapes.

While the colours and inspirations of the acrylic pieces in 3 x 3 all derive from Greenlandic landscapes and Greenlandic seasons, all the three exhibited pieces are abstract and man-made. In contrast to the other projects represented in ARCTIC TERRAIN, here there are no contours of existing mountains, no images of current landscape, no coloured representations of geology and ice.

There is an irony in that what seem to be the most natural artworks, allowing the imagination to see mountains and seas and icefields, are the least real – once again, emphasising that the separation of human from environment is disingenuous.



#1 | Acrylic on canvas | 140 x 140 cm | 2020



#4 | Acrylic on canvas | 130 x 130 cm | 2022



#6 | Acrylic on canvas | 130 x 130 cm | 2022

3 x 3 is a triptych of triptychs. Three of the full nine pieces are exhibited in Arctic Terrain.

In the same way that we are part of nature, part of landscape, we are landscapes in ourselves. As such, our bodies are a mirror of the terrain we inhabit. Celebrating nature is an extension of celebrating ourselves, and passion for ourselves is passion for nature.

The 3 x 3 project, with Friederike and Mark collaborating under the name ECI28, uses acrylics to create a body of landscape from a body landscape. Like a geological map where two dimensions represent three, ECI28 uses three dimensions to create two.

The audience is invited to unravel the emotions, movements, energy and forms which reveal the art pieces.

Colliding Arctic

Colliding Arctic is about story-telling. The pieces tell stories of places around Greenland and their topographical features.

The bedrock of each piece is a printed geological map donated by the Geological Survey of Denmark and Greenland (GEUS).

These maps colourfully portray the geological diversity of Greenland's ancient landscapes. While the maps define the geology and boundaries of these regions, the collage emphasises their modern stories. What dynamism is evident in the landscape? What is the ice doing to the terrain? How, and why?

Here, the human component experiences the pushback of nature. The speed of ice-flow, the rapidity of the changing landscape, is clearly influenced by anthropogenic climate change.



Rolige Bræ No.1 | Printed paper on wooden board and acrylic | 80 x 55 cm | 2023



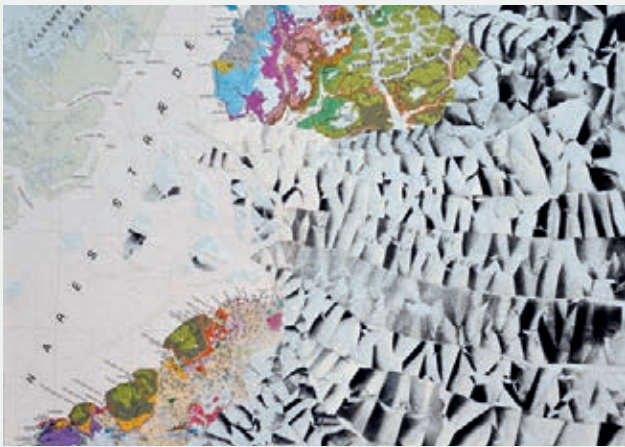
Rolige Bræ No. 2 | Printed paper on wooden board and acrylic | 80 x 55 cm | 2023



Daugaard Jensen No.1 | Printed paper on wooden board and acrylic | 80 x 55 cm | 2023



Daugaard Jensen No.2 | Printed paper on wooden board and acrylic | 80 x 55 cm | 2023



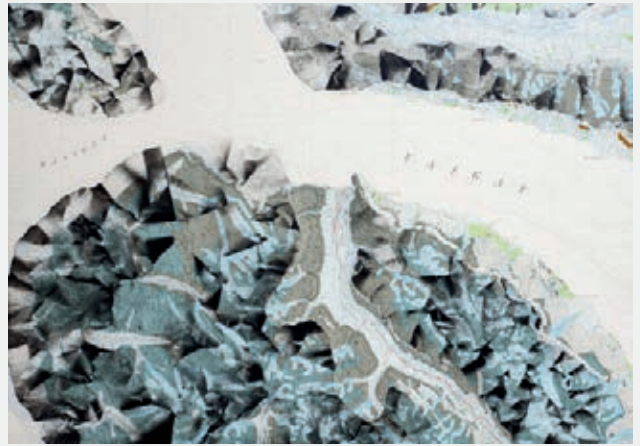
Humboldt No.1 | Printed paper on wooden board and acrylic | 72 x 55.5 cm | 2024



Humboldt No.2 | Printed paper on wooden board and acrylic | 72 x 55.5 cm | 2023



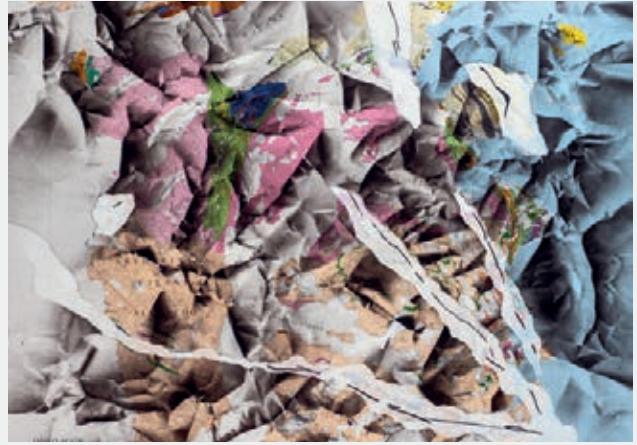
Mud Volcano No.1 & 2 | Printed paper on wooden board | 72 x 55.5 cm | 2023



Mud Volcano No.2 | Printed paper on wooden board and acrylic | 72 x 55.5 cm | 2023



Psa | Printed paper on wooden board and acrylic | 72 x 55.5 cm | 2023



Ataa No.1 | Printed paper on wooden board and acrylic | 72 x 55.5 cm | 2023



Ataa No.2 | Printed paper on wooden board and acrylic | 72 x 55.5 cm | 2023



Niaqornarsuk | Printed paper on wooden board and acrylic | 80 x 100 cm | 2024



Monument | Printed paper on wooden board and acrylic | 80 x 100 cm | 2024



723 | Printed paper on wooden board | 69.5 x 58 cm | 2022



Sermilik | Printed paper on wooden board | 69.5 x 58 cm | 2022

Water Sample

When we think of Greenland, we might imagine a seemingly endless expanse, a scenery of ancient rock, snow and ice. The snow that has fallen over millennia and covered the landscape layer by layer, its weight has turned it into solid ice so thick and heavy that it forces the continent below to sink.

We might imagine large and small rivers meandering down from the melting mountain peaks, carrying particles, previously trapped in the ice, and sediment, picked up from the river bed. This valuable glacier flour becomes visible in the river delta by a wide brown plume, which gradually mixes with the surrounding seawater and thus contributes to the nutritioning of the coastal waters.

We might imagine huge glacier fronts which, when they calve with a roar, release their icebergs into the fjords and send them on their journey into the Arctic Ocean. On this journey, they become smaller and smaller, refreshing and diluting the seawater surface as they melt.

Water Sample is an art installation that invites visitors to interact with the exhibition. By taking water samples from the installation, the disappearance of the Greenland ice sheet due to climate change and thus human intervention in the fragile nature of the Arctic is depicted.

Water Sample consists of Greenlandic water from glaciers, rivers and coastal sea areas bottled in 20-ml serum flasks, hermetically sealed and prepared for eternity. The label provides information about the place of origin, characteristics and history of the individual sample.

Follow the sign on the flask and learn more about the science behind the water cycle in the Arctic.



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