
ISSUE
04

Chatter Marks

A journal of the Anchorage Museum, dedicated to creative and critical thinking and ideas of past, present and futures for Northern Regions.

Chatter Marks are a series of often crescent-shaped gauges chipped out of the bedrock as a glacier drags rock fragments underneath it. Present since the last ice age, most of the world's glaciers are now shrinking or disappearing altogether as the climate gets warmer. As they mark the passage of deep time, our landscapes are also indicators of our tomorrow.

this issue examines connections between place and people, between Alaska and Russia. It is a collaboration between the Anchorage Museum and the Arctic Art Institute in Arkhangelsk, Russia. Anchorage in the US and Arkhangelsk in Russia are cities of similar populations and latitudes.

ARTISTS

ASH ADAMS
BRIAN ADAMS
KATIE BASILE
ANNA HOOVER
SONYA KELIHER-COMBS
AMY MEISSNER
DARIA ORLOVA
ULYANA PODKORYTOVA
IGOR SAMOLET
USTINA YAKOVLEVA
SERGEY ZHIGALTSOV

ESSAYISTS/ARTISTS

EVGENIA ARBUGAEVA
ARCACIA JOHNSON
TIMO JOKELA
EKATERINA SHAROVA
NIKOLAY SMIRNOV

TRANSLATION

MARIA RUCHYEVAYA
EVGENIA TANASEICHUK
EKATERINA SHAROVA

CONSULTANT

MAREK RANIS

PROJECT PARTNERS

ANCHORAGE MUSEUM, JULIE DECKER
ARCTIC ART INSTITUTE, EKATERINA SHAROVA



ANCHORAGE MUSEUM



ARCTIC
ART
INSTITUTE

Welcome to the fourth issue of *Chatter Marks*. Designer: Karen Larsen for the Anchorage Museum. Made possible, in part, by the National Endowment for the Arts, a federal agency.

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Amy Meissner
Birth Rope (detail), 2018

Discarded marine rope, silk organza,
vintage doilies, acrylic, thread
77" L x 24" W x 24" D
Photo: Brian Adams

АЛЯСКА, ALYASKA

This project connects Alaska and Russia through the work of contemporary artists, who examine landscape, identity, gender, personal narratives, memories, monuments, and colonization through their work. It is both a continuation and a beginning of connections between people and place. The artists featured here have begun conversations with each other over Zoom through a global pandemic, with virtual studio visits and exchange, and share their work and perspectives here to ignite interest and investigation into issues and to instigate new collaborations. Through their images, we can begin to see a connected landscape and connected concerns. The shared narratives cross boundaries, borders, histories, and geopolitics.

Art has long been a tie between place and people, something that can be exchanged and shared, despite perceived barriers of language and culture. We hope that this project is a spark to ideas of how we can embrace the human experience regardless of how remote or distant we might seem.

Northern places have shared histories of colonization, extreme landscapes, endurance, Indigeneity, adaptation, and resilience. The landscapes that connect Alaska and Siberia are part of an international, Circumpolar North and Arctic. In these landscapes we recognize each other, recognize a shared experience and a place that is not disconnected, but parts of a whole.

Brian Adams
Kaktovik, Alaska, 2015

Marie Rexford of Kaktovik, Alaska preparing maktak
for the villages Thanksgiving Day feast
From the *I AM INUIT* series





Cartoon Ridiculing US Purchase of Alaska
Political cartoon by Frank Bellew ridiculing the 1867 purchase of Alaska by the U.S. from Russia.
Courtesy of Getty Images, Bittman Collection

Context & Histories

Alaska is a two-way mirror through which Russia and the United States have watched each other for 150 years across the Bering Strait, just 55 miles at its narrowest point. The International Dateline is crossed on the way, creating a 20-hour time shift. Since the U.S. purchased Alaska from Russia in 1867, the US and Russia have been connected by history, religion, climate, and landscape, while divided by politics, language, and even time—today in Alaska is tomorrow in the nearest part of Russia.

For less than two cents an acre, the U.S. acquired nearly 600,000 square miles. Opponents of the Alaska Purchase persisted in calling it “Seward’s Folly,” “Seward’s Icebox,” and “Polar Bear Garden” until 1896, when the great Klondike Gold Strike convinced even the harshest skeptics that Alaska was a valuable addition to American territory. The Alaska Treaty of Cession, signed by Tsar Alexander II formally concluded the agreement for the Alaska Purchase. Russia’s territory was massive at the time of the purchase. For the Tsar, Alaska was simply a parcel on the other side of the Bering Strait.

Russia laid claim to Alaska beginning in the 1770s, occupying its coastal areas. Russia’s

primary interest was fur. The Unangâ people were often forced into slavery to hunt fur-bearing marine animals for Russian traders supported by the Russian government. An estimated 80 percent of the Unangâ population died from diseases against which they had no immunity. Russians moved onward to Kodiak, ill-treating the Koniags, then to Southeast Alaska, where the Tlingit waged war on the Russians into the 1850s.

Russian lore maintains that Russian settlement of Alaska pre-dates Vitus Bering’s discoveries in 1741. At least three different locations in Alaska are believed to be ancient Russian settlements. Although the Alaska Purchase transferred ownership of Alaska to the U.S., a strong Russian presence continued, including place names and Russian Orthodox architecture. The proximity and history are evident today.

The first Russian Orthodox missionaries came to Alaska in 1794. Earlier, Russian fur traders brought elements of Christianity to Alaska Natives. The Tsar in St. Petersburg prohibited the poor treatment of Alaska Natives, but many fur traders ignored his orders. Alaska is still home to more than 30 Russian Orthodox churches, six of which are U.S. National Historical Landmarks.

A statue of Alexander Andreyevich Baranov in Sitka, Alaska, was relocated from its original site in 2020 after protests related to the removal of monuments that express colonial histories and ideologies and the oppression of Indigenous peoples.

Traveling to Alaska in the late 1700s, Baranov established a trading post in Sitka, which was destroyed by Tlingit clans three years later. He returned and attacked the Kiks.ádi fort in the Battle of 1804. After resisting for days and when they lost their gunpowder supply, the Kiks.ádi were forced to relocate to the east side of the island. Baranov then established a small colony on the land, New Archangel, that would later become downtown Sitka and the administrative center of the Russian Tsar’s American colony until it was sold to the United States.

When a war of ideas—a Cold War—raged between the U.S. and Russia from 1947–1991, fears of espionage and the threat of nuclear war preoccupied the public. Music, movies, books, television, and other media depicted a polarized and dangerous world. The shortest distance between the United States and the Soviet Union was over the North Pole, placing Alaska at the frontlines of the Cold War military buildup and arms

race. Hundreds of U.S. military installations were constructed in Alaska. The pace was so rapid that some military installations were abandoned when it became apparent that they would be obsolete before they were completed. Over half of all the intercepts of Soviet aircraft that took place from Alaska military bases took place during the 1980s.

The paranoia and hostility on both sides led to a total closure of the narrow border between the Soviet Union and the U.S. across the Bering Strait where the Diomed Islands—Big Diomed (Russia) and Little Diomed (U.S.)—are only 2.4 miles apart. The militarized border was known as the “Ice Curtain.” No regular passenger air or boat traffic was allowed by either side. Indigenous families were cut off. Although limited private travel across the Bering Strait resumed in 1990, it still requires special permits by U.S. authorities and their Russian counterparts.

As political relations between the Soviet Union and United States improved in the late 1980s, Alaska was the first to experience the thaw in the Cold War. On August 6, 1989, two MIG-29 fighter aircraft and an AN-225 cargo aircraft made a refueling stop at Elmendorf Air Force Base in Anchorage as they made their way to an air show in Canada. This was the first time since World War II that a Soviet military aircraft had made such a landing in Alaska.

Beyond the Cold War, the idea of cold connects Alaska and Russia’s Northern regions. Cold in Alaska and Russia is more than physical—it is historical, cultural, and mythic. In places like Alaska and Siberia, people have learned to adapt and thrive in

extreme Arctic conditions. Populated areas of Alaska and Northern Russia experience some of the coldest recorded temperatures in the world. Both cherished and lamented, cold nourishes the identity of both places.

The landscapes of Alaska and Siberia both have the boreal forest, the world’s largest land-based biome, representing 29 percent of the world’s forest cover. Spreading over continents and covering many countries, the boreal forest plays a significant role in the planet’s biodiversity and climate. In Russia, the boreal forest is known as taiga. The boreal forest covers most of inland Canada and Alaska, most of Sweden, Finland and inland Norway, much of Russia, and the northern parts of Kazakhstan, Mongolia and Japan.

For thousands of years, indigenous people have lived between the two continents now known as Russia and the U.S. For thousands of years, Indigenous peoples of the Bering Strait region traveled its waters freely in walrus-skin boats to hunt marine mammals and visit relatives. The Soviet government in 1938 formally recognized the legitimacy of Indigenous peoples traveling across the international date line, requiring them only to check in with local border guards. As relations soured between the Soviet Union and the U.S. after World War II, both governments closed the border to personal travel.

After the end of the Soviet Union, both the American and Russian governments decided to organize a twinning of two Alaska national parks—the Krusenstern Park and the Bering Land Bridge National Preserve—with the Chukotka National Park in the Russian Federation.

Today

Today there is talk of new connections, despite an increase in military buildup in the Arctic. The InterContinental Railway is one transportation connection that has been discussed for years. The project would build more than 5,000 miles of new railroad to connect North America with Russia and Asia via Alaska and a 60-mile tunnel under the Bering Strait.

Youth, artists, Indigenous communities, and others have a strong interest in bridging political divides between people and place, with a shared goal of a peaceful and sustainable future for Northern regions. Climate change prompts a new imperative for working together across borders and for connecting landscapes. The boreal forest, melting sea ice and rising sea levels are not about borders or bounty, but food security, human and animal survival, and the future of not just Arctic but global communities.

We hope this project is part of an examination of stereotypes and perceptions, posing critical questions and prompting us to think about the ways we are one, despite many miles and many histories in between.

This is a project born out of a collaboration between the Anchorage Museum and the Arctic Art Institute, connecting artists, institutions, and countries.

We thank the artist participants, those featured in this journal as well as others who have been part of collaborations and conversations, and project advisor Marek Ranis.



Russia, Siberia, Baikal Lake, Olkhon Island, trip in Russian side car.

BRIAN ADAMS

ABOUT THE ARTIST

Brian Adams is an Iñupiaq editorial and commercial photographer based in Anchorage, Alaska, specializing in environmental portraiture. His work has been featured in both national and international publications, and his work documenting Alaskan Native villages has been showcased in museums and galleries across the US and Europe. His first book of photography, *I AM ALASKAN*, was published in October 2013 by University of Alaska Press and his most recent book, *I AM INUIT* was published in December 2017 by Benteli and the Anchorage Museum. He continues his work on documenting Inuit life in Alaska and the Circumpolar North.



Brian Adams
Photographic illustration to accompany a fiction piece by Sterling HolyWhiteMountain for *The New Yorker*. 2021



Brian Adams
Alice Qannik Glenn the creator of the podcast *Coffee & Quaq* for *High Country News*. 2021



Brian Adams
Jonas Makenzie, 2015
From the *I AM INUIT* series



Brian Adams
My cousin's bedroom in Kivalina, Alaska, 2012

Amy Meissner
Birth Weight, 8lbs, 4 oz, 2019
 Stones, abandoned household linens,
 wool yarn, nylon thread
 installation dimensions vary
 Photo: Brian Adams



Amy Meissner
Sample Home, 2020
 Abandoned embroidery, clothing,
 household linens, wool, found objects
 32" W x 36" H
 Photo: Brian Adams



Amy Meissner
Shadow Self, 2019
 Abandoned/unfinished embroideries,
 household linens, cotton embroidery, wool
 66" W x 66" H
 Photo: Brian Adams

ABOUT THE ARTIST
 Amy Meissner lives and works in Anchorage, Alaska. She combines traditional handwork, found objects, and abandoned textiles to reference the literal, physical, and emotional work of women. Her social practice focuses on the potentiality and prolonging of vulnerable objects through teaching clothing and textile repair as an alternative to a throwaway society. She holds undergraduate degrees in art and textiles, an MFA in Creative Writing, and an MA in Critical Craft Studies.

OPEN WATER

(essay excerpt)

Acacia Johnson
This Boreal Night
 Alaska, 2014

Inkjet print from 4x5 color negatives

ARCACIA JOHNSON

Fifty expeditions to the poles, and I still get seasick every time. The swell rocks the ship, the horizon tilts, and I know I had better go below deck. Then I empty myself and empty myself and empty myself until there's nothing left inside. Then I'm ready to go again. Then I'm free.

I wake up to the pounding of a fist on my door. The urgency of a captain's shouts that up here mean one of two things: we've seen a polar bear, or the ship is going down. I tear from bed, parka over pajamas, plunge bare feet in boots. The brass lock is still jiggling in the captain's grip when I swing open the door.

He's there, leaning into my face, charismatic gap teeth. He's the kind of man with a too-firm handshake, who crushes strangers' fingers in his grip.

"Pancake ice," he grins. "You have to come outside."

Our captain sank the largest cruise ship in polar history. It's one thing I like about him. Everyone else clings to safety up here, to clean records and to rules, but our captain knows just how it goes down. I think about it sometimes, the shrill ringing of the ship's alarm, the listing. How slow we would move, time thrust underwater. No: when some people say failure I look at our captain and see someone who knows how to get us out of here alive. And so there are two ways of looking at any one thing.

Outside, the sea is a mosaic of jeweled blue discs. Each plate of the soft, porous sea ice is raised around the edges where it brushes and churns against the others. They make a sound like rustling leaves. Shhh. It's March, the final edge of winter, and the white peaks of Spitsbergen circle the bays like glass.

Where the Svalbard Archipelago rises from the sea, about halfway between Norway and the North Pole, the Gulf Stream currents along the west coast create a warmer climate than anywhere else at its latitude. But sea ice should still crush around the islands like a jaw. It should be visible from space: the edges of the white earth spreading and reaching and swelling over the ocean and filling in the spaces between every island until there is no separation between land and sea, it all means home and it all means sustenance and the ice more than anything else.

The pancake ice rushes past us and drifts apart in the dark sea. We've been looking for polar bears for days and haven't found any. Every few hours the men who chartered the ship come up to the bridge and ask me why we haven't seen them yet, and I press my eyes to the rings of the binoculars until they feel snow-blind, like they'll bleed, and behind the ship we leave a ribbon of open water.

Fifty expeditions, and I've never learned to accept confinement. My first season guiding tourists in the Arctic, I got up at five every day and ran tiny laps around the deck of the ship to feel like I was getting somewhere. Every time I saw a paying passenger I'd smile and wave, it was my job, I was good at it. My shoes grew slanted on one side. Some people say that when you breathe hard, when you run, the cells of the world around you become part of your body.

I was running like that the day I first saw the sea ice.

I didn't understand what I was seeing. Where there was supposed to be a horizon of open ocean there was, instead, a line. A white divide, glowing through the twilight that consumed the deck of the ship where, off the coast of Somerset Island in the Canadian Arctic, I stopped to catch my breath. I squinted at the line. The clouds above it were illuminated, a blue hush.

The light drew closer. It spread itself across the sky. A plume of the ship's exhaust unfurled overhead. Then the ice was all around us, yet we were sailing, we hadn't sunk, pale continents unfolded across water, shape-shifting and infinite.

The ice was all around us. It rose and fell like breathing, like the rise and fall of a chest.

There are two ways of looking at any one thing. Daisy Hildyard says we have two bodies: the body in which we live, the one that eats potatoes at this little galley table in the high seas, and the one that lives in the fields and the farms and the power plants where they produce the plastic buttons we switch to turn on the light, where they generate electricity. Our bodies generate electricity.

The onboard glaciologist says that glacier ice is a rock. He says it's the flow under pressure that makes it transform from mineral into crystal into stone. So when the icebergs drift out to sea, when the pieces I lift from the water grow slick in my burning hands, the dull flame of my body heat is touching the passage of geologic time.

The ice breaks apart in our hands.



Acacia Johnson
Untitled
Arctic National Wildlife Refuge
Alaska, 2013

Inkjet print from 4x5 color negatives

ABOUT THE AUTHOR/ARTIST

Acacia Johnson is a photographer, artist, and writer from Anchorage, Alaska. A graduate of the Rhode Island School of Design, Johnson received a Fulbright grant to Canada in 2014 and spent a winter on Baffin Island. Since then, she has worked extensively in the Arctic and Antarctica, telling stories about human relationships with the natural world. Her work is housed in many museum collections and has been published by numerous media outlets, including *National Geographic*, *The Guardian*, and *The New York Times*. Johnson has made over 55 expeditions to the Polar regions for work and personal projects and in 2021 earned an MFA in Creative Writing from the University of Virginia.



Acacia Johnson
Home or Something Like It
Alaska, 2014

Inkjet print from 4x5 color negatives



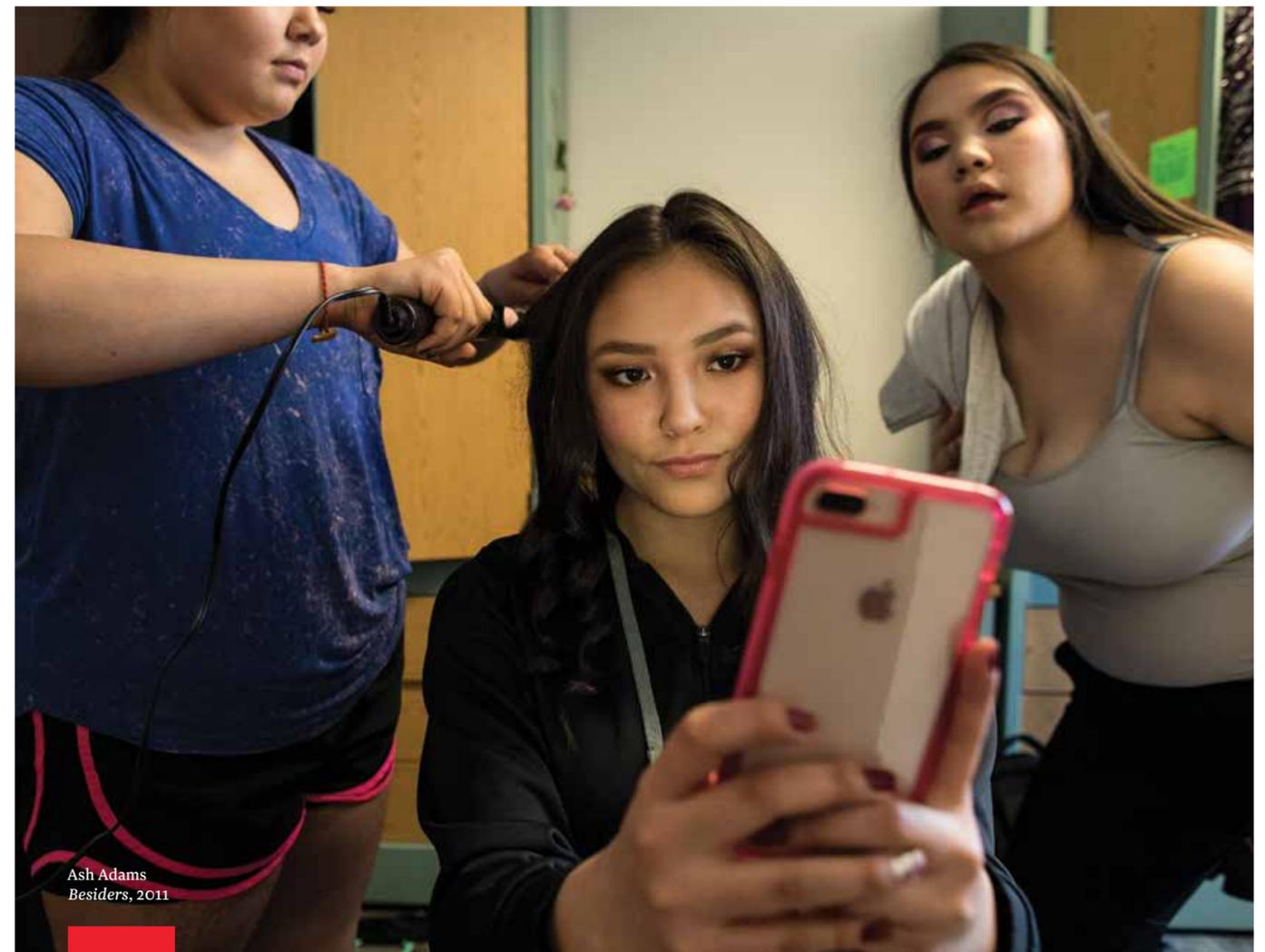
Acacia Johnson
Eagles (My Mother's Hands)
Alaska, 2013

Inkjet print from 4x5 color negatives



Ash Adams
Besiders, 2011

Ash Adams
Besiders, 2011



Ash Adams
Besiders, 2011

ABOUT THE ARTIST

Ash Adams is a photojournalist and documentary photographer based in Anchorage, Alaska. She works for national and international media and work has been featured in *The New York Times*, *The Guardian*, *The Wall Street Journal*, *The Washington Post*, *Mother Jones*, *Rolling Stone*, *TIME*, *GEO*, *Stern*, *Aljazeera America*, and other publications.



Timo Jokela
Sytola River landscape in
Syktyvkar, Komi Republic,
Russia, 2013

Photo by Timo Jokela

FINNS IN NEW ARKHANGELSK

TIMO JOKELA

The Arctic has interested me as both an artist and a researcher, starting in 1977 when I first heard about Alaska and Sitka. While studying art in Helsinki, a professor presented us with an astonishing collection in the basement storage of the National Museum of Finland. The collection consisted of clothes and other artifacts from Native cultures from the coastal regions of Alaska. We were amazed at how such a large and very special collection had ended up in Finland, and our eyes were opened to the fact that Finland, like Alaska, had belonged to the same Russian Empire and share parallel colonial history of the North.

The collection we visited later came to be known as Etholén's Ethnographic Alaska Collection. Adolf Etholén, a Finn, served as the governor of a trading company in Sitka, known in those days as New Arkhangelsk, from 1840 to 1845. Etholén compiled a significant ethnographic collection from Alaska's Pacific Islands and the Aleutians, which he donated to the University of Helsinki on his return to Europe. This internationally significant collection now belongs to the National Museum of Finland, but only some parts of it are on display at the Museum of Cultures.

Due to Finland's historical colonial connection to the Arctic, this unique collection was preserved in distant Finland, and it has begun to be visited by Alaskan artists, curators, culture bearers and scientists in recent years. The *Gifts from the Great Land* exhibition also toured its original locations in the United States: the Anchorage Museum of History and Art, May to September 1992 and the Alaska State Museum, Juneau, April to October 1993.

The artifacts in the collection made an indelible impression on me. The familiar materials resonated with my background as a member of the fishing and hunting culture of a northern Finland village. The visual patterns stayed in my mind and later inspired my art. I have not yet visited Sitka, but I hope to get there someday. Nevertheless, Sitka is relevant to my interest in Arctic cultures and art. Experiencing the visual power and mysterious origins of the artifacts in that collection led me to visiting Alaska and Russia and the eastern parts of Siberia.



The Russian double eagle was the imperial crest of Russia. Russian fur traders, representing the Tsar, used the double-headed eagle symbol as they explored the North Pacific. As they annexed new lands, they negotiated with the Native inhabitants in hopes of convincing them of the advantages of Russian rule. To ratify an agreement, they gave metal double-headed eagle crests to important Native leaders who were asked to wear and display them prominently. The Kiksádi clan of the Sitka Tlingit received a double-headed eagle crest as a peace offering following the 1804 Battle of Sitka.

Alaska State Museum collection, 111-b-150

Later in my university career, Sitka popped up on another occasion. A young Finnish priest, Uno Chygnaeus, was given the task of founding a Lutheran church in Sitka and creating a congregation to support the religious life of the numerous Finns living there. Chygnaeus spent eight months sailing to Sitka with the governor Etholén, touring the whole of South America. Chygnaeus worked in Sitka until 1845, after which he returned to St. Petersburg. He made the return trip across Siberia using horse-drawn carriages, and for part of the trip, he sailed on a riverboat along the Lena River in Sakha (Yakutia).

Chygnaeus later became one of Finland's great names. Based on his experience, he developed the Finnish folk education system, the elementary school, in 1857. His background was his years in Alaska. He understood the importance of education for the living conditions of Native and local peoples. He had also seen the great impact the education of women had on their lives. In Finland, Chygnaeus's elementary schools meant a reduction in social class differences, as everyone attended the same school and were able to study using their own language.

I drifted toward exploring Chygnaeus more closely because drawing skills and making things by hand were of particular importance in his school. He saw them as skills that allowed everyone to plan, design, and build the well-being of their own daily lives. At one time, Chygnaeus's views on education were thought to be radical, and similarly, I see comparable starting points in the mission and activities of the Arctic Sustainable Art and Design Network of University of Arctic, which I am coordinating to bring art and design to the service of the well-being of the Arctic's inhabitants' everyday lives.

Today, we no longer need ocean-going ships, riverboats, or horse-drawn carriages to maintain our circumpolar connections; digital communication has made this much easier. However, there are still challenges to showing to decision-makers how art and culture can play a role in crossing geographical and mental boundaries between nations and Indigenous and non-indigenous groups and building cultural understanding, well-being, and sustainable development in the Arctic.

ABOUT THE AURTHOR/ARTIST

Timo Jokela is an artist and a professor. As an environmental artist, Jokela seeks an inner landscape; one that can be experienced through all the senses, often using natural materials, wood, snow, ice, or the local cultural heritage as a starting point for his works. He is particularly interested in the relationship between traditional, physical work within the environment and the aesthetic. He has had many exhibitions and realized several environmental art projects and community projects in Finland and internationally. He works as a professor of Art Education in Faculty of Art and Design at the University of Lapland. He has also served as a visiting professor of environmental art and art education at University of Strathclyde, in Glasgow, Scotland. He lives in Rovaniemi, Finland.

ANNA HOOVER

ANNA HOOVER

ALASKA

Anna Hoover
Still from *Man from Kanatak*, 2019

written and directed by Anna Hoover
twenty five minute documentary film

Anna Hoover
Still from *The Last Walk*, 2017

written and directed by Anna Hoover
fifteen minute fiction film

(bottom)
Still from *Man from Kanatak*, 2019

written and directed by Anna Hoover
twenty five minute documentary film



ABOUT THE ARTIST

Anna Hoover, Norwegian/Unanga^{ax̂} is a writer, director, and filmmaker. She produces documentary, fiction and art films via her home state of Alaska. Hoover holds master's degree, from the University of Washington in Native American Art History and Indigenous Documentary Filmmaking. She has also trained in scriptwriting with the International Sami Film Institute, as well as with WGBH, a public radio station located in Boston, Massachusetts, and she has written four episodes for the award-winning PBS children's animation show *Molly of Denali*.

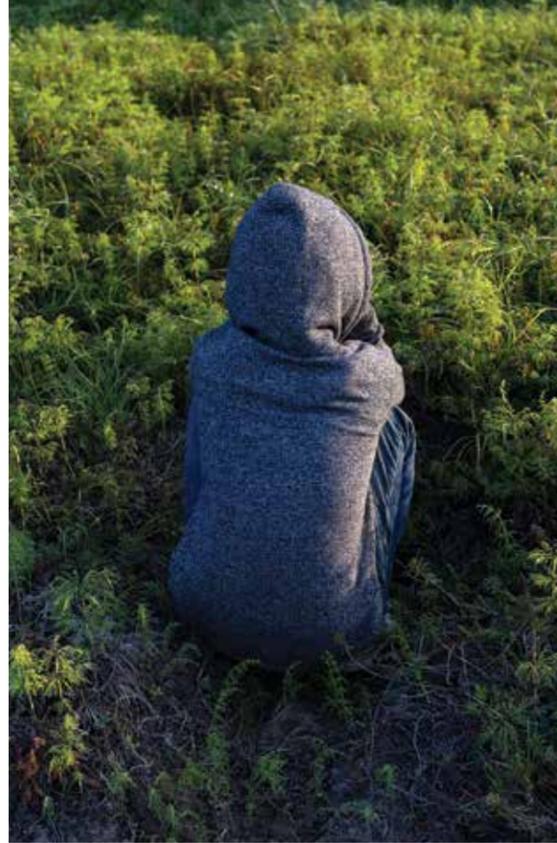


DEAR NEWTOK

(below left)
Lebron and Toby peer into a steambath that is nearly falling into the Ninglick River. Newtok is losing an estimated 70 feet of land per year to erosion.
Newtok, July 2020

(below right)
Jasmin Kassaiuli plays hide-and-seek near the newly constructed village of Mertarvik.
Mertarvik, July 2020

(next page right)
There are at least 144 communities in Alaska threatened by erosion, permafrost melt, and/or flooding. Over the past several decades, Newtok has lost more than one and a half miles of land. On this image Newtok residents sketched their memories of bird hunting, gathering grass, picking berries, and playing on the land before it disappeared.



Without meaning to, Albertina Charles became one of Newtok's main advocates. When journalists and filmmakers came to Newtok in droves, the village council would often send them her way. Albertina is open about how draining that's been for her, but sees the value in sharing Newtok's story through the media. She encourages other communities facing climate disasters to do the same.
Mertarvik, July 2020.

KATIE BASILE DEAR NEWTOK IS AN AUDIO/VISUAL ADVICE "COLUMN" PRODUCED BY RESIDENTS OF THE YUKON-KUSKOKWIM DELTA IN SOUTHWEST ALASKA, ONE OF THE FIRST REGIONS IN THE U.S. TO EXPERIENCE FORCED RELOCATION DUE TO THE CLIMATE CRISIS.

THIS CHAPTER OF THE PROJECT FOCUSES ON THE YUP'IK VILLAGE OF NEWTOK WHERE THE SHORELINE IS RAPIDLY ERODING AS A RESULT OF MELTING PERMAFROST AND AN INCREASE IN STORM SURGES. THE COMMUNITY IS RELOCATING TO THE NEWLY CONSTRUCTED VILLAGE OF MERTARVIK, NINE MILES AWAY.

USING WORDS AND IMAGES, DEAR NEWTOK OFFERS ADVICE AND INSIGHT ON ADAPTING TO A CHANGING WORLD.



A young boy flies over an abandoned dryer on the eroding banks of the Ninglick River in Newtok. Newtok, September 2018

ABOUT THE ARTIST

Katie Basile is a photojournalist, documentary photographer and filmmaker with a focus on her home, the Yukon-Kuskokwim Delta region of Alaska. Katie began her career as a teaching artist and has more than a decade of experience collaborating on multimedia stories with rural Alaskan youth. From Yup'ik kayak building to the high teacher turnover rate, youth-led storytelling continues to expand Katie's understanding of traditional and contemporary rural Alaska. She recently directed the award-winning short film "To Keep as One" in collaboration with the Newtok Village Council. She lives in Bethel, Alaska.



Sonya Kelliher-Combs
Burgundy Slip, 2017

Acrylic polymer, cotton fabric, nylon thread, steel pin



Sonya Kelliher-Combs
*Tangerine Walrus Family
Portrait*, 2018

Acrylic polymer, paper, poucupine quill

Sonya Kelliher-Combs
Mark, Polar Bear and Walrus,
2018

Polar bear hide, acrylic polymer,
cotton and nylon fabric
Collection of the Anchorage Museum



Sonya Kelliher-Combs
Lemon Walrus Family Portrait,
2013

Acrylic polymer, paper, nylon thread,
walrus stomach

Sonya Kelliher-Combs
Grey Curl, 2013

Acrylic polymer, caribou hair, steel pin

ABOUT THE ARTIST

is an artist of Iñupiaq from the North Slope of Alaska, Athabascan from Interior Alaska, German, and Irish descent. Kelliher-Combs strives to create work through a contemporary lens that addresses the importance of traditional knowledge and carries cultural traditions and values of her people, including respect for land, animals, sea and fellow humans. Her experience with traditional women's work has taught her to appreciate the intimacy of intergenerational knowledge and material histories. She draws from historical, familial, and cultural symbolism to form imagery that speaks about abuse, marginalization, and the historical and contemporary struggles of Indigenous peoples. Kelliher-Combs received a BFA from University of Alaska, Fairbanks, and an MFA from Arizona State University. She lives and works in Anchorage, Alaska.



CONNECTIONS
 СВЯЗИ
 PROXIMITY
 БЛИЗОСТЬ
 ARCTIC
 АРКТИКА
 RUSSIA
 РОССИЯ
 ALASKA
 АЛЯСКА
 DISTANCE
 ДИСТАНЦИЯ
 STORIES
 ИСТОРИИ
 LANGUAGE
 ЯЗЫК
 NORTH
 СЕВЕР

Little Diomedes

Big Diomedes

p.69,

Siberia

Alaska.

Asia
U.S. America

Asia
U.S. America

Siberia

Big Diomedes

p.69,

В России насчитывается более ста этнических групп. Из них сорок одна юридически признана как «коренной малочисленный народ Севера, Сибири и Дальнего Востока». Это группы, которые для того, чтобы называться коренным народом, группа людей должна насчитывать менее 50 000 человек, вести традиционный образ жизни, идентифицировать себя как отдельная этническая группа. Некоторые группы дисквалифицируются из-за их большой численности, такие как саха (якуты), буряты, коми и хакасы; другие в настоящее время стремятся получить признание.

Самыми маленкими из этих коренных народов являются энцы и ороки (450 человек), а самыми крупными являются ненцы и эвенки. Из 41 народа насчитывается менее 1000 членов, и одиннадцать живут за пределами Полярного круга. По крайней мере, 16 из этих народов имеют настолько малочисленное население, что считаются находящимися под угрозой исчезновения. По крайней мере, однанадцать были объявлены вымершими, хотя коренные народы России составляют до 0,2% от общей численности населения, или 250 000 человек, они населяют около 2/3 территории России. Коренные народы России неоднородны и разнообразны.

There are over 100 identified ethnic groups in Russia. Of them, 41 are legally recognized as "Indigenous small-numbered peoples of the North, Siberia, and the Far East." These are the only groups that are legally protected as Indigenous peoples; to meet the requirements, a group of people must number fewer than 50,000 people, maintain a traditional way of life, inhabit certain remote areas of the country, and identify themselves as a distinct ethnic group. Some groups are disqualified because of their larger populations, such as the Sakha (Yakuts), Buryat, Kom, and Khakas; others are currently striving to get recognition.

The smallest of these Indigenous groups are the Enets and the Oroks (450 people), while the largest are the Nents and Evenks. Of the 41 peoples, 16 have fewer than 1,000 members and eleven live beyond the Arctic Circle. At least 16 of these peoples have such small populations that they are considered to be endangered; at least eleven have been declared extinct. Though Russia's Indigenous peoples only make up 0.2% of the total population, or 250,000 people total, they inhabit about 2/3 of Russia's territory. The Indigenous peoples of Russia are varied and diverse.

The Anchorage Museum sits on Dena'ina DeEtnena, or Dena'ina homeland.

"We, the Indigenous Peoples of the North, Siberia, and Far East of the Russian Federation, believe that the Air, the Land, and Water are blessed; Nature is the source of life, Man is but a drop in the whirlpool of life; The river of time is but a reflection of the past, present, and future and that how our ancestors lived in the past is how we now live and how our offspring will live in the future."-RAIPON Charter

Музей Анкориджа находится на родине коренного народа Танаина.

«Мы, коренные народы Севера, Сибири и Дальнего Востока Российской Федерации, считаем, что благословенны Воздух, Земля и Вода; Природа - источник жизни, человек - лишь капля в водовороте жизни; Река времени - всего лишь отражение прошлого, настоящего и будущего, и именно так наши Предки жили в прошлом - это то, как мы живем сейчас и как наши дети будут жить в будущем» - из устава Ассоциации коренных малочисленных народов Севера, Сибири и Дальнего Востока Российской Федерации

издание
04

ледниковые штрихи

ЖУРНАЛ МУЗЕЯ АНКОРИДЖА, ПОСВЯЩЕННЫЙ ТВОРЧЕСКОМУ И КРИТИЧЕСКОМУ МЫШЛЕНИЮ, А ТАКЖЕ ИДЕЯМ ПРОШЛОГО, НАСТОЯЩЕГО И БУДУЩЕГО СЕВЕРНЫХ РЕГИОНОВ.

Ледниковые штрихи (*chatter marks*) – это ряд тонких борозд на горной породе в форме полумесяца, прочерченных песком и гравием, унесенными ледником. Существовавшие испокон веков ледники мира сокращаются или вообще исчезают по мере того, как сегодня теплеет климат. Внимательно наблюдая за следами вековых изменений природы, мы заметим, что она может подсказать то, что произойдет с нами завтра.

В этом выпуске исследуются связи между местом и людьми, между Аляской и Россией. Это сотрудничество между Музеем Анкориджа и Арктическим институтом искусств в Архангельске, Россия. Анкоридж в США и Архангельск в России - города с одинаковым населением и широтой.

ХУДОЖНИКИ

КЕЙТИ БЕЙСИЛ
СЕРГЕЙ ЖИГАЛЬЦОВ
СОНЯ КЕЛЛИХЕР-КОМБС
ЭМИ МЕЙССНЕР
ДАРЬЯ ОРЛОВА
УЛЬЯНА ПОДКОРЫТОВА
ИГОРЬ САМОЛЕТ
АННА ХУВЕР
ЭШ ЭДАМС
БРАЙАН ЭДАМС
УСТИНА ЯКОВЛЕВА

ПЕРЕВОД

МАРИЯ РУЧЬЕВАЯ
ЕВГЕНИЯ ТАНАСЕЙЧУК
ЕКАТЕРИНА ШАРОВА

КОНСУЛЬТАНТ

МАРЕК РАНИС

ПАРТНЕРЫ ПРОЕКТА

МУЗЕЙ АНКориДЖА, ДЖУЛИЕ ДЕКЕР
АРКТИЧЕСКИЙ ИНСТИТУТ ИСКУССТВ,
ЕКАТЕРИНА ШАРОВА

АВТОРЫ СТАТЕЙ

ЕВГЕНИЯ АРБУГАЕВА
АРКАСИЯ ДЖОНСОН
ТИМО ЙОКЕЛА
НИКОЛАЙ СМЕРНОВ
ЕКАТЕРИНА ШАРОВА



ANCHORAGE MUSEUM

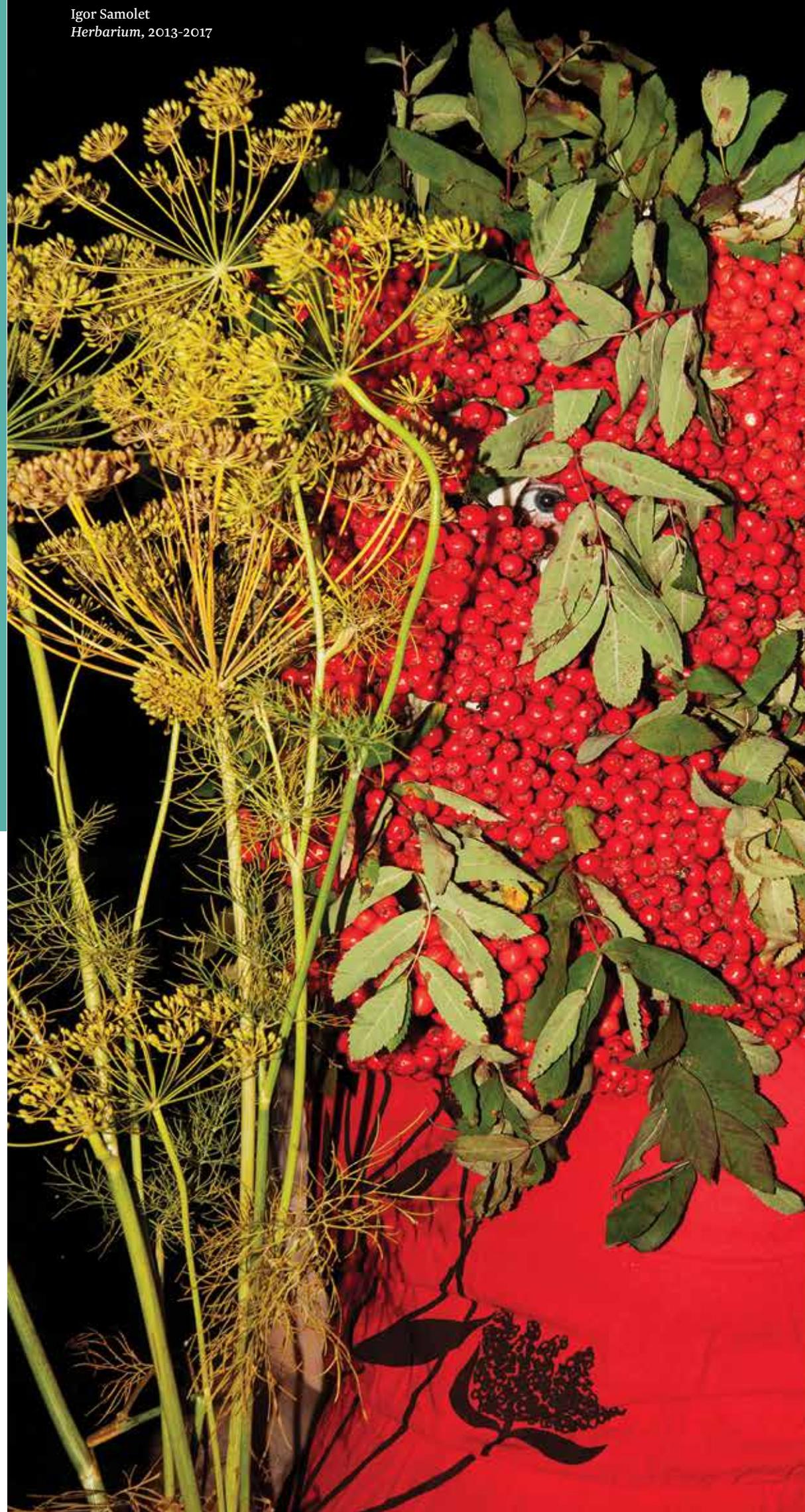


ARCTIC
ART
INSTITUTE

Четвертый выпуск журнала “Ледовые штрихи” Дизайнер - Карен Ларсен для Музея Анкориджа
При частичной поддержке Национального эндаумент-фонда искусств

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Igor Samolet
Herbarium, 2013-2017

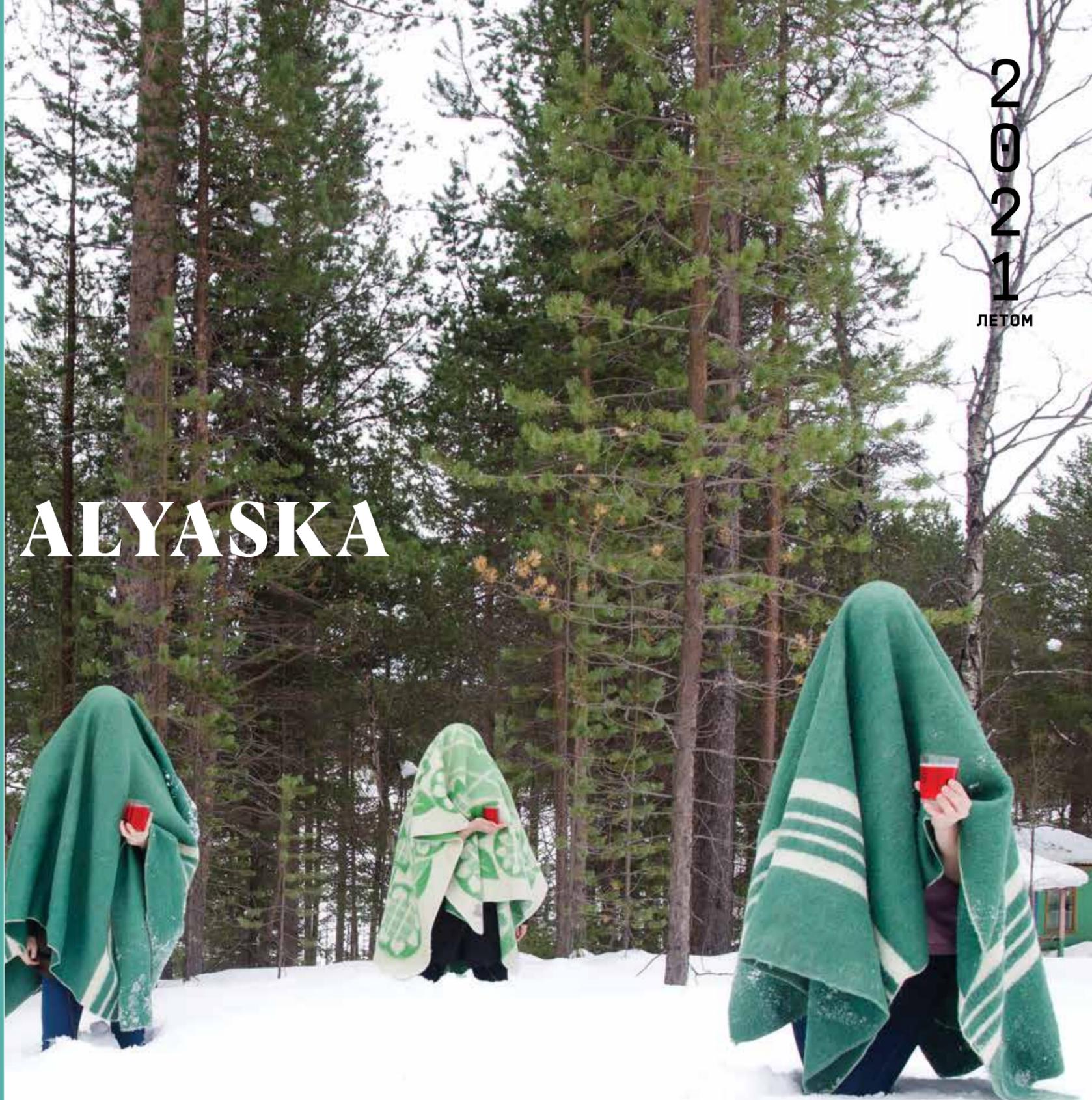


АЛЯСКА, ALYASKA

Этот проект связывает Аляску и Россию через творчество современных художников, изучающих ландшафт, идентичность, гендер, личные нарративы, воспоминания и колонизацию сквозь призму своей работы. Он объединяет установление и развитие связей между людьми и местом. Художники, участвующие в проекте, начали общение друг с другом в Zoom во время глобальной пандемии, виртуального посещения студий и обмена опытом и продолжают делиться творческими достижениями и идеями для активизации интереса, погружения в исследования и формирования новых форм сотрудничества. Их произведения позволяют нам увидеть связанный ландшафт и проблемы в этой области. Совместные нарративы выходят за рамки границ, рубежей, историй и геополитики.

Искусство давно стало связующим звеном между местом и людьми, им можно обмениваться и делиться вне зависимости от предполагаемых языковых и культурных барьеров. Мы надеемся, что наш проект будет способствовать появлению идей о том, как можно охватить человеческий опыт, какими бы отчужденными и далекими мы ни казались.

Северные территории характеризуются общей историей колонизации, экстремальным ландшафтом, выносливостью, аборигенностью, адаптацией и стойкостью. Ландшафты, соединяющие Аляску и Сибирь, являются частью международного циркумполярного севера и Арктики. В этих ландшафтах мы узнаём друг друга, осознаём общий опыт и местность как часть целого вместо чего-то обособленного.




 Daria Orlova
Trees with a Big Heart,
 Apatity, Russia, 2015
 Performance



Political Cartoon Of 1871 Russia And Usa A Bear Faced transaction-Uncle Sam to Rushin' Duke: 'Glad to see you. Give us your paw, but don't be too friendly. You squeezed a leetle too hard in that Alaska matter.'

Courtesy of Getty Images, Bettman Collection

КОНТЕКСТ И ИСТОРИИ

Аляска – это двустороннее зеркало, сквозь которое Россия и США смотрят друг на друга на протяжении более 150 лет через Берингов пролив, ширина которого составляет всего 55 миль в самом узком месте. По нему проходит линия перемены дат, создавая 20-часовую разницу во времени. С тех пор как США купили у России Аляску в 1867 году, их объединяет история, религия, климат и ландшафт, а разделяет политика, язык и даже время: сегодня в Аляске – это завтра в ближайшем регионе России.

Соединенные Штаты Америки приобрели почти 600 000 квадратных миль по цене менее двух центов за акр. Противники покупки Аляски упорно называли ее «прихотью Сьюарда», «холодильником Сьюарда» и «питомником белых медведей» вплоть до 1896 года, когда открытие золотого месторождения в Клондайке убедило даже самых суровых скептиков в том, что Аляска была ценным дополнением к американской территории. Конвенция об уступке Аляски, подписанная императором Александром II, стала официальным договором о покупке Аляски. В тот период российская территория была огромной, и для императора Аляска была просто участком на другой стороне Берингова пролива.

Россия заявила о своих правах на Аляску в 1770-х годах, завладев ее побережьем. Основным интересом для России была пушнина. Коренное население - унанган^ - часто использовалось в качестве рабов для охоты на морского пушного зверя

российскими купцами при поддержке российского правительства. Примерно 80 процентов населения унанган^ умерло от новых болезней, не обладая иммунитетом против них. Русские перебрались в Кадьяк, не лучшим образом обращаясь с народом кониаг, затем на юго-восток Аляски, где тлинкиты вели с ними войну вплоть до 1850-х годов.

Российские предания указывают на то, что российское освоение Аляски предшествовало открытиям Витуса Беринга в 1741 году. По крайней мере, три места на Аляске считаются древними российскими поселениями. Несмотря на передачу США права собственности на Аляску по договору, российское присутствие продолжало оставаться значительным, в частности, географические названия, русская православная архитектура. Близость и история ощущаются и сегодня.

Первые русские православные миссионеры прибыли на Аляску в 1794 году. До этого русские торговцы пушниной привнесли элементы христианства в жизнь коренного населения Аляски. В Санкт-Петербурге император запретил плохое обращение с коренным населением Аляски, однако торговцы мехами не выполняли императорские указы. На территории Аляски до сих пор расположено более 30 русских православных храмов, шесть из которых отнесены к государственному историческим памятникам США.

Изображения из фондов музея Анкориджа: Статую Александра Андреевича Баранова

в городе Ситка (штат Аляска) перенесли на новое место в 2020 году в связи с протестами на фоне борьбы с памятниками, которые отражают колониальную историю, идеологии и угнетение коренных народов. Прибыв на Аляску в конце XVIII века, Баранов основал форт на острове Ситка, который был уничтожен тлинкитами три года спустя. Он нанес ответный удар по тлинкитам клана Кикс.ади в битве у форта в 1804 году. После нескольких дней сопротивления, истощив запасы пороха, Кикс.ади были вынуждены уйти на восточную часть острова. Баранов основал небольшую колонию на той территории – Новоархангельск, ставший потом центром Ситки и административным центром российских владений в Северной Америке до продажи Аляски Соединенным Штатам.

В период идеологического противостояния – холодной войны между США и СССР с 1947 по 1991 год – общество охватил страх перед шпионажем и угрозой ядерной войны. В музыкальных произведениях, фильмах, книгах, на телевидении и других средствах массовой информации изображался поляризованный и опасный мир. Самое короткое расстояние между США и СССР было через Северный полюс, поэтому Аляска оказалась на передовой холодной войны, которая сопровождалась наращиванием военного присутствия и гонкой вооружений. Сотни военных объектов были построены США на Аляске. Темпы были настолько стремительными, что строительство некоторых военных сооружений прекращалось, как только становилась очевидной их ненужность до завершения. Более половины всех операций по перехвату советских самолетов с военных баз на Аляске совершены в 1980-е годы.

Паранойя и враждебность с обеих сторон привели к полному закрытию небольшого участка границы между Советским Союзом и США посреди Берингова пролива между островами Диомида. Всего лишь 2,4 мили отделяют российский Большой Диомид от американского Малого Диомида. Тот милитаризованный участок границы получил название «ледовый занавес». Регулярного пассажирского воздушного или морского сообщения не было. Семьи коренных жителей, имевшие родственников по ту сторону пролива, оказались оторванными друг от друга. Несмотря на возобновление частных поездок через Берингов пролив в 1990-х годах, до сих пор требуются специальные разрешения от американских и российских властей.

По мере улучшения политических отношений между Советским Союзом и Соединенными Штатами в конце 1980-х годов Аляска одной из первых почувствовала «потепление» в холодной войне. 6 августа 1989 года по пути на авиашоу в Канаду два истребителя МИГ-29 и транспортный самолет Ан-225 приземлились на авиабазе Эльмендорф под Анкориджем для дозаправки. Впервые со времен Второй мировой войны советский военный самолет приземлился на Аляске.

Помимо холодной войны, Аляску и северные регионы России объединяет понятие холода. Холод на Аляске и в России – это не просто физическое явление, а историческое, культурно-мифологическое понятие. В Сибири и на Аляске люди научились адаптироваться и благополучно жить в суровых арктических условиях. На населенных территориях Аляски и севера России зафиксированы самые низкие температуры воздуха на Земле. Холод, к которому относятся как с уважением, так и с сожалением, питает идентичность обоих регионов.

Ландшафты Аляски и Сибири представлены бореальными лесами – это самый большой наземный биом в мире, составляющий 29 процентов лесного покрова на планете. Произрастая на нескольких континентах и во многих странах, бореальные леса играют важную роль в регулировании климата и биоразнообразия планеты. В России бореальные леса называют тайгой. Бореальные леса покрывают большую часть материковой Канады и Аляски, большую часть Швеции, Финляндии и материковой Норвегии, обширные территории в России и северные

регионы Казахстана, Монголии и Японии. На протяжении тысяч лет коренные народы жили на двух континентах, сейчас называемых Россией и США. На протяжении тысяч лет коренные народы по обе стороны Берингова пролива свободно пересекали его на лодках, обтянутых шкурами моржей, для охоты на морских животных и визитов к родственникам. В 1938 году советское правительство официально признало правомерность пересечения международной демаркационной линии представителями коренных народов, потребовав от них лишь уведомления пограничных служб. В связи с ухудшением отношений между Советским Союзом и США после Второй мировой войны правительства обеих стран закрыли этот участок границы для частных визитов. После распада Советского Союза американские и российские власти приняли решение об установлении породненных связей между национальным парком на территории Чукотки в России и двумя национальными парками на Аляске – национальным парком «Мыс Крузенштерн» и национальным заповедником «Берингов мост».

СОВРЕМЕННОСТЬ

Сегодня ведется обсуждение новых связей, несмотря на увеличение военного присутствия в Арктике. В течение многих лет ведутся, в частности, дискуссии о трансконтинентальной железной дороге через Берингов пролив. В рамках проекта предполагается строительство железной дороги протяженностью более 5000 миль, которая соединит Северную Америку с Россией и Азией через Аляску, а также туннеля под Беринговым проливом длиной в 60 миль.

Молодежь, люди искусства, коренные сообщества и многие другие заинтересованы в преодолении политических преград, разделяющих людей и место, объединены общим стремлением к мирному и устойчивому будущему для северных регионов. Изменение климата ставит новые задачи: по совместной работе разных стран и по установлению связей между ландшафтами. Ведь бореальные леса, таяние морских льдов и повышение уровня моря связаны не с границами или премиями, а с продовольственной безопасностью, выживанием людей и животных, влияют на будущее мирового сообщества, а не только Арктического региона.

Мы надеемся, что данный проект внесет свой вклад в исследования стереотипов и представлений, поможет поставить значимые вопросы и поразмышлять о том, в чем мы едины, несмотря на географические расстояния между нами и разницу в истории.

Данный проект появился в результате сотрудничества между музеем Анкориджа и Арктическим Форумом Искусств, объединив людей искусства, учреждения и страны.

Мы выражаем благодарность художникам, участвовавшим в проекте, как представленным в данном журнале, так и тем, кто внес вклад в сотрудничество и обсуждения, а также консультанту проекта Мареку Ранису.



Ice Pack Barrow residents ride a sled drawn by a snowmachine as the Soviet ice-breaking cargo ship Vladimir Arsenev makes a path through the ice pack off Point Barrow during the California gray whales rescue in October 1988.

Photograph by Bill Roth/Anchorage Daily News/MCT via Getty Images

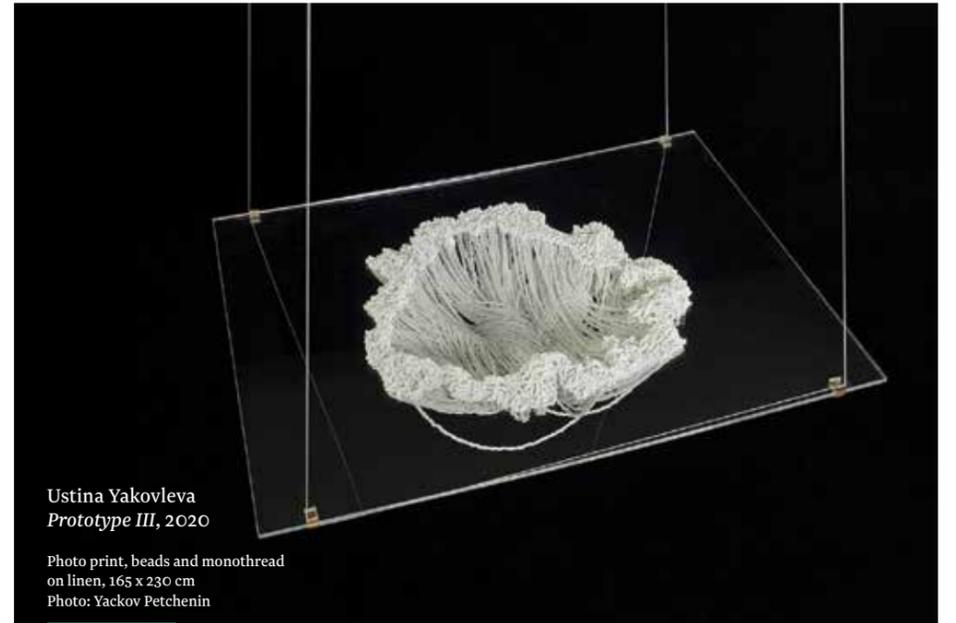
ABOUT THE ARTIST

Ustina Yakovleva lives and works in Moscow. Graduated from Moscow State Pedagogical University (Graphics Faculty, 2009) and in the same year graduated from the Institute of Contemporary Art, Moscow. Ustina was resident in Gridchinhall residency, NCCA residency in Kronstadt, Zarya residency in Vladivostok, Vyksa AiR in Vyksa, Russia, and PROGR residency in Bern, Switzerland, Garage residency in Moscow.



Ustina Yakovleva
Untitled, 2020

Photo print, beads and monothread
on linen, 165 x 230 cm
Photo: Anastasia Soboleva / Spasibo Studio



Ustina Yakovleva
Prototype III, 2020

Photo print, beads and monothread
on linen, 165 x 230 cm
Photo: Yackov Petchenin

Untitled, 2019
From the series *Embroideries*

Beads, natural pearls, cotton and synthetic
thread, mono thread on homespun fabric,
110 x 51 cm
Photo courtesy of the artist



Ustina Yakovleva
Untitled, 2019
From the series *Chakola*

Beads and mono thread on photo print,
10 x 15 cm
Photo courtesy of the artist



Ulyana Podkorytova
Untitled
Arkhangelsk, 2020
Part of exhibition *Be what doesn't happen.*

Commissioned for IV Arctic Art Forum
Photo: Pavel Smirnov



Ulyana Podkorytova
Photo series for *Dialog of Arts Magazine*
Abramtsevo, 2020
Photo: Pavel Smirnov

Ulyana Podkorytova
Portrait of the artist in the landscape
Nyonoksa, Arkhangelsk region, 2020

Part of the artist residency Maryin Dom/the Living North, project of Arctic Art Institute
Photo: Anna Zlotko



ABOUT THE ARTIST

Ulyana Podkorytova is a Moscow-based multidisciplinary artist. She received a degree in Graphic Arts from the Moscow State University of Printing Arts and studied with Natalia Pshenichnikova at the Voice Laboratory of the Theatre Institute. She also took Olga Tsvetkova and Alexandra Denisova's DANCE/DOC masterclass in acting and graduated from the Rodchenko Art School, where she studied video art with Kirill Preobrazhensky. Her work has been part of numerous festivals and solo exhibitions.



Photograph by Evgenia Arbugaeva

HYPERBOREA: Stories from the Russian Arctic

EVGENIA ARBUGAeva

People say that once you have the Arctic in your system, it will always be calling you. I spent my childhood running about the tundra and watching the northern lights as I walked to school in the polar night, the poetic name for the two months of darkness that's not just winter here but also a state of mind. I left my hometown of Tiksi, a remote seaport on the shore of Russia's Laptev Sea, years ago to live in big cities and different countries. But the Arctic has been calling me back. I crave its isolation and slower pace of life. In this frozen northern landscape, my imagination flies like the wind, with no obstacles. Every object becomes symbolic, every shade of color meaningful. I am my real self only when I am here.

It's much the same for those I photograph. Sometimes I think their stories are like chapters in a book, each revealing a different dream but each also connected to a love of this land. There's the hermit who imagines he's living on a vessel at sea, and the young woman who dreamed of living with her beloved at the edge of the world. Then there's the community that's keeping its past and future alive as its

members follow the traditions and retell the myths of their ancestors. And finally there's the old Soviet dream of polar exploration and conquest. Each dream has its own color palette and atmosphere. Each person who is here is here for a reason.

The first dream belongs to Vyacheslav Korotki. He was the longtime chief of the Khodovarikha Meteorological Station on an isolated peninsula on the Barents Sea—a slender, barren spit of land that, Korotki says, feels like a ship. When I first met him, I instantly recognized his tarpaulin jacket, the kind all men wore back in Soviet times in my hometown. He is what is known as a polyarnik—a specialist of the polar north—and has dedicated his life to work in the Arctic. He still helps report the weather. Outside the station I could hear ice shifting and grinding and the wind making the radio wires whistle. Inside it was quiet, with only Korotki's footsteps and a squeaking door marking the passage of time. Every three hours he'd leave, then return, muttering observations to himself—"Wind south southwest, 12 meters per second, gusts up to 18 meters, getting stronger, pressure falls, snowstorm is coming"—which he would then report over a crackling old radio to a person he has never seen.

One day I felt sad, the polar night causing my thoughts to run in chaotic directions. I came to Korotki with a cup of tea and asked



Photograph by Evgenia Arbugaeva

how he could live here, alone, every day the same. He told me: "You have too many expectations, and I guess it's normal. But every day is not the same here. Look, today you saw the bright aurora borealis and a very rare phenomenon of thin ice covering the sea. Wasn't it great to see the stars tonight, after they were hiding from us behind the clouds for over a week?" I felt guilty for gazing too much inside of myself, forgetting to observe outside. From then on I became all eyes.

One month I lived with a young couple, Evgenia Kostikova and Ivan Sivkov, who were collecting meteorological data at another frozen edge of Russia. Kostikova had asked her beloved Sivkov to join her up north after their first year together in a Siberian city. They monitored the weather, chopped wood, cooked, tended the lighthouse, and looked after each other. For medical help they relied only on a distant helicopter, but it could be delayed for weeks in rough weather. Kostikova called her mother almost every day, but as there was little news to report, she'd often ask her mother to leave the phone on speaker and to go about her housework. Kostikova would just sit and listen to the sounds of her faraway home.

Perhaps partly because of their isolation, the 300 Chukchi in the village of Enurmino have kept their traditions, living off the land and sea as their ancestors did, hewing to the same myths and legends passed

through the generations. It is an honor to be a hunter, and the villagers follow federal and international quotas as they hunt for walrus and whale to sustain their community through the long winters. Not far from Enurmino, I spent two weeks in a wooden hut with a scientist who was studying walrus. We were trapped inside for three of those days, careful not to set off a panic among the estimated 100,000 walrus that had hauled out around us, their movements and fighting shaking our hut.

The dream of Soviet greatness is covered in frost in Dikson, on the shore of the Kara Sea. During its heyday in the 1980s it was called the capital of the Russian Arctic, but since the demise of the U.S.S.R. it has become almost a ghost town. Perhaps there will be new towns as the region warms, but it pains me to see the failure of human effort on such a scale.

During my first weeks I was disappointed with the photos I shot in Dikson's endless darkness, but then the aurora borealis suddenly exploded in the sky, coloring everything in neon hues for several hours. Cast in a green light, a monument to soldiers looked like Frankenstein's monster, who, after all, at the end of Mary Shelley's book, escaped to the isolation of the Arctic. Then the aurora faded, and the town started to slowly disappear back into darkness until finally it was invisible.



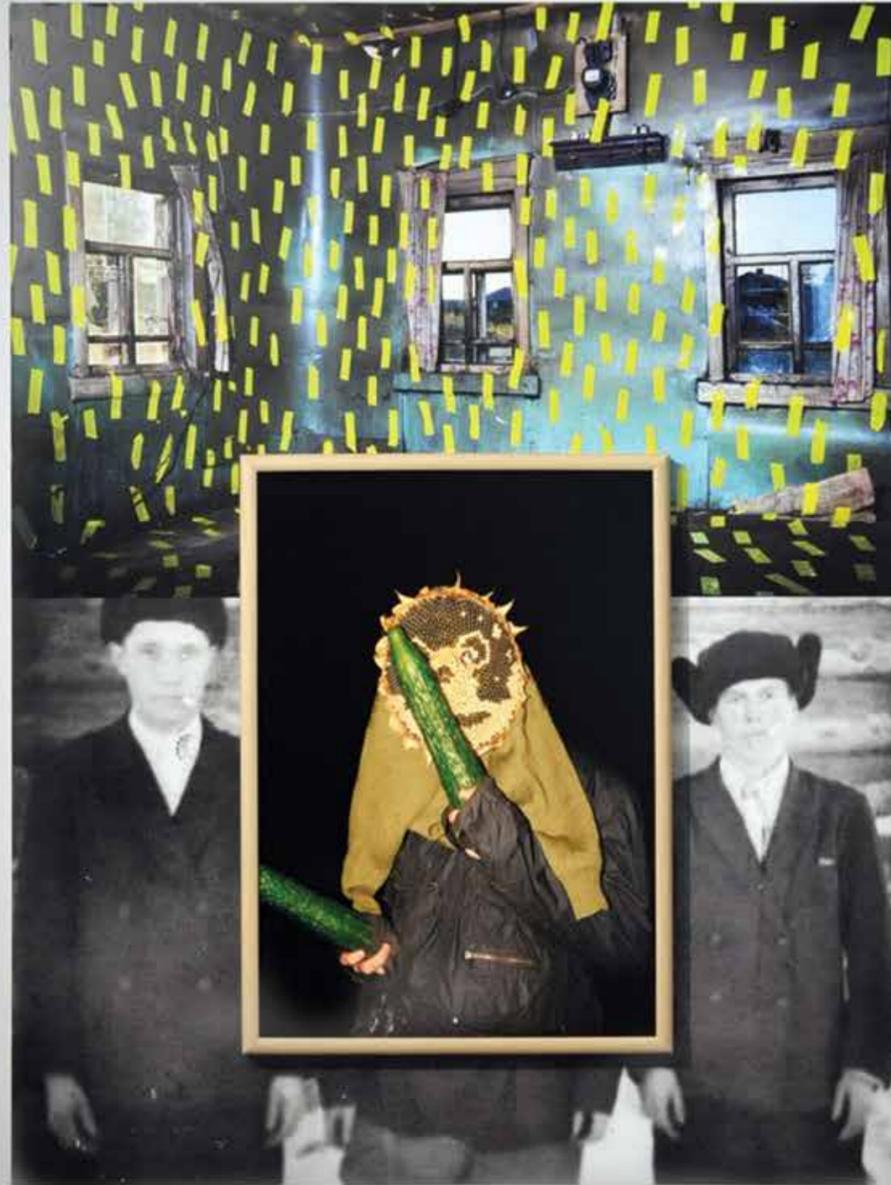
All photographs by Evgenia Arbugaeva



ABOUT THE AUTHOR/ARTIST

Evgenia Arbugaeva grew up in the secluded port town of Tiksi on the shore of the Laptev Sea, Russia, and, although now based in London, remains deeply connected to her birthplace. Her work is often located within the tradition of magical realism, and her approach combines documentary and narrative styles to create a distinctive visual iconography rooted in real experience but resonant with fable, myth and romanticism.

Igor Samolet
The Trip, 2012



ABOUT THE ARTIST

Igor Samolet was born in northern Russia. He graduated from the Rodchenko Moscow School of Photography and Multimedia. He published a book of his photography titled *Be Happy!*, which received a German Photobook award. His work has been included in several publications and has received numerous awards. He has participated in the grant program of the Garage Museum of Contemporary Art and project *Energy of Mistake* was shown at the Multimedia Art Museum in Moscow. His work has been included in numerous exhibitions and festivals as well as in the Ural Industrial Biennale.



Igor Samolet
The Trip, 2012



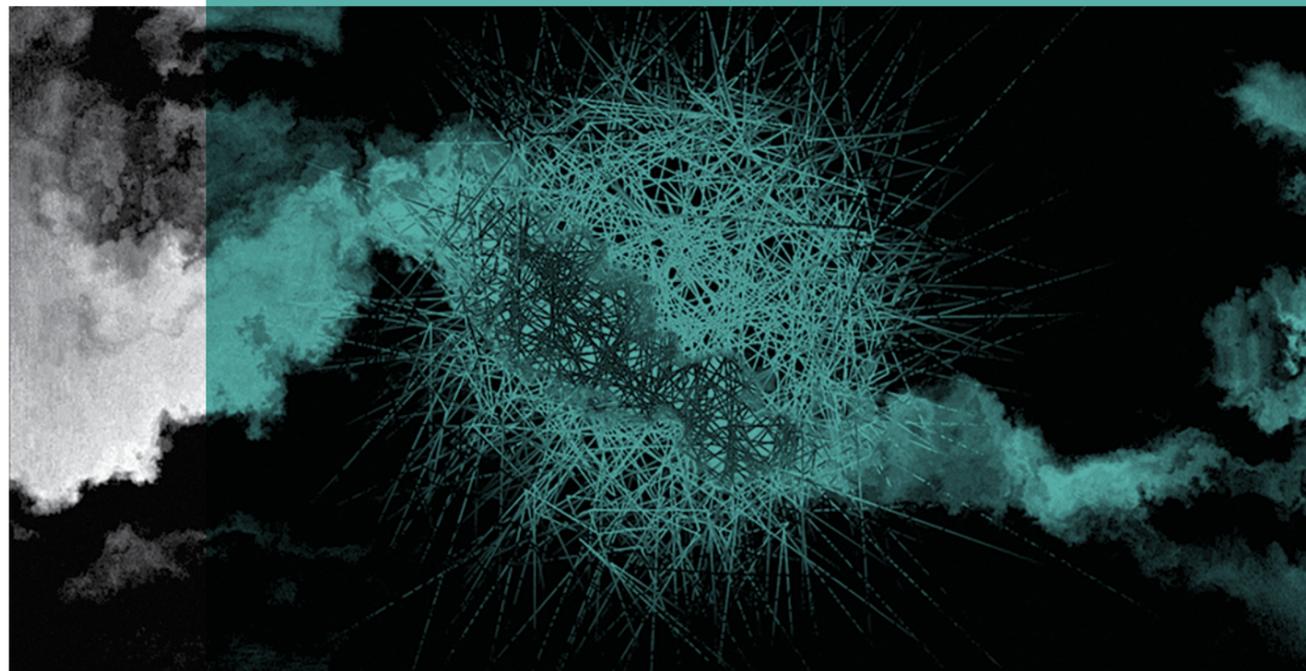
Igor Samolet
Herbarium, 2013-2017

SERGEY ZHIGALTSOV

SERGEY ZHIGALTSOV

RUSSIA

Sergey Zhigaltsov
The Foggy Series
Novaya Zemlya and Franz Joseph land



Sergey Zhigaltsov
The Arctic Zone
video installation



Sergey Zhigaltsov
The Foggy Series
Novaya Zemlya and Franz Joseph land

ABOUT THE ARTIST

Sergey Zhigaltsov was born in Arkhangelsk, Russia. Educated as a carpenter and a TV-technician, he has most recently been working with film production. He started to produce films while working as the head of the film library at the Naval School named after V. Voronin in Arkhangelsk and has worked at the Arkhangelsk regional television station as a videographer. He has created numerous short films as well as performance works with dancer and actor Nikolay Schetnev. He has created installations, sound and film projects, video works, and performances for numerous festivals and events.

Complex material surface emerges, on which things are equalized with images and processes. Visuality and form become key to the formation of new “lateral” connections on this surface, resulting, as an example, in the Chukchi media art being perceived as logically stemming from tradition.

Photo courtesy of the author.

COMPOSING THE GEOCULTURES OF THE ARCTIC: New grounds for Geocultural Analysis

NIKOLAY SMIRNOV

The concept of *geoculture* was formulated by Immanuel Wallerstein and attributes the location of sovereignty (linked culture and territory) to the modern era. The unified liberal geoculture finds itself in a systemic crisis, reflecting the current state of affairs in the modern capitalist world system. A diagnostician and critic, Wallerstein did not offer a positive solution, though. This is only logical, given the hierarchical nature of Wallerstein’s ontology: Using the dynamics of a center-periphery model, the world-systems analysis describes things with complete determination. One possible way out of this methodological impasse is to reinterpret the concept of geoculture, in particular, in terms of flat ontology, as an ongoing process.

Our interpretation of geocultures is that of self-organizing systems or ontogenesis in Simondon’s theory, where the dynamic properties of matter produce a set of complex relationships and singularities, which sometimes leads to the creation of new, unique events, but more often to repeated orders and practices. The material is understood here as a sophisticated agent surface, which brings into being memory, images, ruins, processes, people, objects. This is where continuous processes of geocultural individuation occur through composition and decomposition. Geoculture itself is an event-space, a place of individuation on a material surface. Two modes are important in this process – the recurrence of similar orders and practices (cliches in Deleuze’s theory) and the emergence of new, unique relationships and singularities. Flat ontology does not exclude identity altogether, but perceives it as a permanent entity, turning geoculture into a work of art, a result of “complicity with anonymous materials.”¹ Geocultural analysis deals with emerging patterns and the relationships they form.

Three recurring orders have been identified as a result of our expeditions to Taimyr (Dudinka, Tukhard village, Tukhard tundra) and Chukotka (Anadyr, Providence, Lavrentyia, Uelen). Associated with different waves of colonization, these orders have formed similar material forms, traditions and cultures in different parts of the Arctic that exist in a variety of the forms including ruins, memories, active environments, revived customs, everyday practices or new processes, mixed in a variety of ways.

These cliched orders are:

- 1 *Geoculture of the Indigenous peoples of the Arctic*
- 2 *Geoculture of permanent settlements of Soviet colonization*
- 3 *Post-Soviet neoliberal Geoculture with the rhetoric of traditions*



The abandoned Chukchi village of Nunyamo. Spatially, its Geoculture 1 is represented by three layers: in the foreground, in the place of the authentic settlement, lie the remains of whale; in the middle there are ruins of the Soviet national village; and in the background are the silhouettes of modern houses, used by seal-hunters as watch points and temporary storages.

Photo courtesy of the author.



“Arctic slums”. Inhabited by the Nenets in the village of Tukhard (Taimyr), they stand amid engineering facilities and industrial wastes.

Photo courtesy of the author.



The abandoned ruins of Soviet military settlements can be found in every Russian Arctic area. The mass exodus was followed by ruining of Geoculture 2 in the mid-1990s.

Photo courtesy of the author.

¹ Reza Negaristani. Cyclonopedia: Complicity with anonymous materials: Lighting Source Inc, 2008

Geoculture 1

(indigenous peoples of the Arctic)

The forms of this geoculture emerged as a result of long and numerous colonizations. In Chukotka for example, Paleoasiatic, Eskimo and Chukchi periods are distinguished. It is important to emphasize the depth of this horizon and the fact that disciplinary knowledge about it first took shape in the late 19th-20th centuries, within what Edward Said referred to as “secular order of disciplinary methodologists.” Long and diverse, each period had been accumulating itself in the form of a generalized “Indigenous culture” with some important divisions inside.

The analysis of Geoculture 1 has revealed its most essential features, the first one being the nomadism, the second defining it as a geoculture of eternal presence (in the definition given by Levi-Strauss), not a sign, and the third exposing its highly hybrid nature.

As a result of Soviet modernization, when traditional identities were being reforged the Soviet identities, many nomadic forms of existence were replaced by sedentary. The market economy hit reindeer husbandry the hardest, having devastated it almost completely in the 1990s. The return to traditional subsistence took place in the 2000s took place against the backdrop of the collapsing non-traditional forms of economic management and the need for survival.

Geoculture 2

(permanent settlements of Soviet colonization)

The Soviet era has left a deep mark on the Arctic by giving rise to a new singularity in the form of permanent settlements and cities (Geoculture 2) and transforming Geoculture 1. Swept by the wave of Soviet influence, the Arctic became exposed to the realities it never knew before – cultural outreach houses, Northern Sea Route ports, civic centers, national settlement, military units, communication devices, shift camps, and penal camps.

Geoculture 3

(post-Soviet neoliberal geoculture with the rhetoric of traditions)

The latest wave of colonization operates largely on a symbolic level, advancing a large-scale restructuring of material and descriptive assets. In the postmodern economy, the most important criterion of which is efficiency, everything becomes a resource and an identity is seen as a commodity.

One example is Chukotka. Vibrantly rebranded by mogul Roman Abramovich, appointed Governor of Chukotka after the disastrous 1990s, the capital of Chukotka, Anadyr, became the flagship of the process, with multi-colored buildings, bike stands, hipster aesthetics, revived Orthodox churches, and monuments to old and new “heroes” amid other objects of a postmodern eclectic mix.

The authentic identity of the peoples of the Arctic, whose descriptions are found in the books by archaeologists and Soviet scientists, among other contemporary and historical sources, represents an important resource. However, essentializing it through geocultural coupling of its identity and territory may, according to Wallerstein’s diagnosis, escalate the conflict. Therefore, the question today is how to find new grounds for describing the local, that is how to move, in the terms of Bruno Latour, from the global to the planetary, from the globe to the earth? In addition, it is important to provincialize such total abstract principles as the globe, understood as a space of essentialist localization of sovereignty.

This narrative has been prepared based on the works published by LCGRA (Laboratory for Comprehensive Geocultural Research in the Arctic), Yakutsk, Moscow, 2014-2016.

Symbolic resource restructuring operates on imaginative reenactment. A radical change in the appearance of a number of Arctic cities was achieved in the 2000s by painting the old development.

Photo courtesy of the author.

The Heritage of Chukotka Museum Centre. Its arrangement involved a Moscow based creative team and clearly embodies the neoliberal figurative surface: ancient and the traditional exhibits are mixed with modern things and sponsored materials. Reduced to silhouettes, they are like Internet search images

Photo courtesy of the author.

On the global market of identities, the indigenous peoples assume the role as indigenous people. This photo features a bone-carver performing on camera with his works as background (Dudinka, Taimyr).

Photo courtesy of the author.

ABOUT THE AUTHOR

Nikolay Smirnov is an artist, geographer, curator, and researcher. He works with spatial practices and the representation of space in art, science and everyday life. Curator of the projects *Metageography*, together with Dmitry Zamyatin and Kirill Svetlyakov, State Tretyakov Gallery, Moscow; Zarya Center of Contemporary Art, Vladivostok (2015) and *Permafrost*, Arctic Biennale of Contemporary Art, Yakutsk (2016), Smirnov was nominated for the Innovation Prize in 2016. Author of a number of academic papers published in *Khudozhestvenny Zhurnal*, *Raznoglasiya*, CEM (Center of Experimental Museology), *Urban Studies and Practices*, *e-flux* journal. In 2018 he was awarded the Pernod Ricard Fellowship as part of the Villa Vassilieff residency.



ABOUT THE ARTIST

Daria Orlova is interested in the art of interaction, self-organization, and nomadic approaches. Composing and assembling her installations from various objects, she leaves room not only for imagination, but also for action, calling on the beholder to participate. Utopian dating clubs, exhibitions of imaginary artists, collective performances—these are worlds that the artist creates for the viewer, in an endless search for her own identity. By personifying herself with a red plastic ball, a man or an amorphous image, the artist raises the topic of queer ecology. Since 2020, she has been a member of the self-organized female art group ShShSh (ШШШШ in Russian). Orlova has degrees from the Murmansk State Technological University (MSTU) and the Krasnodar Institute of Contemporary Art. She lives and works in Murmansk and St. Petersburg.

Daria Orlova
Feminist poster manufactory,
Open Out festival, Tromsø, Norway



Daria Orlova
Rule of the third leg, 2020
performance



Daria Orlova
Dialogues with Snow, 2019
field project

8 March Performance
Arkhangelsk, Lenin square 2016

Photo: Ekaterina Kulakova



ON MEMORY and Amnesia

EKATERINA SHAROVA

In 2016, I came to the Artist Union branch in my hometown of Arkhangelsk in Russia and suggested making a forum together—uniting their already-starting, large-scale contemporary art event with several new exhibitions of a grassroots artistic and curatorial group called the Arctic Art Institute. This was the start of the Arctic Art Forum, an event that would become a fieldwork laboratory for creating new art and design in Northern Russia.

One of the speakers at the Forum in 2016 was curator Aaron Leggett from the Anchorage Museum. He was so kind to come and present his research on Alaska Indigenous culture to the audience gathered at the historical Merchant Yard. He also talked about New Arkhangelsk, the first capital of Alaska.

People who were born and grew up in Arkhangelsk heard about a town on another side of the world having a similar name for the first time. The most interesting question was: “Why have we never learned this at school?” This story turned out to be one of the many other forgotten narratives that our generation of cultural workers had to rediscover. Digitization and social media made archives available to many people, including the pre-revolutionary photos of the North. Technology made communication between different continents into an everyday practice, which was unthinkable in the times of Alexander Baranov, who gave the name of my hometown to a place where other people were living, even though they had never invited him to their land.

Decolonization is a long and painful process. In Russia, the situation is different from other areas in the Arctic, since the people are still recovering from the unsustainable solutions suggested by Soviet innovators. Maximalist ideas of the Soviet revolution expressed in the text of The International:

*Arise ye workers from your slumbers
Arise ye prisoners of want
For reason in revolt now thunders
And at last, ends the age of cant.
Away with all your superstitions
Servile masses arise, arise
We'll change henceforth the old tradition
And spurn the dust to win the prize.*

The old tradition: The old knowledge was gone, and we were surrounded by grey blocks and growing shopping malls in the middle of the town. It destroyed the dreams of our disillusioned parents and created a chaotic future. Relearning our past through contemporary art and design became a goal and a therapy.

In the twentieth century, the cultural ecosystem of Euro-Arctic Russia was destroyed and re-created twice: Once after the 1917 October Revolution and again after the fall of the Soviet Union in 1991. The traumatic consequences are still being processed through relearning family histories. You can hardly find a family in Northern Russia not touched by the Gulag. The former main architect of the town, the well-known folklore singer, the Soviet artist who created most of the public art in town, museum directors—many cultural leaders had a relative who went through this. However, this could be learned in private conversations rather than in a museum. Despite all this, some conservative groups attempted to raise a monument to Stalin in the middle of Arkhangelsk (without any success). In this context, art could provide a place for critical conversation and dialogue.

The Northern ecosystem has been rich with its exquisite embroideries—at least thirteen folk painting styles, furniture, house decoration—but, a hundred years later, material objects could be found in museums while everyday life was designed in a Soviet and a Post-Soviet time. To imagine the new,

sustainable future, the Arctic Art Institute develops workshops and art projects around the local culture where new design can be created for this very context and can interact with the environment.

The goal of this project is to produce new knowledge necessary in the context of communication gaps. Culture can provide places for a dialogue, which seems necessary in the Arctic today—for our sustainable future.

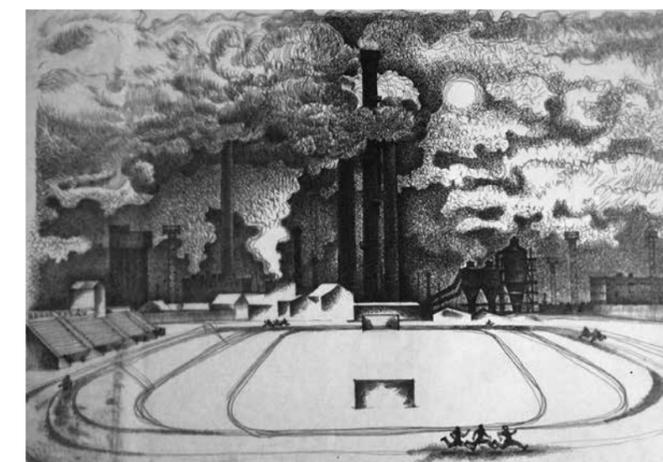
ABOUT THE AUTHOR

Ekaterina Sharova is a Russian-Norwegian curator interested in redesigning invisible social threads, bringing back forgotten histories and meeting points between various – seemingly disconnected – approaches. She has been involved in placemaking processes in Northern Russia and in the border region between Russia, Norway and Finland for many years. She holds a BA from the experimental Faculty of Humanities (Pomor State University) and MA in Art History (University of Oslo). Ekaterina has curated and co-curated projects for Kunstnerens Hus in Oslo, Kunsthall Stavanger, La Colección del Museo Ruso de San Petersburgo in Malaga, as well as festival Barents Spektakel 2015 (Kirkenes, Norway), Teriberka. New Life 2015 (Murmansk, Russia), Arctic Art Forum (2016-2020, Arkhangelsk, Russia).



Aaron Leggett at the Arkhangelsk Merchant Yard Arctic Art Forum 2016

Photo: Anastasia Vorontsova



Ivan Arkhipov Northern Russia, 1970s

Pencil drawing