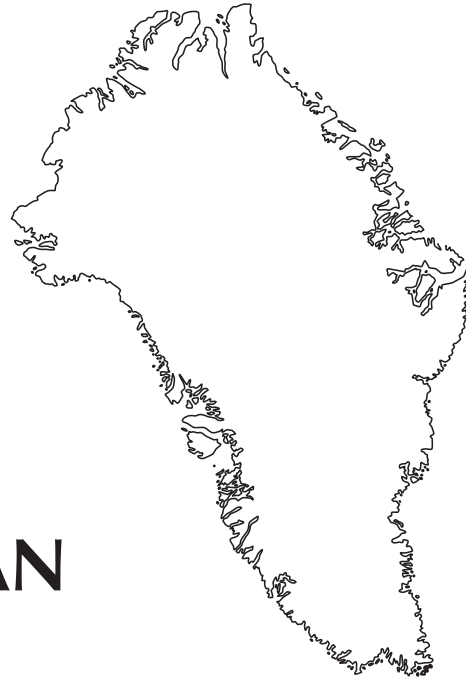




**ARCTIC
BOOK
CLUB**

**ARTISTS
RESPOND
TO**

**AN AFRICAN
IN
GREENLAND**



A Collaboration between Flux Factory and EFA Project Space

September 18 through October 24, 2009

EFA Project Space, 323 West 39 St, 2nd Floor, NYC

Curators: Jean Barberis, Artistic Director, Flux Factory, Michelle Levy, Program Director, EFA Project Space

Artists: Amber Cortes, Jenelle Covino, The Green & Bold Cooperative, Katerina Lanfranco, Fabienne Lasserre, Valerie Piraino, Greg Pond, Annie Reichert, Julian Rogers, Ranbir Sidhu, Christopher Ulivo.

à Mikilissouâk...

FOREWARD



What happens when a diverse group of artists is asked to respond at length to a personal memoir so vastly different from their own experience?

The *Arctic Book Club* is an exercise in interpretation, internalization, and transformation. The project is born of a special circumstance in which two distinctive organizations (Flux Factory and EFA) have collaborated based on shared goals to promote the creation of new work, and facilitate artistic exchange through a cross-pollination of ideas.

The remarkable story of *An African in Greenland* originated from one man's relentless curiosity—a resonating energy that has, in turn, provoked, spread, and inspired. The fascination is contagious as it builds in

momentum from idea to action, to idea, to action.

When approached about this show I thought, if only we had the time and resources to share and respond in such depth to all works that strike us. It may seem like a luxury, but it is a way of looking at how we, in more subtle ways, filter, process, and create.

The result, upon first glance, is an exhibition of works tied together by motifs. Alternatively, this ambitious, multi-step project, in all its deliberateness, may also be seen as a metaphor for the layered, cross-directional evolution of cultural thought. In a world rife with misunderstanding and intolerance, this project serves as inspiration to across divides.

Michelle Levy



INTRODUCTION

THE ARCTIC BOOK CLUB

An *African in Greenland* came to me in a roundabout sort of way and with a strong recommendation from a friend, the artist Matthew Gribbon. We were having a few drinks when he asked if I could help translate a letter in French. “Who are you writing to?” I asked; and Matthew began to recount the incredible story of Tété-Michel Kpomassie. My curiosity was titillated so I engaged on my own quest to procure a copy. The English translation is readily available but I soon found out the original French version has been out of print since 1993. I sent out a call to family, friends and bibliophiles overseas and, months later, as I was about to give up hope to get my hands on the mysterious object, I finally received a copy in the mail. At that point, the book had taken on an exotic mystique.

The brown paper promptly torn out unveiled a worn volume, its cover featuring the photograph of a beaming young African man, hooded in heavy white fur...*L'Africain du Groenland* did not disappoint: part travelogue, part autobiography and part ethnographic treatise, it is a rare book on many levels.

Tété-Michel Kpomassie's book tells the true story of one of the twentieth century's most incredible odysseys; from the jungles of Africa to Greenland's white desert:

We first meet the author as an adolescent, living in colonial Togo, one of 26 children in a traditional polygamic family. Life is heavy with rules and the young man has to defer to many of his older siblings. An ill fated encounter with a snake, atop a coconut tree precipitates our hero in a 10 meters drop. After a serious treatment administered by a high priest in

the Python cult and long convalescence Tété happens upon an illustrated book about Eskimos in Greenland; this young man who has never seen snow is fascinated with images of this distant frozen island, populated with small fur clad men, where children rule supreme. And so without money, travel experience, and connections outside of his own country, sixteen year old Tété-Michel Kpomassie set off on a journey to discover Greenland. His adventures take him across West Africa, where he works as a translator in various embassies — our hero is a self taught polyglot — and through Europe, where he charms his way through bureaucratic difficulties and where everyone he meets seems fascinated with his story.

After eight years traveling by land and sea, the author finally sets foot on Greenland, where no





black man has been since the explorer Matt Henson in 1909. “Mikilissouâk” — Michel the Giant, as the Inuits call him — is a phenomenon everywhere he goes. Greenlanders are enthralled by this man who’s travelled so far to live among them; they fight for the privilege to have him as a guest. For 18 months, the traveler will share the life of the Inuits and continue on his quest of authenticity, often confronting his idealized vision of the Great North to the reality of a westernized culture riddled with alcoholism and apathy, always pushing further north, in search of a yet uncorrupted Greenland.

He eats, drinks, sleeps, fights and laughs with the Eskimos, falls in and out of love, wears kamiks and an anorak, rides in dogsled and a kayak, and learns how to hunt and fish, and about old folk tales and ancient rituals. On the last stretch of his journey, the author finally finds a real kinship in Robert Mattaaq, an old man living in a dilapidated hut in Upernavik, a small town 4000 miles north of the Arctic Circle, before returning home to tell his story.

It is hard to express just how much this book has moved me.

Tété-Michel Kpomassie’s personality resonates throughout his work and demonstrates some of the qualities I admire most in artists; he’s ambitious without being pretentious, shows an unabated enthusiasm

despite the impossibility of his goals, has an insatiable curiosity and a unique voice and vision and the brightest panache.

An African in Greenland raised a lot of interest any time I brought it up with artists and writers. I found that many shared my enthusiasm for the remarkable odyssey, and so, when Michelle Levy, EFA Project Space's Program Director invited me to curate a show, I offered to solicit artists to create work in response to the book.

Michelle and I set out to assemble an eclectic group of artists, writers and creators of all media, all interested in Mr Kpomassie's work. *The Arctic Book Club* was born.

Over the course of Spring 2009, we met once a week in a studio on the 12th floor of EFA's building to read, analyze and discuss the text together.

On the first date, everyone was asked to bring a personal object to decorate the studio. The place became an instant eclectic mess, walls and tables soon filled with bright African textiles, art supplies, a topographic map of the Great North, a photograph of Michelle's Grandmother with President Jimmy Carter and a Prince Charles look-alike, a coconut and a taxidermy crow; sketches and pictures of icebergs and arctic landscapes would soon follow.

The meetings were mediated by Ranbir Sidhu, a writer

who once submitted to voluntary confinement for a month in Flux Factory's gallery in order to write a novel.

Matthew Gribbon would serve coffee with honey, perhaps influenced by the sense of hospitality Greenlanders display in the book, while Christopher Uliivo would absently sketch scenes of arctic hunts or man-seals sporting ties. Greg Pond, the only member of our Tennessee chapter, and a pixelated blur in the corner of my laptop, would intervene occasionally via video-conference. Unable to physically participate, he would follow his comments with page long e-mails that sparked long correspondences and dialogue well into the week.

After weeks of literary debate, the conversation transitioned to aesthetics and how to respond to the text. Every artist in the show has created new work as a result of this process. This experiment has turned out to be extremely stimulating for everyone involved — a rich, social experience, culturally challenging, a fascinating process to observe.

The Arctic Book Club is proud to present its reflection on Tété Michel Kpomassie's work and would like to encourage you to discover the world of this remarkable character through his writing and through this show.

Jean Barberis



QUESTIONS TOWARD A MISUNDERSTANDING

A boy runs away from home. Not just any boy. A boy in a village in Togo in Africa. And what does he do? He walks across Africa and Europe, takes boats, trains, learns the local tongues, leaves any job after six months, all with one goal. To travel to Greenland and live for the rest of his life among Inuit hunters in the far, far, and cold, cold North.

Why? Why not?

Pull up stakes, disappear, turn one's life inside out?

Leave behind everyone you ever knew?

Your family, friends, home, country?

Become another person?

When Tété-Michel Kpomassie undertook his journey, it was during the decade of Africa's revolutions. Much of the continent was beginning to find a voice and a footing again after a century of colonial rule and exploitation. Old governments are falling, new ones are being born, it is a decade of ideals, analysis, action, disillusionment.

By following his own star, perhaps what Tété-Michel does is the most radical.

And what is he seeking to become? Where is he actually trying to go?

Not Europe. He passes that by, a way station of

three or so years, a series of surprising friendships, a new father, a gathering sense of urgency to get moving, to travel farther north, to push ahead.

The Greenland summer he plunges into, a black man standing head and shoulders above all around him, lights him brilliantly as an object of communal frenzy, sexual desire, curiosity, fear, social value. It is not the Greenland he was looking for. Unemployment is high, most people are drunks, promiscuity and sexually transmitted diseases are widespread, the population survives on welfare grants from the Danish mainland.

In the soft-bellied towns of the island's drunken south, Tété-Michel hovers in a state of suspended animation. Makes friends, enemies, falls in and out of love, travels from coastal town to coastal town. It is as if he is waiting for things to begin, for his arrival to happen. His sympathies lie with those who live on the peripheries, the impoverished, the foolish drunks, the worthless hunters.

He never offers a coherent account of why he undertakes the journey. His original claim, that he's escaping initiation into a snake cult in the jungles of Togo, goes nowhere near explaining his multi-year, almost monomaniacal odyssey to reach the cold North.

When he does reach his end, a settlement midway along the coast of Greenland where he finds the hunter Robert Mattaaq, he spends his days indoors, sitting with the old hunter and his family in the tiny cabin through many long months.

It is not the true far North. Towns continue, if rarely, to dot the coast. And Robert Mattaaq is no longer much of a hunter. The old man sits in his cabin reading fragments of old magazines which he pastes to his walls to keep warm. And like Tété-Michel himself, the story loses steam. What does he do with himself in these last months, where does he go, what does he think? A dogsled ride in the long winter night animates his senses again, and he pulls us along, drunk on frozen beer, lying on his back, as the sled slides across the vast sheets of ice. It's as if he's melting into the ice itself, becoming one of the unchanging features of the landscape.

Perhaps he never knows why he went, perhaps it's the least interesting question. He follows an instinct, he simply travels away from home and finds himself, after many years, at the ends of the earth and in the heart of a mystery.

Ranbir Sidhu



AMBER CORTES

With a background in news media and documentary, Amber Cortes has a fascination with the grey areas of subjective reality.

Retold Journeys is a video and sound installation that combines text from Tété-Michel Kpomassie's book with footage from Robert Flaherty's *Nanook of the North* (1922), one of the earliest documentary films produced. Amber incorporated text from *An African in Greenland* into excerpted parts of the documentary, acting as new narration of the silent film. In this way, she juxtaposes the often disquieting grit of a true outsider's lived experience of the culture with the romantically stylized depiction portrayed in the original film.

Amber pushes the tension between real and imagined even further through the sound component of the video. She describes the accompanying soundtrack as the "imagined arctic landscape found simultaneously above and below the surface of ice: linking the film images to an internal atmosphere of reflection that comes with traveling and encountering new cultures and places."



Despite all the liveliness and gaiety, I felt dissappointed. In their amusements, the inhabitants of this western coast have retained hardly anything of their own cultural heritage, nothing that really belongs to them.



JENELLE COVINO



Accustomed to using first person narration as her source material, Jenelle Covino was particularly curious about the manner in which Tété-Michel weaved together a variety of tones to chronicle his journey. At times his descriptions had the clinical distance of an anthropologist, while other passages contained the vivid description of personally felt experience.

Jenelle marked the passages in the text that contained the descriptive, evocative sentiment of authentic experience, “the writing of someone caught up in the vivid memory” of the past. There were 14 of these sections that she felt anchored the entire text. She photocopied and sent each section to one of the participants of the exhibition, asking each person to reflect on the description, select something that relates to it, and return it to her.

Assigning herself the first section of the text, she began with a photograph to which she added personally selected materials. She then layered the contributions provided by the other participants in the order in which the passages occurred in the book. The final result, a sculptural assemblage, was then photographed and enlarged to monumental proportions:

“The image attests to the nature of the group dialog as much as it is a record of response to the text. It is unruly, layered, and complicated. The piece has posed a series of puzzles for me to solve in incorporating a diverse and unexpected range of materials.”



THE GREEN & BOLD COOPERATIVE

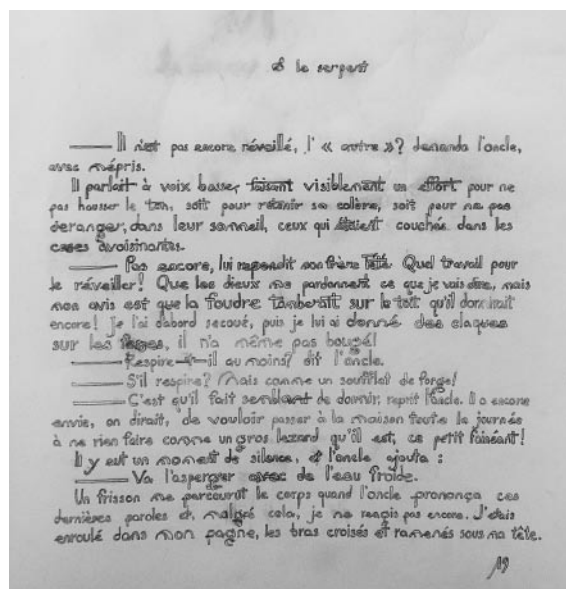
The Green & Bold Coöperative presents *Nomadic Work Desk w/ Approximate Lodestone (Exhibition Format)*, a complex installation that functions as a sculpture, a work space and an environment for social interaction.

The central element of the piece is a structure comprising four work benches protruding out of what appears to be a large stack of boulders. Various writing implements, a coffee service, tools, artifacts, minerals, and drawings are staged on the surface of the desks; original tablecloth and chairs accompany the object.

Upon second examination it turns out that most minerals used in the piece are artificial approximations; the boulders are carved out of basswood, from a linden tree, and covered in chalk paint, aluminum leaf or 3b pencil lead.

Members of the cooperative will be using the workstations to produce a calligraphy transcription of the original French text: *L'Africain Du Groenland*. The manuscript, simultaneously a sculpture and a set of drawings is a page-for-page re-creation of the text, rendered in ink and graphite on paper.

Taking their cue from the Inuit's hospitality demonstrated in the book, the artists will sometimes engage visitors in conversation and offer coffee and tea. The beverages will be served in a service modeled after the "Kaffenik" of the Greenlanders, with the inclusion of a tea brewed from the flowers of the linden tree and honey made from the pollen of the same.



Above: Images of works in progress

KATERINA LANFRANCO



Katerina Lanfranco's work for this show reflects her interest for nature and its various representations in contemporary culture. She presents two contrasting pieces, each which explore elements of the arctic landscape on an extreme scale, from the microscopic and elusive snow flake, to the massive, immovable iceberg:

Glacial Specimens (flame worked glass with clay and acrylic paint, dimensional variable) is a work that consists of several small mixed media glass sculptures. Each sculpture is unique, and yet relates to the others in trying to capture ephemeral nature of snow crystals and ice forms. They are phantasmagoric in their static states. They operate as a metaphor for what is barely attainable and unknown about a foreign land.

Midnight Sun, (hand-cut paper, 80 inches high, width dimension variable) is a cut-out of a large isolated iceberg, in silhouetted form. The shape is constructed from a complex of positive and negative spaces and shapes. The piece was made in response to the extreme climate and light conditions of Greenland. The form, like the island itself, drifts alone in the ocean and exists partially above and below water. The piece's contrast of dark and light are symbolic of the region's Polar Night (total darkness) and Midnight Sun (total light). The epic landscape form, only partially exposed above water, can also be thought of as a metaphor for the epic journey that is described in the book.

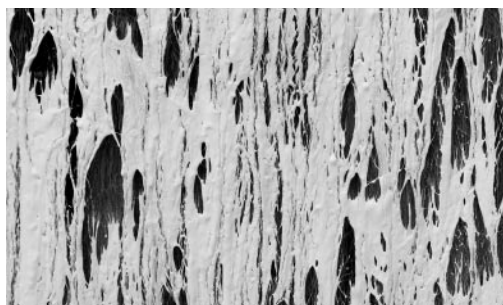


FABIENNE LASSERRE

Fabienne Lasserre presents a sculptural installation piece made of human hair and plaster (Untitled, 2009). Long, dark hair hangs from the wall, overflowing onto the floor and extending horizontally. The hair is covered in a thin layer of white poured plaster. The texture of the plaster is fluid for the most part but the disorderly and fiber-like texture of the hair is visible in places, creating a visual disruption.

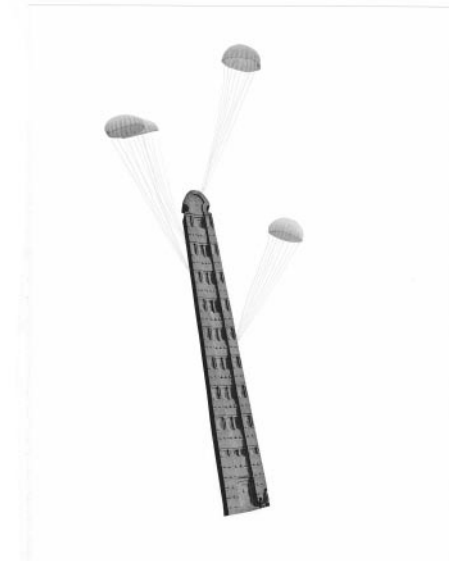
There is a stark contrast between the dark hair and the white plaster, between the shagginess of the hair and the smoothness of the plaster.

There is an implicit tension between narration and abstraction in this work. Formalism and process, idealism and goofiness, purity and corruption are in mutual agitation. This piece draws inspiration from a similar tension in Tété-Michel Kpomassie's account of Greenland; the text displaying an interesting contrast between the whiteness, the stillness and the beauty of the landscape and the messy, dirty, bodily lifestyle of its inhabitants. Kpomassie constantly shifts from descriptions of feces, guts, and blubber, to almost spiritual encounters with the landscape.



Above: Images of works in progress

VALERIE PIRAINO



“I’m inspired by the psychological space of literature, where I conjure emotions and imagery from someone else’s words. There is a symbiotic relationship between the reader and the characters. My aim as an artist is to replicate that effect and to create an emotive relationship with the viewer and to ask if meaningful understanding is possible, given the interconnection between personal desires, politics and ideology.”

For the exhibition, Valerie Piraino has created an installation entitled, *Bodies Without the Sun*. Inspiration for this piece has been drawn from Tété-Michel’s vivid descriptions of domestic life in Greenland during the long dark winters. Valerie uses stiffened fabric, poured resin, sculpted wax, and worn wooden panels to construct an environment of domestic inertia, recalling the stark poverty and ubiquitous bodily sensations Tété-Michel was exposed to.

Above: *Tethered*, collage on paper, and *Extra Special Hot*, collage on paper. Piraino creates these compositions as a method of visually exploring themes she is working through.



GREG POND

Greg Pond's installation of sculpture and sound combines elements of the recognizable with the imaginary. The sounds and objects are formed partially in reference to the story and partially as imaginary fabrications. He creates an environment that elicits both a familiar, more literal experience of something, and something that is strange and unrecognizable.

A form derived from a whale bone acts as the central monument-like structure. The description of the bone was not directly lifted from the narrative, rather it is an object of personal association. The bone is coated in a synthetic, glossy enamel that transforms its organic origin, into an enchanted hybrid object.

The sound installation is made up of six channels placed throughout the space, combining chosen samples that are evocative of the narrative, and those that derive from pure electronic synthesis. The composition is directed by the line drawn across Greenland by Tété-Michel's journey and the acoustics of the room itself. The six channels tune the composition for the room itself, evoking what the artist imagines the experience of Greenland to be.



ANNIE REICHERT



Annie Reichert's contribution to the *Arctic Book Club* is *Souvenir Desk*, an installation consisting of a wooden desk in which drawers are filed with mementos of the story of the journey of Tété-Michel Kpomassie.

The desk, a found object, had been painted over several times by its previous owner. The artist sanded down the negative space around succeeding layers of gray, blue and white in order to reveal a topographic map of Greenland.

The drawers hold various flasks containing "samples" of the various elements described in the book (bodily fluids, snow, dirt etc.), the bottles are intended to be taken away by the public.

The compact piece of furniture, comparable to one found in the cabin of a ship, is evocative of the physical space where an explorer would record his travel log. The desk also functions as a metaphor for the writer's mental space as he reconstructs the journey through memory and reflection.



JULIAN ROGERS



Having concluded from the text that “ideals are fickle and associable with romantic landscapes,” Julian Rogers created an experimental video in which landscape, itself, is the subject undergoing the illusions and battery that ideals endure.

Prefabricated depictions of the massive desolate island (taken from the Museum of Natural History, terrain maps) as well as the accidental landscape (the kitchen floor) are abstracted and explored, put to the test of recognition and appreciation. Guest cameo by Werner Herzog.

CHRISTOPHER ULIVO



Rather than attempting to imitate Tété-Michel's style as storyteller, or engage in critical commentary about his actions, Christopher Ulivo chose to pay homage to Tété-Michel's work. He ultimately decided that rather than create painted illustrations of scenes from the narrative, he would create a set and a script for a shadow puppet show.

As Christopher Ulivo developed his project, he realized that the shadow-puppet theater was not only dramatically effective because of its directness in conveying a story, but also that the absolute dependence on the contrast between light and the absence of light is in direct correlation to Greenland's black winters and endless summers.

The naïve, playful characteristic of the medium is also important: "There are repeated references in the book to ways in which the Inuit entertain each other in so barren a place. Tété's vivid descriptions of dances, birthday parties and Christmas festivities all have the feeling of homespun craftiness and companionship. I hope our show can channel some of the spirit of Inuit mirth."



BIOGRAPHIES

AMBER CORTES

Amber Cortes works in sound and video to explore how collective perceptions of culture and individuality affect actual lived experience (and vice-versa). She interprets this 'grey zone' of subjective reality by connecting actual events, people and experiences with imagination-based representations. She most recently exhibited 'best frenemies,' an audio and archival text installation, at the Megapolis Audio Festival in Boston.

After graduating from Hampshire College, Amber Cortes worked in newspapers, film, television, and radio. She lives and works in Brooklyn, New York, at a media arts organization called UnionDocs.

JENELLE COVINO

Jenelle Covino is an artist working in Brooklyn. Her work is based in photography and often incorporates printmaking, collage and other physical alterations of photographic prints. She draws inspiration for her images from landscape, narrative, and exchange.

Jenelle holds an MFA from Columbia University's Visual Arts program and a BA in StudioArt from Wesleyan University, CT.

GREEN & BOLD COOPERATIVE

(McDavid Moore, Matthew Gribbon, Steven Thompson)

McDavid Moore

McDavid Moore was born in Mississippi in a hill-scattered part of that country. Though mostly flat, the sheer rock walls of North Alabama and Georgia still overwhelm.

He now resides in Brooklyn where ghosts of project highrises mingle with actual towers in the reflected smoke and glass at sunset.

Matthew Gribbon

Matthew Saint Charles Borromeo Gribbon was born and raised in Atlanta, Georgia. He fell in love at the age of twenty. He studied art and history at the University of Georgia. In his work, as in his life, he strives to strengthen our Democratic Institutions through education, individual research, poetic expression, and through working towards better, more unique and multi-faceted libraries.

Steven Thompson

From South Carolina, Steven Thompson now resides in Brooklyn. He has earned five degrees from three universities. He is represented by Rove in London and New York.

In 2004 Steven founded The Green & Bold Cooperative. The Green & Bold is composed of independent-minded, non-collaborators - all with particular vulnerabilities and peculiar strengths. For instance, Steven Thompson's include the fear of a bounded universe, a restive observance of the scientific method, an anxious suspicion of materiality, and a desire to vanish. With no desire to mislead, these admissions will do for now.

Steven has shown in Miami-Basel, Finland, and Italy, among others; and in New York at Schachter Contemporary, the Armory International Exhibition, and the SCOPE Art Show. Recently he taught a graduate course in special topics at Parsons School of Art and Design, The New School for Social Research; and he is a Teaching Artist at the Henry Street Settlement, Abrons Art Center.

Steven Thompson is a General Member of the Fluorescent Mineral Society.

KATERINA LANFRANCO

Katerina Lanfranco was born in 1978 in Canada, and lives and works in New York City. She received an M.F.A. in Studio Art from Hunter College, City University New York and a B.A. in Art and in Visual Theory & Museum Studies from the University of California, Santa Cruz.

Lanfranco combines her interest in nature and science with myth. Through acts of organizing, representing, and defining nature - culture is expressed. She seeks to explore the edge of what we know of the natural world. A dialectic between what is "real" and what is "fictional" is at the heart of her work.

FABIENNE LASSERRE

Fabienne Lasserre grew up in Montreal and is now based in Brooklyn. Projects include *The Split Wall*, a two-person exhibition with Hilary Harnischfeger at South First Gallery, Brooklyn in 2008 and her debut New York solo exhibition, *Others*, at Virgil de Voldere Gallery, in 2006. Group exhibitions include *Welcome to My World*, curated by Matthew Day Jackson and Amy Davila, Alexandre Pollazon Gallery, London, UK; *The Line of Time And the Plane of Now*, Harris Lieberman Gallery, New York; and *Possibly Being* at Esso Gallery, New York. Lasserre was awarded the Special Editions Residency at the Lower East Side Printshop in 2007 and the Emerging Artists Fellowship at Socrates Sculpture Park, Long Island City, in 2006. She has recently completed a residency at La Curtiduria, Oaxaca, Mexico.

VALERIE PIRAINO

Valerie Piraino is a visual artist who works in media as varied as sculpture, paper and photography. Piraino takes her travel experiences throughout Africa, Europe and the United States as a point of departure, incorporating themes of desire and longing, inextricably linked to travel. Born in Rwanda, Piraino was the first recipient of the Jacques and Natasha Gelman Travel Award in 2004, received her B.F.A. from the Maryland Institute College of Art in 2004 and her M.F.A. from Columbia University in 2009. She is Artist-in-Residence at the Studio Museum in Harlem for 2009-2010 and lives and works in New York City.

GREG POND

Greg Pond lives in rural Tennessee, where he teaches at the University of the South. He is a founding member of Fugitive Projects (<http://fugitiveprojects.com>) and the new media collective Hoopsnake. Pond has served as board member of the Mid-South Sculpture Alliance and is currently on the board of Number Inc., a non-profit arts magazine headquartered in Memphis. He is also a 2009 recipient of the Tennessee State Individual Artist Grant, a recent Kennedy Fellow at the University of

the South, and has been an Artist-in-Residence at the F+F School of Art in Zurich and the Burren College of Art in Ireland. Additionally, Pond works as an independent writer, curator, and lecturer with recent projects and events hosted by the Egyptian Ministry of Culture, Fivemyles Gallery in Brooklyn, Delta Axis in Memphis, the Frist and Cheekwood Museums of Art in Nashville. Pond's own art practice involves sculpture, sound installation and performance, video, documentary, electronics, and programming. His artwork has been exhibited across the US and internationally in places such as Galway and Dublin, Ireland Basel, Switzerland, Cairo, Egypt, Portland, Oregon, Austin, Texas, Chicago, New York, Memphis, and Nashville.

Recent and upcoming exhibitions, screenings, and performances include Ditch Projects in Oregon, The Hunter Museum in Chattanooga, Power House in Memphis, Banff Centre, The University of Arkansas, The Good Citizen Gallery in St. Louis, Soil in Seattle Washington, and the Dublin Electronic Arts Festival.

ANNIE REICHERT

Annie Reichert is from Seattle, New Jersey, and Ohio. Professionally she keeps busy but rarely profits from it:

her pictures have been published in USA Today and US News & World Report for free! As an artist, she is interested in making oblique references to her childhood, hoping that no one will notice. Annie has a degree in Photography and Film Theory from Antioch College. These days she is working in video, snacks, costuming, postcards, and gold. She has surprisingly soft hands and wishes she could tell lies better and less often.

JULIAN ROGERS

Julian Rogers is a video artist who has lived in New York City for two years. His video work is loosely tied to a project with an unnamed noise band in which he plays guitar, sampler, drums, and the occasional vocal utterance. The turn to video is a recent one. Rogers leaves behind a decade-long commitment to the field of painting, involving many solo and group shows down South, where Rogers also earned degrees in painting and philosophy.

RANBIR SIDHU

Ranbir Sidhu is a novelist and playwright. He is a past winner of the Pushcart Prize and a 2008 recipient of FA Fellowship in fiction. His stories have appeared in numerous

journals and anthologies, including Fence Magazine, The Georgia Review, The Alaska Quarterly Review, Zyzyva, The Missouri Review, and Other Voices. Sidhu has been awarded residencies by the Atlantic Center for the Arts, Florida, and Villa Montalvo Center for the Arts, California and was recently the 2006-07 writer-in-residence at the Lower Manhattan Cultural Council and a 2007 Edward F. Albee Fellow at The Barn in Montauk, . His plays have been developed at the MCC Theater, LaMama, Disha, The Matrix Theater, and CU's Prelude Festival. He previously worked with Flux Factory when he participated in *NOVEL: A Living Installation*.

CHRISTOPHER ULIVO

A would-be fortune-hunter if not for the risk and athleticism required, Ulivo decided to focus on imagining and depicting his love of adventure instead. The pioneering spirit in his paintings is tempered by human sentiment and humor that acknowledges the gulf between imagination and real life. Ulivo lives and works in Brooklyn, where he was born in 1977.

All images courtesy of the artists



Jean Barberis, Curator
Michelle Levy, Curator
Ranbir Sidhu, Contributor
Jason David Brown, Graphic Designer
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ARTISTS

Amber Cortes, Jenelle Covino, The Green & Bold Cooperative, Katerina Lanfranco, Fabienne Lasserre, Valerie Piraino,
Greg Pond, Annie Reichert, Julian Rogers, Ranbir Sidhu, Christopher Ulivo.

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The Arctic Book Club is forever grateful to Tété-Michel Kpomassie
for his extraordinary life and work which are a constant source of inspiration. Mille mercis.

An African in Greenland, written by Tété-Michel Kpomassie,
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efa project space

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