

EARTHSCAPES

When the Apollo 8 space mission landed, the astronauts photographed the Earth gazing back on them, foreign in its familiar reminiscence of the moon itself they then stood upon, waxing and shining. The people of Earth for the first time could visualize the Earth as a small planet within an infinitely scaling expanse. One small, unlikely blue marble, circling a star in the dark.

Forty years into the future, with colonial Space Age and Internet Age technologies, we casually glimpse the Earth's surface on a daily basis. Where once these scenes revolutionized our collective conscious, we now experience them with the indifference of quotidian utility. Yet despite how commonplace this imagery has become, the subject matter remains awe-strikingly profound.

Our lived lives have expanded spatially and condensed temporally as we travel in automobiles, airplanes, and trains, converse through telephones, and exchange ever-increasing amounts of information through the internet. We now travel great distances with ease and speed, and organisms of all kinds get caught in the wake of our global expanse. No longer are humans confined to specific regions. One can travel from Pennsylvania to Alaska in the span of a day with no notion of the distance covered, no experience or knowledge of all the small intricateness that exists across the lands between destinations.

These days, one can follow dramas unfolding in your city's streets or thousands of miles away, gazing distantly through screens, empathizing with people and places unseen and unknown. We are more connected and disconnected than ever before.

These days, one can gaze down upon our own destruction in real time, like dispossessed gods of ourselves. We can view through a lens in space our blue-green home, in all its grandness in full color, with all of its intricacies and layers shining in the sunlight, like delicate layers of paint.

As a painter, I meddle in an ancient human craft, obstinately remaining in practice despite today's pace and precision.



Refuge



Teshkepuk



District

I manifest these imperfect images with the slowness of human hands, reinterpreting what computer eyes have seen with my own. In this way, I connect with these faraway places. I present to you scenes from this celestial, surveilling perspective free of the scars inflicted by maps and their makers.

This show of paintings is a tribute to these sentiments, as well a tribute to the lands themselves, the stories, histories, inquiries, and emotions we have set upon them, the names we have given them and meaning we ascribe to them, the changes they are seeing and the threats they are facing – damages done and not yet done.

I invite viewers to reflect on the places from which they originate, places you seek and have sought, places you care deeply for though you have not been there, places that hold for you magic, wonderment, memory, identity, spirit. What has been gained and learned, and what has been lost and forgotten from this novel perspective of our world and worlds, large and small.

ABOUT THE ARTIST

Gaea Cherissa Dukelow is an artist and field ecologist based in Fairbanks. Coming to Alaska from Lenapehoking, from a city today called Philadelphia, she contrasts and draws comparisons between the futurist world of fragmented ecosystems and subdivided neighborhoods of the East Coast of the continent we call North America and the romanticized, nostalgic notion of wilderness and the Alaskan “Last Frontier.” Having received formal training in fine art at the Maryland Institute College of Art (MICA), having learned to see the world in terms of ecological systems at State University of New York, College of Environmental Science (ESF), and having engaged in work and projects involving environmental science, policy, outreach, and activism, she reaches toward an understanding of our complex, dynamic world mixing intuition, storytelling, information-gathering, and scientific understanding. In practicing this craft, she seeks ever to learn, unlearn, and relearn.

PROCESS

These images are sourced from computers and rendered with traditional painting materials. Cherissa explores these remote landscapes via tools of the virtual world: satellite imagery and photographs from the far-reaching eyes and hands of Google, Alaska DNR, and NASA. These cropped-out window scenes are from that of places chosen for the significance they represent – for the salience they hold, the stories they tell, the natural phenomena they exhibit, the political spotlight upon them, or their sacredness. These physical objects consist often of a few to several layers of paint – thin at first, then either gradually thicker and chunkier, or gradually more transparent and luminous.

<https://gaeacherissa.com/>

 @gaeacherissa

NIGHT FOR THE NORTH 2020

Join us **November 8-14th** for an online auction of this year's featured artworks, *Refuge*, *Teshekpuk*, and *District* by Cherissa Dukelow. Explore the works of art with a talk by the artist, and learn more about the importance of the places each image depicts in evening presentations throughout the week.

PRE ORDER ART PRINTS

Prints will come on 12.5 × 12.5 paper, matted, and ready to fit into a standard 12.5 × 12.5 frame (often found as an “LP Frame” for displaying record album covers)

Name

Address

Phone Number

Write the quantity of each print you would like to order

Prints are \$40 each, All Three for \$100

___ Refuge ___ Teshekpuk ___ District



Promoting conservation of the environment and sustainable resource stewardship in Interior and Arctic Alaska through education and advocacy

We acknowledge that we work throughout the unceded territories of the Indigenous Peoples of Alaska; that our office is located on the traditional territories of the Lower Tanana Dené Athabascan Peoples. We honor the ancestral and ongoing land and water stewardship and place-based knowledge of the peoples of these territories.