



SUPERCOLLIDER

808 N. La Brea Ave
Inglewood, CA 90302

FOR IMMEDIATE RELEASE

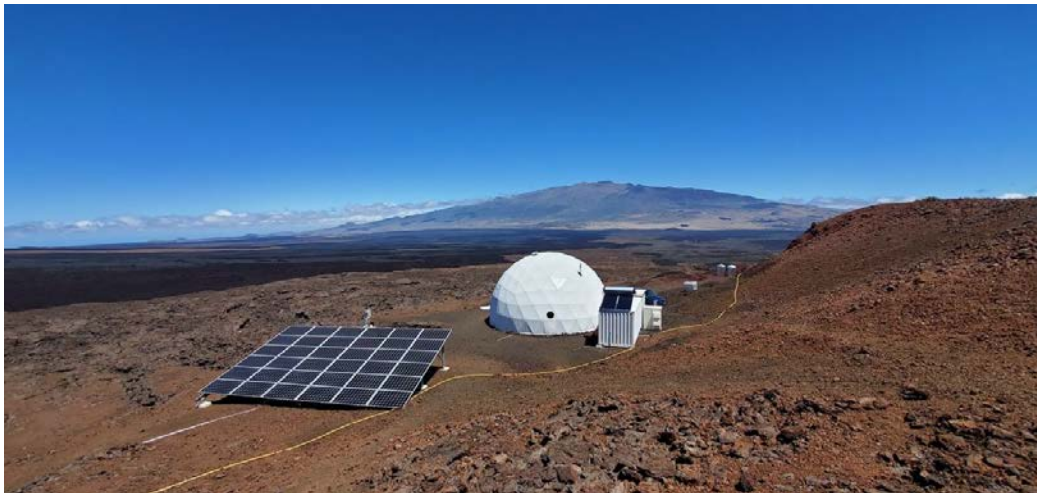
April 7, 2021

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Off-World: Arctic Origins

SUPERCOLLIDER presents an out-of-this-world satellite exhibition during the Mars Mission at the Hawai'i Space Exploration Analog and Simulation (HI-SEAS), which will be featured at the Torrance Art Museum starting April 16. This curation was reinterpreted into an otherworldly virtual gallery experience and will premiere at Yuri's Night 2021 and CultureHub's Re-Fest 2021.



A view of the habitat on Mars at HI-SEAS Sensoria Mission. PC: Jaden J.A. Hastings.

[Virtual] Opening Reception: April 16, 2021 @ 6pm PST

Virtual Gallery Link: <https://hubs.mozilla.com/upiDbT5/off-world-arctic-origins>

Exhibit Run: April 16 - June 30, 2021

Featured Artists: Robert Platt, Michael Najjar, Stephanie Imbeau, Cara Levine, Isabel Beavers, Laine Rettmer, Britt Ransom, Richelle Gribble, Allison Maria Rodriguez.

Curated by: Richelle Gribble and Isabel Beavers.

Off-World: Arctic Origins

Off-World: Arctic Origins is an exhibition that uses the site of the Arctic Wilderness to consider human and non-human roles in reaching and exploring the red planet Mars. This virtual exhibition negotiates life at the edge of survival and asks the viewer to consider what the expeditionary journey reveals. While the exhibition was originally created for an analogue mission on Mars at the Hawai'i Space Exploration Analog and Simulation (HI-SEAS), the exhibition has moved from its original location—a Mars simulation habitat—to the context of a virtual art festival where the story of exploration remains at the forefront.

The reinterpretation of this curation into a public virtual experience mimics the space mission: an intimate grouping experienced in isolation that is changed before returning to the public. This summation of artworks presents a multifaceted investigation of the Arctic as a physical and psychological site—one ripe for questioning our role in space travel and Martian exploration. Simultaneously, a new pathway for the dissemination of creative work is revealed, one that tests intimacy, publicity, and recontextualization.

The Arctic is characterized by the complex tensions of our age: it is ecologically fragile yet is spoiled by extractive industries; its inhabitants survive in an already extreme environment, yet they must adapt to a changing climate; as a site utilized for simulation of extraterrestrial environments, it symbolizes the juxtaposition of space exploration against our urgent needs on Earth. The distant poles of planet Earth push the human spirit to extreme discoveries and bring new life and research to a seemingly untouchable place. Furthermost regions like the Arctic are utilized as simulation sites to test the limits of life in harsh environments, simulating experiences on Mars, the Moon, and in spaceflight. How is life pushed to the limits in our polar regions? How have humans survived and thrived in the Arctic for millenia? Which organisms survive? What trials do they and their communities undergo?

As astronaut Nicholas Patrick describes, “the further out I traveled, the closer I felt to home.” This journey transforms our inner and outer worlds, rearranging the ways we think of position and ownership. From glacial Arctic terrain to the red planet, we find ourselves challenging notions of home, extremity, and longevity. Stephanie Imbeau’s white fabric house-like structures teeter in the wind, but settle nowhere—an alien form in the harsh Arctic landscape. Robert Platt interrogates the notion of settlement by presenting oscillating perspectives from the position of the colonizer and the colonized. His figures eventually camouflage into the landscape, both belonging and intruding in his film *Becoming Arctic*.

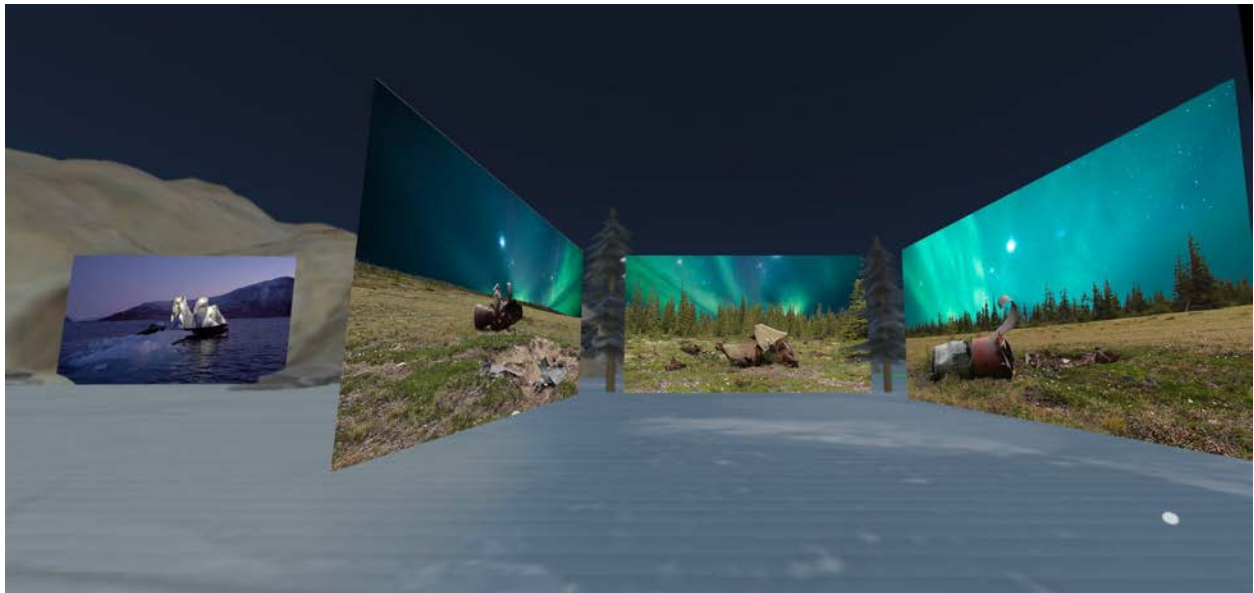
Other works look to focus not on the ways humans are changed by their journeys, but how journeys alter environments, physically and psychologically. Is this a conquest or an arrival? In the work *Emerald Mother*, Cara Levine exchanges messages with the viewer and the landscape in which she is situated, to mark or interpret the ever-changing environment. As seen in *Left Behind*, Richelle Gribble meditates on the omnipresent trail of human detritus. Taking on its own life, plastic waste traverses our globe autonomously, leaving a permanent mark of human impact in fragile ecosystems. Like the tire treads of the Mars rover, Gribble ponders the trail that is left behind as we continue to venture outward.

Artist Allison Maria Rodriguez presents digital image stills of the Arctic landscape littered with rusting rocket debris. The images depict a former rocket launch site where discarded rockets were left to weather, rusted and gnarled. Her work considers the waste produced by the space industry and its impact on the Earth’s fragile ecosystem. What are the costs of our extra-planetary pursuits? Michael Najjar similarly considers extraction and industry in relation to the Moon and Mars. In *moon mining* Najjar presents a startling view of Earth from the Moon, a mining site quietly nested in the lower corner of the composition. The Moon, he projects, will come to be valued for energy extraction in the near future. Juxtaposed against his *new earth*

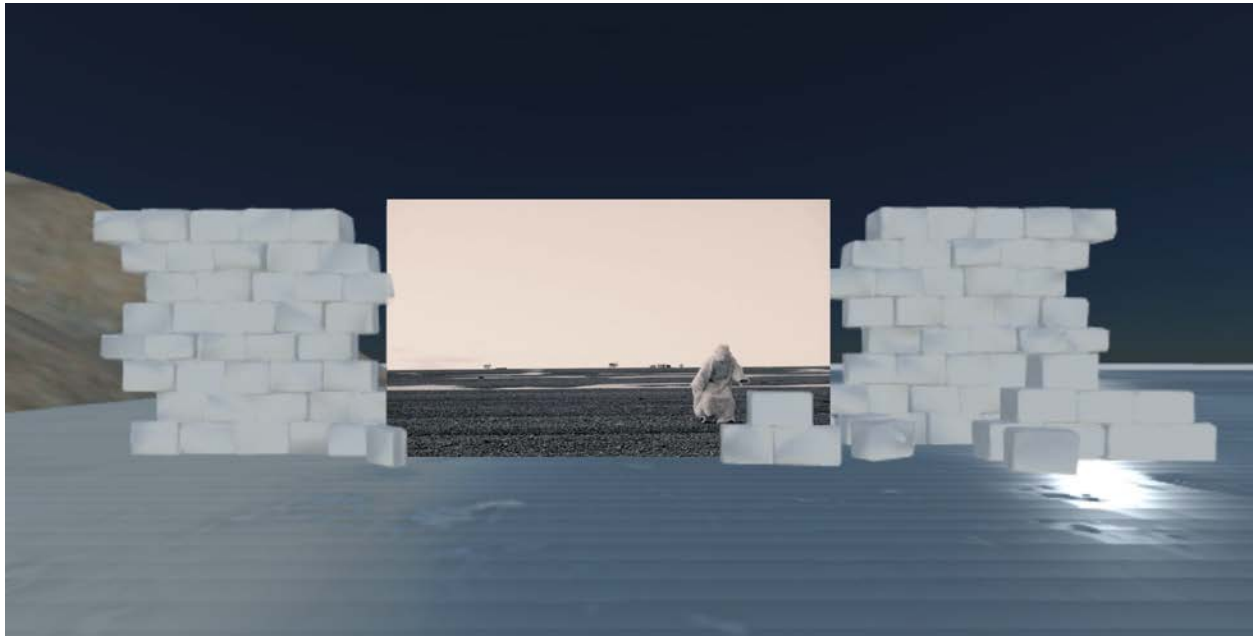
we are presented with the simultaneous challenges faced by melting and warming systems on Earth—melting Arctic ice and a warming planet due to greenhouse gas emissions. Britt Ransom's 3D scans of Arctic ice are presented at large scale. Scanned in 2014, these physical pieces of ice are likely gone. What is the relationship between space exploration and climate change? What is lost as we push further out? What can be gained?

As ecologies morph, new environmental mythologies are born. The works *Melt* and *Measure* by Isabel Beavers and Laine Rettmer occupy this tipping point as an opportunity to generate a new mythology, one that reimagines power relationships as they apply to gender, ecology, and story. These shifts usher in a new era as our positionality as humans inevitably changes in relation to the more-than-human species around us. Beavers's *Spring Bloom* visualizes extreme algal blooms in the Arctic, revealing the potential of single-celled organisms to populate and thrive in harsh climates. Considering bacteria might be the first species to survive on Mars, this work—as well as the entire exhibition *Off-World: Arctic Origins*—asks what human and non-human life could be on another world.

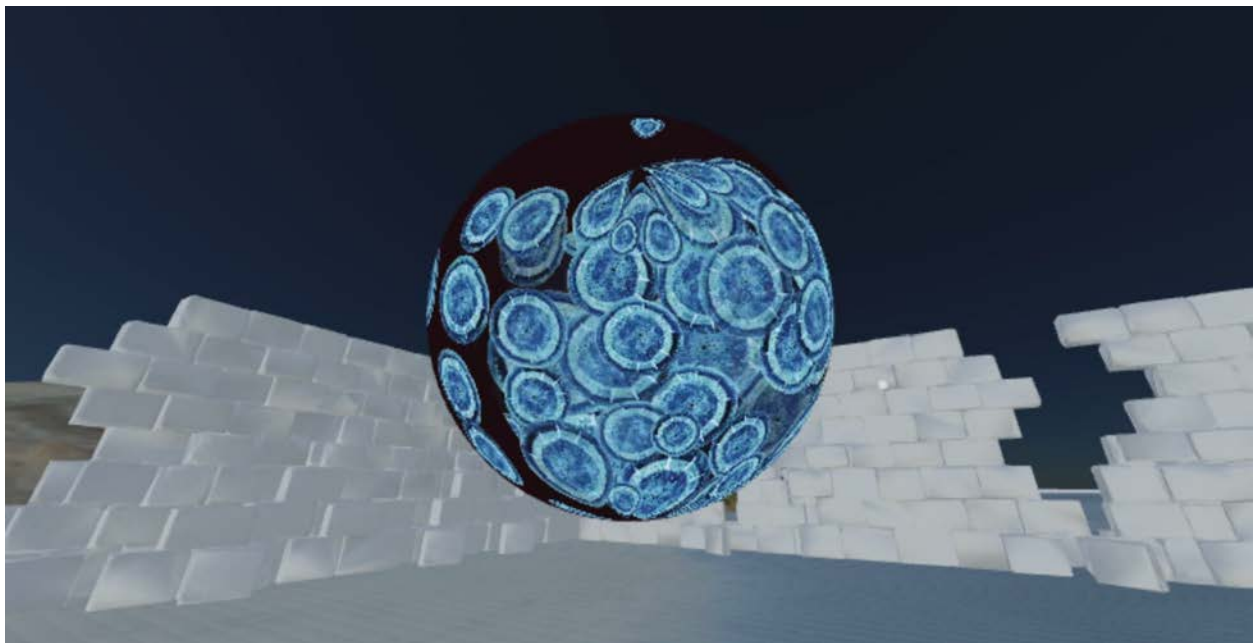
Off-World: Arctic Origins (Virtual Gallery)



Off-World: Arctic Origins, virtual gallery



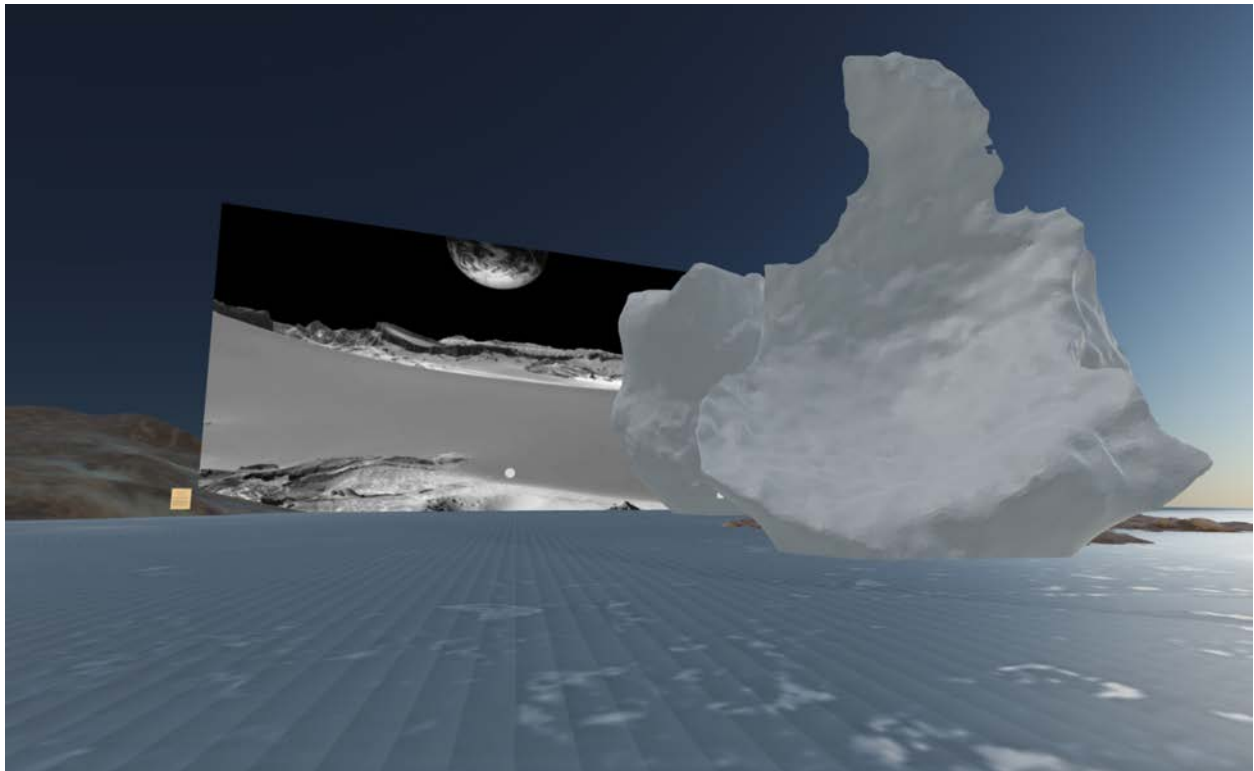
Off-World: Arctic Origins, virtual gallery



Off-World: Arctic Origins, virtual gallery

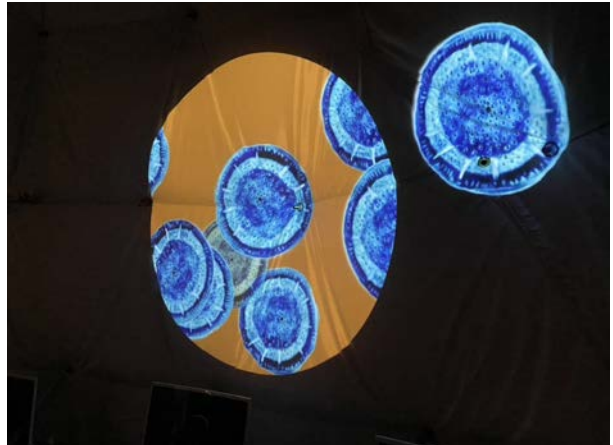


Off-World: Arctic Origins, virtual gallery



Off-World: Arctic Origins, virtual gallery

Mars Mission at the Hawai'i Space Exploration Analog and Simulation (HI-SEAS)

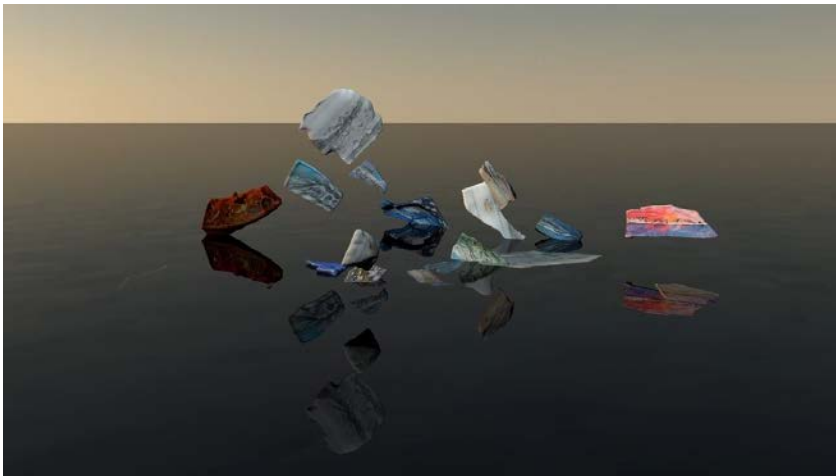


Exhibiting "Off-World: Arctic Origins" on Mars to a crew of astronauts in training at the HI-SEAS. PC: Richelle Gribble

Selected Works in Exhibition:



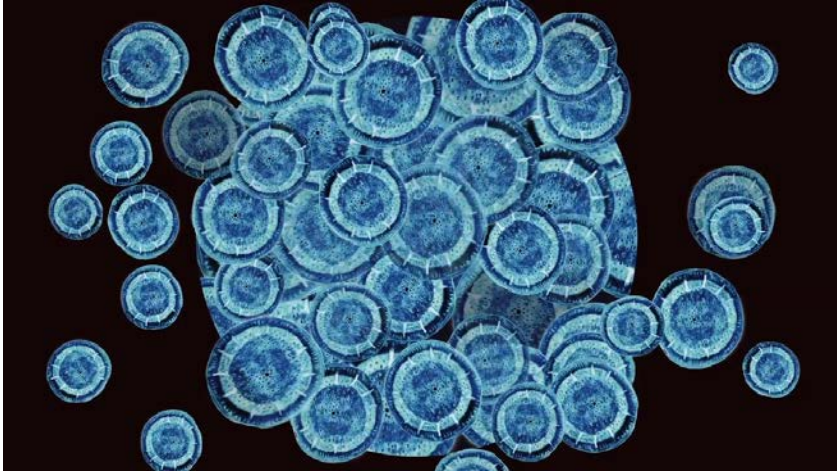
Cara Levine, *Emerald Mother* (2018), single channel HD video, 09:43



Richelle Gribble, *Left Behind* (2020), 3D animation with sound, 03:15



Stephanie Imbeau, *Procession* (2019), film sketch, 02:44



Isabel Beavers, *Spring Bloom* (2017), digital animation, 3:02



Isabel Beavers and Laine Rettmer, *MELT* (2019), single-channel video with sound, 10:52



Isabel Beavers and Laine Rettmer, *Measure* (2019), two-channel video with sound, 5:00



Robert Platt, *Becoming Arctic* (2020), Experimental Film, 25:35



Allison Maria Rodriguez, *Abandoned Rocket Series - Churchill, Manitoba* (2021), Video stills from video installation



Allison Maria Rodriguez, *Abandoned Rocket Series - Churchill, Manitoba* (2021), Video stills from video installation



Allison Maria Rodriguez, *Abandoned Rocket Series - Churchill, Manitoba* (2021), Video stills from video installation



Michael Najjar, *moon mining* (2016), hybrid photography, archival pigment, aludibond, diasec, custom-made aluminum frame, 132 x 202 cm, edition of 6



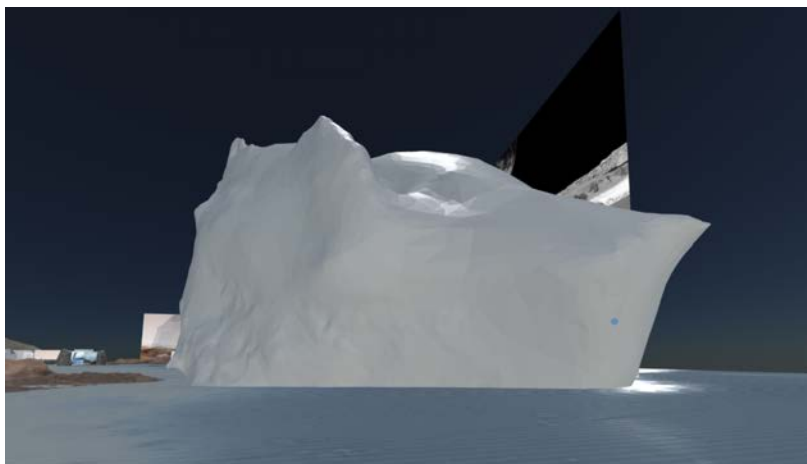
Michael Najjar, *new earth* (2017), hybrid photography, archival pigment, aludibond, diasec, custom-made aluminum frame, 132 x 202 cm, edition of 6



Michael Najjar, *sands of mars* (2014), hybrid photography, archival pigment, aludibond, diasec, custom-made aluminum frame, 132 x 202 cm, edition of 6



Britt Ransom, *Roughly 9 Translations #1-3* (2015), 3D scanned glacial ice



Britt Ransom, *Roughly 9 Translations #1-3* (2015), 3D scanned glacial ice



Britt Ransom, *Roughly 9 Translations #1-3* (2015), 3D scanned glacial ice