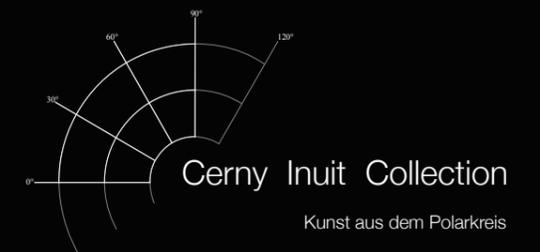


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WHEN CONTEMPORARY ART
CREATES AWARENESS ABOUT CLIMATE CHANGE

From November 29th, 2015
until February 29th, 2016
at Musée océanographique de Monaco



Musée océanographique de Monaco
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LINKED: WHEN CONTEMPORARY ART CREATES AWARENESS ABOUT CLIMATE CHANGE

From November 29th, 2015 until February 29th, 2016 at the Musée océanographique de Monaco, the Cerny Inuit Collection presents the exhibition "Linked: when contemporary art creates awareness about climate change" creating a dialogue on climatic change joining the discussion at the climate conference in Paris. Artworks from the Arctic have joined together with a stone igloo by Mario Merz, a drums installation by Alessandro Sciaraffa and alpine impressions painted by Alois Lichtsteiner. The impressive works of these ostensibly disparate artists communicate the shared concern to Nature's frailty and the human dimension in our environment. The exhibition also includes scientific documentaries related to this discussion.

Martha Cerny, Curator Cerny Inuit Collection



Alessandro Sciaraffa
Ti porto il mare, 2011
Drum, natural skin, metal, electric motor, wiring
Ø 102 x 17 cm

The drum contains hundreds of thousands of small steel marbles that roll from side to side following its position. "I reinterpret the sublime in my own way. I capture the spectacular aspect of nature's power as it manifests itself to us. Nature can only be loved, as we owe all of our knowledge to it: in fact, we nourish it by watching and listening to nature."



Mario Merz
Igloo, 1991
Metal frame, stones, clamps
Ø 300 x 150 cm

Perhaps his most famous motif, Mario Merz created the igloo with the idea to enclose an expanding space: it connects an ancient past with the future, the human dimension of living and the vital, overwhelming relationship with our surroundings. Both a dwelling structure and an archaic metaphor of the cosmos, the igloo belongs to the nomadic culture and, consistent with that principle, it is the form that accompanied the artist throughout his path.



Alois Lichtsteiner
Alpine Landscapes, 2008 - 2015
Oil on canvas
70 x 90 - 90 x 70 - 140 x 100 cm

These mountain images provide not only the surroundings for the exhibition, but also depict the weight of the melting snow. Soon the protective "skin" will be gone, exposing the land to fluctuating climatic changes.



Oviloo Tunnillie
Sedna, 1998
Serpentine
38 x 60 x 22 cm

Sedna, a respected, feared and honoured sovereign of the sea, is the mother of sea mammals. As the story goes if humans misbehave, she holds the sea mammals captive in her hair until a Shaman, at the request of the humans, dives down to comb her beautiful long hair to release the animals and thus brings order back into the world. She is found in many parts of world under different names. This sculpture depicts her as tradition describes her with beautifully combed long hair, indicating that the world is in order.



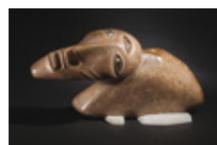
Floyd Kuptana
Sedna lamenting the loss of sea ice, 2007
Brazilian serpentine, antler, wood, horse hair, metal
55 x 89 x 44 cm

Sedna has now transformed herself into a boat to help those affected by the rising water. But what is wrong with the boat? One sees that the propeller is at the bow and Sedna, no longer with beautifully combed hair, is rowing backwards, indicating that the world is not in order. The figure in the boat has 2 faces, an animal one facing up, a human one down, implying perhaps that the animals may better adapt to the changing conditions than humans?



Abraham Anghik Ruben
Shared Migration, 2013
Serpentine
26 x 83 x 24 cm

Here is Sedna supporting the boat full of people, animals and spirits. We are all in the same boat in the same situation.



David Ruben Piqtoukun
Creature at the floe edge, 2006
Serpentine, alabaster
25 x 48 x 22 cm



David Ruben Piqtoukun
Bottomfish man, 2009
Serpentine
9 x 35 x 24 cm



Bill Nasogaluak
Sedna caught by jellyfish, 2014
Serpentine, barbed wire
31 x 37 x 41 cm

This group refers to the uncertainty at the floe edge, where the open sea meets the frozen sea, an important hunting area in the spring. The Creature at the ice edge points out the necessity of needing a "third eye" to know when it is safe to travel on the ice and 2 mouths to warn everyone about the dangers of traversing the ice. Bottomfish man is a halibut, deformed, with 3 eyes. Are the genetic changes found in Arctic wildlife caused by contamination? Sedna has been captured by a huge jellyfish. Her eyes are red because she has been poisoned and her existence endangered. Bill Nasogaluak said, "When I was young the jellyfish were only the size of my thumbnail, today they are bigger than my hand. The water [Beaufort Sea] has gotten so much warmer just in my lifetime."



Johnny Lee Pudlat
Composition, 2007
Serpentine, caribou antler
53 x 32 x 24 cm

This composition portrays our place in the world. The human face is surrounded by the air, the land and water, represented by the birds, bear, narwhale and walrus. The prominent drumming Shaman is the mediator between the human and spirit world. The mask represents a tool sometime used by the Shaman so that he/she won't be distracted while interceding on the behalf of the humans.



Lucy Tunguaq
Elders, 2012
Basalt
28 x 25 x 34 cm



Mattijusi Manukuluk Iyaituk
Amirruq, 1996
Serpentine, alabaster, elk antler
72 x 82 x 45 cm



Mattijusi Manukuluk Iyaituk
Mother praying for our survival, 2004
Serpentine, caribou antler
49 x 37 x 17 cm



David Ruben Piqtoukun
Sharing the Wealth, 2009
Serpentine, metal, mirror
22 x 76 x 23 cm

People have to be resourceful and use material that is available, share their knowledge and work together to find solutions to common challenges. Amirruq means women's feast, a time of sharing. The men have come back from a successful hunt. The women meet them on the beach to help divide the whale. The sun, full moon and new moon on the elk antler point out that the village has enough to eat for a month. Every part of the animal is used in some way, also to make art. Every mother's concern in all parts of the world is about ensuring the well being of her children and future generations. A sliced loaf of bread or piece of meat placed on a mirror to increase the amount reiterates the example of sharing the riches with the community when one can.



Dmitry Pribyl'nov
Mammoth, 2012
Mammoth tooth, bronze, wood
23 x 30 x 11 cm

The piece, whose body is made from an actual mammoth tooth, substantiates the fact that due to the melting of permafrost this extinct mammal is resurfacing along their old migrating routes. Melting is not just a concern of the Arctic. It is also occurring with the glaciers.



Sergei Luginin
Nunavut/Our Land, 2002
Serpentine, mammoth tusk
23 x 39 x 9 cm

The Russian hunter made from mammoth tusk above and the Canadian serpentine polar bear represents the shared concerns of Indigenous peoples and their knowledge of the land - when looking at a Arctic circle from above, both would be standing upright.



Jesse Tungilik
Manhole Hunter, 2012
Caribou antler, metal, asphalt
7.5 x 25 x 19 cm

"I had grown up idolising my grandfather Marc Tungilik who spent his life as a carver. His art mirrored his life and experiences depicting traditional themes and subjects. My life and experiences were quite a bit different than his, and I wanted my art to reflect that. The idea for manhole hunter was partially inspired by a poem by Mosha Folger where he describes homeless Inuit living in southern Canadian cities as floating away on slabs of concrete ice. The combining of traditional and contemporary materials and the juxtaposition of traditional and contemporary subject matter reflects my experience as a mixed heritage Inuk with one foot in the past and one in the present."

Courtesy and photo credits

Alessandro Sciaraffa
Courtesy Fondazione Merz & Alessandro Sciaraffa, Turin, Italy
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www.giorgiopersano.org

Mario Merz
Courtesy Fondazione Merz, Turin, Italy
photo Paolo Pellion, Turin, Italy
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Alois Lichtsteiner
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Sculptures
Cerny Inuit Collection, Bern, Switzerland
photo Severin Nowacki, Bern, Switzerland
www.cernyinuicollection.ch