

Solastalgic Archive

Exhibition Description:

Solastalgia is the premonition of transition; a sense of loss from an anticipated future. It is the feeling of homesickness before leaving home.

Conceived by artist Nina Elder, *Solastalgic Archive* holds materials that contextualize and give breadth to the experience of living and making in this time of accelerated change. The Archive of objects, images, and conceptual actions collects ephemera of memory, creation, forgetting, destruction, preciousness and transience submitted by diverse artists and collaborators (see list below). It is an evolving, changing, temporal entity that will continue to grow as it is enriched by additions connected to each host venue on this tour. Beginning in 2019 with more than 40 artists, and continuing throughout the run of this touring project, artist Nina Elder has invited climate conscious artists, scholars and public intellectuals to contribute something that represents the solastalgic. Much like the practicalities of a traditional time capsule, each submission has had only one physical requirement: it must fit in a flat rate USPS postal box; boxes in which the exhibition's objects continue to be carefully stored and moved from venue to venue.

Solastalgic Archive emerged from a 2019 residency at the University of New Mexico, hosted by the Art + Ecology Program and the UNM Museum of Art. For her residency, Nina Elder conceptualized the Deep Time Lab, an experimental creative arts research and art museum education platform rooted in collective, creative, and interdisciplinary research exploring how we situate ourselves within time. With students from across campus, including Art & Ecology, Studio Art, The Honors College, Architecture and Planning, Sustainability Studies, and Chicana/Chicano Studies, Elder formed a temporary space in which shared ideas oriented the participants and the Lab's visitors to consider the Earth's new geologic epoch – the Anthropocene. Defined by human impact, urgency, and unprecedented change, the Anthropocene forces recognition of multiple and unpredictable futures and histories alongside a critical rejection of closed colonial, white, male or heteronormative metanarratives. New connections between past, present and potential futures were made through this Lab and the Archive. Time was recognized as a language, a measure, an artistic medium, a social context, a scientific principle, a spiritual space, and a cultural expression.

The *Solastalgic Archive* project and Deep Time Lab also surfaced an expansive reading list that formed a physical reading space in the UNM installation of the archive. This bibliography is provided below and may be incorporated into a host venue's presentation, whether imagined as a reading room within or adjacent to the Archive's objects, in a campus library or student center, or virtually.

Founding Contributors to the Solastalgic Archive (2019-2020):

Kate Aitchinson	William Lamson
Frank Boyden	Jeffrey Langille
Kaitlyn Bryson	Meredith Leich
Helen Bullard	Lynn Alleva Lilley
Laura Carlson	Rob Lundberg
Christina Catanese	Billy Joe Miller
Allison Cekala	Hannah Mode
Deep Time Chicago	Twila Moon
Cara Despain	Michael Moore
Ryan Dewey	Susan Murrell
Demian DinéYazhi	Jeremy Pataky
Anais Duplan	Sasha Patrenko
Erin Elder	Michelle Ramin
Alexis Elton	Renee Rhodes
Wendy Given	Kerri Rosenstein
Megan Hanley	Christine Howard Sandoval
Michael Harrison	Holly Schmidt
Abbey Hepner	sarah stankey
Lisa Hirmer	smudge studio
Carrie Hott	Kim Stringfellow
nicholas b. jacobsen	Ryan Thompson
Sarah Kanouse	Cedra Wood
Erinn Kathryn	Jin Zhu
Alexandra Lakind	

Artist images available at: <https://www.ninaelder.com/solastalgic-archive>

ARTIST BIO:

Artist and researcher Nina Elder creates projects that reveal humanity's dependence on, and interruption of, the natural world. She examines historic land use and its cycles of production, consumption, and waste. Mines, bombing ranges, and junk heaps are source material for her landscape paintings and representational drawings that explore the line between land and landscape, beauty and banality. Similarly, her video works and performances document human engagement in these same sites.

With a focus on changing cultures and ecologies, Elder advocates for collaboration, fostering relationships between institutions, artists, scientists and diverse communities. She is the co-founder of the Wheelhouse Institute, a women's climate leadership initiative. Nina lectures as a visiting artist/scholar at universities, develops publicly engaged programs, and consults with organizations that seek to grow through interdisciplinary programming.

Nina's artwork is widely exhibited and has been featured in *Art in America*, *VICE Magazine*, and on PBS. Her research has been supported by the Andy Warhol Foundation, the Rauschenberg Foundation Award for Arts & Activism, the Pollock Krasner Foundation, and the Mellon Foundation. She has recently held positions as an Art + Environment Research Fellow at the Nevada Museum of Art, a Polar Lab Research Fellow at the Anchorage Museum, and a Researcher-in-Residence in the Art and Ecology Program at the University of New Mexico. She migrates between rural places in New Mexico and Alaska.

READING LIST:

For the original 2019 installation of *Solastalgic Archive* at the University of New Mexico Art Museum, the following titles composed an in-gallery reading room. Copies of these books were borrowed from the university library and lent from the artist's personal collection. Each title is listed here with an Amazon link for ease in looking up additional information. These physical books are not included in the touring exhibition package due to the financial burden and carbon emissions linked to shipping. If a host venue purchases copies of the books for their installation, consider worthwhile organizations, public libraries, or schools to whom they may be donated after the exhibition closes, if they are not added to a venue's resource library.

[All Our Relations: Native Struggles for Land and Life](#)

Winona LaDuke

[Annals of the Former World](#)

John McPhee

[Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments and Epistemologies](#)

Heather Davis and Etienne Turpin

[Back on the Fire: Essays](#)

Gary Snyder

[Biomimicry: Innovation Inspired by Nature](#)

Janine M. Benyus

[Binti](#)

Nnedi Okorafor

[Black Diamond Dust](#)

Jesse Birch and Will Holder

[The Bone Clocks](#)

David Mitchell

[Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants](#)

Robin Wall Kimmerer

[Cartographies of Time: A History of the Timeline](#)

Daniel Rosenberg and Anthony Grafton

[The Children of Men](#)

P.D. James

[Circling Back](#)

Gary Holthaus

[Conflict Resolution for Holy Beings: Poems](#)

Joy Harjo

[The Control of Nature](#)

John McPhee

[Cradle to Cradle: Remaking the Way We Make Things](#)

William McDonough

[Deep Time: How Humanity Communicates Across Millennia](#)

Gregory Benford

[The Dispossessed](#)

Ursula K. Le Guin

[Drosscape: Wasting Land in Urban America](#)

Alan Berger

[Ecologies of Power: Countermapping the Logistical Landscapes and Military Geographies of the U.S. Department of Defense](#)

Pierre Bélanger and Alexander Arroyo

[Emergent Strategy: Shaping Change, Changing Worlds](#)

adrienne maree brown

[A Field Guide to Getting Lost](#)

Rebecca Solnit

[The Future of Life](#)

Edward O. Wilson

[The Geography of Nowhere: The Rise and Decline of America's Man-Made Landscape](#)

James Howard Kunstler

[Give Me My Father's Body: The Life of Minik, the New York Eskimo](#)

Kenn Harper

[Gone Tomorrow: The Hidden Life of Garbage](#)

Heather Rogers

[The Greatest Disasters of the 20th Century](#)

Frances Kennett

[The Half-Life of History](#)

Mark Klett

[How We Forgot the Cold War: A Historical Journey across America](#)

Jon Wiener

[Hyperboreal](#)

Joan Naviyuk Kane

[Hyperobjects: Philosophy and Ecology after the End of the World](#)

Timothy Morton

[An Indigenous Peoples' History of the United States](#)

Roxanne Dunbar-Ortiz

Infrastructure: A Guide to the Industrial Landscape

Brian Hayes

[Labyrinths](#)

Jorge Luis Borges

[Landscape and Power](#)

W.J.T. Mitchell

[Learning to Die in the Anthropocene: Reflections on the End of a Civilization](#)

Roy Scranton

[The Metabolic Landscape: Perception, Practice and the Energy Transition](#)

Gina Glover, Jessica Rayner, and Geof Rayner

[Milk Black Carbon](#)

Joan Naviyuk Kane

[The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins](#)

Anna Lowenhaupt Tsing

[Nowtopia: How Pirate Programmers, Outlaw Bicyclists, and Vacant-Lot Gardeners are Inventing the Future Today!](#)

Chris Carlsson

[Outside Lies Magic: Regaining History and Awareness in Everyday Places](#)

John R. Stilgoe

[The Pine Island Paradox: Making Connections in a Disconnected World](#)

Kathleen Dean Moore

[The Practice of the Wild](#)

Gary Snyder

[The Politics of History](#)

Howard Zinn

[The Right to Be Cold: One Woman's Fight to Protect the Arctic and Save the Planet from Climate Change](#)

Sheila Watt-Cloutier

[Scenes in America Deserta](#)

Reyner Banham

[The Sixth Extinction: An Unnatural History](#)

Elizabeth Kolbert

[Staying with the Trouble: Making Kin in the Chthulucene](#)

Donna J. Haraway

[The Tangled Bank: Writings from Orion](#)

Robert Michael Pyle

[This Changes Everything: Capitalism vs. The Climate](#)

Naomi Klein

[A Thousand Years of Nonlinear History](#)

Manuel De Landa

[Unfreezing the Arctic: Science, Colonialism, and the Transformation of Inuit Lands](#)

Andrew Stuhl

[The Unreal and the Real](#)

Ursula K. Le Guin

[The Wake of the Unseen Object: Travels through Alaska's Native Landscapes](#)

Tom Kizzia

[Waste Land](#)

David T. Hanson

[The Way to Rainy Mountain](#)

N. Scott Momaday

[Wilderness to Wasteland](#)

David T. Hanson

[The World Without Us](#)

Alan Weisman

ORGANIZER: artepodia, in collaboration with ViVA Virtual Visiting Artists, a nonprofit 501(c)3 organization.

CONTENTS: 40+ archive submission objects, images, publications, multi-piece groupings, audio and single-channel video works.

ACCOMPANYING MATERIALS: Wall text will be provided. Individual objects and submissions should not be labeled, per the artist's organizing guidelines.

APPROXIMATE RUNNING FEET / SQUARE FEET: Very flexible; 100-250 running feet/1,000-2,500 square feet. Video projection and installation is very flexible.

SECURITY: Medium; very flexible.

AVAILABILITY: July 2022-December 2027

IN-PERSON AND VIRTUAL VISITS:

Artist fees (see below) for the exhibition and for an optional in-person artist visit are included in the fee (travel, room and board, per diem not included), schedule permitting.

A sliding scale discount, based on budget size, will be offered for venues choosing to book a ViVA Virtual Visiting Artists (See vivavirtualartists.org) virtual engagement with this touring exhibition. e.g. A venue with a total budget under \$250,000 would receive a 22% discount on exhibition fees if they contract a ViVA engagement. The advantage: ViVA's services include an expertly-supported virtual public talk, conversation or workshop by the artist (50-90 minutes) and exhaustive educational materials and consultation by an experienced museum and university educator to support the integration of the artist and exhibition into your campus' curricula, local and regional community, and diverse audiences.

ViVA's EDUCATIONAL MATERIALS:

Each ViVA Virtual Visiting Artist's 10-12 page educational toolkit (See sample here: <https://www.vivavirtualartists.org/how-it-works>) is filled with content that helps gallery and museum curators, educators and outreach coordinators situate the artist within a community or classroom conversation. Packets include:

- Curated and annotated writings and video by and about the artist;
- Ideas for interdisciplinary activities and lesson plans;
- Sample discussion questions;
- Artist's personal list of inspirational readings, films, and other cultural phenomena;
- Ways to engage different kinds of audiences or museum members, and;
- Other useful prompts, all researched and authored by ViVA Educators and Staff.

Nina Elder enjoys working with communities to deepen important conversations through collaborating in new ways. As a team, we are dedicated to working closely with venues to understand the specific needs and desires of a community, the learning objectives of traditional students and life-long learners, and creative engagement with traditional or unusual collections to foster meaning-making and relevance across time and space.

FEE STRUCTURE:

This equity-based sliding scale fee structure is intended to make artepodia projects accessible to a wide range of organizations while directing a fair wage to exhibiting contemporary artists.

Tiered fee levels are based on the approximate Total Operating Budget of prospective venues. Have a unique situation? Just reach out and start a conversation – we're excited to work with you.

<i>Total Operating Budget</i>	<i>Tour Fee (shipping is separate)</i>	<i>Discount with ViVA booking</i>
Up to \$250,000:	\$5,000	22%
\$250,000-\$1M:	\$7,500	15%
Over \$1M:	\$10,000	11%

artepodia transparently and equitably splits its fee. 50% is directed to the artist for exhibition support and optional in-person engagement (travel, room and board, and per diem separate) for

between 3-5 days. The remaining 50% is directed toward administrative and design costs, crating, framing, materials, curatorial research, educational and installation consultation, and labor associated with managing the project.