



***Solastalgia: Book Art and the Climate Crisis***, curated by Torey Erin at Minnesota Center for Book Arts, features expansive and experimental works by twelve local, national, and international artists addressing the paradoxical nature of grief, despair, beauty, elegy, regeneration, and loss that we are facing as we confront one of the most defining issue of our time.

This exhibition is produced in partnership with **EXTRACTION: Art on the Edge of the Abyss**. De-centered, non-hierarchical, and self-organizing, **EXTRACTION** includes projects by hundreds of artists and cultural institutions in multiple locations throughout the U.S. and abroad during the summer of 2021. Through simultaneous and overlapping exhibitions, installations, performances, land art, publications, and cross-media events, **EXTRACTION** addresses a single theme: the suicidal consumption of the planet's natural resources.

The artistic vision for *Solastalgia: Book Art and the Climate Crisis* is grounded in **solastalgia**, a term coined by environmental philosopher Glenn Albrecht to describe the psychological toll of climate change. Solastalgia is the pain caused by recognition that the place where one resides and that one loves is under immediate assault— what Albrecht calls *the lived experience of environmental change and a form of homesickness one gets when one is still at home*. From traditional codices to pop-up books to sculptural vessels made of bacteria cultures, the work in the exhibition is both a call to alarm and a symbol of hope that through compassion and ingenuity, it is possible to imagine new futures.

The installation of monoprints titled *for every one have some thing* by Hock E Aye Vi Edgar Heap of Birds (Oklahoma City, OK) confronts the psychological and physical toll of climate change. Heap of Birds' prints "WATCH THE EXCESS YOU KNOW BETTER" and "YOU JUST TAKE IT AWAY" narrate the deadly legacy of the United States' consumption of natural resources and oppression of tribal communities. His intimate messages represent the leadership of his Tribe (Cheyenne and Arapaho Nation), and how the tribal chiefs lead by giving good things to the earth and its people. The prints ask us to consider Indigenous paradigms of generosity and interdependence: "FOR EVERY ONE HAVE SOME THING."

It is not a radical ask—it is a necessity in order for humans, plants, and animal life to survive, let alone thrive. Our actions of consumption continue as if our own extinction is impossible, or extremely far away. Keri Miki-Lani Schroeder (San Antonio, TX) describes species extinction in her artist's book *Consume*, with memorial ink and pochoir illustrations of various bird species whose extinction was caused by hunting and human expansion across the land. The Passenger Pigeon, Heath Hen, and Hawaiian O'o are cased in a deep red clamshell box complete with a real bird wing. Connecting illustrations of the bird with the wing brings a sense of the reality of death imposed for our own consumption and greed.

There are moments throughout *Solastalgia* where artists display beacons of hope and grounding. Rhiannon Alpers' (San Francisco, CA) *Whispering Stones* reminds us of the solace in the rhythms and cycles of the earth and moon that often go unnoticed. She relates concepts of loss to the moon and a stone on the earth, finding comfort in their solid, slow-eroding bodies. Radha Pandey's (Tistedal, Norway) *Deep Time* captures the highest mountains on planet Earth, inviting the viewer to map a meditative experience of the Earth's shifting sedimentary body as they page through the book.

The exhibit continues pointing to the interconnectedness of all things: *Climate / Shift / Response* artist and zine maker Regula Russelle (St. Paul, MN) invites us to, "Remember the threads that connect us all," and Rina Yoon (Milwaukee, WI) makes a poetic connection between the Earth's rivers and human bodies in her paper installation *Mulgil, Waterway*.



Yoon's hand-coiled paper takes the shape of a waterway, honoring water's resilience and fragility, as well as the life that it gives to our bodies.

Capturing the poisoned physicality of New York and Philadelphia's waterways, Kaitlin Pomerantz's (Philadelphia, PA) *River Prints* use a traditional marbling technique of laying paper gently onto the surface of polluted rivers to capture oils and flotsam. The resulting prints show the combined state of Earth's water and the toxic human imprint, a paradox of beauty and despair. Earth's elements—water, dirt, stone, plants, sand, bacteria, trees, feathers, and fire—are common materials and themes used throughout the exhibition. Hannah Chalew (New Orleans, LA) collects plant materials, dust, and detritus to create massive sheets of handmade paper for her drawings of petrochemical infrastructures. Chalew's own large-scale drawing *Solastalgia* (inspired the exhibition title) connects the material itself to the subject matter on the surface—perhaps the very material that will survive once we are gone.

Featuring works by Rhiannon Alpers, Hannah Chalew, Hock E Aye Vi Edgar Heap of Birds, Susan Lowdermilk, Alva Mooses, Radha Pandey, Kaitlin Pomerantz, Urvi Prabhu, Regula Russelle, Keri Miki-Lani Schroeder, Erin Skelton, and Rina Yoon, *Solastalgia: Book Art and the Climate Crisis* places a diverse and innovative community of artists' voices at the center of national and international climate discourse, issuing a clarion call for action on one of the most defining issue of our time. The exhibition will be featured virtually from **June 11–October 10, 2021** at [mnbookarts.org](https://mnbookarts.org), and in person in MCBA's main gallery this fall. With special thanks to the CODEX Foundation and to artist Alexa Horochowski for her guidance. MCBA's exhibitions are made possible through organizational support from the Fred C. and Katherine B. Andersen Foundation, Elmer L. and Eleanor J. Andersen Foundation, The Boss Foundation, Patrick and Aimee Butler Family Foundation, The Max and Victoria Dreyfus Foundation, Inc., Driscoll Foundation, Lenfestey Family Foundation, James B. Linsmayer Foundation, McKnight Foundation, Minnesota State Arts Board, National Endowment for the Arts, Target Foundation, Archie D. and Bertha H. Walker Foundation, Windgate Foundation, and Richard B. Wyatt Family Foundation.