

# HANG STORIES

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ORATIVE PROGRAM

AN ARTS • HUMANITIES • SCIENCE COLLABORATIVE PROGRAM





Cover design by Jennifer Moss

On behalf of the “In a Time of Change (ITOC)” program, I’m delighted to present *Boreal Forest Stories*. In this project, over 44 artists, writers, educators, humanities scholars, and organizations joined numerous scientists to collaboratively explore, create—and now share with you—original narratives from the boreal biome. Their works appear in our gallery exhibit, live performance, literary reading, educational workshops, youth gallery guide, book, website, and this booklet.

The booklet briefly introduces each member of the ITOC creative cohort. We encourage you to discover more of their artwork and learn about their creative processes on our website by scanning the QR codes on each participant’s page.

We’re grateful to Elizabeth Alexander for assembling the booklet content and Jen Gunderson for graphic design. We extend special thanks to the University of Alaska Fairbanks Institute of Arctic Biology and the Bonanza Creek Long-Term Ecological Research Program for sponsoring the design and printing of this booklet.

This multifaceted ITOC project would not have been possible without the tireless work of curators Margo Klass, Susan Campbell, and Ree Nancarrow, graphic designer and web curator Jennifer Moss, writing-cohort leaders and editors Carolyn Kremers and Daryl Farmer, ITOC performance director Susan Grace, social media coordinator Klara Maisch, organizational volunteer Elizabeth Alexander, and art-science researcher Lissy Goralnik, who provided invaluable insight into ITOC’s collaborative process and impacts.

Here, we celebrate the ITOC creators and invite you to join them on a narrative journey through the boreal forest.

Sincerely,



Mary Beth Leigh  
Director, “In a Time of Change” program  
Professor, University of Alaska Fairbanks



**Mary Beth  
Leigh**

ITOC Director

Mary Beth Leigh is the director of the ITOC program, which she co-founded in 2007. As a professor at the University of Alaska Fairbanks (UAF), she teaches and conducts research in environmental microbiology and coordinates integration of the arts, humanities, and sciences. Prior to joining UAF in 2006, she earned her B.F.A. in Modern Dance, M.S. in Botany, and Ph.D. in Microbiology — all at the University of Oklahoma – and conducted postdoctoral research at Michigan State University. As a dancer and a cellist, she’s performed in stylistically diverse ensembles over the years, often choreographing or composing pieces with a splash of science.

# In a Time of Change: Boreal Forest Stories

Forming an emerald ring around the circumpolar North, the boreal forest is the world's largest land-based biome. Also known as taiga, it accounts for approximately one third of Earth's total forest area and covers the majority of Interior Alaska.

*Boreal Forest Stories* is a cross-disciplinary, collaborative project examining change in the boreal forest through narrative. For over a year and a half, artists, writers, environmental educators, and humanities scholars exchanged knowledge and perspectives on the boreal forest with scientists and explored narrative as it applies across the disciplines. Through their original works, participants relate stories rooted in the boreal forest, including its ecology, its inhabitants, and their interactions.

*Boreal Forest Stories* is ITOC's sixth major project since it was founded by the Bonanza Creek Long-Term Ecological Research program in 2007. ITOC recognizes that collaborations between the arts, humanities, and sciences can foster community engagement and build capacity for transdisciplinary collaboration, helping society to address complex environmental problems. ITOC is part of a growing network of place-based, environmental arts-humanities-science programs across the U.S. and around the world.



The extent of the boreal biome (green).

Learn more about boreal forest research in Alaska by the Bonanza Creek Long-Term Ecological Program at <https://www.lter.uaf.edu>



# Acknowledgements

*In a Time of Change* is directed by Mary Beth Leigh. Artists Margo Klass, Ree Nancarrow, and Susan Campbell curated the visual art exhibit and artist Jennifer Moss contributed graphic and web design. Writers Carolyn Kremers and Daryl Farmer led the writers' cohort and musician Susan Grace directed the live performance. Geographer Elizabeth Alexander provided organizational assistance and artist Klara Maisch coordinated social media. Lissy Goralnik performed research and evaluation of the collaborative process and its impacts.

ITOC: Boreal Forest Stories was funded by the National Science Foundation through the Bonanza Creek Long Term Ecological Research Program with additional support from the USDA Forest Service Pacific Northwest Research Station, the UAF Institute of Arctic Biology, and other sponsors. Special thanks to Arctic Fest and the Fairbanks Arts Association for hosting the premiere of Boreal Forest Stories (September, 2022, Fairbanks). More information is available at the ITOC website ([itoc.alaska.edu](http://itoc.alaska.edu)).



We acknowledge the many Alaska Native Nations upon whose unceded ancestral lands our program resides. Indigenous peoples have been in relationship for thousands of years with the boreal landscapes of Interior Alaska. Members of the Bonanza Creek Long-Term Ecological Research program, including ITOC, strive to learn about, value, and be mindful of this relationship in our work and our actions, and to strive for collaborative, community decision making.







Dana Lindauer, Gail Priday, Kes Woodward, and Susan Grace discuss creative writing exercises offered by Corinna Cook.

PHOTO BY LEIF VAN CISE

## FIELD TRIPS

### Bonanza Creek Experimental Forest

During the summer of 2021, ITOC artists, writers, educators, and scientists took day trips together to Bonanza Creek Experimental Forest to share knowledge, perspectives, and place-based inquiry methods across their disciplines. Group activities included permafrost core sampling, outdoor mindful movement, berry flower identification, creative writing exercises, microscopy, and more. These summer trips were a welcome opportunity to build relationships with each other and the forest after a winter of virtual interactions.

Bonanza Creek Experimental Forest is a research site within the Bonanza Creek Long-Term Ecological Research (LTER) program, managed by the University of Alaska Fairbanks Institute of Arctic Biology and the U.S.D.A. Forest Service, with funding from the National Science Foundation. One of 28 LTER programs across the country, Bonanza Creek LTER includes members from UAF and across the U.S. who collaboratively investigate the boreal biome of Interior Alaska.



Musician Susan Grace and writer Corinna Cook observe aspen leaf miner larvae  
PHOTO BY JEREMY PATAKY



Trails left by aspen leaf miner larvae  
PHOTO BY JENNIFER MOSS



Jamie Hollingsworth (Bonanza Creek LTER Site Manager) points out layers of a permafrost core sample  
PHOTO BY MOLISSA UDEVITZ



Artist/poet Susan Campbell and artist Margo Klass examine a spruce tree  
PHOTO BY LEIF VAN CISE



Spruce buds  
PHOTO BY LEIF VAN CISE





## FIELD TRIPS

### Yankovich Fire

The Alaska Fire Science Consortium (AFSC) led an excursion for ITOC participants to the site of the recent Yankovich fire, located near UAF and within a residential area. Fire management and ecology experts Eric Miller (Bureau of Land Management Alaska Fire Service), Zav Grabinski (AFSC) and Alison York (AFSC) shared stories of the intensive suppression efforts implemented during the fire and the ongoing ecological research afterward.



Eric Miller (Bureau of Land Management Alaska Fire Service) talks with ITOC participants about fire management and ecology.

PHOTOS BY MARY BETH LEIGH AND ZAV GRABINSKI

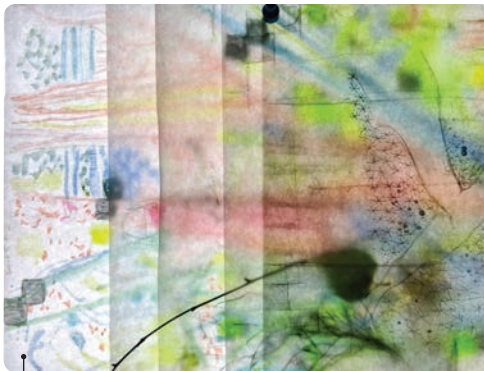


## FIELD TRIPS

### Mapping Layered Perceptions of the Landscape

ITOC participants and special guests converged at the former Fairbanks residence of the late Leslie (Les) Viereck, the renowned botanist and co-founder of Bonanza Creek LTER, and his wife Teri Viereck, ITOC poet and transdisciplinary. Due to its association with Les and Teri, it is an emotive place for many, which suited our intention to balance the contributions of scientists and artists through transdisciplinary, collaborative mapping.

Working in interdisciplinary teams of four, participants started from a common geographical point to map their respective perceptions using tracing paper, pencils, and markers. The group was encouraged to represent their experience of being in the place rather than produce a polished or accurate 'map' in the conventional sense. At a wrap-up potluck, everyone shared their experience and discussed their individual maps which ranged from abstract representations of flora rendered in sharpie to pixelated water colored pathways. Then, the semi-transparent maps of teammates were overlaid, providing multidisciplinary perspectives of a place.



Layered maps  
PHOTO BY ELIZABETH ALEXANDER



Aerial view of the former Viereck property  
PHOTO BY ELIZABETH ALEXANDER



PHOTOS BY MARY BETH LEIGH

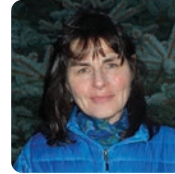
## ITOC: BOREAL FOREST STORIES ORGANIZERS



**Mary Beth Leigh**  
Director



**Margo Klass**  
Curator



**Susan Campbell**  
Curator



**Ree Nancarrow**  
Curator



**Jennifer Moss**  
Graphic Designer,  
Web Designer,  
Curator



**Carolyn Kremers**  
Writing Cohort  
Leader, Editor



**Daryl Farmer**  
Writing Cohort  
Leader, Editor



**Klara Maisch**  
Social Media  
Coordinator



**Susan Grace**  
Live Performance  
Artistic Director



**Elizabeth  
Alexander**  
Organizational  
Support



**Lissy Goralnik**  
Research Director  
and Evaluator



## Maïté Agopian

Educator & Puppeteer

Living in a boreal environment defined by wood, light and darkness has had a strong impact on Maïté Agopian's puppetry choices. While using a broad spectrum of puppet style and mediums learned through multiple classes and workshops in the USA and Europe, she particularly likes to make and work with shadow theater and wooden puppets. Thanks to an Individual Artist Award from the Rasmuson Foundation, she was able to focus this year on building her carving skills and developing new sets of work, for adults and children, all inspired by ITOC lectures' series.

Website: [www.chackpuppetry.org](http://www.chackpuppetry.org)  
instagram and Facebook: @maite.agopian



MORE INFO



*Phyllocnistis populiella* - Aspen serpentine leaf miner moth.  
Made for a short multimedia puppet piece.

## ARTIST/GEOGRAPHER COLLABORATION

As an artist and a geographer we found ourselves on a similar path, looking to fireweed (*Chamaenerion angustifolium*) for guidance on how we might bend towards the resilience embodied in beauty and healing. When we decided to collaborate, some work was already made or in-progress, other pieces emerged through our conversations and collective learning. We began this project by building relationships between the boreal forest and our homes in the coastal temperate rainforest, and questioned the rigidity of the borders separating the two ecologies. Together, we created works meant to be engaged with, in an attempt to disrupt imposed boundaries and offer a sensory-based learning experience."



**Kelsey  
Aho**

Geographer

Kelsey Barbat Aho's ancestors originated in the Karelian region of Finland and the Zagorje region of Croatia. She first found belonging in folk-dance, purpose while cultivating and harvesting plants, and imagination in place-based storytelling. Kelsey listened to those involved in the Bonanza Creek LTER and wove those arts, humanities, and Western science threads into a collection of place-based insights. She works as the Geographic Information Systems coordinator for the Alaska Region at the U.S. Forest Service. Her way of building relationship with the land includes collecting clays and plants.

Visit and contact Kelsey at [geoart.work/love-stories/](https://geoart.work/love-stories/) and [geoartak@gmail.com](mailto:geoartak@gmail.com).



MORE INFO



**Katie lone  
Craney**

Visual Artist

Katie lone Craney lives nestled between the mouth of a braided river and the edge of a deep, glacially carved fjord in Lingít Aaní, also known as Southeast Alaska. Through her art, she reflects on memory, survival, and accessibility in the rapidly changing North.

[www.katieionecraney.com](http://www.katieionecraney.com)  
IG: @decipheringchange



MORE INFO



## Seed Songs and Love Stories



### i am alive

Braille labels attached to jars containing photographs and fireweed seeds, 6"x6"x6" total for set



### Seed Songs

A Jill Johnstone quote transcribed in Braille on mulberry paper layered with a photo transparency on a wooden Braille slate, 13" x 10" x 1.5"



### Love Stories

Cards adorned with text on of how we can see, hear, smell, taste, and feel fireweed (gòh, lóol, *Chamaenerion angustifolium*, willowherb). Each card ~2"x3"



## Elizabeth Alexander

Human Geographer

Elizabeth earned her PhD in Human Geography in 2018 in England following fifteen years in the software business developing business applications. Geography is a natural subject for someone who is devoted to exploring the world, relentlessly curious about how we humans interact with our environment and one another, and indifferent to disciplinary boundaries. Thus, she was delighted to join the fundamentally place-based Boreal Stories project to explore the relationship between place, artist and scientist.

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MORE INFO

### A New Kind of Field Station

Field stations are back in vogue! They never entirely disappeared but receded in relevance as 'laboratory' overtook 'field' in biological education. Long-Term Ecological Research stations like Bonanza Creek were founded as places of continuous scientific research, but inevitably entail education. ITOC, integrating practices of humanities into scientific places, re-grounds them as unique field sites of experiential learning and creativity. A new kind of Field Station.

It seems natural that knowledge flows one-directionally, from the scientists towards the poets, ceramicists, painters, writers, dancers, and composers whose mission is to capture something of the boreal forest in a form that suits them best. There is, as one scientist explained, 'ownership that comes with funding.' But the 'power geometries' that position each person and group in relationship to one another are never so simple.

A succession of ITOC projects have established an inroad for humanities practitioners who now also belong 'there'. They formed relationships with the scientists who've welcomed and guided them. The interviews I conducted suggest the flow of perceptions and knowledge do go both ways, though asymmetrically. If these and future participants can impart more of how they understand these places to receptive scientists, through that synthesis, I believe we'll all become even better stewards of these sites and of the earth itself. Power isn't a negative thing, particularly when it is distributed!



## Robin Andrews

Ecologist

Robin N. Andrews is, at the time of this writing, a biology PhD student studying soil microarthropods. Born in the lush temperate rainforests of New England, she sometimes still hungers for huge trees. She came to Alaska to complete a BS in Wildlife Management and an MS in Natural Resource Management on soils. A lifetime learner and avid reader, she loves to learn new things about how the natural world works. Robin has a bit of dyslexia and a love/hate relationship with writing but fortunately attended excellent schools where early intervention was available. She enjoys hikes with her dog Odo.



MORE INFO

As a soil ecologist, I study one of the most diverse communities of the boreal forest. Soil has been referred to as “a poor man’s tropical rainforest” and a single meter of boreal forest soil contains hundreds of animal species and thousands of species of microbial life. Most microarthropods are brown or white but a few are brightly colored red, yellow, green, blue, or purple. Some white and most colored microarthropods have sparkling jewel-like eyes, unlike their drabber cousins who are often blind and use their antennae or forelegs like a blind person’s cane to find their way through the dark labyrinth of soil.

Interior Alaska’s carbon-rich soils and thin litter layers can host over a million microarthropods in an area equivalent to

two extra plush bathmats. Microarthropods are small, less than 2mm in length, and many are largely invisible to the naked eye at about 0.2mm. Observing microarthropods in soils is difficult. The soil cavities where microarthropods live are dark and soil is opaque. Microarthropods are hard to see and it often requires powerful microscopes to tell species apart but understanding their ecology is vital. Tiny, largely unknown, and under-appreciated, soil microarthropods play important roles in supplying growth-limiting nutrients to plants and maintaining carbon storage in soils globally but are most abundant in the high carbon, moist, coniferous, boreal forest soils.

Excerpt from essay “The Best Strategy for Floodplain Microarthropod Success May Be No Sex on the Beach”



## Susan Campbell

Visual Artist/Poet

Susan Campbell arrived in Alaska in 1989 and found home. After three decades teaching elementary school, she turned her energy toward writing poetry and creating artist books. She is also an avid outdoor adventurer. Her work reflects her connection to the natural world and is inspired by her explorations in the far north. The Alaska State Museum and the University of Alaska Rasmuson Library house her work. Her poems have appeared in various journals and a specially commissioned chamber music score. She has been an Artist in Residence in Denali National Park and an artist/writer in *ITOC: Microbial Worlds*.

[susancampbell.2ak@gmail.com](mailto:susancampbell.2ak@gmail.com)



MORE INFO

### BIRCHES

Birches know about longing.  
From October to May they wait.  
Wait.  
Wait for winter to relinquish its grip.

Sheathed in their elegant skins,  
limbs anticipate the change,  
a tap on the shoulder, bright coins  
of light pressed into their boughs.

By early May, tree wells open,  
sleeves of snow fall slack,  
relax into thawing ground.  
Sap rises cell by cell until

buds burst and no matter  
how long you've lived at this  
latitude you are astonished by  
the arrival of so much green.

Each leaf's release leaps bright  
into branches eight months bare.  
Soon every tree rustles with  
thrushes, warblers, and kinglets.

The patient months of longing  
suddenly shimmer with light  
and you hear a familiar story  
told new for the first time.

Susan Campbell



### Boreal Colloquy

Boreal Colloquy is an artist book made of eight flitches (panels) cut from six trees (birch, white spruce, black spruce, tamarack, balsam poplar, aspen) and two shrubs (willow, alder) that dominate Interior Alaska's boreal forest. 31"x13"





## Terry Chapin

Ecologist/Author

Terry Chapin is an Alaskan ecologist who has written leading textbooks in ecosystem stewardship, ecosystem ecology, and plant physiological ecology. He was awarded the 2019 Volvo Environment Prize for his stewardship work, and he wrote the book *Grassroots Stewardship: Sustainability Within Our Reach* to explore stewardship with a general audience. His essay “Listening and Learning from the Boreal Forest” describes the evolution of this work. Chapin’s research addresses the effects of changes in climate and wildfire on Alaskan ecology and rural communities. He explores ways that communities and agencies can increase sustainability of ecosystems and human communities despite these changes.



MORE INFO

I’ve studied the ecology of the boreal forest for about 50 years and have gradually expanded the scope of these studies. They began with experiments on individual roots of a few species of wetland plants and gradually extended to studies of a diversity of plants, their assembly in ecosystems, and the interactions of these ecosystems with climate and society. At each step along this path, I learned that my initial perspective was too narrow and that I wanted to broaden it. This came home to me not so much because of what I had learned but because the stories I wanted to tell required a broader context. Stories that I learned from the boreal forest have taught me new ways to do science. These stories have informed my science just as much as science has informed the stories. Every paper or book I write or class that I teach is framed primarily by stories, rather than by facts and figures. This essay outlines the journey of what I learned from the boreal forest and why it mattered to me.

**Listening and Learning from the Boreal Forest (excerpt)**



## Corinna Cook

Writer

Corinna Cook is the author of *Leavetakings*, an essay collection. She is a former Fulbright Fellow, an Alaska Literary Award recipient, and a Rasmuson Foundation awardee. Her essays appear in publications including *Alaska Quarterly Review*, *Flyway: A Journal of Writing and the Environment*, and *Alaska Magazine*. Corinna's PhD is in English and Creative Writing from the University of Missouri. Her current book project focuses on Alaska-Yukon art, ecology, and history.

Newsletter signups and more at [www.corinnacook.com](http://www.corinnacook.com)



MORE INFO

Twelve hundred years ago a volcano exploded and a cloud of molten ash went into the sky. It made a home there.

Perhaps the ash lived in a house of sunbeams. Perhaps it harvested daylight like berries. Either way, using all that sunlight, the cloud of ash cast a long shadow. It chilled the forest to its core.

Of course I think of the fungi, the plants, the animals. I think of everyone who breathes, be it by leaf, gill, or lung. But I also wonder: what was it like for the cloud of ash to leave its redblack densities deep underground and explode into a cold spacious sky? What would you or I have done, thus catapulted?

People still tell stories about the chill that set in, you know. The year of two winters.

Mote by mote, ash blanketed the cold earth in a thousand-mile swath of tephra. From outer space, the cloud looked like a great ashen tear. It settled out over the forest in the shape of a single, vast droplet.

"The immediate consequences," says anthropologist John Ives, "even if they were brief, would have been quite severe."

"The Ash and the Literature: A Diptych"  
(excerpt from "I. The Ash")

## OneTree Alaska

Our mission is to engage learners of all ages in boreal forest education, citizen science, and forest product development. We work year-round with Interior Alaska white birch (*Betula neoalaskana* Sarg.) using a spiraling K-12 curriculum (*A Year in the Life of a Birch Tree*) that explores one core concept: “How Do Plants and Animals Tell Time?” All OneTree’s activities are collaborative: please join us in our “T-field” research garden (the Generation OneTree Long-Term Monitoring Plot) and program hub (the OneTree Alaska STEAM Studio) to help rear the next generation of committed forest stewards, decision-makers, and design thinkers.

<http://onetreealaska.weebly.com/>



MORE INFO



From seeds to trees, rearing the next generation



## Jan Dawe

Educator/Writer

Jan Dawe, Ph.D., is a Research Assistant Professor of Natural Resource Education and Community Engagement with the Alaska Agricultural and Forestry Experiment Station at the University of Alaska Fairbanks. She has worked in Alaska for 35 years in support of sustainable forest policy and now focuses on multiplying the ranks of natural resources stewards through her position as director of OneTree Alaska, and K-20 STEAM Education, based in the OneTree Alaska STEAM Studio in the Lola Tilly Commons building on the UAF campus.

[jcdawe@alaska.edu](mailto:jcdawe@alaska.edu)  
<http://onetreealaska.weebly.com/>



MORE INFO

One evening when I was four, I announced: “I want to see every tree in the world when I grow up.” In third grade, I started lugging around an overfull binder of leaf samples collected on walks home from school. By the time I started college, I’d become passionate about how plant chromosomes could help untangle species relationships.

These early experiences convinced me I wanted to live and work in a place where the evidence of plant evolution was all around me. “Where better than Alaska?” I thought and moved to Fairbanks a few months later to begin graduate studies in chromosome botany at the University of Alaska Fairbanks.

As the meeting ground of plants from Siberia, the Canadian Arctic, and the Rocky Mountains/Great Plains, the boreal forest of Alaska is one vast outdoor laboratory; a roiling north-south, east-west floristic highway that filters, sorts, resorts, unites and separates plants from elsewhere. These “newcomers” to Alaska interbreed in the forest and create new hybrids with plants that survived the last glacial maximum on the unglaciated plateau of Central Alaska. This is the remarkable place that OneTree Alaska introduces to learners of all ages.

Excerpt from “OneTree Alaska: A Story of One Streaming Sap” by Janice Dawe.



## Sean Dowgray

Musician/Composer

Sean Dowgray (D.M.A) is a classical percussionist specializing in modern and contemporary music. As a solo artist, Dowgray explores creative methodologies that are heedful of the physical world and its phenomena. Through percussion, he considers the ways in which music gives rise to time and cultivates a creative practice that engages with the known properties and standing mysteries of mass and matter, force and motion, energy and charge. Dowgray has been a featured soloist at the Percussive Arts Society International Convention (PASIC), Harvard's Radcliffe Institute for Advanced Learning, the Oberlin Percussion Institute, the WasteLAnd New Music Series, and others.

<https://www.seandowgray.com/>



MORE INFO

Learn more and hear Sean Dowgray's music



Sean Dowgray (D.M.A) is a classical percussionist specializing in modern and contemporary music.



## Alyssa Enriquez

Visual Artist

Alyssa Enriquez is a photo-based artist and arts educator residing in Fairbanks, Alaska. Alyssa completed her MFA in Photography at the University of Alaska Fairbanks and earned her BFA in Fine Art Photography from Academy of Art University in San Francisco, California.

On a deeply personal level, her work captures intimate moments of stillness, introspection, new experiences, and ultimately a sense of identity through these collective moments. Her work has been exhibited in Alaska, New York, and California, and is internationally held in private collections.

[www.alyssaenriquez.com](http://www.alyssaenriquez.com)

IG: Sustained\_North



MORE INFO



**Mer Bleue**  
Archival Pigment Print  
20" x 20"



## Daryl Farmer

Writer

Daryl Farmer is the author of *Bicycling beyond the Divide*, a nonfiction book that chronicles a bicycle ride across the U.S. West, and *Where We Land*, a collection of short fiction. His recent work has appeared in *Terrain.org*, *Ploughshares*, and *Natural Bridges*, among other literary journals. He is an associate professor at the University of Alaska Fairbanks, where he has served as director of the MFA program in creative writing. He is also affiliated faculty for the Northern Studies program, and for six years served as faculty member in the University of Alaska Anchorage low-residency MFA program.

<http://darylfarmer.com/>

<https://www.terrain.org/2021/fiction/inversion/>

[https://www.instagram.com/big\\_strong\\_boy/?hl=en](https://www.instagram.com/big_strong_boy/?hl=en)

<https://www.facebook.com/>

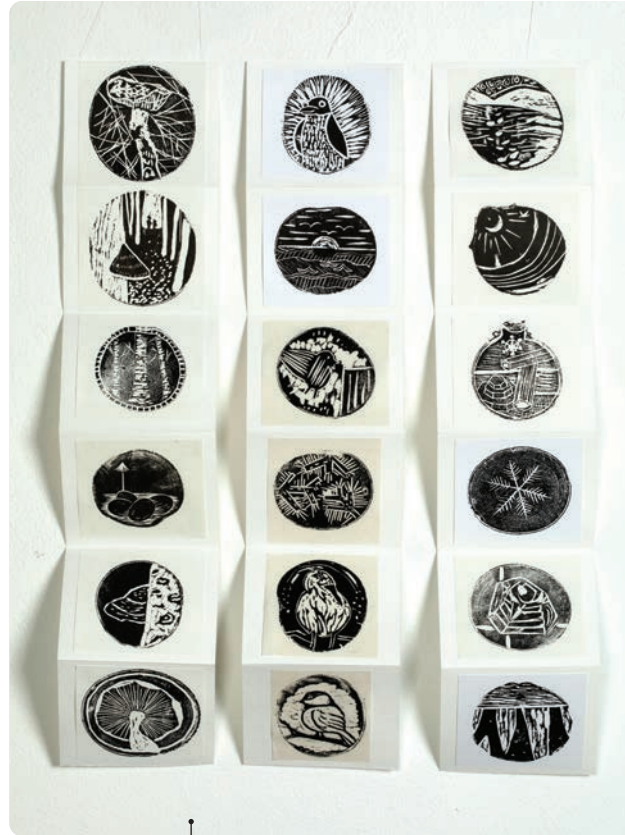


MORE INFO

In the dark of morning, birch trees stand like ghosts in the snow, and Cage, with Leo on his leash, wanders off-trail to stand among them. A kind of communion. Today, it's twenty below zero, slightly warmer than yesterday. Even though it's March, it's still winter, and winter is what most characterizes this boreal forest. Summer is a nice reprieve, but merely an intermission. Winter is the main feature, boreal forest at its boreal best, and after nearly twenty years, Cage has grown to love it. Though extreme, it's subtle, this cold. For a long time after moving here, he expected a cold blast whenever he opened the door, a swirl of blowing snow like in the movies. But the air is dry and rarely is it windy. You can walk outside and be lulled into the delusion that it's not so bad. Often at night, sometimes with temperatures as low as 40 below, Cage will step outside on his deck in only his skivvies, look up at the sky, and allow the slow cold to fill him. In those moments, he waits – not long, a minute, maybe two – until the cold seeps in, a sensation he finds invigorating.

### "Restoration"

(excerpt from a longer project, a novel told in stories)



#### Science & Art: Folk School Prints

Student artwork from classes taught by Marianne Stolz with guest scientists Christin Swearingen, Carol McIntyre, and Anika Pinzer. Woodcut prints, installation 12" dia. x 3' h



## Folk School

Educational Organization

The Folk School is a Fairbanks nonprofit organization, and our mission is to perpetuate the joy of hands-on learning. We offer year-round classes for all ages in a wide variety of disciplines, including woodworking and carving, wilderness and homesteading skills, fiber arts, music, food preparation and preservation, gardening, boat building, bark, bone, skin and antler work, basketry, printmaking, and more. As a folk school, we are part of a 200-year tradition of community, place-based learning. Most folk schools, including ours in Fairbanks, emphasize lifelong learning and seek to inspire and empower students through the process of learning new life skills.

[folk.school](https://folk.school)







## Nancy Hausle-Johnson

Visual Artist

Nancy D. Hausle-Johnson grew up in Seattle, Washington, and fell in love with outdoor activities including hiking, climbing, skiing, and outdoor education. Her experience as a fire lookout reinforced appreciation of wild spaces. Since moving to Fairbanks, Alaska, in 1980, she has applied her art in schools, businesses, and public spaces, designing and creating paintings and silkscreen prints, clay structures, and tile murals. Since 1985, she has designed art tiles and murals for art shows, public and private commissions and 1% for art commissions, hospitals, libraries, schools, and sports areas, using images inspired by birds, animals, flowers, and Alaskan landscapes.

[alaskatileart.com](http://alaskatileart.com)  
[hauslejohnson@gmail.com](mailto:hauslejohnson@gmail.com)



MORE INFO



**Moving North**  
Hand painted clay tiles  
in metal frames.  
32" x 24"



## Jessie Hedden

Visual Artist

Jessie Hedden is a painter and sculptor who works with abstract and representational imagery, basing both approaches on direct observation. Dynamic composition, luminous color, and the formal elements are central to her work. Hedden has a BA from Hampshire College and a Master of Fine Arts from the University of Washington. Her awards include a Rasmuson grant and two All Alaska Juried awards from the Anchorage Museum. She has been a faculty member at the University of Alaska Fairbanks since 2000. She lives in Fairbanks with her husband, fellow artist David Mollett, and their son Blake.

[Jessiehedden.com](http://Jessiehedden.com)



MORE INFO



**"Reverberations"**  
18" × 48", Collage on panel



## Mary Bee Kaufman

Visual Artist

Mary Bee Kaufman documents the natural world of Alaska through photography, painting, and handmade books. She creates art on location, developing intimate relationships with the landscape. Field studies become a part of three-dimensional works. For over 36 years she has lived in the boreal forest as a naturalist guide and art instructor. Her work is in public and private collections, including the Pratt Museum in Homer and the Alaska State Museum.



MORE INFO



### Tracks

Origami folded album with watercolor and ink drawings. 4.25"×4.25"×20"





## Margo Klass

Visual Artist

Margo Klass is a mixed-media sculptor whose work includes constructions and artist books. In both, natural and found objects are springboards for content, often narrative but always symbolic of meaning beyond what the objects suggest. Aesthetically she draws from her study of medieval art and her travel in Japan. She has received awards from the Rasmuson Foundation and Alaska State Council on the Arts. In 2015 she received the Governor's Individual Artist Award. Her work is in the Alaska State Museum, Anchorage Museum, University of Alaska Museum of the North, Pratt Museum, and other public and private collections.

[margoklass.com](http://margoklass.com)



MORE INFO



### **Come Sit With Me**

Mixed-media chairs, some with accompanying artist books  
Variable sizes, H. 8" to 12"





## Carolyn Kremers

Writer

Carolyn Kremers writes literary nonfiction and poetry, and is a dedicated teacher and lifelong musician. Her books include *Place of the Pretend People: Gifts from a Yup'ik Eskimo Village* (memoir), *The Alaska Reader* (literary anthology), and *Upriver* (poetry). She designed and implemented the MFA creative nonfiction program at Eastern Washington University and taught for many years at the University of Alaska Fairbanks. In 2008-09 and 2015-16, she was a Fulbright Scholar at Buryat State University in Ulan Ude, Russia. In 2019, she received a Kathryn Davis Peace Fellowship from Middlebury College to continue studying Russian. She lives in Fairbanks.

[https://www.pw.org/directory/writers/carolyn\\_kremers](https://www.pw.org/directory/writers/carolyn_kremers)



MORE INFO

Excerpt from "Two Letters"

(Note: Chitá is the capital city of Zabaikalsky Krai.)

### 2. Letter to the Soldiers from Transbaikalia

...I think of the young men, and the not-so-young, in plastic body bags or rough wooden caskets, being shipped east in refrigeration cars (if the family is lucky) on those same Trans-Siberian trains, from the frontlines in Ukraine back to Buryatia and Zabaikalsky Krai. Sometimes there's no body to send back, only parts of flesh and bone – or perhaps an official-looking letter with a stamp or a seal, stating something about "Missing in action" or "Likely drowned" or "Consumed by fire."

Or maybe there's a note, a Ukrainian video clip, or a call from the soldier's cell phone: "Taken captive." Prisoner of war.

Some of you will come home to Transbaikalia alive. I pray that thousands will. I can't imagine how this war will end, but someday, as with every war in history, it will.

I think of Alkhanay, the remote national park between Chita and Mongolia, which many of you know about and some of you, I'm sure, have visited: its forest and vistas, its larch trees and pines, its trail up the holy mountain. Its ribbons and prayer flags, obo cairns and silk prayer scarves, rock caves and sacred notch. Its shaman and Buddhist history. On one of the hand-painted signs...



## Kristin Link

Visual Artist

Kristin Link is a fine artist and science illustrator living in the boreal forest on the Nizina River and Ahtna Land in the middle of Wrangell-St. Elias National Park and Preserve. She makes mixed-media work and drawings that reflect on our connection to the natural world. You can find more of her work at [KristinLink.com](https://KristinLink.com) or [@linkkristin](https://www.instagram.com/linkkristin) on Instagram.



MORE INFO



**Leach and Flux**  
Mixed Media Drawing and Collage, 12"x9"



## Klara Maisch

Visual Artist

Klara Maisch travels to remote regions of Alaska to paint outside, where direct experiences with the processes that shape a landscape inform the visual dynamics in her work. She is currently painting places transformed by wildfires, glacier retreat, permafrost melt, and advancing treeline. Klara was honored to receive support from the Alaska State Council on the Arts and The Puffin Foundation for her work with *In a Time of Change: Boreal Forest Stories*.

[www.klaramaisch.com](http://www.klaramaisch.com) / @klaramaisch



MORE INFO

### Two Trees

Acrylic and Oil on Canvas  
(detail of diptych)  
48" x 24"





## Jennifer Moss

Visual Artist

Jennifer Moss is a visual artist who uses contemporary elements to interpret the natural environment. Inspired by monochromatic winters, summer days brimming with light, and northern extreme weather events, Moss uses a range of mediums to explore figurative and abstract imagery and elusive connections within ecosystems. Moss studied at the Pacific Northwest College of Art and is an instructional designer and adjunct faculty at the University of Alaska Fairbanks. View more of her work at [jmossart.com](http://jmossart.com).

[jmossart.com](http://jmossart.com)



MORE INFO



### Boreal Forest Inspiration Story Cards

A selection of cards from the Boreal Forest Inspiration Story Cards deck. Originals (57) are custom painted hand-tailored paper compositions. Various sizes.

## ARTIST/WRITER COLLABORATION



**Klara Maisch**

Visual Artist

Klara Maisch travels to remote regions of Alaska to paint outside, where direct experiences with the processes that shape a landscape inform the visual dynamics in her work. She is currently painting places transformed by wildfires, glacier retreat, permafrost melt, and advancing treeline. Klara was honored to receive support from the Alaska State Council on the Arts and The Puffin Foundation for her work with *In a Time of Change: Boreal Forest Stories*.

[klaramaisch.com](http://klaramaisch.com)



MORE INFO



**Debbie Clarke Moderow**

Writer

Debbie Clarke Moderow writes creative nonfiction. Her memoir, *Fast Into the Night: A Woman, Her Dogs, and Their Journey North on the Iditarod Trail*, was awarded the 2016 National Outdoor Book Award in Outdoor Literature and the 2017 Willa Award in Creative Nonfiction. She was honored to participate in ITOC: Microbial Worlds, and to collaborate with painter Klara Maisch in ITOC: Boreal Forest Stories.

Debbie earned a BA from Princeton University (1977) and an MFA from Pacific Lutheran University (2013). Her ongoing writing explores her lifelong relationship to wilderness landscapes in the context of change, both personal and global.

[debbieclarkemoderow.com](http://debbieclarkemoderow.com)



MORE INFO

### **The Solace of Circles An Unexpected Collaboration**

*Although they had never met, in December 2021 ITOC artists Klara Maisch and Debbie Moderow decided to enter into a collaborative trial. They would be pen pals of sorts. Debbie's words and Klara's paintings would be the language of a spontaneous call and response. Debbie began the conversation by writing about walking a forested trail. Klara responded with images suggesting layers of time. That simple beginning sparked a dialog that revealed each woman's reckoning with change. Though they had still not met in person, Klara and Debbie discovered they shared lifestyles centered around wilderness—and that each of them had suffered the loss of a friend whose spirit continued to be woven into the boreal landscape they called home. Heartened by their ongoing conversation, they spent time together in the forest near Denali and delighted in refining Solace of Circles. Solace of Circles is an intimate and spontaneous conversation between an artist and a writer, heightened by voices of their friends Mary Kaye Denkwalter (1953-2021) and Marybeth Wikander (1990-2020).*





### **Solace of Circles (excerpt)**

I'm walking a trail that winds through the boreal forest. Memories live here, settled in images spanning seasons, friendships, years. Her silenced voice. The flash of a fox on the scent of a hare. A spruce tree, standing naked, burned one hundred years ago. An eyelash moon that hovered on the ridgeline. The moon tonight, big and round, beaming through subzero air.

Time is the storyteller who dwells here. Many of her characters are not visible, living as they do beneath this path and high overhead. Time unfurls their stories, casting the hare and the moon and the layered earth in conversations linked by cycles of warming and cooling. During seasons light and dark—and in shadows that linger between.

### **Solace of Circles (detail)**

Watercolor on aquaboard, 8"×10"

## ARTIST COLLABORATION



**Ree  
Nancarrow**

Visual Artist

Ree Nancarrow graduated from the Univ. of MN with a BS in Education in 1963, lived near Denali Natl. Park, AK, for 50 years and currently lives in Fbks, AK. She was a DNP Artist-in-Residence, has won awards in many national shows, and has had ten solo shows. Major commissions include a quilt for the U.S. Army, Fort Wainwright Bassett Hospital, Fairbanks AK, and a four-panel quilt for Eielson Visitor's Center, Denali N. P., AK. She received an Interior AK Mayor's Award for Lifetime Achievement in the Arts in 2012. She was a Rasmuson Individual Artists Grant recipient in 2020.

[ree@denekilakes.com](mailto:ree@denekilakes.com)



MORE INFO



**Charlotte  
Bird**

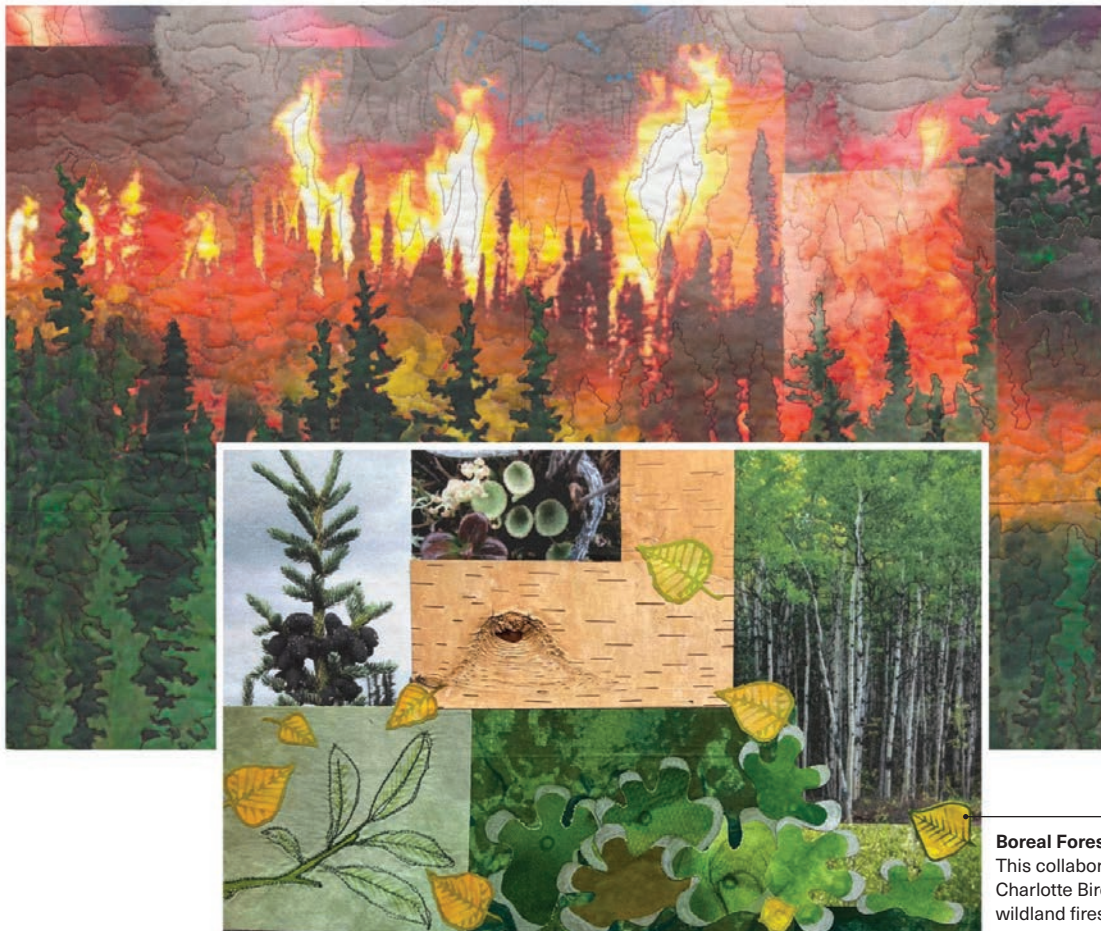
Visual Artist

For over 35 years Charlotte Bird has created primarily textile-based artwork, exploring a variety of art forms, including artist books, art quilts, and collage. While she lives in San Diego, CA, Charlotte travels regularly to Alaska for wilderness and inspiration. She was Artist in Residence in Denali National Park in 2014 and has collaborated with Ree Nancarrow in three ITOC projects. Her work is in public and private collections throughout the United States including the University of Alaska Fairbanks Museum of the North permanent collection and the Institute of Arctic Biology, Fairbanks, AK. More information at: [birdworks-fiberarts.com](http://birdworks-fiberarts.com)

[www.birdworks-fiberarts.com](http://www.birdworks-fiberarts.com)



MORE INFO



**Boreal Forest Roulette (details).**

This collaboration of Ree Nancarrow and Charlotte Bird focuses on the conditions of wildland fires and the outcomes after a fire.



## North Star Ballet

Courtland Weaver,  
Artistic Director,  
Choreographer

Courtland Weaver studied ballet at the University of Utah on the Willem F. Christensen Scholarship. He danced with Pacific Northwest Ballet, Los Angeles Ballet, Ballet Arizona, Le Ballet du Rhin, and numerous companies throughout the United States and Europe. He was Associate Director for Alaska Dance Theatre in Anchorage, Managing Director of Fidalgo DanceWorks in Anacortes Washington, and has been the Artistic Director of North Star Ballet in Fairbanks since 2014. Mr. Weaver oversees North Star Ballet School and all company productions, and collaborates often with local arts organizations.



MORE INFO



North Star Ballet dancers performing 'Horses',  
choreographed by Maureen Whiting.



## Northwoods Book Arts Guild



**Laurel  
Herbeck**

Visual Artist/Liaison



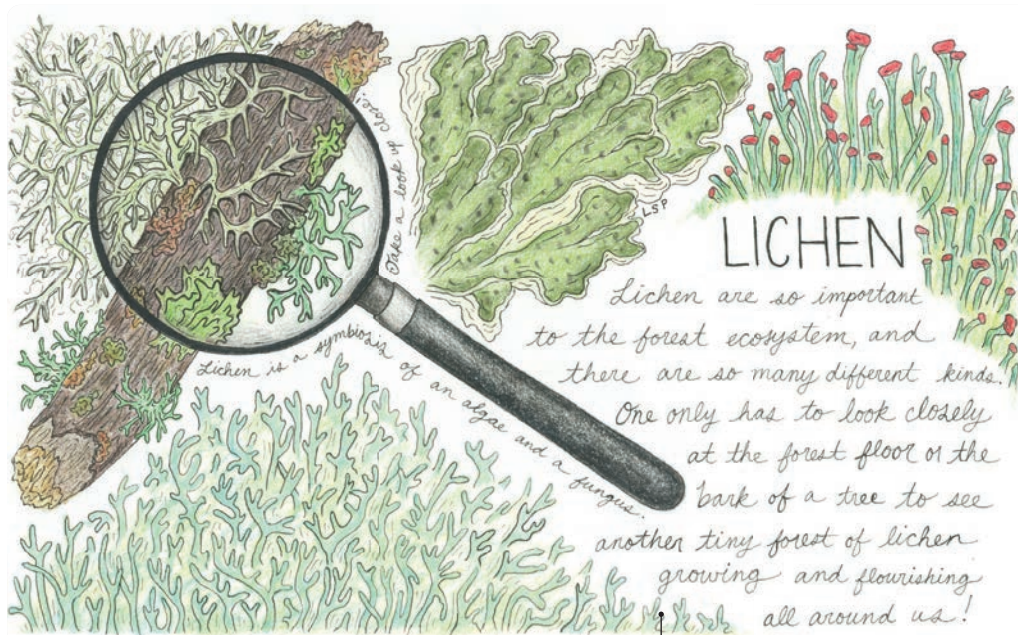
**Chris  
Greenfield-  
Pastro**

Visual Artist/Liaison

### **Boreal Herbarium ~ In A Time of Change ~ Boreal Forest Stories**

The Northwoods Book Arts Guild is a community of artists actively learning about and creating artist books in Fairbanks. The Guild promotes all aspects of book arts through education, participation in exhibitions, and community outreach. As a group participant in ITOC, fourteen members of the Guild created a boreal herbarium, three volumes of hand-drawn and hand-lettered botanical drawings bound in three volumes. Artists were inspired by wildflowers, berries, and lichens of the boreal forest. The books are a personal and botanical documentation of our boreal forest in a time of change.

nwbookarts.org



"Lichen" by artist Leila Pyle (detail)





## Oralee Nudson

Visual Artist

Book Artist Oralee Nudson enjoys living in the Boreal Forest and observing its beautiful colors, textures, and endless shapes. Finding inspiration and incorporating unusual materials in the versatile book art form allows her to communicate abstract ideas. First introduced to artist books in 2014, she has found endless opportunity for learning new binding techniques, artist book presentation, and inspiration for future work from the forest and local book arts community.



MORE INFO



## Molissa Udevitz

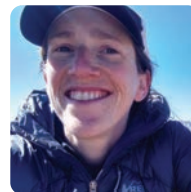
Dancer/Educator

Molissa Udevitz's creative work is influenced by her professional educator experience, dance background, and love of the outdoors. She began choreographing modern dances inspired by the natural world in college and has since expanded to bring dance and mindful movement outdoors to help people connect with nature. Molissa's work in education has ranged from teen backpacking trips to youth art camps to creative aging workshops. She has a B.A. in Environmental Studies and a B.A. in Dance from the University of Maryland, Baltimore County. Molissa lives in her hometown of Anchorage and can be found hiking and skiing its many trails.

[molissaudevitz.com](http://molissaudevitz.com)



MORE INFO



## Dana Lindauer

Visual Artist

Dana Lindauer works as an educator in many forms. Her roots are in outdoor education with experiences ranging from teaching preschoolers to milk a cow, to explaining walrus haul-out behavior to retirees. Now, as she works behind a screen for the UAF School of Education crafting stories from assessment data, she continues her investigation of outdoor spaces through trail running, sketching, and conversations with others who marvel at nature's complexity.



MORE INFO



### **Boreal Forest Duet**

Collaborative outdoor mindful movement book created by Oralee Nudson, Molissa Udevitz, and Dana Lindauer. Boreal Forest Duet invites readers to slow down and engage with boreal forest plants in new ways. Artist book with birch wood, paper, waxed linen, steel, magnets, closed: 4.25" × 6" × 1.5", open: 4.25" × 12" × 6"



## Oralee Nudson

Visual Artist

Book Artist Oralee Nudson enjoys living in the Boreal Forest and observing its beautiful colors, textures, and endless shapes. Finding inspiration and incorporating unusual materials in the versatile book art form allows her to communicate abstract ideas. First introduced to artist books in 2014, she has found endless opportunity for learning new binding techniques, artist book presentation, and inspiration for future work from the forest and local book arts community.

onudson@hotmail.com



MORE INFO



### Perspectives of Time: Compress

Materials: Peat core finished with Minwax Polycrylic, Arches Textwove paper, and copper  
3.25" x 3.75" x 3"



## Lois Parshley

Writer

Lois Parshley is an independent journalist and photographer. Previously UAF's Snedden Chair of Journalism, her reporting on science and geopolitics is wide-ranging, publishing in *The New Yorker*, *Harper's*, *The Atlantic*, *Vox*, *National Geographic*, *The Washington Post*, *Businessweek*, and *Wired*, among others. Her work has been recognized as a National Magazine Award finalist, as well as winning the Mirror Award and the Bricker Award for Science Writing in Medicine. Follow her on Twitter @loisparshley.

Twitter: @loisparshley [www.loisparshley.com](http://www.loisparshley.com).



MORE INFO

On a recent morning, George Matz stood on the chilly mudflats of Homer, Alaska, lifting the binoculars around his neck as a pair of sandhill cranes kited and swooped toward shore. The Kenai peninsula marks the edge of Alaska's boreal forest; its western coast is stubbled with spruce, while its eastern fjords are shrouded with the rainforests of the Pacific maritime. It's also on the threshold of a global turning point: The boreal forest is now migrating as it warms more rapidly than nearly any other place on Earth.

"Because we're in a rainshadow, it's not wet enough for the Pacific maritime to advance," says Dawn Robin Magness, a landscape ecologist at the Kenai National Wildlife Refuge. "We're at the trailing edge of a biome shift, with no leading edge." Whatever emerges here will be new; no one knows how this story will end. In this wavering future, changes that normally happen in geological timescales are shifting in a matter of decades. "Our mandates are all about biodiversity and maintaining species," Robin Magness says. "But what happens when you can't?"

Excerpt from *Tree Theory*: As the climate changes, the boreal forest is teetering. How much should we intervene?



## Jeremy Pataky

Poet

Jeremy Pataky is the author of *Overwinter* (University of Alaska Press). His work has appeared in *Terrain.org*, *Colorado Review*, *Black Warrior Review*, *The Southeast Review*, and others, plus anthologies like *Refugium: Poems for the Pacific*, *Sweet Water: Poems for the Watersheds*, and *Permanent Vacation: 20 Writers on Work and Life in Our National Parks*. Jeremy earned an MFA at the University of Montana and was a founding board member of 49 Writers, a literary nonprofit, where he served for 10 years in various capacities. He works as a publisher and splits his time between McCarthy and Anchorage. More at [jeremypataky.com](http://jeremypataky.com)

[jeremy.pataky@gmail.com](mailto:jeremy.pataky@gmail.com) · [jeremypataky.com](http://jeremypataky.com)



MORE INFO

### Winter Solstice

Each winter the dark replants us,  
thumbs us into the loam of long night.

Snow swaddles houses  
till late morning reveals them

with worn gingham light.  
Winter's black chamber quiets us,

splits us with auroras, road-salt stars.  
The north pitches on each year

into lucid dark, gelid sunrises.  
And now the brindled back of light—

the slow stammer of days that stretch,  
afternoons that yawn into slow evenings.

Summer will be a warm immersion,  
but for now, it is the face of a mask

holding itself up near our faces.  
We look in through its eyeholes

and glimpse spring like a photograph.  
Out beyond sight, cold rivers trickle

threading dark winter  
incanting winter solstice

the year's center of gravity  
we reel around

alive in the cold  
and all of our homemade warmth.





## Gail Priday

Visual Artist

Gail Priday is a visual artist living in Fairbanks, Alaska. She holds an MFA in painting and printmaking from the University of Alaska Fairbanks, an MEd in art education from Towson University, and a BA in art from James Madison University. Priday finds inspiration from the natural world, specifically the boreal forest. Her work has been featured in exhibits, public spaces, and private collections throughout Alaska and beyond. She values interdisciplinary collaborations and has been involved in ITOC since 2016. She enjoys working in the studio, long walks in the woods, and spending time with her family.

[GailPriday.com](http://GailPriday.com)



MORE INFO



**Too Far Gone**  
Acrylic on canvas  
30" x 20"

## ARTIST/WRITER COLLABORATION



### Megan Perra

Visual Artist

Megan Perra is a wildlife biologist and visual artist working primarily in painting and printmaking. She has attended artist residencies in Iceland, Alaska and the Faroe Islands and her prints have been exhibited internationally. She recently completed her MSc at the University of Alaska Fairbanks, and is pursuing a PhD studying caribou at the State University of New York College of Environmental Sciences Forestry.

megan.perra@gmail.com



MORE INFO

### The Lived in Tense

*Wolf 1202 to her strongest female pup*

The morning makes rain. You  
suckle. A moment opens  
in a willow thicket. All the lives  
you might lead, the rivals  
we could become. No life  
is one thing. My belly  
round with meat. Your teeth  
coated in milk. A slow violence  
formed this land. Advance and retreat.  
Mother from the root.

The smell of cottongrass, a sudden  
moose hoof skimming my skull,  
the other wolves  
I beheaded. The stranded steel  
cable that will cinch your  
father's neck. How I'll crawl  
to an open lead  
of the Nenana to die. My body  
an amalgamation of impacts  
and intersections. No  
life is one thing. Advance  
and retreat. Howls  
pried from a landscape.  
Let nothing go willingly.



"Victory" is 5"x7"  
India ink and etching  
on pastel board

## Signal

*The biologist to wolf 1202*

Deadlocked—my want for you and my want for you  
to be unbothered. The boreal summer spills from its form.

Where are you? By the time I know the answer,  
the answer has changed. Pewter chess pieces, a game  
in which I fall behind. Distance swallows the pack.

From your neck, signals (invisible  
and somewhat true)  
come back to me,  
stale light from a stale star.

I devote. I denote. *Den site. Rendezvous site. Buffer  
zone. Cache.* Even if I don't know you, I know  
where you've been and isn't this a kind  
of intimacy? An everforking

sanctuary. Maybe a signal can be a song. Albeit  
automated, unearthly. The difference between this  
and a cadence of a heart. Remember

the day I collared you? *Aggressive  
toward helicopters.* Resistance braided  
into the tundra, endless  
water. I cradled your blood  
in a vial.

But what is viable in our fractured  
futures? I will dream of you, feast  
or famine.

'Signal' 6"x10" India ink and  
etching on pastel board.



## Caitlin Scarano

Poet

Originally from Southside Virginia, Caitlin Scarano is a writer based in Bellingham, Washington. She holds a PhD from the University of Wisconsin-Milwaukee and an MFA from the University of Alaska Fairbanks. Her second full length collection of poems, *The Necessity of Wildfire*, was selected by Ada Limón as the winner of the Wren Poetry Prize and released in April 2022. Caitlin is a member of the Washington Wolf Advisory Group. She was selected as a participant in the NSF's Antarctic Artists & Writers Program and spent November 2018 in McMurdo Station in Antarctica. You can find her at [caitlinscarano.com](http://caitlinscarano.com)

[caitlinscarano@gmail.com](mailto:caitlinscarano@gmail.com)



MORE INFO



## Teresa Shannon

Visual Artist

Teresa Shannon is a ceramic artist living in Fairbanks, AK. Her work includes sculptural and utilitarian pottery inspired by small animals and dinosaurs. Nostalgic and lighthearted, Teresa's work commemorates quiet moments at home and in nature. Her work has been exhibited across Alaska and throughout the country. She earned an MFA from Wichita State University and a BFA from the University of Alaska, Fairbanks, and has led workshops and taught ceramics at various locations around the country. She currently teaches pottery and ceramic materials classes at the University of Alaska, Fairbanks.

<https://www.instagram.com/teresashannonceramics>  
<https://www.tsceramics.com/>



MORE INFO



**Shrew Tea Party**  
Porcelain and Earthenware  
24" x 8" x 7"





## Brody Lane Shappell

Poet

Brody Lane Shappell's travels and the places he's lived have markedly shaped his poetry, especially Alaska. He's currently pursuing a PhD in literature with an emphasis in creative writing at Texas Tech University. His most recent work explores matters of equity, animal rights, environmental change and abuse, the relationships between human/non-human worlds, and problematic wilderness ideologies. Brody's poetry has been published in journals such as *Cirque*, *Southwest Review*, and *Fourth River* and is forthcoming in *Antipodes*.

blshappell@gmail.com



MORE INFO

### Contrapuntal of The Spruce Beetle and The Spruce

a trade	evolved
systemized	by a climate
evenly	we
shifted	in co-habitation
wholly	existed
by windfalls	affected by
rainfalls	cycling
according to	regimes and
the scented	pheromonic
demands	wafting
of de-composition	as we turn
over and again	upward
we thrived	but now
but now	in a heated break
in unity	our relationship
under an enticing sun	becomes off
we multiply	and we yellow
our needs	in the strain
gorge on your	of defense
sugary stores	our symbiote's
bore through	right to
life-lines	preservation
and demand	piles up
your dying	like long dry
all your living	summers
to house galleries	before the height
of our young	of crown fires

### Symbio-Centric: In Six Voices

*In my work, I've tried to create a space/presence on the page for these "non-human" voices to take center stage and deliver their boreal "eco-logues." Each voice (six in all) is versed in Gaia theory and informed by scientific research into symbiotic relationships (interaction of two different organisms living in close physical association), boreal ecology, plant science/sentience, and mycorrhizal networks (an underground network created by mycorrhizal fungi that connect individual plants together and transfer water, carbon, nitrogen, and other nutrients and minerals). From the crucial backdrop of a quickly changing boreal forest, these voices hope to produce wonder-recognition-connection-closeness-reflection-understanding-humility-curiosity-and empathy.*



## Todd Sherman

Visual Artist

Todd Sherman, born in the territory of Alaska, is an Emeritus Dean of the College of Liberal Arts (CLA) and Emeritus Professor of Art. He taught printmaking and other art classes for the University of Alaska Fairbanks (UAF) Art Department and served as CLA's Dean from 2012 to 2020. He received a BA in Art from UAF and an MFA from Pratt Institute in Brooklyn, N.Y. His artwork has been shown in over 40 solo shows and well over 100 group exhibitions since 1977. His work is in private and public collections in Alaska, the U.S.A., Spain and Thailand.

[www.toddsherman.com](http://www.toddsherman.com)



MORE INFO



**Boreal Pond**

Acrylic on Board 24" x 40"



## Connie Stricks

Visual Artist

Connie Stricks studied Art History with additional courses in metal smithing and book arts. She has worked with paper in various ways for over 20 years and has been making book structures since being introduced to them by Margo Klass in 2009. She has given workshops at The Folk School and Northwoods Book Arts Guild in Fairbanks, and the Newport Paper and Book Arts Festival in OR. Her work has been in group and 2-person shows within Alaska and outside the state.



MORE INFO



### Reliquary I

Materials: Birch flitches, branches, and bark  
Book Measurements: 7" h x 6 ½" w



## Karen Stomberg

Visual Artist/Educator

Karen Stomberg is a visual artist and naturalist, retired from a long career as an arts educator and administrator. Alaska has been her home and inspiration for five decades. She practices and teaches botanical art.

Her book, *Collected Treasure: Six Alaska Wildflowers*, was published in 2018 to accompany the solo exhibition of drawings at the Bear Gallery in Fairbanks. The Collected Treasures drawings are now in the UAMN collection.

Artwork from *Traces, Plants of the Kachemak Bay Region*, a 2020 solo exhibition at the Bunnell Street Arts Center, can be seen here: <https://www.bunnellarts.org/stombergpettibone-nov-2020/>

karenstombergart@gmail.com  
Karen Stomberg Artist Facebook, Instagram



MORE INFO



### ***Betula neoalaskana* Suite: Relics (Part of a larger suite)**

Botanical drawings done in colored pencil and watercolor on Arches paper.

The large branch pictured here is 42"×30", the twelve seasonal progression leaf and bark drawings are 8"×8", not pictured is a 12"×16" drawing of a historical herbarium specimen. The whole suite is 6½' × 4 ½"



## Sara Tabbert

Visual Artist

Sara Tabbert is a print and wood artist from Fairbanks, Alaska. Her work appears in museums, commercial galleries, nonprofit spaces, and as permanent public art installations. Her recent work often explores the natural world and the man-made object, and their interactions within “lesser” yet still wild landscapes.

[www.saratabbert.com](http://www.saratabbert.com), [sara@saratabbert.com](mailto:sara@saratabbert.com)



MORE INFO



### Burn Boxes

Materials: Birch, various woods, dyed and natural veneer

Size: various (approximately 2" diameter by 5" high, some larger and smaller)





## Theresa Woldstad

Visual Artist

Theresa Woldstad possesses two masters degrees, an MS in Wildlife Biology and an MFA in Fine Arts with an emphasis in Native Arts. It was her wacky love of fisheries and wildlife law that drew her to the Native arts due to their incorporation of many natural resources. Often her art reflects the complex regulatory narrative of natural artistic resource management, while actively celebrating the diverse collaborations between Indigenous artists and management agencies. This contrast of academic cultures has greatly influenced her art as she tries to view Indigenous art as both analogous yet distinct from the scientific community.

[NavigatingAmbiguousArt.outlook.com](http://NavigatingAmbiguousArt.outlook.com).



MORE INFO



### Alaska Iris Mittens

Materials include beads, winter mittens, wool felt, and cotton thread. Each glove is 5" length, 11" height, with a width of 2 ½" when flat. Together they are 10" length with a height of 11".



## Kes Woodward

Visual Artist

Kesler Woodward has painted the boreal forest for 45 years, from Alaska to Hudson Bay in the Canadian Arctic and the Siberian coast. His solo exhibits include the University of Alaska Museum, Alaska State Museum, Anchorage Museum, Morris Museum of Art, Nevada Museum of Art, and public and private galleries throughout the U.S. His paintings are included in all major public art collections in Alaska, and in museum, corporate and private collections on both coasts of the U.S.

In 2004 Woodward received the first Alaska Governor's Award for Lifetime Achievement in the Arts. In 2012 he was awarded the Rasmuson Foundation's Distinguished Artist Fellowship.

<http://www.keslerwoodward.com>



MORE INFO



**Portal**  
Acrylic on canvas  
48" x 60"

Booklet assembled and edited by Elizabeth Alexander and Mary Beth Leigh.

Art photography by Chris Arend unless otherwise specified.

Graphic design by Jen Gunderson.

For more info, visit [itoc.alaska.edu](http://itoc.alaska.edu)