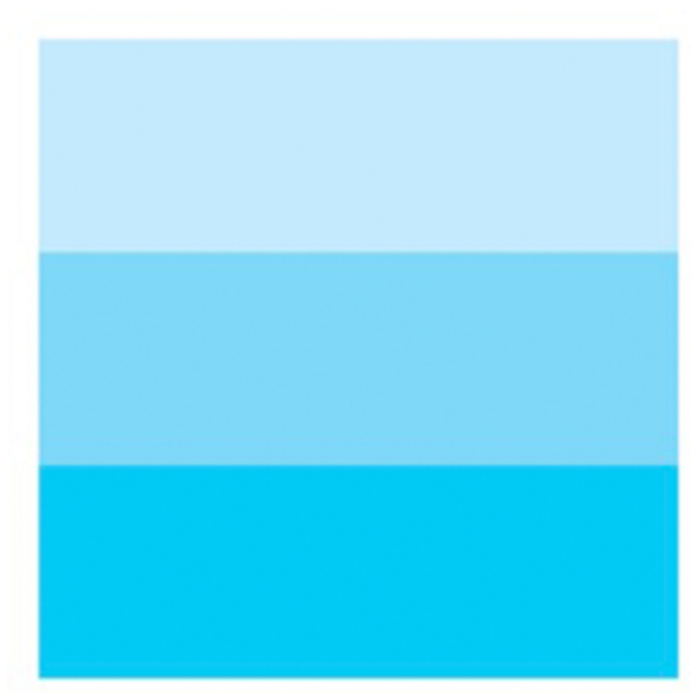


When I am laid in Earth

by Simon Norfolk

in collaboration with



PROJECT PRESSURE

A special edition of 1000 newspapers made for La Nuit de l'Année, at Papeteries Étienne,
part of Les Rencontres d'Arles, 9th July 2015



Mapping with a pyrograph, the melting away of the Lewis Glacier on Mt. Kenya.

These fire lines I have drawn indicate where the front of the rapidly disappearing Lewis Glacier was at various times in the recent past; the years are given in the titles. In the distance, a harvest moon lights the poor, doomed glacier remnant; the gap between the fire and the ice represents the relentless melting. Relying on old maps and modern GPS surveys I have rendered a stratified history of the glacier's retreat. Photographing time's thickness, trying to expose it's 'layeredness,' is something I've been attempting in different settings and through different channels for the last dozen years.

It seems entirely appropriate to make these images here. Mount Kenya is the eroded stump of a long-dead, mega-volcano. Photographically, I hope to re-awaken its angry, magma heart. The mountain has an especially fierce demeanour, the peaks are childishly sheer and ragged, and since I first saw them I've been thinking of Gormenghast and Tolkien. The 'Fire vs. Ice' metaphor I employ is especially delicious for me. My fire is made from petroleum. My pictures contain no evidence that this glacier's retreat is due to man-made warming (glaciers can retreat when the don't get sufficient snow, or if the cloud cover thins, for example,) but it is nonetheless my belief that humans burning hydrocarbons are substantially to blame.

But there are romantic reasons to be here too. To be next to the ice is to feel privileged: like you are beside a colossal, sleeping giant. I imagine being close to a darted bull- elephant feels the same and I'm reminded of a 17th century Dutch painting of bewildered burghers contemplating a

beached whalefish. Close-up one senses the immensity of the ice mass, its coiled, dormant energy and its colossal longevity. And, of course, the glacier's cold, resigned indifference. One is chilled by an overwhelming feeling of one's own smallness and transience. Englishmen have been feeling this way about mountains for 300 years, since Romantic, Grand-Tour travellers first astonished Swiss inn-keepers with the request for help in climbing to the heights. Nobody had done that before; for the fun of it, because it made you feel whole, because it fed the soul.

Another Englishman on another mountain. History repeats, but this time as tragedy. To think that in ten or twelve years this magnificent glacier that has endured for millennia will exist only in photographs, is unbearable. The feeling I have for the losing of the Lewis can only be called 'grief.'

So, see it now before it's gone: get over there quick before Mount Kenya is just an unadorned rocky stump, robbed of it's innocent, frozen crown. Unless of course you feel that flying around the world injecting tonnes of hot CO2 into the troposphere in order to witness the melting of Africa's glaciers, is just a little too ironic.

Map taken from 'Seventy-six Years of Mean Mass Balance Rates Derived from Recent and Re-evaluated Ice Volume Measurements on Tropical Lewis Glacier, Mount Kenya' by R. Prinz et al. (2011).

Illustration de la fonte du glacier Lewis sur le mont Kenya à l'aide d'un pyrographe.

Les lignes de feu que j'ai tracé, indiquent les limites du Glacier à des moments donnés de son histoire récente; les années correspondantes figurent dans les titres. Au loin, la lune des moissons éclaire les restes du glacier condamné. L'écart entre le feu et la glace représente la fonte implacable. En se Basant sur de vieilles cartes et des relevés GPS modernes, j'ai représenté une histoire stratifiée de la fonte du glacier. Depuis douze ans, j'essais de photographier l'épaisseur de temps, en exposant ses différentes couches.

De telles images semblent tout à fait appropriées dans ce lieu. Le Mont Kenya est le cratère érodé d'un méga-volcan, éteint depuis longtemps. . J'espère reveiller son cœur de magma en colère grâce à la photographie. . La montagne a une allure particulièrement féroce;

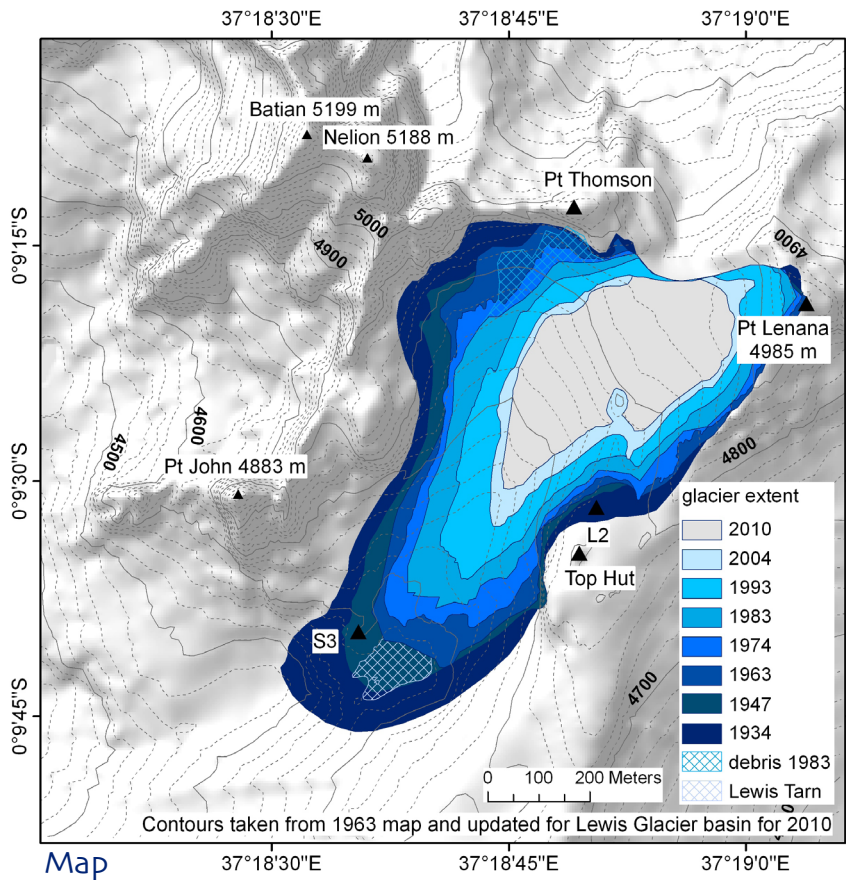
ses sommets sont pure et accidentés, comme un dessin d'enfant. Ils me font penser à Gormenghast et Tolkien. La métaphore du feu et de la glace est particulièrement délicieuse pour moi. J'ai fait ce feu à partir de pétrole; et si ces images ne prouvent pas que la retraite du glacier est causé par l'homme (les glaciers peuvent reculer quand la chute de neige est insuffisante, ou si la couche nuageuse s'amincit, par exemple), c'est tout de même ma conviction que les hydrocarbures brûlés par l'Homme sont en grande partie à blâmer.

Mais il y a aussi des raisons romantiques pour . Pour être à côté de la glace est de se sentir privilégiée: comme vous êtes à côté, un géant endormi colossal. Je pense être à proximité d'un éléphant de taureau dardé ressent la même chose et je me rappelle d'une peinture hollandaise du 17ème siècle

de bourgeois effarés envisagent une whalefish échoué. Close-up on sent l'immensité de la masse de glace, son enroulé, l'énergie dormante et sa longévité colossale. Et, bien sûr, le froid du glacier, a démissionné l'indifférence. On est refroidie par un immense sentiment de petitesse et le caractère éphémère de l'un. Anglais ont eu le sentiment de cette façon sur les montagnes pour 300 ans, depuis romantiques, les voyageurs de Grand-Tour premiers étonnés aubergistes suisses avec la demande d'aide à grimper vers les sommets. Personne ne l'avait fait avant; pour le plaisir de celui-ci, parce qu'il vous fait vous sentir ensemble, car il introduit l'âme.

Un autre Anglais sur une autre montagne. l'histoire se répète, mais cette fois comme tragédie. De penser que dans dix ou douze ans, ce magnifique glacier qui a endured pendant des millénaires sera exister que dans les photographies, est insupportable. Le sentiment que je dois pour le perdant de l'Lewis ne peut être appelé «douleur».

Donc, voir maintenant avant qu'il est parti: aller là-bas rapide avant le mont Kenya est juste une souche rocheuse sans fioritures, volé il est innocent, couronne congelé. À moins bien sûr que vous vous sentez le tour du monde à injecter dans la troposphère de tonnes de CO2 chaud afin d'assister à la fonte des glaciers de l'Afrique, est juste un peu trop ironique.





An Introduction to Project Pressure

Words by Chris Hatherill (super/collider)

With recent new publications discussing the relationship between art and science – and the way each can influence the other – the debate reached a new level of exposure in the public consciousness. While the 'genre' has been bubbling away for decades, the relatively recent phenomenon of mass appeal is a surprising, and welcome, development in a world that needs to engage with science like never before. Even five years ago, there was no ArtScience Museum in Singapore, no Science Gallery in Dublin and no (forthcoming) Arts Catalyst space in London – three leading hubs for the movement.

There was, however, Project Pressure. Since 2008, this independent initiative has been quietly pioneering a unique and genuine collaboration between science and art – combining photography, mapping, image-analysis and, increasingly, fine art to both educate the public about glacial change and (crucially) help scientists gather data. When I first came across the project, I was impressed by the initial focus on creating an artistically-unmatched 'archive' of the world's glaciers alongside useful data like GPS co-ordinates and compass bearings to accompany every single image. Since then, founder Klaus Thymann and his team have continued this documentary process while broadening the scope of what they're trying to achieve and how they're trying to achieve it.

Working with artists including Corey Arnold, Adam Broomberg, Oliver Chanarin, Peter Funch, Mariele Neudecker and Simon Norfolk, Project Pressure is now stepping outside its original remit of merely being an observer, and into rich new territory which sees artists engaging with glacial change from their own point of view and by using their own techniques, both tested and untried.

Simon Norfolk's recent work 'When I Am Laid in Earth' is a perfect example of this, with the Nigerian-born, UK-based photographer introducing a new element of landscape incursion into his repertoire to show glacial change on Mount Kenya. I hope you get the chance to see it, and invite you to explore Project Pressure in more detail at www.project-pressure.org.



Comparative Images courtesy of Trevor Chinn





1934



1963



2013





The Glaciers of Mt Kenya / *Les Glaciers du Mont Kenya*

Mackinder 1899
Peter 1926
N.W. Pigott 1926
Barlow 1926
Arthur 1926
Kolbe 1947
Melhuish 1978
Josef 2004
Gregory 2012
Tyndall -
Heim -
Forel -
Northey -
Cesar -
Krapf -
Diamond -
Darwin -
Lewis -

The date of their disappearance / *La date de leur disparition*



Project Pressure Contributors



In September 2013, funded by a grant from The Lighthouse Foundation, photographer and commercial fisherman Corey Arnold travelled to the Arctic archipelago of Svalbard to photograph some of the glaciers. The glacial fluctuations in Hornsund have been documented since 1899. Arnold used the Polish Polar Station as a base and travelled on foot and by boat to document the surrounding fjords and life among the glaciologists. Arnold is currently in discussions to expand on his contribution to Project Pressure with expeditions in North America.



In 2014, New York based photographer Peter Funch travelled to Washington, USA, to photograph the glacial scenery of the North Cascades. Using Mount Baker's rich history of tourism Funch replicated images of postcards from the past century using an RGB tricolour separation technique. This technique combines anywhere between 6 and 40 RGB images from the same viewpoint to produce an image that highlights distortions and moving aspects. This expedition has lead Funch to continue documenting the mountains of North America.



As artistic director of Project Pressure Klaus Thymann has completed over 17 expeditions documenting glaciers. Thymann's focus to raise awareness of climate change and encourage behavioural change has lead him explore some of the most surprising locations for glaciers around the world. Including the equitorial glaciers in Uganda and most recently to Iran. Within such an arid landscape the occurrence of these glaciers is surprising, yet like in so many places thousands of people rely on them as a water source. Thymann has vowed to continue documenting these glaciers as long as they are there.

Upcoming expeditions this year are being lead by Mariele Neudedcker, Noemie Goudal, Adam Broomberg and Oliver Chanarin.