

**THE WEEKLY ARTISTIC LEADER REPORT**  
**Weeks 1-3**

## **INTRODUCTION**

At the culmination of each week of the artistic leader will submit the Weekly Artistic Leader's Report, thereafter referred to as the WALreport. This will be issued forth by the Artistic Leader, Ellie Ga, to the Chief of the Expedition, Grant Redvers. It is the function of these reports to clarify the activities of the Artistic Leader.

The Artistic Leader (AL) would like to begin by apologizing for the delay in submission of the report. It is the hope of the artistic leader that her reticence to submit reports does not reflect badly upon her diligent character. She can only explain her reticence as a over arching philosophical aversion to putting together the fragments of an experience too early (premature adhesion). The reticence of the artist is enhanced by the recognition that the artist is dependent on the English language for a majority of her works created; it is with much regret that language, but its very nature, excludes through the process of including. Thereby, the artist acknowledges the good fortune of being able to make these reports in her native tongue. The artist would like to take this moment to extend her gratitude to Chief Redvers for humoring the artist's American English, both with its peculiar spellings and snappy abbreviations, as being of an offspring of his own Queen's English.

In short it is in good spirits that the artist submits her first and all subsequent reports. This report will cover weeks 1-3 and all efforts will be made to keep to the weekly submission dates. The artist would like to begin this first WALreport with a: **SUMMARY OF ACTIVITIES ON BOARD** (this section will primarily concern itself with the artistic endeavors of the AL and not the daily coup de main given for the general maintenance of Tara) **INCLUDING:**

### **QUESTIONS OF AUTHENTICITY**

**Photo du Jour**

**The Role of the Artist**

### **1,000 IMAGES**

### **MAPS OF THE WORLD**

**sound mappings**

**des cartes**

### **SMALL MOVEMENTS & GEOMETRIES**

### **PINHOLE CAMERA PHOTOGRAPHY**

### **GENERAL MALAISE & TRANSGRESSIONS**

### **FAMOUS FIRSTS**

### **OTHER STATISTICS**



## 1. QUESTIONS OF AUTHENTICITY

### *Photo du Jour*

Everyday the artist is responsible for taking a photograph and emailing it to the Paris Headquarters. The photograph is taken from roughly the same spot (port side of vessel, facing south) and roughly the same time (noon). The artist began this activity on September 27, 2007 (4 days after arrival). Regrettably, the artist submitted a false photo du jour on September 30, 2007 and irretrievably lost the photograph for October 13, 2007 (Sam's birthday). She remembers it being a particularly overcast and white photograph.

### *The Role of the Artist*

As the artist tries to define her role as the artist aboard she often wonders exactly what an artist is and if everyone else is thinking the same thing. It seems as if everyone is already an artist.

### FROM THE INBOX:

*Ga, ga... if I was on that ship of yours, I imagine I would be doing pretty much a similar thing to what you are doing, just without the cameras.*

*I love you,  
FW*

*PS. By the way, I was struck by the many incomprehensible abbreviations CDG, CTH? Borders, leads, etc. As you drift, your language drifts, your world becomes small specific and unfamiliar to the ones you left behind. This is Galapagos, how cultures differentiate. Of course everyone on board is an artist, they would have to be either artists or inbred freaks. You are their archivist, the bridge, between them (them = you + them) and us (us = you + us)*

## 2. 1,000 IMAGES

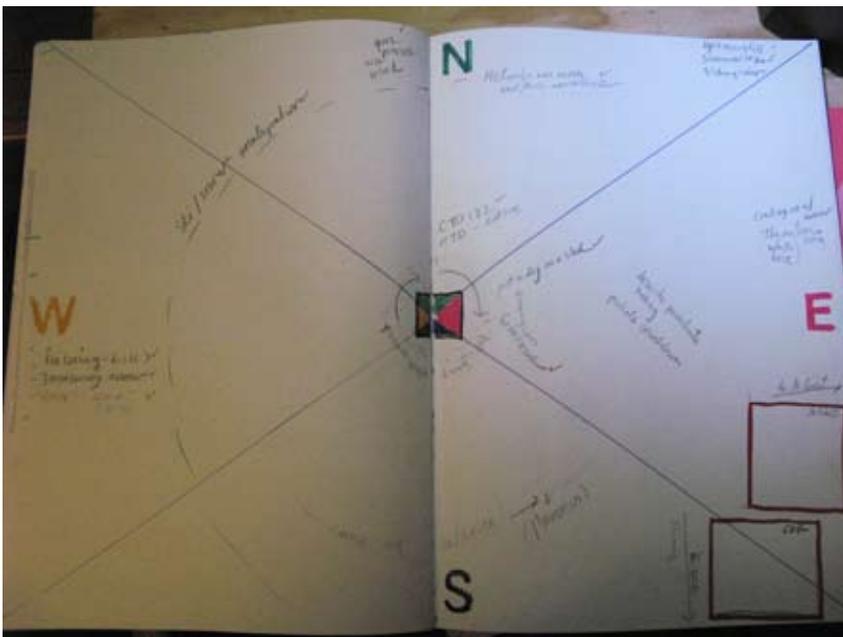
An inventory of photographs taken.

Nr	Navn	Adresse
1	Homme is a view (of something)	
2	The Calm before the storm	
3	Même le fin de monde il y a	
4	une vue	
5	le temp (the weather)	
6	En sommet une chaise	
7	Passage vers éternité	
8	la sorti, l'entre	
9	la glace (jeune)	
10	la glace (vintage, avec age)	
11	même le fin de monde il ya (la lère)	
12	the bottom of The sea	
13	le plan du merid	
14	my corner of the universe	
15	global air	
16	the validation line	
17	this will be the opening table	
18	our blanket has been lifted	
19	En sommet un homme	
20	29 Septembre 2007, 11:00	
21	30 Septembre 2007, 11:00	
22	28 Septembre 2007, 18:00	
23	7 Octobre 2007, 21:00	

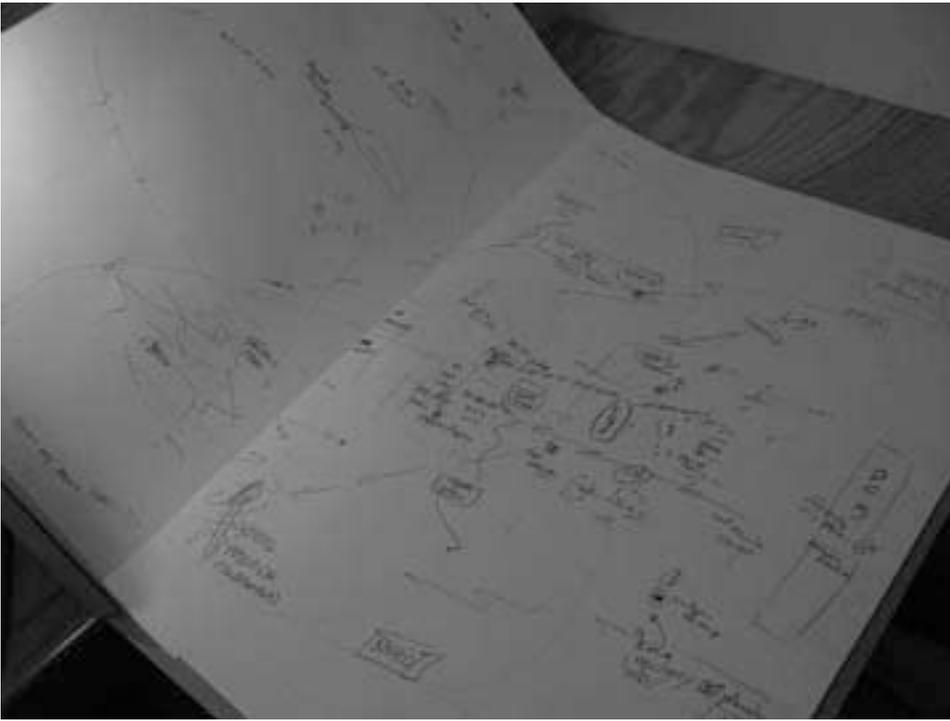
## 3. MAPS OF THE WORLD

### Sound Mappings

Everyday the artist takes samples of sounds from life aboard the Tara. She does this because she thinks that, despite what everyone assumes, there is really no such thing as silence up here in the Arctic. She also does this because she thinks, as she always thinks, that pictures are just inadequate (which is why she and everyone else keeps taking them)



record of location of sounds  
recorded within our immediate  
world



*Herve's map*

*des cartes*

**excerpt from journal**

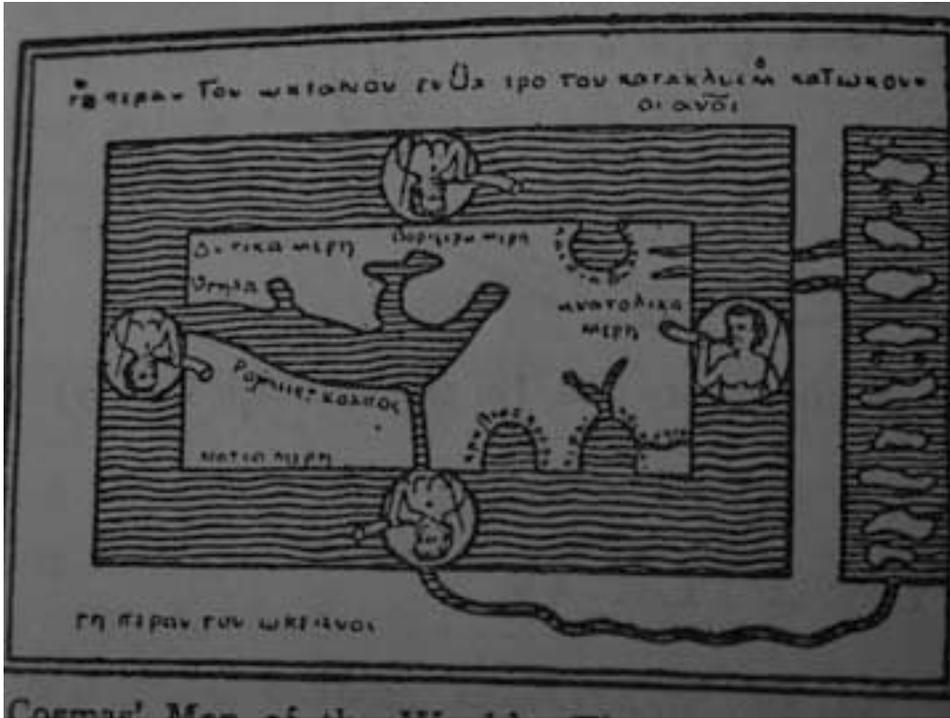
Unlike in the old days of exploration, where explorers had to work extremely hard (not to mention rapidly—if given only few brief moments of sun) to know where they were, we here know exactly where we are. It is not where we are that we are concerned with, but where we are going. And of course how long it will take to get there.

But how do we know where we are within our immediate camp? How does this change from person to person? What do we all agree on? These are some of the questions I have been asking. For example, my view of our immediate world is quite limited. Of course the more trips I take the more I learn the names of the different places that people talk about over dinner. Naturally, my knowledge of the landscape is will never be like Grant's or Herve's who have been drifting on this piece of ice for so long. So Grant shows me all the maps he has been drawing of the camp and the landscape since the very beginning. It is with these maps that I spend a lot of time, and I begin to develop a sense of history for this place which I know that time will not afford me to develop on my own.

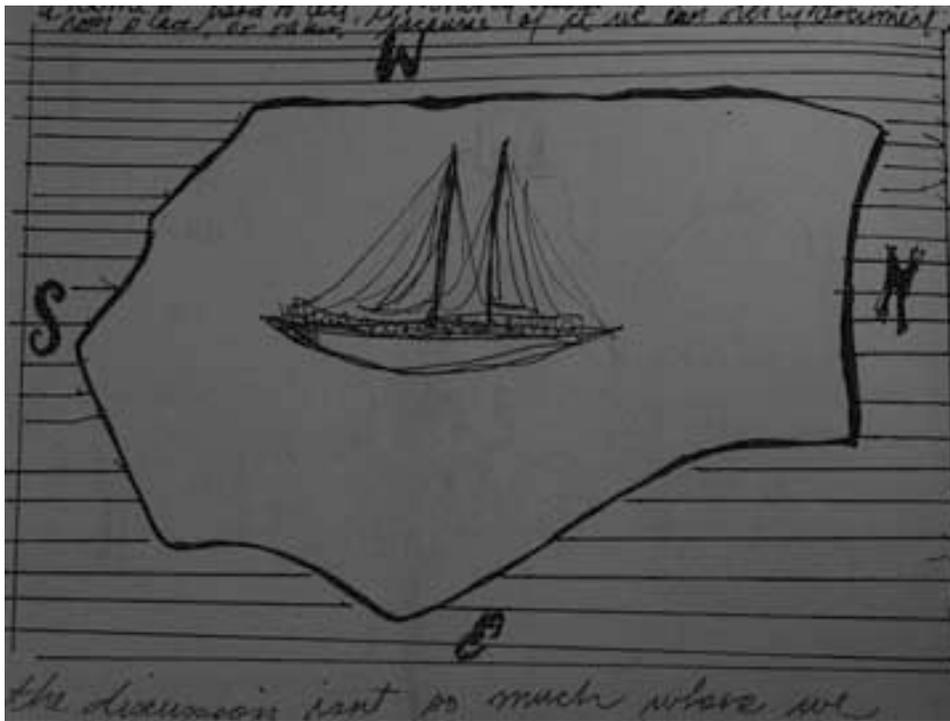
With this in mind, one project that has started to take shape onboard is that I have begun to ask all the crew members to draw me a map of "our world." They usually talk while they draw and I record our conversations. It is interesting to see what people decide to put on their maps, what they think is important....

**Maps completed this week:**

**Audun, Herve P, Marion (still need sound)**



**Cosmas' Map of the World.** The surface of the earth is rectangular and surrounded by ocean, which forms four bays: the Mediterranean (west), the Caspian (on the right), The Red Sea and the Persian Gulf. The Nile, the Euphrates, and the Tigris flow from the outer world under the ocean to the earth's surface. (early middle ages)



**The Limits of Our World**  
Drifting along this same piece of ice that is changing with us.

## SMALL MOVEMENTS & GEOMETRIES

### the drift

Trying to detect evidence of the drift within our immediate environment around the boat (without the satellite photos, GPS readings, etc..) proves difficult. Maybe once in a while you will see a cord pulling north but that's about all. Of course over a period of time everyone knows the boat is drifting because the landscape changes. I keep a log of videos of small movements such as ropes swaying, snow blowing over the ridges, the leaves of the "tree of tara" trying its best to stand upright in the wind.



But it is the bicycle attached to the rear of the boat which I photograph the most (with my pinhole camera), it is always still, its wheels never turning no matter how windy it is.



## PINHOLE CAMERA PHOTOGRAPHY

24 sheets of BW film

10 sheets of color film

60 sheets of BW photographic paper

Everyday, approximately 11H00- 13H00 artist takes one pinhole photograph using BW 400ISO 4x5 film. The pin hole camera is a wide angle camera with an fstop of 160. The photograph is taken from the same spot using the pinhole camera tripod (see map appendix otherwise known as a parachute mound). The view, we hope, will be of the port side of Tara. Although care was initially taken to meter the light on the digital camera with an opening of f22 and then work out an equation for pinhole's opening of f160 the engineer onboard has declared this equation will not be proportional in any case. Thus without a formula the artist was faced with the difficult decision of either always been wrong/right (by sticking with a set exposure time) or occasionally being wrong/right (by experimenting with exposure times). The artist wishes to err on the side of the occasional and her timings fluctuate between 1-5 minutes depending on cloud coverings and the amount of time it takes her to go to the toilet and come back (see appendix for log entries). The ten color films are reserved for unusual moments best rendered by color film. Photographic paper, stocked in abundance, is used as the artist sees fit.



*Grant and Zagrey in front of the pinhole tripod*

DATE / TIME	WEATHER	LOCATION	MEDIA
HOUR 002 0 0000H	je ne sors pas	port side	Paper - 1 minute film - 2 minutes (BW)
HOUR 003 0 0000H	NEIGE soleil	port side fond de bateau	p-2 minute F-1 minute - BW F-30 sec.
HOUR 004 0 0000H	neige	Portside	p-2m F-1m-BW (may be double exposure)
HOUR 005 0 0000H	sun/moon sunny	all around	C-film B-film 2-5 minutes B-paper
HOUR 006 0 0000H	sig	port side la volcan	film - 10 m. Paper - 5m (?)
HOUR 007 0 0000H	?	?	?
HOUR 008 0 0000H	3/8 tempête vent	tree inside	3 min paper 3-4 min BW film
HOUR 009 0 0000H	3/8 tempête at	boat bicycle tree	3 min BW film 7 paper film 2-3 min
HOUR 010 0 0000H	3/8 tempête	boat between	3 min film 2 min - BW paper
HOUR 011 0 0000H	3/8	boat volcano	3 min film (?) 3 (1) B-paper
HOUR 012 0 0000H	3/8	boat CTD paysin d'eau	3 (1) - film 2 min 3 min 7 paper
HOUR 013 0 0000H	3/8	boat 3 (1) (1)	3 (1) - BW 2 min color film

## **OTHER NOTES:**

continue to submit files/maps to dispatch in nyc and projekt 0047 in oslo, submit french journal and photos once a week to alliance francaise, nyc

## **GENERAL MALAISE & TRANSGRESSIONS**

The artist regrets to inform that her digital camera has an unsightly “U” shape which is believed to be on the sensor itself.

## **TRANSGRESSIONS**

(all of which appeared during week 3)

1. During the nightwatch, the artist discovered that she could make a personalized cup of strong tea (adding also some milk)

2. Taranauts #3 and #5 independently informed the artist of the location of a bag of chocolate of which could be surreptitiously eaten during the nightwatch. Both Taranauts informed the artist “not to tell anyone.”

## **FAMOUS FIRSTS**

First Song hummed to self while standing on Arctic Ocean:

Pink Floyd’s Wish You Were Here

First Song Sung outloud to an Audience while standing on the Arctic Ocean: House of the Rising Sun (Bob Dylan version, 1963)

First time: Skis

First cake: caramel ananas

## **OTHER STATISTICS**

This here will be the operating theatre. Les petites references est couvert. The south is not a cone of silence. It is chaos. Au vent. Sous Vent. Pied de La Mer. Rien ne va plus. Connarie. I will always think of the boat facing north. Where the tired stars sink to rest. I will always think of north this way. Strain is dimensionless. Hardness is subjective. and when the moon is so near that one can easily distinguish its surface and when the screen is blue that means there is nothing to see. We have lost our cover. Spread Eagle. Bouge ton cou.

**COMPLETED AND SUBMITTED:  
SUNDAY 14 October 2007**



