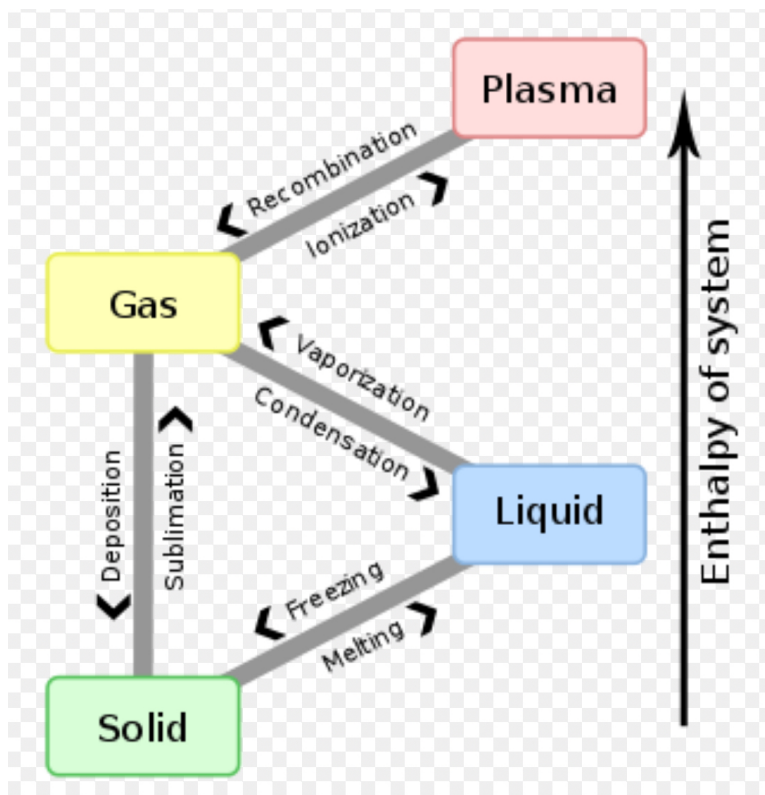


“Nowadays, fully stocked supermarket shelves, constant energy supplies, and measures in place to ensure us against any conceivable act of nature all *trick us* [emphasis mine] into thinking that we no longer rely on our ancient bond with the natural world.” -Peter Wohlleben, *The Weather Detective* (2018)

Weather is strangely one of those things that people find predictable, despite unforeseen forecasts. German forester turned “nature whisperer” Peter Wohlleben notes that weekly forecasts accurately predict 70% of the time, whereas daily forecasts prove 90% correct. These days people plan their day around accuweather.com’s hourly forecasts, even as televisions broadcast images of weather’s historically-unimaginable destruction. Scientists coined the term “climate surprise” as a way to evaluate people’s reaction to “extreme climates,” whether catastrophic storms, hurricanes, cyclones/typhoons, and tornados.

Wohlleben’s *The Weather Detective* presents itself as a “guide” to “nature’s secret signs” offering tips for “decipher[ing] the vast quantities of information you can glean from your local environment and especially your garden.” Given the book’s title, and chapter headings such as “What Will the Weather Be Like?,” I imagine it too doubling as a forecasting tool.

Rather than take a stand regarding people’s fears associated with “wild weather” or “climate change,” “Climate Surprise” pairs Isabel Fredeus and Kaat Van Doren, whose temperature-sensitive works not only depend on weather fluctuation, but they react in ways that defy expectations. “Climate Surprise” conveys temperature’s counter-intuitive influence on materials, as well as the rise of extreme and even unpredictable climate events. During this exhibition’s four-month run, the works will experience temperatures ranging from 0 to 20 °C in this unheated gallery. To emphasize temperature’s role, the exhibition will change: 2 February, 17 March and 3 May, transforming “climate surprise” into an artistic practice all its own!



During “sunrays,” the third phase of “Climate Surprise,” light plays a major role here. Not only does sunlight power Van Doren’s *Golden Shower* (2019), casting an orange glow around the gallery, but she is recording the sun’s movement on the cement floor over the next six weeks. Projected light facilitates Fredeus’ video capturing sunlight *The Borderline* (2015), as well as her two site-relational installations *Inversion of the Rainbow* (2016/2019) and *Mutable Surroundings* (2019). *Mutable Surroundings* produces swirls on the wall reminiscent of the bitumen melting on the ceiling of *Mirror Noir* (17092017) 11:18, sited on the floor. Sandwiched between Van Doren’s *Shadow*

*Study en Plein Air* (2012) and frozen bitumen blob *Never-ending 08062018* (2018) are Fredeus' *Under the Weather* #1 and #2.

Van Doren's stacked light boxes feature photos culled from her series of 32 *Bitumina* (2017). They capture "sun-loving" bitumen's frozen glassy facets, tinged with golden sheens. Unlike water that flattens when it freezes, bitumen becomes a light-reflective craggy chunk. To create *Mirror Noir* (10092017) 13:06, Van Doren hired a professional to spray an abandoned gas station with liquid bitumen. Nearby are photos sent in response to her open call for photos.

Despite *Mirror Noir*'s matte surface, the brick wall remains sticky in fall, as depicted in *Mirror Noir "Inside"* (17102017) 11:48, which evokes lacquered boxes. Moreover, Van Doren's station massively reflects sunlight as depicted in *Mirror Noir "Inside"* (12112017) 16:46, which shines like gold leaf.

It's worth noting that Fredeus has adapted a 19th century tool, originally developed to help ship captains predict storms; while Van Doren experiments with *Mirror Noir* (originally known as Claude glass), a late 18 century tool used by painters to simplify the landscape's color range. Both Fredeus and Van Doren employ temperature-sensitive materials to prompt discussions about fossil fuels' relationship to climate change.