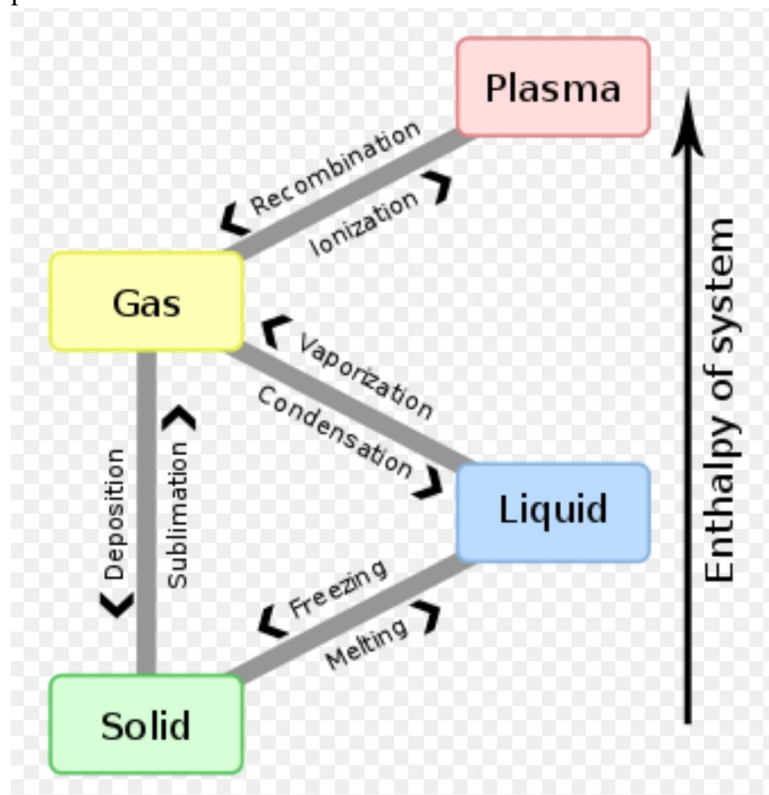


“Nowadays, fully stocked supermarket shelves, constant energy supplies, and measures in place to ensure us against any conceivable act of nature all *trick us* [emphasis mine] into thinking that we no longer rely on our ancient bond with the natural world.” -Peter Wohlleben, *The Weather Detective* (2018)

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 5 May, transforming “climate surprise” into an artistic practice all its own!



During “longest day,” the fourth phase of “Climate Surprise,” light plays an even greater role than before. The spring sun powers Van Doren’s *Golden Hour (Extended)* (2019), encasing the gallery in an orange glow, that serves as the ground for the shadows of the cut-out shapes dancing around the gallery. Ever since “sunrays” opened on St. Patrick’s Day, she has been recording the sun’s movement on the cement floor and wall. In the gallery’s darkest corner, Fredeus’ video *The Borderline* (2015) captures Swiss sunlight eking through her fingers. Nearby, her dynamic installation *Mutable Surroundings (Janus)* (2019) projects tear-drop shaped columns swirling on perpendicular walls.

Both installations employ light to “shed light” on what is otherwise invisible to the naked eye: sunlight coursing through the day, as well as movements inside the glass column of water.

Since “longest day” is Phase IV, installation shots of *Climate Surprise: Phases I-III* are installed in the middle shelf. *Extended Moments* feature Van Doren’s surprising shots of details from “Climate Surprise” just below. If one looks closely, one will notice Fredeus’ storm-glass sculptures doubling as camera obscuras, as they reflect the window’s outdoor scene across their globular surfaces. Three other photos capture the way diminishing light alters an installation. On top, one finds *Golden Shower Timeline*, the six-week story of Van Doren’s window installation, tracking sunlight’s path across the platform, whose shadows of cut-outs enable a multiplication of imagery as sunlight travels across the stage taped to memorialize the passage of sunlight over time.

In the hallway, 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.

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.