

Dianne Chisholm's book-length series of lyrical passages, *The Waking Glacier*, combines expedition log, natural history, polar exploration, memoir and prose poetry to create a crystallizing sensorium of arctic allure and the melting crisis. Alternating between meditations on the present and "looking back" on her, and historic, past travels, the series' lyrical "I" discovers glaciers to be an uncanny vehicle for exploring personal and existential susceptibility to climate change. *The Waking Glacier* is forthcoming with the University of Alberta Press.

Felicia LeRoy: My studio work examines and critiques topics relevant to mind, body/human, ontology and our spatial understanding of self. I expand the idea of forensic methodology through the merging of embodied experience, data collection, sampling, and deep immersion. My practice has evolved to include many phases of both academic and nontraditional inquiry as I develop situations of observation for understanding the body in relation to other bodies, large bodies, non-human bodies.

My latest projects aim to question human/nature relationships and the biological and technological sensorial tools that shape our understanding and interactions within real and analog environments. Through this I seek to look critically at boundaries, between self and other [body, machine, spatiotemporal phenomena] and the transformational structures of connectivity between the two.

How do we navigate, challenge, or question the boundary between self and other when "things" (including the body) are intermingled? Is there a boundary? The methodology for exploring these questions relies on embodied experience, namely intra-action: "Intra-action is a Baradian term used to replace 'interaction,' which necessitates pre-established bodies that then participate in action with each other. Intra-action understands agency as not an inherent property of an individual or human to be exercised, but as a dynamism of forces in which all designated 'things' are constantly exchanging and diffracting, influencing and working inseparably," (Karen Barad, *Meeting the Universe Halfway*, [Durham: Duke University Press, 2007: 141]). When the body intra-acts with another body [object, technology, etc.], it does so in a co-constitutive way. In other words the two bodies are entangled and change and adapt according to the processes they are involved in.

For this reason resultant work emerges out of lived experience that deconstructs intra-actions into performative elements, artifacts, and apparatuses. Included with these artifacts are various digital media including sound, video components as well as drawing, prints, photographs, journals, books, scans, glass and sculptural elements. The works are best viewed in an exhibit-style environment, where all components and processes and their intermingled relationships can be investigated alongside the research that preceded their making.