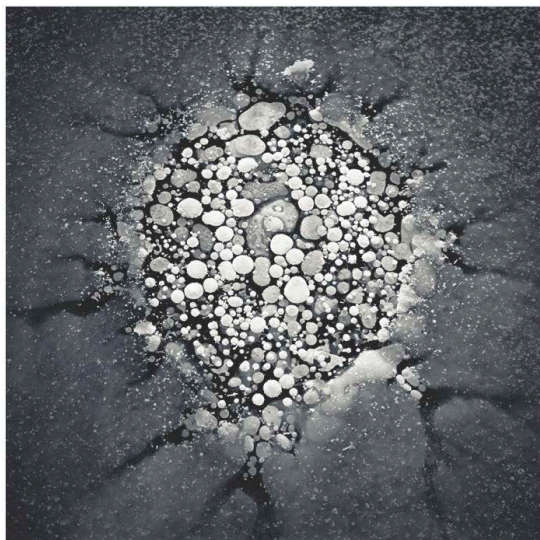


Publications

dodho magazine - online publication: 2014 June 10, "Ice Formations by Ryota Kajita"

<http://dodho.com/ice-formations-ryota-kajita/>

ICE FORMATIONS BY RYOTA KAJITA

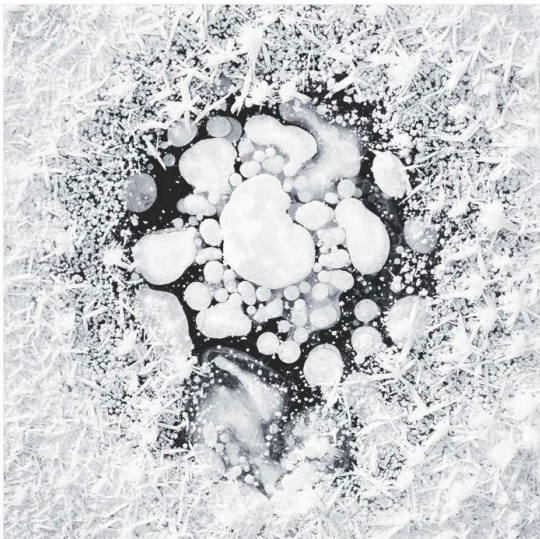


Official Website | Facebook

This series, Ice Formations, captured ice patterns appearing on ponds, lakes and river in the beginning of winter around Fairbanks, Alaska. The photographs were taken over the past four years with a medium format film

camera, which allows me to capture delicate details of the ice, and this is an ongoing project. Many of these are frozen bubbles of gases like methane or carbon dioxide trapped under ice. When lake and river water freezes, it turns into ice slowly from the surface and traps the gases.

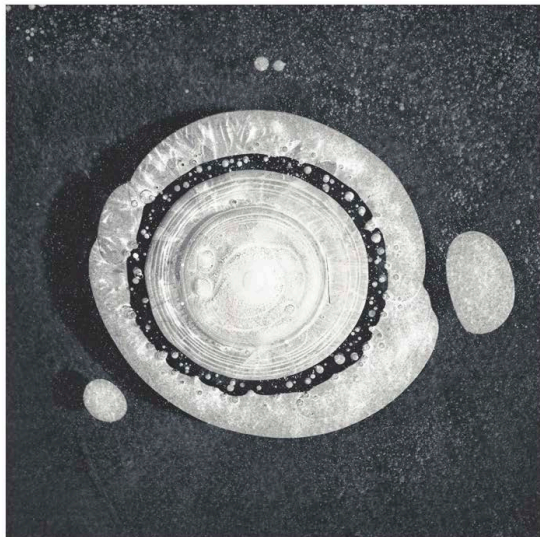
The bubbles create unique geometric patterns. The actual diameter of the ice formations in my series is about 10-30 inches (25-75cm). Because methane gas is considered as one of the fundamental causes of greenhouse effects, scientists in Alaska are researching these frozen bubbles in relation to the global climate change. The window to find the ice pattern is short, because the ice is quickly covered once the snow falls. The water also shows other beautiful patterns in fall and winter. Snow falls on lakes and rivers, freezes, melts, refreezes and creates unique organic patterns on ice. The vapor in the air freezes as frost and grows intricate ice crystals. I want to capture the beauty and the dynamic changes of water in nature. The photographs are black and white with slight tint of colors. By minimizing colors, viewers can focus on the elegance of the forms and shading created by clear transparent ice and white frost.



We see various forms of water throughout the seasons in Alaska. I hope that the images of dynamic changes of water captured in my series would help viewers feel connected to nature, and inspire their curiosity to natural phenomena and invite them to explore the beauty in the details of the organic patterns. In our everyday life, there is beauty and wonder. However, many are subtle, ephemeral or too small to be noticed. Photography enables me to pay attention to those moments and subjects, take more time to observe them, examine from different angles and understand them more deeply. Wandering

around looking for ice with my camera reminds me of treasure hunting in my boyhood. I used to run out into the woods after school hours. Exploring places that made up my neighborhood was an adventure and I enjoyed leaving my footprints on unknown areas. It was fun and uplifting enough to satisfy my young, innocent curiosity. As an adult, photographing ice has its roots in those childhood adventures. It's in that spirit I strive to know the environment deeper-and genuine curiosity propels me to be involved in the place I live. It's a dialog between nature and me. The photograph is the treasure I take from hunting my surroundings, and through photographs, nature reveals its secret beauty to me and I can share them with other people.

To exhibit the ice formation photographs, I have built more than 40 light boxes to present the ice images with LED backlighting. The frame size is 21" x 21", which shows the ice patterns close to their actual size, and the ice-pattern images are printed on high-resolution translucent film specially designed for backlight display. I sandwiched the printed image with two sheets of glass and slid them into the front side of the box along a slit which I made on the inside. I had a chance to exhibit these light boxes in a gallery recently, and I placed 41 boxes on the floor, displayed them in groups of 3 to 5 boxes. I tried to set the groups in an orderly and organic pattern on the floor, and connected each boxes with electric codes.



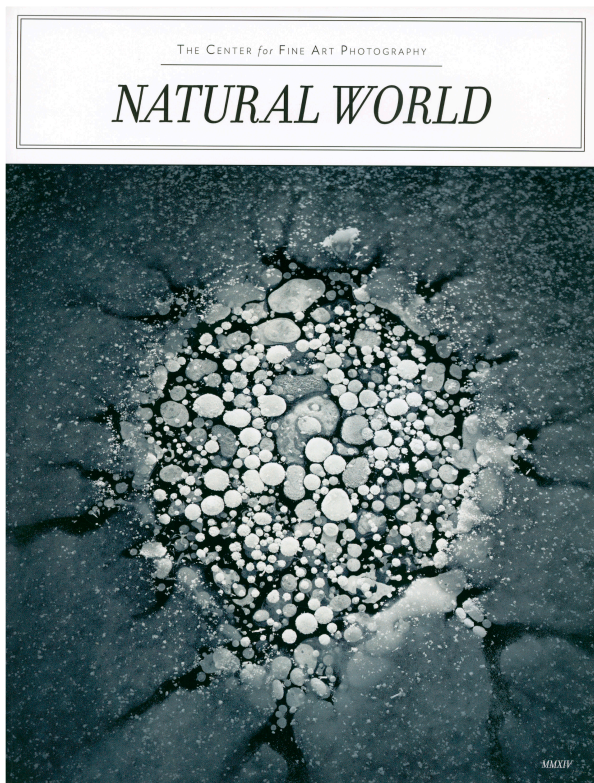
Putting the framed images on the floor was an experimental attempt, and was challenging for me as a photographer. I chose to do so to mimic the experience of looking down and seeing these wonderful ice patterns, at this size, in nature. I wanted to make an installation which would invite viewers to explore my images and to have the joy I felt as I discovered the ice patterns. I hope the viewers feel fun and excitement, and wonder the beauty of nature. Furthermore, it would be the greatest pleasure if my images would inspire viewers to open their mind to new ways of seeing the world and to

be aware of the harmony between humans and nature.

For information on acquiring prints, please contact the gallery below: Susan Spiritus Gallery | 20351 Irvine Avenue, Suite C2 | Newport Beach, CA 92660 | 714.754.1286 | <http://susanspiritusgallery.com/> | susan@susanspiritusgallery.com



Natural World - The Center for Fine Art Photography: 2014, Cover image, Artist Spotlight written by Susan Spiritus (p.8-9) and p.38-39



THE CENTER for FINE ART PHOTOGRAPHY

NATURAL WORLD

BIOGRAPHY

Ryota "Kaji" Kajita, was born in Mizunami, Japan. His photographs have been exhibited in the Japan Professional Photographers Society Exhibition (2011), Alaska's Rarefied Light (2012 & 2013), The Aesthetica Art Prize (2012 & 2013) and other shows. His photography series of "Ice Formation" is featured in the magazine "Photo Technique" (November/December 2012). His work became part of the Seattle Office of Arts & Cultural Affairs and The Alaska Contemporary Art Bank in 2013.

He was selected for Blue Sky 2013 Pacific Northwest Photography Viewing Drawers Program ("Drawers") of the Oregon Center for the Photographic Arts and won the Grand Prize in ONWARD Compe '13 International Photography Competition, the Student Abstract Category Award in 2013 American Aperture Awards (AX3) and Juror's Selection / Director's Honorable Mention / Livebooks Website Award in Natural World 2014 Nation Wide Juried Photography Competition. His photograph from the series of "Gateway" is featured in the magazine "Aesthetica: The Art & Culture Magazine" (March 2013)

His video documentary "Losing Ground" about Shishmaref Island's severe erosion due to climate change, achieved the Cinema Committee Choice Award in Fairbanks Film Festival (2007), and was broadcast on the Alaska Shorts Program of Alaska One television (2012).

He has traveled to more than 50 remote Alaska villages by a two-seat, light aircraft and snowmobile for scientific research. He loves traveling, backpacking and cross-country skiing with a medium format film camera and always responds to the beauty of nature.

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ARTIST SPOTLIGHT

JUROR SELECTION: *Ryota Kajita*



Ryota Kajita's photograph, Frozen Bubbles #1, Ice Formations was my selection to receive the Juror's Award for the Natural World 2014 exhibition.

When I viewed the work that Ryota Kajita submitted, it was an immediate breath of fresh air to my senses — it was natural; it was simple; it was not man-made; it was elegant and it was simply beautiful! It was what I thought conveyed the best description of what our Natural World is comprised of. In addition, I loved the textures in the image and the strong sense of natural patterns in spite of the tension that is felt along with the "chill." In addition and in its favor, it was also, unlike any other submission — it had a very unique feeling to it.

During the time that I was allotted to review the submissions, my eyes and thoughts kept returning to that image and I knew that it had spoken loud and clearly to me and deserved to be awarded the Juror's Selection.

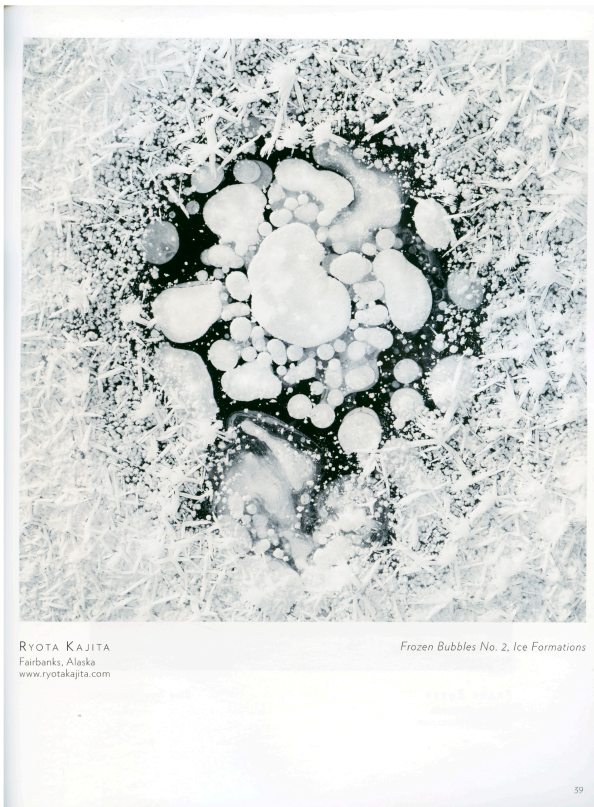
— Susan Spiritus

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RYOTA KAJITA
Fairbanks, Alaska
www.ryotakajita.com

Frozen Bubbles No. 1, Ice Formations

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RYOTA KAJITA
Fairbanks, Alaska
www.ryotakajita.com

Frozen Bubbles No. 2, Ice Formations

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**Natural World Artist's and Public Reception & Events are Friday May 2nd
At The Center For Fine Art Photography, From 5-9 P.M.**

FORT COLLINS, CO, May 2nd, 2014 / Press Release

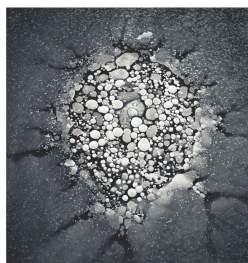
Public Exhibition April 12th - May 17th, Free
Public and Artist Reception May 2nd, 6-9 pm, Free
The natural world can be seen from the subatomic to the cosmic. It is raw, powerful, serene, destructive, fertile and delicate. See the work of international and local artists at C4FAP. Join us for a talk for all creatives with our Juror Susan Spiritus and our current Solo exhibitor, Tami Bone at 5:00, First Friday May 2nd.



Natural World with Susan Spiritus | THE CENTER FOR FINE ART PHOTOGRAPHY
Juror Susan Spiritus and several exhibiting artists will attend the First Friday reception celebrating the exhibition from 6-9 on Friday May 2nd. Connect with us on Facebook and Twitter at @C4FAP to get more news on the latest events and art happenings at the Center.

- + An Artists Journey talk with Susan Spiritus Tami Bone and Hamidah Glasgow at 5:00 on Friday May 2nd. RSVP to contact@c4fap.org. Free and open to the public, space is limited.
- + Mingle with the juror and visiting artists at the Natural World Public Reception Friday May 2nd, 6-9 pm.
- + Paneloe Santori's Series *In The Garden* reception in the Gould Gallery Friday May 2nd, 6-9 pm.
- + Tami Bone's Series *Mythos* reception in the North Gallery Friday May 2nd, 6-9 pm.
- + Sponsored in part by Odell Brewing, and Fort Fund.
- + Exhibitions and Receptions at C4FAP are always free and open to the public.

THE CENTER WOULD LIKE TO CONGRATULATE ALL THE ARTISTS CHOSEN FOR THIS EXHIBITION
Exhibiting artists include: Tess Abts, Geoffrey Agrons, Julie Brook Alexander, Richard Barrow, Nika Bolanina, Julie Blichmann, Melody Carr, Bo Chestnam, Mark Cohen, James Cooper, Carrie Culp, Frank Diaz, Deb Young, Mark Geil, Vincent Gilemi, Larissa Gomelsky, Barry Steven Greff, Tim Greyhavens, Kent Gunnulson, Clayton Hairs, Bruce Hemingway, Ellen Jantzen, Ryota Kajita, Jonathan Kerry, Kent Krugh, Jay Kultur, Joseph Labate, Misha Macaw, David Mayhew, Carolyn Monastra, Robert Moran, Jorn Olsen, George Pellissier, Stephen Pidcock, Mark Ryan, James Saxon, Jeremy Senior, Robert Tetro, Tom Woodward, Anna Zavlitskaia and Frank Zurely.



About C4FAP

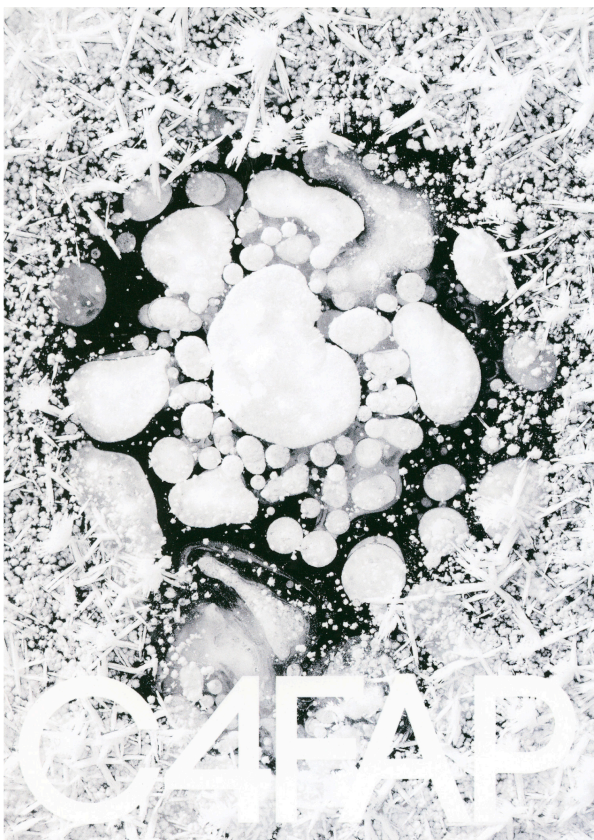
Since 2004, The Center for Fine Art Photography has been a preeminent supporter of photography. As a nonprofit, 501(c)(3) organization, the Center is supported globally with donations, grants, and memberships. Based in Fort Collins, CO, the Center for Fine Art Photography offers three public galleries, classes, and online exhibitions that give photographers and photography enthusiasts from all over the world an opportunity to engage with the Center and its community. For more information about the Center, including information on workshops, membership, becoming a donor and exhibitions, please visit the website at c4fap.org

Media Contact
Sunshine Davis
Programs Manager
coordinator@c4fap.org
970-224-1010

Gallery Location
400 North College Avenue
Fort Collins, CO 80524
Online at C4FAP.ORG



Image credit: Frozen Bubbles No. 1 © Ryota Kajita

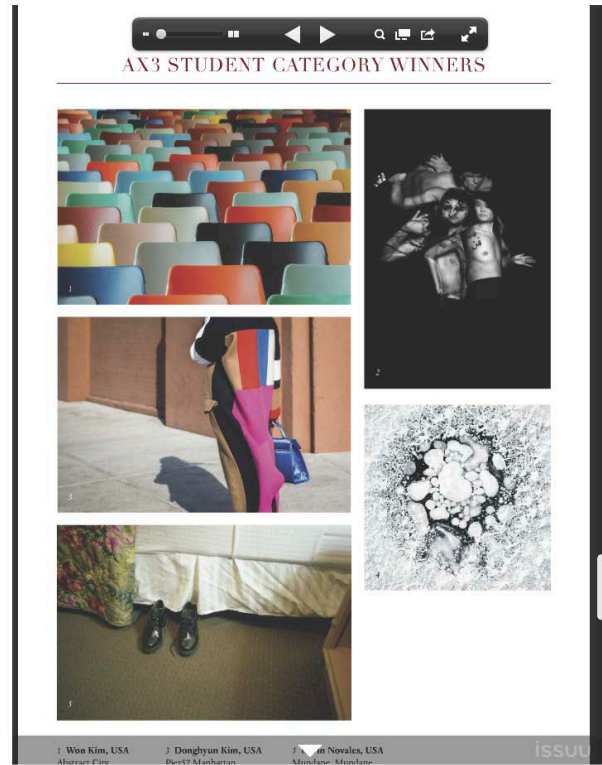


THE CENTER FOR FINE ART PHOTOGRAPHY IS A NON-PROFIT ARTS ORGANIZATION | C4FAP.ORG 970-224-1010 | TUES-FRI 10-5 SAT 11-5 CL SUN - MON

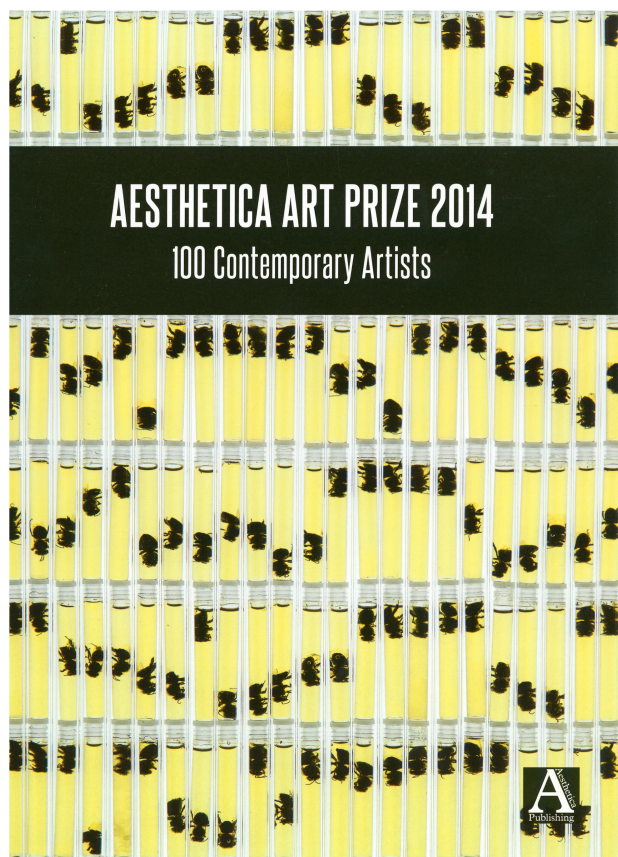


THE CENTER FOR FINE ART PHOTOGRAPHY
Natural World with Juror Susan Spiritus
Exhibition April 12th - May 17th 2014, Main Gallery
Artist & Public Reception Friday May 2nd, 6-9 pm
400 North College Avenue, Fort Collins, Colorado
Frozen bubbles No. 2 @ Ryota Kajita

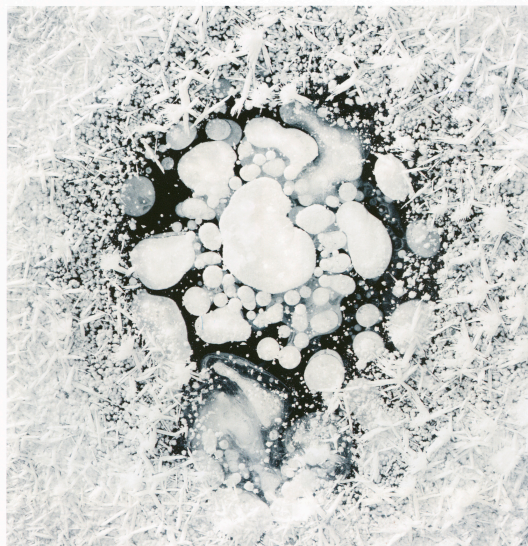
FABRIK - Conetemporary Art & Design: 2014 Issue 24, p.98



Aesthetica Art Prize Anthology: 2014 March, The Art Prize 2014 100 Contemporary Artists, p.56



PHOTOGRAPHIC & DIGITAL

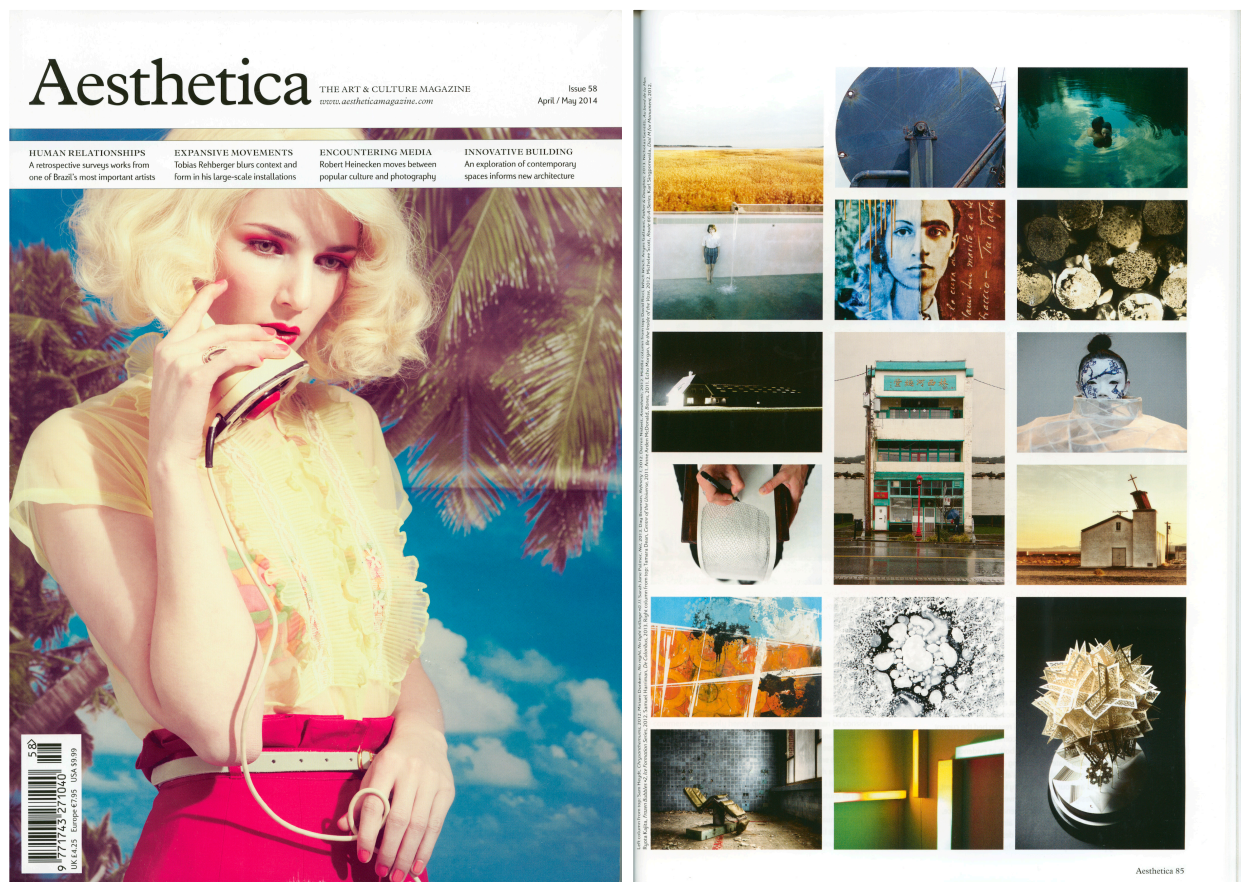


Ryota Kajita
Frozen Bubbles #2, Ice Formation Series

This series captured ice formations on lakes and rivers in Alaska. Many of these are frozen bubbles of gases such as methane or CO₂ which are trapped under ice. When lake and river water freezes, it slowly turns into ice from the surface and traps the gases. The bubbles create unique geometric patterns. The diameter of the ice formations seen in these photos is about 10-30 inches. Because methane gas is considered as one of the fundamental causes of the greenhouse effect, scientists in Alaska are researching these frozen bubbles in relation to their role in global climate change. As snow falls on lakes and rivers, it freezes, melts, refreezes and creates unique organic patterns on ice. Meanwhile, the vapour in the air also freezes as frost and grows intricate ice crystals. I try to capture the beauty and the dynamic changes of water in nature. The images in this series are black and white with a slight tint of colour.

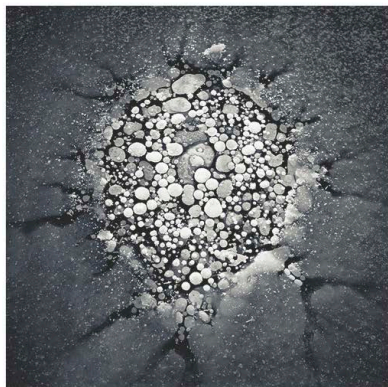
Ryota Kajita was born and raised in Japan and is currently an MFA candidate at the University of Alaska Fairbanks, USA. His photographs have been exhibited in the Japan Professional Photographers Society Exhibition, Blue Sky Downers Program and other shows. His work became part of the Seattle Office of Arts and Cultural Affairs as well as The Alaska Contemporary Art Bank. www.ryotakajita.com

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ONWARD Photo - online blog: 2014 February "Interview with ONWARD Compé '13 Selected Photographer: Ryota Kajita" <http://blog.onwardphoto.org/post/75909713735/ryota-kajita-onward-interview>

Interview with ONWARD Compé '13 Selected Photographer: Ryota Kajita

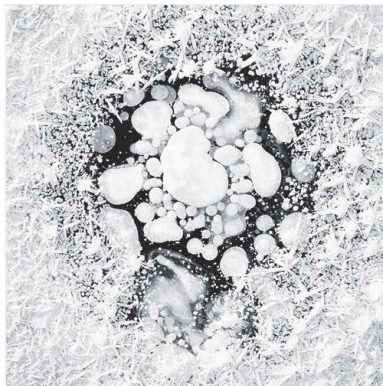


ONWARD: Why are you a photographer?

Ryota Kajita: In our everyday life, there are beauty and wonders. However, many of those are subtle, ephemeral or too small to be noticed. Photography enables me to pay attention to those moments and subjects, take more time to observe them, examine from different angles and understand my surroundings more deeply. Through photographs, nature reveals their secret beauty to me and I can share them with other people.

ONWARD: Who were your favorite photographers when you were just starting out? Have they changed?

Ryota: Michio Hoshino was the most favorite photographer when I started to study photography. Now, I have lots.



ONWARD: Describe your process.

Ryota: Medium format film camera is used mostly in my works. FUJI GF670, GF670W and GX617 manufactured by FUJIFILM are my favorite. B&W film (Kodak T-MAX 100 or 400) or color negative film (Kodak Ektar or Porta) is loaded. The films are scanned and are adjusted brightness or digitally split toned. Prints are made by inkjet printer EPSON Stylus Photo R2400 and/or Stylus Pro 3880.

ONWARD: What tools do you use to help you promote your work: Instagram, Flickr or Something else?

Ryota: Flickr

ONWARD: How do you approach photography competitions?

Ryota: First, get information from photo friends and faculty members. Examine the competition through the Internet. Check the judge's works. Submit my strongest works, mostly as series.

ONWARD: What has been your greatest experience as a photographer?

Ryota: Through photography, my connection with other people has expanded. It was one of the great experience which I was able to meet Mark Steinmetz and Eiji Ina through the ONWARD Compe 13.

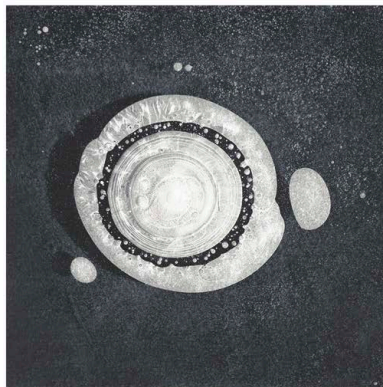
ONWARD: What are your plans and aspirations for the future?

Ryota: Graduate the MFA program and keep photographing with film. I love the moment when I finally see the developed image on film in darkroom. I hope that I can get film easily and cheaply in future at least as the same level as now.

ONWARD: Tell us 5 random facts about you:

Ryota:

- I like outdoors
- I like Claude Debussy
- I live in Alaska
- I am Japanese
- I have a daughter



Ryota lives and works in Alaska.

View more of Ryota's work on his official website:

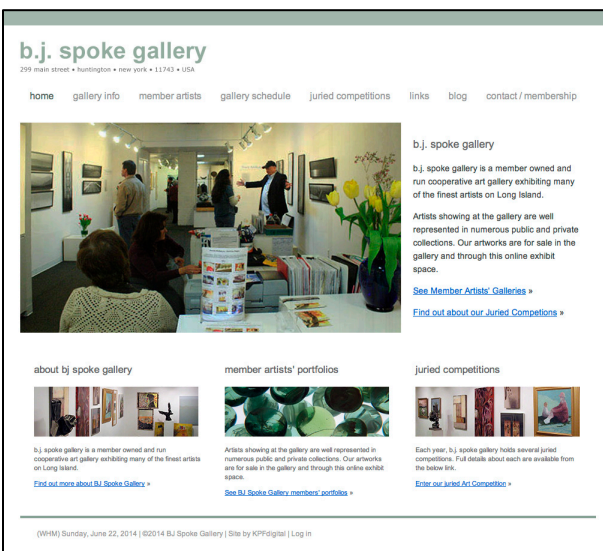
<http://www.ryotakajita.com/>

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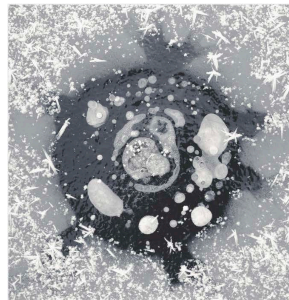
ONWARD Summit is an annual conference and networking event designed to explore new questions that emerge as the medium progresses. This year Summit will be held February 28 - March 2nd in Philadelphia - Learn more at <http://summit.onwardphoto.org>

b.j. spoke gallery - online blog: 2014 January 19, "Ryota Kajita"

<http://www.bjspokegallery.com/2014/01/19/ryota-kajita/>

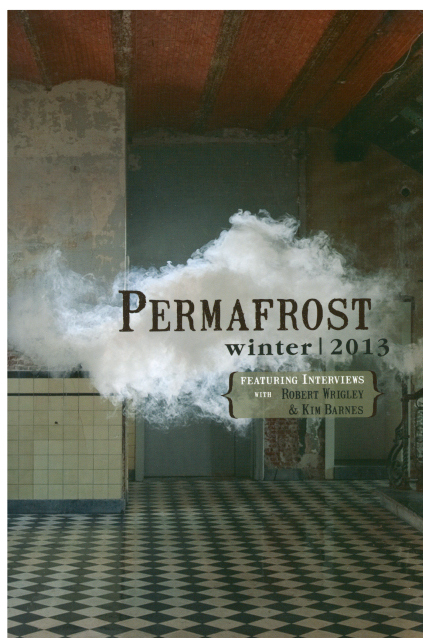


Ryota Kajita

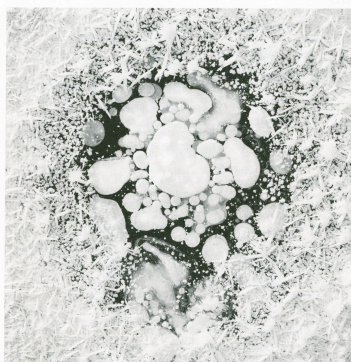


This series captured ice formations on lakes and rivers in Alaska. Many of these are frozen bubbles of gases like methane or CO₂ trapped under ice. When lake and river water freezes, it turns into ice slowly from the surface and traps the gases. The bubbles create unique geometric patterns. The diameter of the ice formations in these photos is about 10-30 inches. Because methane gas is considered as one of the fundamental causes of greenhouse effects, scientists in Alaska are researching these frozen bubbles in fall and winter. Snow falls on lakes and rivers, freezes, melts, refreezes and creates unique organic patterns on ice. The vapor in the air freezes as frost and grows intricate ice crystals. I try to capture the beauty and the dynamic changes of water in nature. The images are black and white with slight tint of colors.

Permafrost Magazine: 2013 winter, p.10, p.41, p.132, p.161



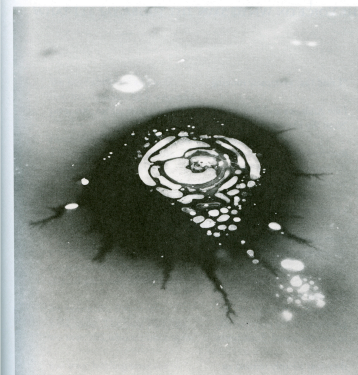
Ryota Kajita



Ice Formation 34 | Ryota Kajita

10 |

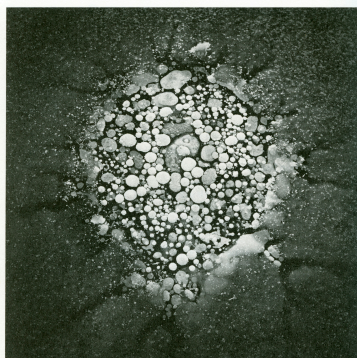
Ryota Kajita



Ice Formation 06 | Ryota Kajita

| 41

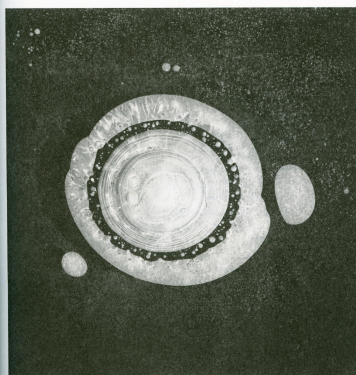
Ryota Kajita



Ice Formation 05 | Ryota Kajita

132 |

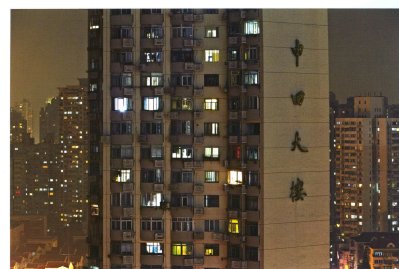
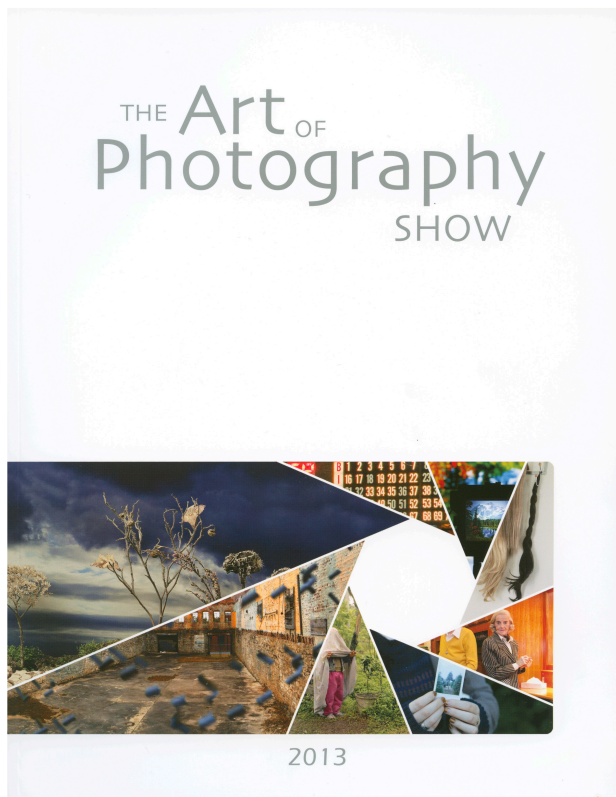
Ryota Kajita



Ice Formation 01 | Ryota Kajita

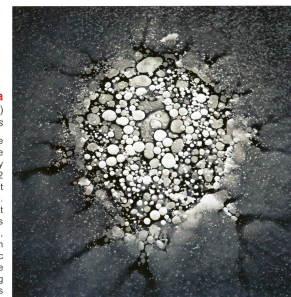
| 161

The Art of Photography Show: 2013 p.29



Henrik Jauert (Danish, b. 1967) *Residential Block In Jing'an, Shanghai*

In one of the most densely populated cities, Shanghai, towering residential blocks stand side by side. In millions of apartments, life unfolds. My photograph zooms in on life and becomes a snapshot of this block, this evening. Who lives there? Why is the light in the apartments in different colors? What is written on the side of the building? Does it say something unique about the residents? My photograph asks more questions than it provides answers. Perhaps this is why I feel drawn. It leaves me wanting to know more about the individual lives amongst countless others in one of the world's largest cities. I'm an experienced commercial photographer. My work includes advertising, reportage, landscape and automotive photography for Danish and international clients. I live in Copenhagen, Denmark.



Ryota Kajita
(Japanese, b. 1975)

Untitled, Ice Formation Series

I am originally from Japan and an MFA candidate at the University of Alaska Fairbanks. This series captured ice formations on lakes and rivers in Fairbanks, Alaska. Many of these are frozen bubbles of gases like methane or CO₂ trapped under ice. When lake and river water freezes, it turns into ice slowly from the surface and traps the gases. The diameter of the ice formations in the series is about 10-30 inches. Because methane gas is considered as one of the fundamental causes of greenhouse effects, scientists are researching these frozen bubbles in relation to the global climate change. I try to capture the dynamic change of water in nature, and its beauty. The images are black-and-white with slight tint of colors. By minimizing colors, viewers can focus on the elegance of the forms and shading created by clear transparent ice and white frost. The series is featured in *Photo Technique* (Nov/Dec 2012) magazine, the Seattle Office of Arts and Cultural Affairs collection, WA, The Alaska Contemporary Art Bank in 2013, and Blue Sky 2013 Pacific Northwest Photography Viewing Drawers Program and won the Grand Prize in ONWARD Compé 13 International Photography Competition.


FotoVisura - online: 2013 June 27, "Featuring 2013 Onward Compe Winners"

<http://www.fotovisura.com/features/2013/06/featuring-2013-onward-compe-winners>

fotovisura *What's Next In Photography*

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HIGHLIGHT

Attach at the End of the Sea

By Colleen Plumb
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Apr. 11, 2014 Cited by Aron Johnson

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September 17-20: Neo Koppell, The New York Times

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Featuring 2013 Onward Compe Winners

POSTED BY GRAMMETOPNEY IN NEWS, 1 COMMENT
Thursday, June 27th, 2013

ONWARD Compe

ONWARD Compe is an international photography competition for emerging photographers. The exhibition of selected photographers' images culminates in the ONWARD Summit, an annual photography festival held in Philadelphia.


Juried each year by a leading figure in contemporary photography, ONWARD Compe spotlights new, envelope-pushing work that continues to further the medium.

This year's guest juror is celebrated photographer Mark Steinmetz.


Primarily working in black and white, Steinmetz is renowned for his modest yet powerful photographs, characterized by a lyrical quality of light and a sense of reverence for the everyday. A sense of precision and care is present in the nuanced beauty of his self-pulled prints, and, in the tradition of classic street photography, his subjects are encountered, rather than sought.

More info: compe.onwardphoto.org

Juror's Awards



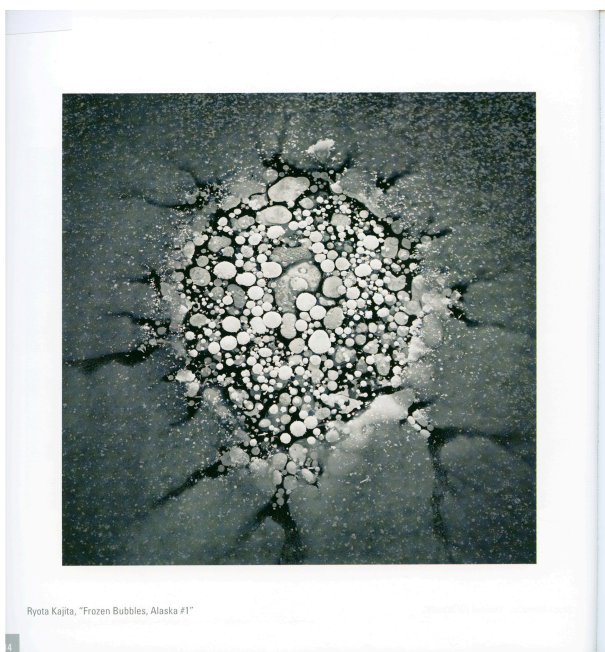
Ryota Kajita



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- Oriol Segon Torres [CNN Photos](#)
- Philippe Schneider [Le Journal de la Photographie](#)
- Ramon Ruiz Sampedro [CNN Photos](#)
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- Robert Herman [NPR Picture Show](#)
- Roberto Guerra [NPR Picture Show](#)
- Rosario Heer [NY Times Lens Blog](#)
- Sara Swasty [CNN Photos](#)
- Tiana Markova-Gold [NPR Picture Show](#)
- Tomau Coll [NPR Picture Show](#)
- Veronika Marquez [Le Journal de la Photographie](#)

ONWARD Compé 1: 2013 p.14



Sunstar: 2013 April 16, Interview

10 News The Sun Star

MFA Photography student wins grand prize in Philadelphia

Jason Hersey
Sun Star Reporter

MFA Photography student Ryota "Kaji" Kajita traveled to Philadelphia for the annual international photo competition for emerging photographers, ONWARD Compé. Ryota received one of two grand prize juror awards from a pool of over 2,100 images submitted in February for the competition.

Kajita was invited to attend the OWARD Summit Festival April 13 in Philadelphia and present his work before the public and event organizers as part of the prize. Kajita originally submitted five images from the "Ice Formations" series, which were exhibited at UAF's Art Gallery in February.

The first round of judging by author and photographer, Juror Mark Steinmetz, put Kajita and 56 other finalists into ONWARD's annual exhibition. The competition guidelines then required each finalist to submit a print rather than an electronic submission for final judging. Then, to be considered for the juror award, Kajita had to submit 20 images of a cohesive body of work for final considerations.

The two juror award winners get \$500, some camera equipment swag, free accounts to online galleries, and will be given the chance for a joint show at Project Bashe Gallery in Philadelphia.

Every autumn Kajita searches for more icy patterns for the "Ice Formations" series before the snow cover comes. "The window to find ice patterns is short," Kajita said.

The frozen bubbles that Kajita captures trapped beneath the ice in the photos are gas pockets of methane or carbon dioxide. According to Kajita, similar gas pockets are what researchers in Alaska are studying in relation to global climate change.

Kajita plans to continue shooting ice subjects and the "Snow Gardens" series, which features trees or branches poking out of snowy landscapes. "I like walking, hiking and cross-country skiing with my medium format film camera," Kajita said. "Technically I have no theme. I just stop and respond to the beauty."

Kajita's newest project draws inspiration from the artist's Japanese roots and attempts to recreate the vertical formatted style images common to Japanese "ink wash painting." Kajita has been hiking the snowy Chena river capturing vertical coastline landscapes with a panorama film camera, a project Kajita calls "challenging."

"I am applying the methodology of my 'Ice Formations' but also of other past work to expand my horizons and develop a theme using the vertical panoramic shape," Kajita said.

Also this year, London magazine Aesthetica Art Prize featured work from Kajita's "Gateway" series, while 10 prints from "Ice Formations" are in the Pacific Northwest Photography Viewing Drawers in Portland, Ore.

In 2002, Kajita spent time in the Alaskan village Shismaref where he documented the eroding shores of the Northwestern village due to melting permafrost. Fairbanks Film Festival featured the documentary in 2007.

Since Kajita's relocation from Mizunami City, Japan to Fairbanks in 2005, he has traveled to more than 50 remote Alaska villages for scientific research. Kajita takes part documenting and setting up research stations for the Permafrost Outreach Project, which documents climate change effects on ice cellars, or Native traditional food storage areas. Northern Engineering Professor and lead researcher for the Permafrost Outreach Project, Kenji Yoshikawa, heads the project.

Kajita is halfway through the MFA program under Journalism Department chair and photographer Charles Mason. He teaches Beginning Digital Photography as part of the



United from Ryota Kajita's "Ice Formations" as one of two grand prize juror awards at Philadelphia based international photography competition, ONWARD Compé in April 2013. The bubbles shown in the photos are gas pockets of methane and carbon dioxide gases. Photo provided by Ryota Kajita.



Ryota "Kaji" Kajita is an MFA Photography student studying Journalism Department Chair Charles Mason. Kajita teaches Beginning Digital Photography at UAF as part of the graduate program requirements. Photo provided by Ryota Kajita.

MFA Photography student heads to Philadelphia to claim grand prize

Jason Hersey/Sun Star Reporter
April 16, 2013

MFA Photography student Ryota "Kaji" Kajita traveled to Philadelphia for the annual international photo competition for emerging photographers, ONWARD Compé. Ryota received one of two grand prize juror awards from a pool of over 2,100 images submitted in February for the competition.



Ryota "Kaji" Kajita is an MFA Photography student under Journalism Department Chair Charles Mason. Kajita teaches Beginning Digital Photography at UAF as part of the graduate program requirements. Photo provided by Ryota Kajita.

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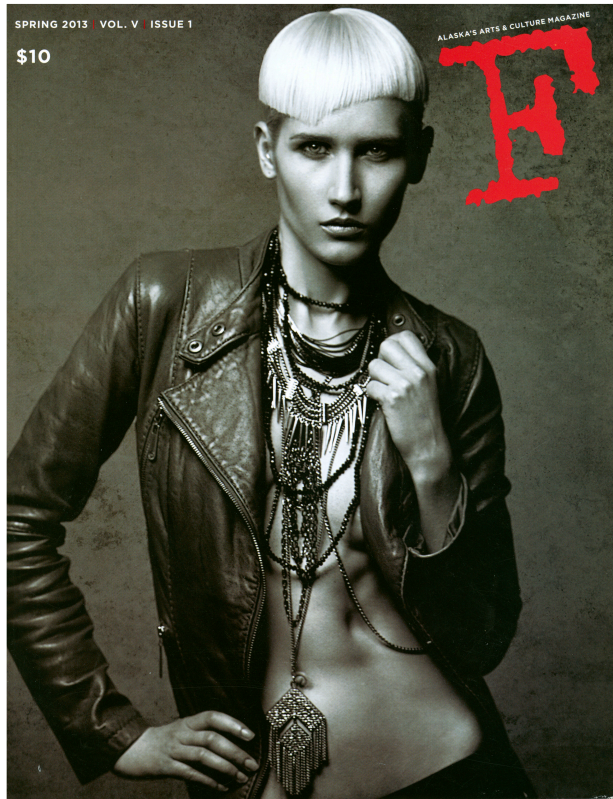
graduate program requirements.

Kajita recalled growing up with his father's photographs on the wall, and a trip motorcycling around Japan at 20 years old with his father's borrowed 35mm camera. "I loved the click of the shutter release," Kajita said.

Today, Kajita passes down his families' photographic inspirations to his newborn daughter, Amane Iris Aoki. "Iris" is another word for the aperture of a camera.

[portfolio_slideshow]

F Magazine: 2013 Spring Vol. V Issue 1, p.42



"Self Portrait" - Reminiscent of a Grecian statue to some small, twentieth-century deity of expansion, the model sits on a point of eroded calm in a sea of chaos. The image captures the eye, constantly engaging it, but always carries the viewer back to that smooth and tranquil face. The subtlety of the monochrome gives the image a sullen feel, softer than one that is too harsh from bright whites and deep blacks. For these reasons, this photograph is my selection for the Judge's Award for Photography.

FC, HRUZEK, JUDGE

"Sally" - The vintage feel and lighting on the photo look great with her hair and pale dress. Even her vintage pose matches the mood. It is a believable and pretty photo that I could easily see published.

THYME FRANCIS, JUDGE

Blue Sky - online: 2013 April, "2013 Pacific NW Photography Viewing Drawers"

<http://www.blueskygallery.org/exhibition/2013-pacific-nw-photography-viewing-drawers/#30>

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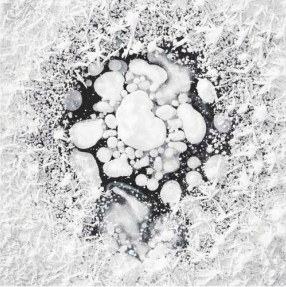
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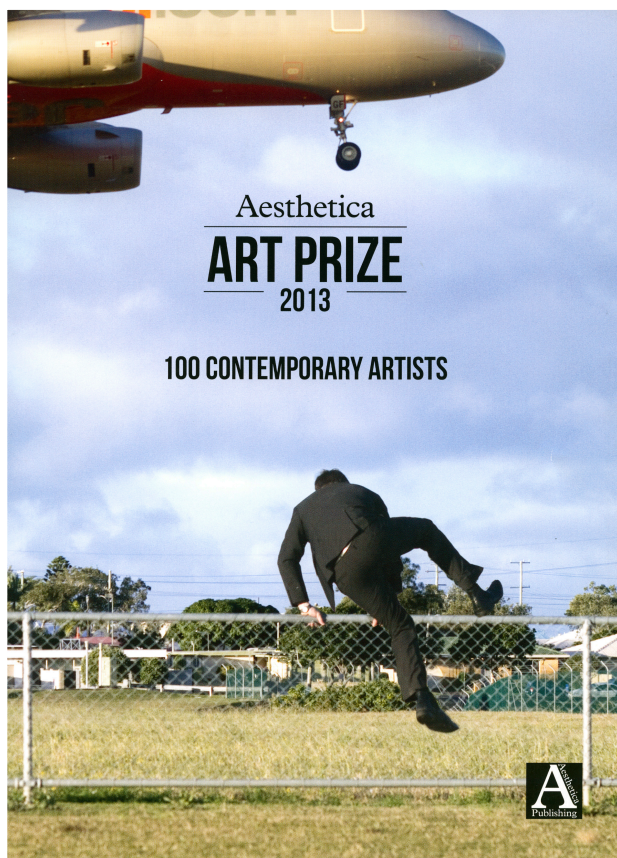
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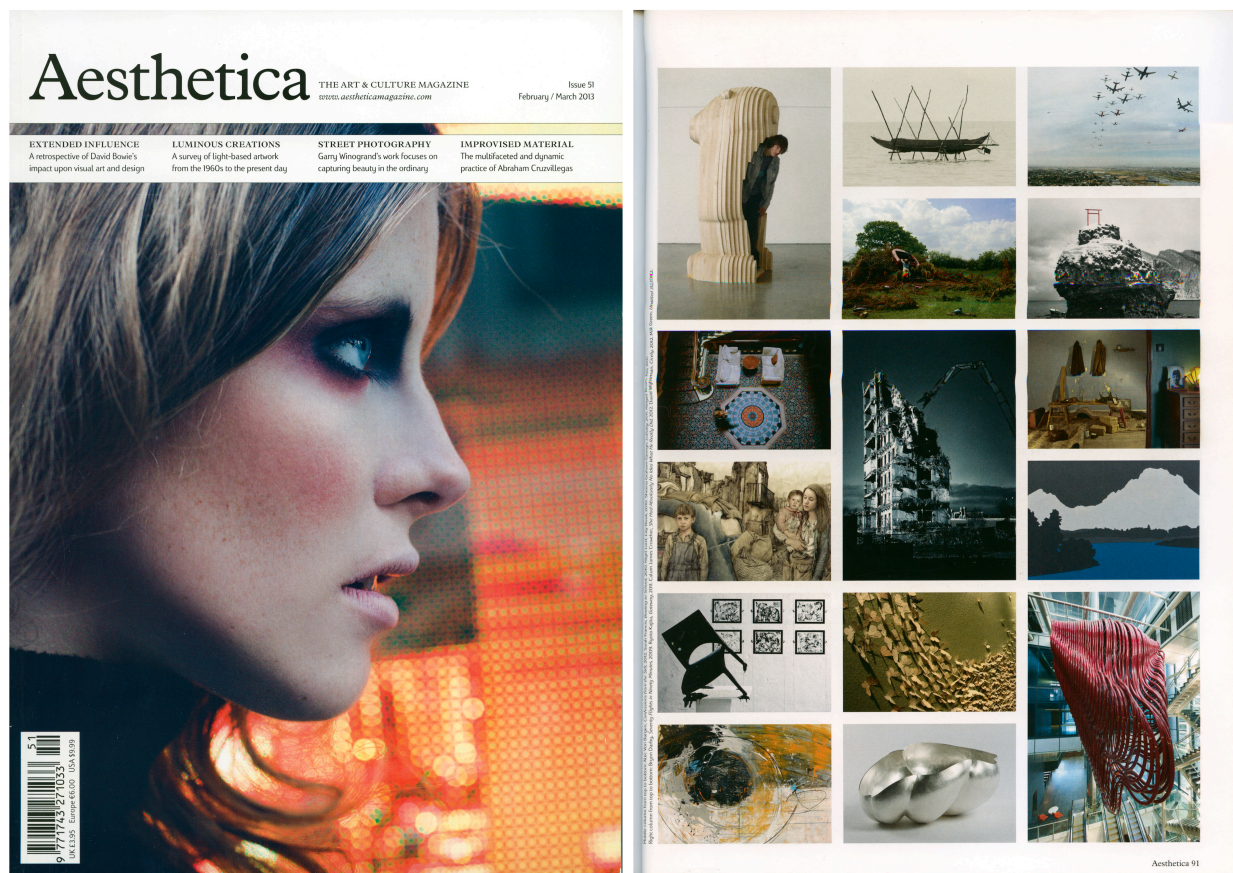
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Aesthetica Art Prize Anthology: 2013 March, The Art Prize 2013 100 Contemporary Artists, p.45





Extreme Alaska - online: 2013 February, "Still Amazing! Photography exhibit captures the mind with icy images and frigid freeze-frames" <http://uafjournalism.com/2013/02/11/still-amazing-ryota-kajita-and-alice-baileys-still-photography-exhibit-portraits-places-and-people-captures-the-mind-with-icy-images-and-frigid-freeze-frames/>

Still Amazing! Photography exhibit captures the mind with icy images and frigid freeze-frames



Photographer Ryota Kajita answers questions from viewers at opening reception. -Photo by Micheal Ives, ExtremeAK

Driven towards perfection.

Photography is all about the "perfect shot." That one moment, frozen in time, that tells a gripping story. Much like other artists, photographers rely on attention to detail and a drive for masterly productions. Yet, art has a sense of humor, it seems. Often the most popular and impactful pieces end up being the ones created through imperfection, gut-feeling, and coincidence.

The University Art Gallery, located next to the Davis Concert Hall on the UAF campus, will host the exhibit "Portraits, Places, and People" until February 15. The aptly named showcase features breathtaking images from photographers Alice Bailey and Ryota Kajita. At the exhibit's opening reception on Friday, a crowd gathered to enjoy the nearly 100 photographs on view. A photo titled "Mirror Image" by Kajita seemed to be one of the crowd favorites, and drew questions from the group. The picture is of a gorgeous, frozen Alaska mountain perfectly reflecting off a frozen lake. Yet when asked about the pristine photo, the artist pointed out the imperfect acquisition.

"I didn't think it would turn out. That I would like it," said Kajita. "I took it by hand. I wanted to use a tripod. I brought a tripod. But I took the one by hand."



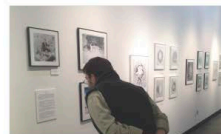
Opening Reception for "Portraits, Places, and People" at UAF Art Gallery on Friday evening. -photo by Micheal Ives, ExtremeAK

Bailey's photos focus mainly on portraits. She has found an uncanny and grasping way to take everyday Alaskans and use a still shot to tell viewers their entire story. From the outdoorsy settings and backgrounds to the hardened look of the Alaska lifestyle, Bailey freezes it eternally.

Kajita's collection features some portraits, but his most powerful material includes his nature photography and wintertime stills. People were drawn to his photos of snow formations (my favorite, "Fisherman's Buoy" shows an amazing contrast using color and dense snowscape) and extreme close-ups of river ice crystals.

When asked at the end of a busy, well-received opening day if he would have done anything different for the exhibit, he had one quick answer. "I would have got bigger prints," said Kajita. "I'm making bigger prints."

Imperfections are things you hide. But perfection, when achieved...you are going to want to see that again large-sized!



Viewers scan the exhibit selections from photographers Alice Bailey and Ryota Kajita. - Photo by Micheal Ives, ExtremeAK

"Show is ongoing daily until Friday, February 15th at University Art Gallery in the Fine Arts Building (campus map) -For more information, contact the gallery/art department at (907) 474-7530

"Links to featured photographers sites: Alice Bailey, Ryota Kajita or ryotakajita@gmail.com

Sunstar: 2013 February 12, p.8

8 Arts and Entertainment The Sun Star

M.F.A. photography students unveil show at UAF gallery

Jason Hersey
Sun Star Reporter

For Fairbanks' 2013 64th Parallel Exhibition, Bailey and Kajita are photography instructors as part of their teaching assistantships while in the M.F.A. program. Thankful for advisor and mentor Charles Mason, the Journalism Department Chair and photography professor, both were extremely excited to put their best work on the walls of the gallery. Although not a curriculum requirement, they created the show in order to receive valuable feedback which they apply to their M.F.A. thesis projects next spring. Also, they intended to inspire students to include photography in their art and photojournalism curriculum. Knowing how difficult photography can be, Bailey encouraged students "Being frustrated is part of the process," Bailey said. "Keep going."

Bailey, a South Dakotan native, received a Bachelor of Arts in Studio Art at the University of Virginia in 2004. She continued with the Fifth Year Aunspaugh Fellowship, a Bachelor of Fine Arts equivalent focusing on photography, the following year. Interested in salmon fisheries, she came to Alaska eight years ago as a Brook's Range river guide and worked for the Department of Fish and Game during the summers. During winters she has kept busy studying at UAF and taking photographs for her portrait project.

Bailey's portrait series attempts to capture "people in their spaces." The series features friends dressed for and in their preferred environments, such as outdoor settings, barns or at their cabin. She also hopes to eventually incorporate Bethel friends and coworkers into her future work for the ongoing series. Her photographs "Perrin" and "Metta" have been selected to tour around the state for juried show, "Alaska Positive" in 2012 and 2013.

Kajita was born in Mizunami, Japan, and permanently moved to Fairbanks in 2005. Kajita first came to Alaska in 2002 where he spent three months in the western Alaskan village, Shishmaref. Inspired by photographer Michio Hoshino, he brought a digital video camera and a film camera to document his time in the village. Using the video content he created the documentary "Losing Ground," which won the Cinema Committee Choice Award at the 2007 "Fairbanks Film Festival." He commented that although he has talent for video editing, he prefers still photography. "With the aid of photography, I can connect to the world," he said.

Kajita, who appreciates the outdoors from his countryside upbringing in Japan, noted it was like "treasure hunting" while spending only two days photographing the "Ice Formations in Alaska" series, on the Tanana River. The series was featured in "Photo Technique" magazine and has been included in this year's "Blue Sky's Pacific Northwest Photography Viewing Drawers," a public archive exhibit in Portland, Ore.

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Bailey and Kajita opened the show to a busy and enthusiastic public on Feb. 8 as the only two M.F.A. photography students UAF currently has, photography exhibits are rare in its gallery. Committed to putting photography on display as a fine art, not just a medium for photojournalists, Bailey and Kajita filled not only the gallery with work, but their pieces line the hallway clear to the art department.

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the show "Portraits: Places and People" features multiple series by each artist from Japanese and Alaskan locations. Although film photographers, Bailey and Kajita, told how they have mixed mediums to create the work displayed. With the exception of Bailey's Copperplate Photogravure series of Bethel "object portraits," the photographs were made by mixing film photography with digital editing and ink-jet printing.

The Copperplate Photogravure series by Bailey, is a 19th century photography method that involves around 11 tedious steps. Images are etched onto a copper plate and printed by press. The final print takes on a smoky appearance looking as if they were printed in the 19th century. The etched copper plates themselves are also on display while print "House with Tree" was selected for Fairbanks' 2012 64th Parallel Exhibition.

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"Ethel Tank" by Alice Bailey is part of the Copperplate Photogravure series on display at the UAF Gallery through February 15, 2013. Photo provided by Alice Bailey.



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Unlabeled piece for "Ice Formations in Alaska" series by Ryota "Kaji" Kajita on display at the UAF Gallery until February 15, 2013. Photo provided by Ryota Kajita.

M.F.A. photography students unveil show at UAF gallery

Jason Hersey/Sun Star Reporter
February 12, 2013

UAF Master of Fine Arts photography students Alice Bailey and Ryota "Kaji" Kajita are displaying a collection of more than 70 original photographs at the UAF Gallery, located in the Great Hall next to the Rasmussen Library through Feb. 15.

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[portfolio_slideshow]

Photo Technique: 2012 November/December, p.28-32

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photo technique



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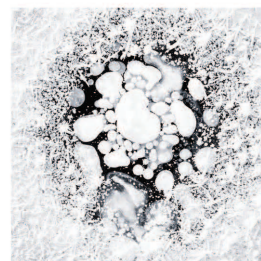
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PORTFOLIO



ICE FORMATIONS IN ALASKA

When autumn goes and winter comes to Fairbanks, I am cheerfully heading off outside to find ice. Ice patterns shaped on a pond, lake or river, are one of the most magnetic subjects during the beginning of winter. The window to find ice patterns is short, because all surfaces on the ground are covered once snow falls in Alaska.

Ryota Kajita

Wandering around looking for ice reminds me of treasure hunting in my boyhood. I used to run out into the woods after school hours. Exploring places that made up my neighborhood was an adventure and I enjoyed leaving my footprints on unknown areas. It was fun and uplifting enough to fulfill my young, innocent curiosity.

As an adult, photographing ice has its roots from those childhood adventures. It's in that spirit I strive to know the environment deeper and genuine curiosity propels me to keep photographing and allows me to be involved in the place I live. It's a dialog between nature and me. The photographs are the by-products of my treasure hunting.

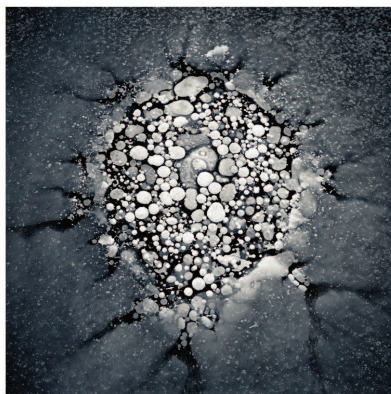
I first came to Alaska from Mizunami City in my native Japan ten years ago. I wanted to pursue my passion of photographing nature and Alaska has richly rewarded my photographic work.

In Japan, my hometown is in the countryside and is surrounded by mountains. A river runs through the town. I grew up in a natural environment that provided the beauty of clearly four clearly defined seasons. Living there is totally different from the fast-paced modern metropolitan areas like Tokyo.

My first encounter with photography was seeing two black-and-white photographs on the walls of my family home. One of them depicted a hiking trail on a top

28 photo technique NOV 2012

ICE FORMATIONS IN ALASKA RYOTA KAJITA



of a mountain and the other was of my mother. They were taken by my father, and were well composed with delicate balance. He loved both mountain hiking and his wife. Color photographs were more common, so my father's black and white images were very special to me. They looked old but timeless at the same time.

I was 20 years old when I decided to travel around Japan by motorcycle. My father lent me his old 35mm Canon camera. The weight of this small black apparatus was pleasant to my hand. I loved the click of the shutter release. Using it made me feel somehow special.

The old camera became a favored companion while recording my three-month journey. At the end of the

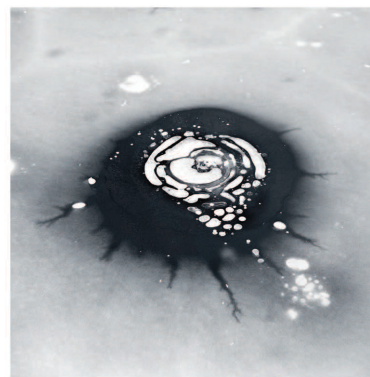
journey I was a little shocked by the cost of developing the many rolls of films I shot and making prints. As a poor young college student, the costs were an obstacle to enjoying my new passion.

It was right about then that digital cameras were beginning to come onto the market. This proved an affordable way to continue to photograph and learn, though I continued to use film when I could to capture some important events and travels.

In 2002, I traveled to the remote Native village of Shishmaref, on Alaska's west coast. I brought along my digital video camera and old film camera. These were intended as tools for my journal. Originally I planned to experience Native Alaskan life with Shishmaref residents and didn't intend to document their lifestyle.

phototechnique.com 29

PORTFOLIO



I chose Shishmaref inspired by the wonderful photographer Michio Hoshino. This was also the first village he visited in Alaska. His photographs and writings were filled with the joy of encounters with both wildlife and Alaskan residents and were very touching and inspirational for me. He was tragically killed by a brown bear while photographing in Kanchutka in 1998. Michio Hoshino's stories told me: "Life is shorter than you think. Do what you want to do." I chose this opportunity to change my life.

My three-month stay in Shishmaref expanded my desire to experience the wildlife and meet more Alaskans. It also fueled my desire to photograph the experiences I was having with the land and people and to become as excellent at my craft as I possibly could. In 2005 I relocated to Fairbanks to study photography at the

University of Alaska Fairbanks, where I am now in the MFA program in Photography.

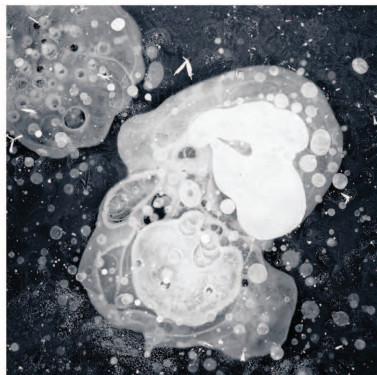
Notes On Technique

For shooting this series, I use a Fuji CF670 medium format camera and Kodak TMAX 100 or 400 films. I process them myself in Kodak's old but reliable HC110B developer.

The films are then scanned with a Nikon 9000 ED scanner, using their double glass film holder. In Photoshop I digitally split tone, and make prints up to 16x16 on an Epson 3800 printer, or larger prints on the Epson 7800 printer. The GF670 is amazingly lightweight (the camera itself is only 1.0 kg without film and battery). It perfectly suits my ice treasure hunting on foot.

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ICE FORMATIONS IN ALASKA RYOTA KAJITA



To capture the natural light/subject condition, I often use a yellow filter and occasionally an orange filter. I don't use flash. The fixed 80mm lens on the Fuji GF670 is crisp, and I have no complaint about the quality. The rangefinder focus system is bright but causes a parallax issue, especially shooting at my usual close focus. The camera does have an automatic parallax correction.

The bubbles of ice on a frozen river are not very large, so I spend time and carefully decide the composition to shoot them close-up. The season for this work is very short. You have to go searching for them before the snow completely covers the landscape. Also, you have to watch the thickness of frozen ice. If the ice is not thick enough to support you, a fatal result might ruin your day! (Once you fall into the river, it's desperately difficult to find an exit because the water flows under

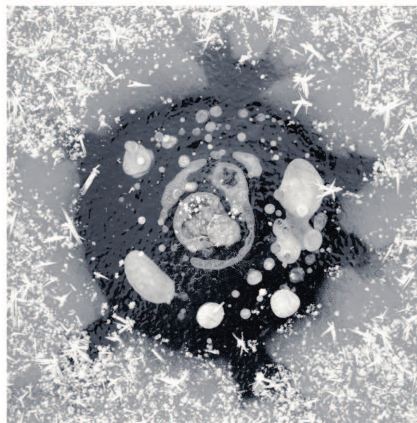
the ice, taking you with it). This time period between thick enough ice with not much snow is short. Perhaps two to three weeks at most before heavy winter sets in by mid-October. I always make sure the ice is thick enough, and sometimes give up a photograph I'd like to shoot for safety's sake.

I don't use a tripod for several reasons. It's difficult setting up a tripod at the typical Fairbanks winter temperatures of -20°F, plus daylight hours are also rapidly waning at this time of year. So time is too precious for me to spend setting a tripod.

Without a tripod, I have to use shutter speeds around 1/60, 1/30 or even 1/15 to get maximum sharpness. Although the GF670 offers the maximum aperture of f/3.5, I have to focus the subject in 0.9m to 1.5m range

photo:ryota.com 31

PORTFOLIO



RYOTA KAJITA

to be close enough to see the bubble and hoarfrost forms I am interested in recording. In that short distance at f/3.5, the depth of field is quite shallow and makes it hard to get an entirely sharp image. In my experience, the preferable aperture is f/5.6 or smaller, so I have to set the shutter speed slower, and I try to always shoot with the camera parallel to the ice. Because of the cold temperatures, I always bring extra batteries along to keep warm in my pocket and swap them out as the camera battery gets too cold.

While many might think winter in Alaska would be a good time to stay inside with a warm cup of hot chocolate and a nice blazing fire, I instead cheerfully

pack up my camera and film and head out in the cold... seeking beautiful subjects in delicate ice formations on our nearby ponds and rivers.



Ryota Kajita was born in Mizunami, Japan. His photographs have been exhibited in the Japan Professional Photographers Society Exhibition (2011), Alaska Hoarfrost Light (2012) and other shows. His video documentary "Losing Ground," about climate change and its severe erosion due to climate change, achieved Cinema Committee Choice Award in Fairbanks Film Festival (2007), and was broadcast on the Alaska Short Program of Alaska One television (2012). He has traveled to more than 50 remote Alaska villages by a two-seat light aircraft and is a spokeswoman for scientific research. He loves traveling, backpacking and cross-country skiing with a medium format film camera and always responds to the beauty of nature.

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Alaska One Network: 2012 February and March, Interview

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Call for Entries

AK Shorts - Call For Entries

OBJECTIVE/DESCRIPTION
AK Shorts, a program celebrating Alaskan filmmakers, is now accepting short film submissions. KUAC TV designed AK Shorts to showcase the creative talents of a broad cross section of individual filmmakers from across the state of Alaska.

ELIGIBILITY
AK Shorts is intended as a showcase for Alaskan filmmakers of all genres but will consider "Outside" submissions with content of relevance to Alaskans. All genres of film will be accepted for review including documentary, animation and experimental. The maximum length for submissions is 28 minutes. (Although shorter lengths are preferred, submissions in excess of 20 minutes may be considered for a longer format program under consideration. Such submissions will face more scrutiny for technical and artistic merit and audience appeal.) While films may have had a public viewing, AK Shorts is seeking films that have had limited public exposure. Student films are welcomed and encouraged.

SUBMISSION REQUIREMENTS/GUIDELINES

1. You must own or obtain all rights necessary, including music rights, in order to grant AK Shorts permission to broadcast your film on television and/or be shown on the KUAC TV website. Please make sure that you use only self-composed and self-recorded music, or fully licensed third-party music. If applicable, all copyrighted material must be cleared before submission and all relevant documents must be submitted with your entry. KUAC/UAAP cannot be liable for the inclusion of any materials that infringe upon another's copyright, this includes stock footage, music or any other element subject to copyright regulations. No film will be considered if KUAC TV has any concerns about copyright.
2. Submitting entities are responsible for obtaining written releases granting the rights to use the name, likeness and performance from any individual appearing in any submission to AK Shorts. If a person appearing in a submission is a

Ryota Kajita
Creator of "Losing Ground"

22:37 / 28:56

AK Shorts #107

AK Shorts · 11 videos

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Published on Mar 27, 2012
"Losing Ground: Shishmaref, Alaska" is a film by Ryota Kajita documenting coastal erosion in a small Alaskan village. Following the film is a short profile about the director.

Taking the long way home

By Shehla Anjum

In April 2011, excited about a full athletic scholarship offer from UAF, Tica called his family in Serbia. His father was not as delighted as Tica had imagined.

"He was quiet for about 10 or 15 seconds and then he said, 'Well, I have a friend in the Amazon, so if you are also interested in playing in a rain forest, I could arrange for that next,'" Tica recalls.

At the time, Tica (rhymes with pizza) was finishing his associate of science degree at a community college in Texas. Over the course of several long-distance conversations with his parents, Tica explained his reasons for wanting to attend UAF to allay their misgivings. "I told them I'd be playing

master of science degree in petroleum engineering at UAF. People told him, 'Alaska is too far, too cold. It has polar bears.'" Brewun won them over by emphasizing the high ranking of UAF's petroleum engineering program. He wasn't worried about the cold. "I would be able to handle the cold if people in Alaska could handle it."

When Ryota "Kaji" Kajita quit his secure job at a major Japanese television network to enroll at UAF in 2005, his family and friends reacted in different ways. His mother and grandmother supported his decision. Friends, however, questioned his sanity and wondered why he would go to what they thought of as the end of the earth.



basketball for a larger school, and that UAF's business administration school had the highest accreditation."

The 6-foot-7-inch Tica arrived at UAF in September. He is now a forward on the Nanook men's basketball team and studying for his bachelor's degree in business administration. International students at UAF come from all over the world. They speak different languages, eat different foods and practice different religions. But all seven interviewed for this story share one experience — the stunned reactions of family and friends when they learned about the decision to attend UAF in remote Alaska, rather than at well-known universities in places such as California, New York or Texas.

Peter Brewun (Ah-ky-wee), from Lagos, Nigeria, remembers well the comments made about his decision to get a

▲ Peter Brewun prefers not to eat out, so he regularly makes egusi soup. He brought the egusi from Nigeria and had a friend send him palm oil from New York. Other ingredients he can easily find in Fairbanks, including salmon (instead of traditional tilapia), curry and habaneros.

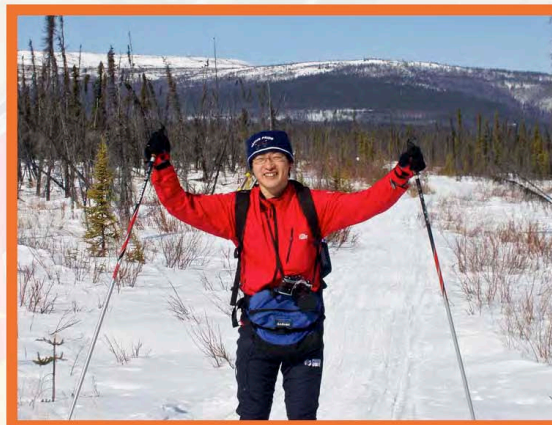
"Find a good woman in Japan, marry her and have a stable job," they advised. "That's the way you spend a happy life."

Such remarks failed to dissuade him. "I wanted to come to Alaska ever since I saw a movie about photographer Michio Hoshino work here."

He also had an answer for his friends: "Life is shorter than you think. I would like to die after I've done what I want to do. My first priority is to pursue my own way and without any regrets."

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▲ Students rave about Alaska's vast and beautiful landscape. Ryota Kajita, originally from Japan, studies photography, documenting the landscape and his surroundings. Photo courtesy of Ryota Kajita.

She fretted about things that might seem trivial to Americans. In India, she'd never shopped for groceries, driven a car, cooked any big meals or maintained a bank account. "Now I can do all those things. I shop and cook for myself. I learned how to drive and hope to have my license before I graduate in May, and I take care of all my finances."

Certain adjustments that students face are unique to Alaska. Alaskans are accustomed to the sight of wild animals in both urban and wild settings. Bears and moose ambling down streets and roads are commonplace, bears overturn garbage cans and raid bird feeders, and moose munch on trees. They are part of the landscape, and Alaskans accept them as a normal part of living here.

Encountering wildlife within a city was an unusual experience for Australian Masy-Le Ng (may-lee, plus ng, as in sing). She moved to Fairbanks with her husband, a postdoctoral student at UAF, and takes classes in photography as a non-degree student. As the husband and wife readied for the

move to Alaska, they felt no anxiety about Alaska's weather or its far-from-anywhere location, Ng says. What worried her most were bears, she admits. "Our kangaroos are not that scary."

Many students, especially those from warm-climate countries like Thailand, India, Sudan or Nigeria, harbor fears about Alaska's cold and dark. Several researched Fairbanks' weather on the Internet and noted the extremes — temperatures soaring into the high 80s in the summer, plunging to 40 below in the winter.

In Lagos, Nigeria, the coldest it ever gets is about 45 F, Brewun says. "I read up as much as I could about the cold here, but I was unable to figure out what such cold felt like. I couldn't imagine a cup of coffee or water thrown up in the air and freezing as it comes toward the ground."

He knew nothing about central heating, and thought that temperatures in buildings and outside were the same. "I couldn't visualize such low temperatures and finally decided

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Alaska EPSCoR: 2011 Fall, p.2-3



Alaska EPSCoR is a partnership devoted to growing Alaska's scientific research capacity, funded by the National Science Foundation and the State of Alaska.

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Alaska EPSCoR is a partnership devoted to growing Alaska's scientific research capacity, funded by the National Science Foundation and the State of Alaska.

Fall 2011



From the Director
Peter Schweitzer

EPSCoR Receives Cyber Grant

\$1 million to fund Anchorage and Fairbanks projects

Both UAA and UAF will receive major computer upgrades thanks to a \$1 million grant recently awarded to Alaska EPSCoR.

The two-year National Science Foundation cyberconnectivity award will pay for internet service improvements centered on UAF's West Ridge and at UAA's new Integrated Science Building. It will also pay for major improvements to UAA's Planetarium and Visualization Theatre; fund the creation of a new "data portal" web site to consolidate and organize Alaskan research findings; and provide staff to create and download educational content for rural Alaskans.



A portion of the NSF cyberconnectivity grant awarded to Alaska EPSCoR will go toward improvements to UAA's Planetarium and Visualization Theatre, enabling it to offer improved "decision theatre" programming like this Sustina Dam model.

I am writing these lines soon after the news of the NSF EPSCoR Cyberconnectivity award hit my inbox. We are excited about this new award, which will lay important groundwork for our ongoing efforts in connectivity, data storage, and visualization. But it's just the forerunner of a larger goal: a \$20 million NSF grant to fund a fourth phase of Alaska EPSCoR from 2012-17.

A faculty team from across the UA system is working on a proposal for the Phase IV grant, which is due in November. It will build on Phase III's integrative approach through an interdisciplinary examination of the vulnerability and adaptive capacity of Alaskan communities. Starting from a social-ecological system perspective, we are developing a place-based research program that focuses on solutions to the challenges of the 21st century.

In the meantime, we continue to administer our Phase

University of Alaska Continued on page 10

PRESERVING PRESERVATION



UAF graduate student Ryota Kajita installs a datalogger in an ice cellar in the village of Savoonga.

"In general, we don't see failures," Yoshikawa said. "Most of them are still okay."

Kajita is working to document the present state of the sigluags, their use, and villagers' opinions as to why they may be failing. He's interviewed residents in a number of villages and heard conflicting answers about the reasons for possible problems with the cellars, ranging from climate change to poor locations.

"I'd like to know the scientists' view, and what villagers are thinking," Kajita said. "I'd like to document the present situation comprehensively."

Kajita said he is not attempting to decipher why or if some cellars are failing, but to create a snapshot of an important Native tradition in flux. He plans to edit his footage into a 30-minute documentary and also to produce shorter versions which can be used to educate village students about the sigluags.

"I'd like to combine all the people's thoughts," Kajita said. "Probably it will make good footage for the future. Children in villages can see what the ice cellars were like at that time."

Wendler, who is set to earn both his bachelor's and master's degrees in engineering from UAF this fall through a fast-track program, studied sigluags through an entirely different lens. Using 2-D and 3-D computer models he created himself, he ran tests to determine whether a system of thermosyphons – gas-filled tubes that dissipate ground heat into the air – can be used to improve the cellars' cooling power. He said the project is partially a response to climate warming, but also represents an effort to see whether ice cellar temperatures can be brought closer to U.S. Department of Agriculture food storage guidelines.

"They recommend zero degrees Fahrenheit, so that would be my ideal temperature," he said. "I'm just trying to cool it as much as possible, and

For generations, Native villagers on Alaska's northern coast have been storing whale meat in underground ice cellars, called sigluags, to preserve it during the relative warmth of the Arctic summer.

UAF grad students Ryota Kajita and Kyle Wendler are also interested in preservation. As rising temperatures and health concerns cloud the future of the ice cellars, the two Alaska EPSCoR graduate fellows hope to preserve the sigluags themselves: Kajita by immortalizing them through a documentary film, and Wendler by modeling a system of thermosyphons that could improve the cellars' functioning to keep them viable in the long term.

Kajita, who is pursuing his master's in Interdisciplinary Studies at UAF, became interested in the cellars through his advisor, Research Professor Kenji Yoshikawa, who has spent five years monitoring sigluag temperatures in villages stretching along the arctic coast. His investigations have shown a rise of about one-half a degree Fahrenheit in the cellars, and he's personally investigated a number of cellars that have shown evidence of failure, such as water seepage. But Yoshikawa said results so far have been inconclusive.

2



UAF graduate student Kyle Wendler with a sigluag model.

EPSCoR People

Resilience 2011

Alaska EPSCoR had a strong presence at Resilience 2011, an international conference on resilience science held March 11-16 at Arizona State University. Alaska EPSCoR leaders, Lil Alessa, Peter Schweitzer and Terry Chapin conducted a panel at the conference and led off the session with a presentation on Alaska EPSCoR activities.

In addition, EPSCoR funded travel to the conference for 11 University of Alaska faculty and students, including Jim Powell, Chanda Meek, Gary Kofnas, Corrine Knapp, Hassab Elrasoul Ali and Colette de Roo of UAF and Mark Altaweel, Kalb Stevenson, Matt Berman, Lil Alessa and Andy Klitskey of UAA.

ICASS VII

Alaska EPSCoR provided partial travel funding for 11 University of Alaska researchers to attend the Seventh International Congress of Arctic Social Sciences, held in Akureyri, Iceland on June 22-26. EPSCoR-funded attendees included Courtney Carothers, Julie Raymond-Yakoubian, Catherine Chambers, Clarissa Dicke, Kristin Timm, Davin Holen Kara Hoover and Robin Bronen of UAF; Marie Lowe and Heather Hudson of UAA; and Erica Hill of UAS.

Biology Grad Student Symposium

Alaska EPSCoR travel funding helped four UA students to attend the UAF Biology Graduate Student Association (BGSA) Interdisciplinary Research Symposium, held in March in Fairbanks. Grad students Elizabeth Sharp and Lisa Ebbs of UAA, Julie Nielsen of UAS, and Tim Mullett of UAF (who was doing fieldwork in Kenya) traveled to Fairbanks for the conference using Alaska EPSCoR funds.

EPSCoR students fared well at the event. EPSCoR graduate student fellow Dave Roon received the Best Oral Presentation award, and EPSCoR undergraduate grantee Sayde Riddling won the Best Poster award.

Alaska State Science Fair

High school students in the EPSCoR-supported Alaska Rural Research Partnership took home multiple awards at the 2011 Alaska State Science and Engineering Fair. All six ARRP projects made it to the semi-finals. Awards taken home by ARRP participants included the Society for In Vitro Biology Award, first place finishes in the Plant Science and Microbiology categories, the Outstanding School Projects award, and the outstanding High School Science Teacher award.

3

thermosyphons have a good cooling effect."

Wendler's research required highly detailed models involving dozens of variables, such as air and soil temperatures, ground cover, the size and placement of the ice cellar, and air circulation. His preliminary results suggest that the installation of 16 thermosyphons ringing a sigluag, along with a layer of ground-level insulation, could reduce the summer temperature of the cellar by around 6 degrees Celsius – not enough to bring the cellars in line with USDA recommendations, but enough to create a sigluag that would prove more stable in the face of climate change.

Wendler said his EPSCoR stipend was a huge help, as his status as an undergrad-slash-grad student has made him ineligible for a teaching assistantship. In addition to the lab work, Wendler has also been trying to arrange a trip to the Arctic village of Kakroviik, as he has never had an opportunity to actually visit one of the ice cellars he's been modeling for the past year.

"I'm really hoping to go up there," he said. "I'd definitely like to see some of them before I finish my project." ➔